

REVIEW OF ARTISTIC EDUCATION

No. 19 - 20

**Center of Intercultural Studies and Researches Department for Teachers
Education
“George Enescu” National University of Arts, Iași, Romania**

**ARTES PUBLISHING HOUSE
IAȘI – 2020 ROMANIA**

EDITORIAL BOARD

- Prof. PhD. Børge Pugholm (Via University College, Viborg, Danemarca)
Prof. PhD. Regine Himmelbauer (Joseph Haydn Konservatorium, Eisenstadt, Austria)
Prof. Alessandra Padula (Conservatorio "Giuseppe Verdi" Milan, Italy)
Prof. PhD. Adrian Theodor Vasilache (Conservatorio "Giovanni Pierluigi da Palestrina" Fermo, Italy)
Prof. PhD. Hab. Ion Gagim ("Alec Russo" State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Margarita Tetelea ("Alec Russo" State University, Bălți, Republic of Moldavia)

Prof. PhD. Hab. Maciej Kołodziejski (Pultusk Academy of Humanities, Pultusk, Poland)
Prof. PhD. Constantin Cucoș ("Alexandru Ioan Cuza" University, Iași, Romania)
Prof. PhD. Teodor Cozma ("Alexandru Ioan Cuza" University, Iași, Romania)
Prof. PhD. Laurențiu Șoitu ("Alexandru Ioan Cuza" University, Iași, Romania)
Assoc. Prof. PhD. Mihaela Mitescu Manea ("George Enescu" National University of Arts, Iași, Romania)
Lect. PhD. Marius Eși ("Ștefan cel Mare" University, Suceava, Romania)

EDITORIAL STAFF

- Prof. PhD. Eugenia Maria Pașca ("George Enescu" National University of Arts, Iași, Romania)
– Founder Director / Editor-in-chief
Assoc. Prof. PhD. Dorina Geta Iușcă ("George Enescu" National University of Arts, Iași, Romania)
– Executive Editor
Lect. PhD. Ana Maria Aprotosoiaie Iftimi ("George Enescu" National University of Arts, Iași, Romania) – Assistant Editor

MEMBERS

- Lect. PhD. Ionica-Ona Anghel ("George Enescu" National University of Arts, Iași, Romania)
Assoc. Prof. PhD. Marina Morari ("Alec Russo" State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Lilia Granețkaia ("Alec Russo" State University, Bălți, Republic of Moldavia)
Assoc. Prof. PhD. Gianina Ana Masari ("Alexandru Ioan Cuza" University, Iași, Romania)
Prof. PhD. Hab. Nicoleta Laura Popa ("Alexandru Ioan Cuza" University, Iași, Romania)
Lect. PhD. Elena Seghedin ("Alexandru Ioan Cuza" University, Iași, Romania)
Prof. PhD. Hab. Liliana Stan ("Alexandru Ioan Cuza" University, Iași, Romania)
Prof. PhD. Simona Marin ("Dunărea de Jos" University, Galați, Romania)
Researcher PhD. Marinela Rusu (Romanian Academy, Institute "Gheorghe Zane" from Iași Branch, Romania)
Honorary Research Associate PhD., Tomoko Siromoto (UCL Institute of Education London, United Kingdom)
Assoc. Prof. PhD. Loredana Viorica Iațșen ("George Enescu" National University of Arts Iași, Romania)

REVIEW OF ARTISTIC EDUCATION

Review published by
"George Enescu" National University of Arts, Iași, Romania
under
Center of Intercultural Studies and Researches Department for Teachers Education

Ștefania Moga Translator
Carmen Antochi Desktop Publishing
General Informations Year of Release: 2020
Publishing: "George Enescu" National University of Arts, Iași, Romania ISSN = 2501 – 238X
ISSN-L = 2069 – 7554
ISSN = 2069 – 7554
www.rae.arts.ro Format: print full text and online
Releases/year: 2

CONTENTS

ARGUMENT	VI
NUMBER 19 / PART I: MUSIC	1
1. PERIOD INFLUENCE ON THE WORK OF JOHANN SEBASTIAN BACH / Karol Medňanski / Associate Professor, PhD. / “University of Prešov“ from Prešov, Slovak Republic.....	1
2. ACHIEVING HARMONY THROUGH MUSIC: A COMPARISON BETWEEN ANCIENT GREEK AND CHINESE THOUGHT / Rossella Marisi / Assistante PhD. / Conservatorio “Lorenzo Perosi”, from Campobasso, Italy.....	10
3. QUO VADIS THE CONTEMPORARY MUSIC CRITICISM? (THE FIRST INTERNATIONAL WORKSHOP OF JOURNALISM IN KALV, SWEDEN. <i>REFLECTION, ORIENTATION, PERSUASION</i>) / Luminița Duțică / Professor PhD. / “George Enescu” National University of Arts from Iași, Romania.....	17
4. THE ENESCIAN PIANISTIC. NOTES AND COMMENTARIES (2 nd part)/ Lăcrămioara Naie / Professor PhD. / “George Enescu” National University of Arts from Iași, Romania.....	21
5. THE EVALUATION BETWEEN PARTIAL AND IMPARTIAL ATTITUDE / Luminița Ciobanu / Lecturer PhD / “George Enescu” National University of Arts from Iași, Romania.....	29
6. TEACHING STRATEGIES EMPLOYED TO APPROACH A POSTMODERN OPUS. <i>RECITAL I (FOR CATHY)</i> BY LUCIANO BERIO / Loredana Viorica Iașesen / Associate Professor PhD. / “George Enescu” National University of Arts from Iași, Romania.....	34
7. ECHOES OF ROMANTICISM IN VIOLIN AND PIANO SONATA NO. 2, OP. 45 BY MARCEL MIHALOVICI - ANALYTICAL LANDMARKS FOR AN UPSCALE INTERPRETATION / Augustina Florea / Candidate Doctoral / “George Enescu” National University of Arts from Iași, Romania / Lecturer / Academy of Music, Theatre, Fine Arts from Chișinău, Republic of Moldavia.....	46
8. GIOACHINO ROSSINI, VOICE ASSEMBLIES IN THE OPERA <i>IL BARBIERE DI SIVIGLIA</i> / Cristina Simionescu Fântână / Associate Professor PhD. habil. / “George Enescu” National University of Arts from Iași, Romania.....	58
9. PERSONAL CONCEPTION ON THE WAY OF INTERPRETING THE AREA FROM ACT I OF THE OPERA <i>LA BOHÉMA – SI, MI CHIAMANO MIMÌ</i> BY GIACOMO PUCCINI/ Doina Dimitriu Ursachi / Associate Professor PhD. / “George Enescu” National University of Arts from Iași, Romania.....	71
10. COMPARATIVE INTERPRETATIVE ANALYSIS OF DAVID MANCINI'S WORK <i>SUITE FOR SOLO DRUMSET AND PERCUSSION ENSEMBLE</i> / Constantin Stavrat/ Lecturer PhD. / “George Enescu” National University of Arts from Iași, Romania.....	81
11. THE VOCAL-CHAMBER MUSIC RECITAL – THEORETICAL AND PRACTICAL ASPECTS OF AN INTERDISCIPLINARY APPROACH / Cezara Florentina Petrescu / Alexandru Radu Petrescu / Associate Professor PhD. / “George Enescu” National University of Arts from Iași, Romania	85
12. THE METHODOLOGY OF MUSIC EDUCATION LESSON COMPLETENESS BY MEANS OF THE VOCAL-CHORAL SINGING DOMINANT ACTIVITY / Marina Caliga / Lecturer, Doctoral Candidate / „Alec Russo” State University from Bălți, Republic of Moldavia.....	93
13. THE SYSTEMATIC OF THE CHARACTERS FROM THE OPERA <i>A STORMY NIGHT</i> BY PAUL CONSTANTINESCU / Consuela Radu-Țaga / Lecturer PhD. / “George Enescu” National University of Arts from Iași, Romania.....	100
14. NICOLETTE CHORAL PIECE BY MAURICE RAVEL. ANALYSIS AND INTERPRETATIVE CONCEPT / Marta Otilia Burduloi / Assistante PhD./ “George Enescu”	

National University of Arts from Iași, Romania.....	110
15. BY HEITOR VILLA LOBOS (Preludes no. 1-4) / Daniel Dragomirescu / Associate Professor STYLISTIC-INTERPRETATIVE ANALYSIS OF THE CREATION FOR GUITAR SOLO PhD. / “George Enescu” National University of Arts from Iași, Romania.....	121
16. <i>TRUMPET AND ORCHESTRA CONCERT IN D MAJOR</i> BY GEORG PHILIPP TELEMANN IN INTERPRETATION VISION OF WYNTON MARSALIS AND RAFAEL MÉNDEZ / Iulian Horez / Associate Professor PhD. habil. “George Enescu” National University of Arts from Iași, Romania.....	134
17. THE LEVEL OF MUSICAL COMPETENCY TRAINING: A COMPARATIVE STUDY OF FULL-TIME AND DISTANCE STUDENTS / Nelida Nedelcuț / Professor PhD. / Ciprian Gabriel Pop / Associate Professor PhD. / “Gheorghe Dima” National Academy of Music from Cluj-Napoca, Romania / Ioana Chiorean / Associate Professor PhD. / Babeș-Bolyai University, from Cluj-Napoca, Romania	140
18. TECHNICAL AND INTERPRETIVE CONSIDERATIONS IN <i>THE THIRD SONATA FOR VIOLIN AND PIANO, OP. 45</i> BY EDVARD GRIEG / Raluca Dobre Ioniță / Lecturer PhD. / “George Enescu” National University of Arts from Iași, Romania.....	149
PART II: DRAMA / CHOREOGRAPHY	155
1. HISTORICAL EVOLUTION OF <i>ADAGIO</i> (ANALYSIS OF THE CHOREOGRAPHIC CONCEPT) / Cristina Todi / Lecturer PhD. / “George Enescu” National University of Arts from Iași, Romania.....	155
2. MOTILITY IN SPORT-ARTISTIC ACTIVITIES – A SOCIAL PHENOMENON / Ana-Cristina Leșe / Associate Professor PhD. / “George Enescu” National University of Arts from Iași, Romania.....	165
3. ESSENTIAL ASPECTS IN THE CREATION OF MEANS OF SCENIC EXPRESSIVITY SPECIFIC TO THE PUPPET SHOW / Raluca Bujoreanu Huțanu / Associate Professor PhD./ “George Enescu” National University of Arts from Iași, Romania	171
NUMBER 20 / PART III: FINE ARTS	176
1. THE EVOLUTION OF HABITAT IN MIDDLE HALLSTATT ON THE TERRITORY OF ROMANIA / Ioana Iulia Olaru / Associate Professor PhD. / „George Enescu” National University of Arts from Iași, Romania.....	176
2. DEVELOPMENT OF ARTISTIC CREATIVITY IN STUDENTS BY STUDYING AND APPLYING ORNAMENTAL MOTIVES IN THE TEXTILE ART COURSE / Olimpiada Arbuz-Spatari / Associate Professor PhD. / “Ion Creangă” State Pedagogical University from Chișinău, Republic of Moldavia	182
3. THE ROLE OF ARTS IN SCHOOL EDUCATION / Ana-Maria Aprotosoae-Iftimi / Lecturer PhD./ “George Enescu” National University of Arts from Iași, Romania.....	198
4. THE PLACE OF VISUAL ART IN THE DEVELOPMENT OF CRITICAL DIMENSIONS OF THINKING / Gabriela Monica Assante / Candidate Doctoral / “Alexandru Ioan Cuza” University from Iași, Romania.....	204
5. QUALITY ASPECTS OF PRODUCT DESIGN IN ARTISTIC EDUCATION / Bard Bajçinovci / Student, cand.MSc. / Uliks Bajçinovci / Student, cand.MSc. / UBT. Architecture - Spatial Planning from Prishtina / Elena Rexha / Student, cand.BSc. / Bujar Bajçinovci / Associate Professor PhD. / University from Prishtina, Republic of Kosovo.....	211
6. URBAN DEVELOPMENT OF UNIVERSITY CAMPUS AND QUALITY ASPECTS OF ARTISTIC EDUCATION: A CASE STUDY OF PEJA/ Modest Gashi / UN-Habitat. MSc. / Spatial and Urban Planner from Prishtina / Vlora Aliu / Student, cand.BSc. / Bujar Bajçinovci / Associate Professor PhD. / University from Prishtina, Republic of Kosovo.....	218
7. THE BURKE’S PENTAD HEURISTIC: POTENTIALITY FOR CREATIVE IDEA GENERATION IN GRAPHIC COMMUNICATION DESIGN / Sylvester Zifegha Ebigbagha/	

Associate Professor PhD. / Niger Delta University from Wilberforce Island, Bayelsa State, Nigeria.....	228
PART IV: EDUCATION.....	243
1. SPECIFIC SKILLS OF INTERPERSONAL COMMUNICATION / Marinela Rusu / Researcher PhD. and visual artist / Romanian Academy, Institute "Gheorghe Zane" from Iași Branch, Romania.....	243
2. CHOOSING THE TEACHING CAREER BY STUDENTS IN THE ARTS / Ona Ionica Anghel / Lecturer PhD. / "George Enescu" National University of Arts from Iași, Romania.....	256
3. THE GRAPHIC COMMUNICATION ACTOR: GENERATING VISUAL RHETORIC FOR DEVELOPMENT INITIATIVES / Sylvester Zifegha Ebigbagha / Associate Professor PhD. / Niger Delta University from Wilberforce Island, Bayelsa State, Nigeria.....	262
4. MUSICAL SKILLS IN THE ARTISTIC KNOWLEDGE PROCESS / Viorica Crișciuc / Associate Professor PhD. / „Alec Russo” State University from Bălți, Republic of Moldavia.....	280
5. THE INNOVATIVE PRAXEOLOGY: SUGGESTIONS FOR IMPLEMENTING IN ARTISTIC EDUCATION / Tatiana Bularga / Associate Professor PhD. / „Alec Russo” State University from Bălți, Republic of Moldavia.....	289
6. EARLY MUSICAL EDUCATION AS A PREMISE FOR THE DEVELOPMENT OF THE CHILD’S UPRIGHT PERSONALITY / Marina Cosumov / Associate Professor PhD. / „Alec Russo” State University from Bălți, Republic of Moldavia.....	299
7. TRAINING OF ARTISTIC SKILLS OF THE MUSIC TEACHER / Margarita Tetelea / Associate Professor PhD. / „Alec Russo” State University from Bălți, Republic of Moldavia.....	304
8 CONCEPT OF DIDACTIC PROJECT OF THE MUSICAL EDUCATION LESSON / Marina Morari / Associate Professor PhD. / „Alec Russo” State University from Bălți, Republic of Moldavia.....	309
9. THE CRITICAL ROLE OF ART EDUCATION IN COMMUNITY BUILDING AS VIEWED BY ART TEACHERS. A QUALITATIVE STUDY / Gabriela Monica Assante / Florin Enescu / Candidate Doctoral / "Alexandru Ioan Cuza" University from Iași, Romania.....	325
10 QUALITY IN EDUCATION IN THE NONFORMAL PREUNIVERSITY SYSTEM IN ROMANIA / Eugenia Maria Pașca / Professor PhD. / "George Enescu" National University of Arts from Iași, Romania.....	335
11. "SEEING IS BELIEVING": THE IMPORTANCE OF VISUAL FACTORS IN MUSIC PERFORMANCE ASSESSMENT / Dorina Geta Iușcă / Lecturer PhD. / „George Enescu” National University of Arts from Iași, Romania.....	355
12. THE PURPOSE OF EMPATHY FORMATION AND ITS ROLE IN THE DEVELOPMENT OF MODERN TEACHERS FROM PRIMARY CLASSES / Iulia Postolache / Candidate Doctoral / "Ion Creangă" State Pedagogical University from Chișinău, Republic of Moldavia / Assistante / Alec Russo” State University from Bălți, Republic of Moldavia	361

ARGUMENT

The volume, which includes 19 and 20 numbers of the magazine, with the theme „***Quality aspects in artistic education***”, contains a part of the scientific works/studies presented at the international event that was initiated and organized by **Department for Teachers Education** within “George Enescu” National University of Arts from Iași, Romania, through the Center of Intercultural Studies and Researches in the 14-16 of November 2019, with the stated objective to foster the development of innovative experiences in the field of arts education. In this volume they were included some of the studies presented. The organizing of the International Conference, aimed to be an opportunity for an approach open to the pedagogic, psychological, sociological and educational politics analysis within the domain of intercultural education through the same artistic-educational domains. The scientific presentations / lectures within the sections were in the following domains: Music, Drama, Choreography, Fine Arts, Education.

The declared goal was and it is to stimulate the production of scientific knowledge in the field of artistic education and to develop the community of educational practice and research in artistic domain, as in this domain, in Romania, does not exist these kind of publications. In this way, we consider to be important the opinion of a specialist in the cultural education domain, Marinela Rusu, Researcher PhD. and visual artist, Romanian Academy, Institute “Gheorghe Zane” from Iași Branch, Romania say: *„As we already mentioned, what happens during the interaction is due in part to the participants and the personal "baggage" they bring to the meeting. This baggage includes their knowledge, motives, values, emotions, attitudes, expectations and personal dispositions. The quality of self-perception (self-image) and the beliefs they have formed about their own abilities to succeed in various types of actions (self-efficacy) will also determine the type of meetings planned, the objectives selected, as they are pursued and rewards derived from these are anticipated.”* Interest shown by specialists in the country and in Europe and Africa (Republic of Moldavia, Nigeria, Republic of Kosovo, Italy, Slovak Republic, Romania) which we hope will be useful to those involved in education and research work in the artistic field.

Review of Artistic Education is covered by the following services and has been indexed in **EBSCO** (Discovery Service and relevant databases), **CEEOL** (Central and Eastern European Online Library), **ProQuest** (Research Library, Discovery International, Relevant database and Summon - Serials Solutions, are available within the section Education Research Complete, Semantic Scholar Summon), **Baidu Scholar**, **Celdes**, **CNKI Scholar** (China National Knowledge Infrastructure), **CEJSH** (The Central European Journal of Social Sciences and

Humanities), **CNPIEC**, **Google Scholar**, **J-Gate**, **Naviga** (Softweco), **KESLI-NDSL** (Korean National Discovery for Science Leaders), **Primo Central** (ExLibris), **ReadCube**, **WanFangData**, **TDOne** (TDNet), **WorldCat** (OCLC), **ERIH PLUS** (European Reference Index for the Humanities and Social Sciences), **JournalTOCs**, **WorldCat**, **Index Copernicus ICI Journals Master List** (ICV 2015: 90.65, ICV 2016: 93.50), **Ulrich's Periodicals Directory / ulrichsweb**, **Publons** **QOAM** (Quality Open Access Market), **Microsoft Academic**, **DOAJ** (Directory of Open Access Journals), **Cabell's Directory**, **Cabell's Whitelist**, **Quality Open Access Market - QOAM**, **Dimensions data platform**, **MyScienceWork**, **Naviga** (Softweco), **Naver Academic**, **Sherpa/RoMEO**, **CNPIEC - cnpLINKer Dimensions**.

Since the year **2016** it is published in the **De Gruyter Open** and since the year **2019** it is published in the **Sciendo** which provides new services through **MyScienceWork** and **Semantic Scholar**.

Editorial staff

NUMBER 19 / PART I

MUSIC

1. PERIOD INFLUENCE ON THE WORK OF JOHANN SEBASTIAN BACH

Karol Medňanský¹

Abstract: *The work of Johann Sebastian Bach (1685 - 1750), significantly influences the work of the contemporary composers even almost 270 years after his death. It is undoubtedly caused also by the fact that by his work Bach impersonates contemporary musical tradition. There are the three most significant areas in his work – the influence of family tradition on his work, which we can observe throughout the Thuringia, where they have had a significant musical position for 200 years in all the areas of music – secular, urban, spiritual and ecclesiastical. The tradition of German music is not less important. It influenced Johann Sebastian Bach during his studies and was based directly on the essence of protestant educational principle. Filip Melanchton, the most significant collaborator and a friend of Martin Luther, was contributory in the reform of this principle. The most important is the influence of Luther's Reformation on the spiritual world of J. S. Bach, which reached such dimensions that he unites theology and music. Under the influence of the aforementioned three areas, the work of Bach has acquired exceptional artistic and spiritual quality, a unique phenomenon in the history of music.*

Key words: *impact of the works, family traditions, educational principle, reformation, theology and music, artistic quality, spiritual mission*

1. Introduction

The compositional heritage of one of the greatest masters of musical tones has attracted the attention of the professional and secular public since the triumphant re-introduction of St Matthew Passion by Felix Mendelssohn-Bartholdy on Good Friday in 1829 in Berlin². It is a historical truth that this grandiose work was not presented in its entirety, because it was performed in a substantially shortened version, but also this torso drew the attention of the secular and professional public to the compositional work, the majority of which was unknown to the general public. Since this ground-breaking day in music history, both musicians and music theoreticians have bowed with respect and humility to the work of Johann Sebastian Bach.

¹ Associate Professor, PhD. / "University of Prešov" from Prešov, Slovak Republic, email: mednanskyk@gmail.com

² It is interesting that the introduction of the work was preceded by a large print campaign. Adolph Bernhard Marx, the editor of the Leipzig newspaper and a friend of Father Felix Mendelssohn-Bartholdy, published a report on the introduction of St Matthew Passion in six consecutive issues in his newspaper *Leipzige Allgemeine Musikalische Zeitung* (Ahrens, 2001, p. 72). This Marx's activity is even more interesting because he appreciated Händl much more than Bach a few years ago (Ahrens, 2001, p. 79).

In the spirit of Bach's compositional legacy, they have been inspired by other generations of composers³ to draw new and new impulses for their work⁴. With deep reverence and humility, his musicologists⁵ reach for new and new compositional solutions to find new and new secrets, puzzles, and not just musical ones, to find a deep philosophical message emerging not only from the knowledge of the early world, but also of the spiritual world, often so distant and misunderstood by us and not always understandable. In this context, it is worth mentioning the statement by Czech musicologist Jiří Fukač that “*Bach has to be approached from the perspective of his time, and we probably have no other choice but to explore his musical structure on the basis of older, pre-existing systems*”⁶.

Although the beginning of the renaissance of Bach's work has been traced since the date of re-introduction of St Matthew Passion in 1829, it is a historical fact that his work was known in an uninterrupted time sequence in professional music circles.⁷ The composers of the period of Viennese Classicism also knew Bach's work. In Vienna, his compositions were regularly performed at home concerts by Count Gottfried van Swieten (1733-1803)⁸, attended by prominent Viennese musicians and where the important personalities of Viennese social and cultural life met. In this way, Count Swieten promoted the work of Johann Sebastian Bach, which also influenced the work of the representatives of Viennese Classicism⁹, Joseph Haydn¹⁰, Wolfgang Amadeus Mozart¹¹ and Ludwig van

³ The great composers can see a great encourager in Bach, who has encouraged them to compose both sensually and philosophically, and thus find a piece of himself in his work (Geck, 2000a, p. 112).

⁴ The number of composers directly influenced by Bach's compositional practices is large. Let's mention only some of them – Max Reger, Paul Hindemith, Dmitry Shostakovich, but also members of 2nd Vienna School – Schönberg says Bach is the father of "evolving variation". Aesthetically, this Bach's principle was also very close to him (Geck, 2000a, p. 112).

⁵ Bach's research is successfully covered by the Bach Archive in Leipzig, founded in 1950, and the Bach Institute in Göttingen. Another centre of Bach's research, the Bach Archive in Göttingen, where the composer ended his activity on December 31, 2006.

⁶ Fukač, 1988, p. 171

⁷ The perception of the music by Bach after his death was dealt with in detail in Zavorský's monograph *Johann Sebastian Bach* in the chapter *Bach's Music in the Course of Two Centuries*. The monograph was published in the publishing house Opus in 1970. Bach's work lived in the other generations of music experts thanks to his pupils. Johann Philipp Kirnberger (1721 – 1783), who was a pupil of Bach from 1739 to 1741, “*considered the composition of Johann Sebastian Bach to be the only correct one and if the composers were in the shadow of this style, Kirnberger rated them positively.*” In his significant theoretical publication entitled *Kunst des reinen Satzes* (1771 – 1779) he writes an interesting opinion: “*It is a pity that this great man did not write any theoretical work about music and therefore his teaching was preserved only via his pupils*” (Burlas, 2007, p. 76).

⁸ Between 1770 and 1777, the count G. van Swieten was probably a student of Johann Philipp Kirnberger (1721 – 1783) – a pupil of J. S. Bach (Zavorský, 1970, p. 416). Swieten had also contacts with Carl Philipp Emanuel Bach, the son of J. S. Bach (Seeger, 1981, p. 785).

⁹ Bessler can see the inner thought connections between Bach's *Chromatic Fantasy* and Mozart's *Fantasy in C minor* KV 475 (Bessler, 1978, p. 314)

¹⁰ Joseph Haydn (1732 – 1809) owned Nägeli's 1801 Well Tempered Clavier, two notebooks, a manuscript in *Mass H minor*, probably from a Viennese publisher Johann Treg, who offered to sell or rent Bach's works in his descriptions (Zavorský, 1970, p. 416).

¹¹ Wolfgang Amadeus Mozart (1756 – 1791) also became acquainted with Bach's work at Count Swieten's, where he was a frequent guest since 1782. Bach's work influenced Mozart to the extent that he rewrote five fugues from the 2nd part of *Well-Tempered Clavier* (Zavorský, 1970, p. 416): no. 2, 5, 7, 8, and 9 - KV 405. For string trio KV 404 he had rewritten no. 8 from Part I, 13 and 14 from part II as well as part 2 *Adagio* and part 3 *Vivace* of part III

Beethoven¹². Beethoven¹³ knew both parts of the *Well-Tempered Clavier* from his youth¹⁴ and often played them¹⁵.

However, the date of the repeated performance of Bach's St Matthew Passion, is also important in the fact that his interest in the music of the past and in the works of almost forgotten composers is starting to rise.”¹⁶

What is the greatness of Bach's personality, that even decades and centuries after his death, his work still influences music history, is still their co-influencer, even influences the performers' trends from the mid-19th century. It is also undoubted that in his work Bach embodies the tradition. A long-standing family musician tradition, where the profession of musician in its many forms of heritage has been inherited for many generations, the tradition of the Thuringian region, where this family has been active for decades and absorbed its cultural and mental climate. Johann Sebastian Bach is the culmination of these traditions based on the essence of Baroque thinking, sending inspirational impulses to future generations to come.

2. Influence of family traditions on Bach's work

We can observe the musical ties of the Bach family all over the Thuringia, where they had an important musical position for 200 years with a tradition¹⁷ in all areas of music – secular, urban,¹⁸ spiritual and ecclesiastical. Interesting is also the last bound concerning the study of Johann Sebastian Bach himself, who studied in Ohrdrufe with his eldest brother¹⁹ Johann Christoph (1671 – 1721), who was a student of Johann Pachelbel (1653 – 1706), an excellent organist and composer. Johann Sebastian Bach in his work followed the idea of the composing of his important ancestors, especially the most important of them Johann

Organ sonata - BWV 527 and from part II *Organ sonata* BWV 526 Part 2 *Largo* and Part 3 *Allegro*, (Köchel, 1975, p. 511-513), both parts arranged as prelude and fugue, unlike the original.

¹² Martin Geck can see the connection between Bach's *Goldberg Variations* BWV 988 and Beethoven's 33 *Variations on Diabelli's Waltz* op. 120 – not only in technical terms, but mainly from an internal philosophical aspect (Geck, 2000a, p. 114)

¹³ Beethoven's admiration for Bach is characterised by his words where he plays with Bach's name: BACH = brook. „Nicht Bach - Meer soll er heißen” – Not brook – but the SEA should be his name.” (Navrátil, 1996, p. 144).

¹⁴ In (1770 – 1827) he acquainted Beethoven with Bach's work by his teacher Gottlob Neefe (1748 – 1798), who gave him as a 12 years old boy to learn *The Well Tempered Clavier* (Zavarský, 1970, p. 416).

¹⁵ Beethoven was also a frequent guest of the Sunday matinee – the concerts began at 12:00 at noon – at Baron van Swieten's, "where he also played Bach's fugues" (Zavarský, 1970, p. 416).

¹⁶ The fact is, however, that many of the composers of the first half of the 18th century, or even of the earlier evolutionary era of music, played in an uninterrupted sequence until the 19th century. This was not only the case with the church compositions of Emperor Leopold I (1640-1705), who played in Vienna at the beginning of the 20th century, but also the oratorio of Carl Heinrich Graun (1701 - 1759) *Der Tod Jesu*, which was played almost regularly in Berlin on Good Friday until 1884 (Seeger, 1981, p. 293).

¹⁷ J. S. Bach himself followed the genealogy of his family and his son C. Ph. E. Bach continued – *Ursprung der musicalisch-Bachischen Familie* (Navrátil, 1996, p. 121).

¹⁸ In the 18th century, the Bach family had such an important tradition in Erfurt as city trumpeters that all trumpeters called "Bach" (Seeger, 1981, p. 49).

¹⁹ Johann Sebastian Bach had two brothers, besides Johann Christoph, who was Johann James (1682 – 1722), an oboist, who had worked in Sweden since 1706. When he left, Johann Sebastian wrote a funny *Capriccio*.

Christoph Bach (1642 – 1703), who worked in Eisenach since 1665 as an organist and later as a harpsichordist, court bandleader and composer²⁰.

This way, Johann Sebastian Bach “*continued to the highest standard of musical thinking*”²¹, which manifested itself to a great extent in his works. The thought, compositional development and theological feeling of Johann Sebastian Bach was largely influenced by the Thuringian environment as the centre of the Reformation. It is interesting that he attended the same Latin school in Eisenach 200 years earlier than Martin Luther. More importantly, he also studied Orthodox Lutheran Theology in Ohrdruff. Years of study in Lüneburg are of great importance for the development of Bach's personality, where he studied mathematics, logic, rhetoric, physics, history and German literature in addition to the humanistic and theological fields.

Bach's compositional development continues not only with previous generations, but it also absorbs the work of his contemporaries. None of his contemporaries has overcome such a great compositional development as J. S. Bach. Most of his contemporaries reached a compositional style around the age of 20-25, which they did not change much in the course of their composing. Bach was musically much more educated than many of his contemporaries. He knew not only the works of music history²² but also his contemporaries, and he did not hesitate to undertake long-term study trips due to their deeper knowledge. Of these, the most important is his journey to Lübeck, where he studied under the then significant musical authority Dietrich Buxtehude (1637-1707), who influenced his further development in the most significant way.

Throughout his active life, Bach sought new possibilities for his musical expression in the sense of the goal he had already set during his time in Mühlhausen – in the sense of Endzweck²³ - the ultimate goal²⁴ - “*not to regulate the music of Gottes Ehren - to the glory of God*”.²⁵

3. The tradition of German music and its influence on Bach's work

The tradition of German music influenced Johann Sebastian Bach during his studies and was based directly on the essence of the evangelical educational principle, the reform of which was greatly deserved by the most important

²⁰ In the family chronicle they refer to him as “*the great and expressive composer*”.

²¹ Bukofzer, 1986, p. 384.

²² Bach became acquainted with the musical works of history, especially in Lüneburg, where there was a large library of works by composers from the Dutch school period to his contemporaries. Friedrich Blume argues that this library was the main source for Bach's extensive knowledge of early music and his own compositional art (Navrátil, 1996, p. 125).

²³ His journey to Endzweck touches Luther's view of music, both sacred and secular. Bach strives to fulfil his goal in all areas of his work in all places of his activity.

²⁴ Bach's life and creation are subordinate to the ultimate goal of Endzweck, to discover the wealth of music in all directions and conquer it, preserving the old and discovering the new. All this effort led to the discovery of the imaginary world of music and its internal laws and did not lead to the celebration of man as its creator. Bach seeks, respects and complies with the inner laws of music (Geck, 2000a, p. 54). Only Beethoven approached him in this respect.

²⁵ Bukofzer, 1986, p. 386.

collaborator and friend of Martin Luther Filip Melanchton.²⁶ Bach's grammar school education was based on the principle of trivia and quadrivia, on the basis of which he had knowledge not only of grammar, dialectics and rhetoric, but also of arithmetic, geometry, astronomy and music²⁷. He thus became part of the flow of German composers based on the specific aesthetic principles of the period characterizing the evolution of Central and North German Baroque²⁸. Bach absorbs into his work all the currents of German musical thought, which is directly dependent on theology and is directly subordinate to it. It is influenced by Luther's thoughts and opinions on music and its places in the life of man and society.

Mathematics and numbers play an important role in German Baroque thinking, relying on the basic theological thesis that “*God created the world on the basis of numbers, peace and weight*”²⁹. Mathematics and its laws give music works the inner order and logic of construction³⁰, often supporting stylistic opposites³¹. The harmony of the Baroque period is subject to mathematical law and the semantic status of the number³². Harmony in four levels of musical thought plays an important role in German Baroque thinking:

1. Cosmological – harmony is determined by order, proportions, numbers and quantity;
2. Rhetoric – harmony determines the meaning of the word;
3. Natural-philosophical – harmony is determined by forces that move the mental states of a man, depend on the affects and the theory of human temperament;
4. Theological – harmony derives from the foundations of the theory of “*Trias harmonica!*”, the meaning of which is related to the meaning of St. Trinity.³³

In the musical thinking of Bach, the numbers and their symbols play an important role to a much greater extent than other composers. This part of Bach's

²⁶ Filip Melanchton (1497 - 1560) was one of the most important collaborators of Martin Luther. In particular, he pushed for the reform of education. He was one of the shapers of Leonard Stöckel's personality (1510 – 1560) during his studies at the University of Wittenberg, later rector of the Bardejov city school, an outstanding teacher and reformer in Eastern Slovakia.

²⁷ The education of J. S. Bach was based on the tradition of the education of a composer, which was of great importance in Germany. It was based on 4 basic disciplines: mathematics, science, music rhetoric and theology.

²⁸ We have discussed this issue in more detail in some of the previously published bibliography works, so we will devote lesser space to them.

²⁹ Dammann, 1984, p. 18.

³⁰ Bach's later polyphonic works – *The Musical Victim* (1747), *The Art of Fugue* (1750), with their mathematical order, approach the beauty and perfection with which the Creator made the world. They fulfil Bach's lifelong idea - *Vollkommenheit* (Dammann, 1984, pp. 88-89), based on his religious beliefs of perfecting a musical work in terms of the objectivity of faith, not the subjectivity of its Creator.

³¹ A typical example is the stylistic contrast: *Stylus phantasticus* – prelude, *stylus canonicus* – fugue (Dammann, 1984, p. 35).

³² A beautiful example of the confirmation of the mathematical order in Bach's work are both parts of the *The Well-Tempered Clavier*. They are based on mathematical laws and in their arrangement - major, minor – both basic baroque meanings of the 3-voice stand side by side: *Trias musica perfecta* – 4:5:6- and *imperfecta* - 10:12:15 (Dammann, 1984, p. 35).

³³. When considering the harmonic thinking of Johann Sebastian Bach, it is worth noting that it was not influenced by the functional harmony conceived by Jean-Philipp Rameau. The same is true of the term 'chord turnover', whose meaning is emphasised in functional harmony. Johann Sebastian Bach, in his harmonious rendition of a musical text, moved exclusively on the levels of the sketched intentions of harmonious thinking in German musical baroque.

compositional thinking is very complicated and is subject to continuous musicological research bringing new results and conclusions. Opinions on the influence of the number and its symbols on the creation of Johann Sebastian Bach differ diametrically and are often opposed to each other. In many cases, Johann Sebastian Bach created his own symbols that the listener would not even notice. It is necessary to engage with them for a better understanding of the organization of musical material in his works. In fact, the listener was not the recipient of various symbols. “*Their meaning was not abstract, but in the sense of <salutem deo gloria>*”.³⁴

In the German Baroque music there is a significant relationship between architecture and music, while at the same time there is used the term architecture of music³⁵. Mattheson speaks directly of geometric and arithmetic relationships in the construction of compositions.³⁶ Martin Geck, a contemporary well-known expert on Bach's work, also compares the construction of *Goldberg's variations* to the organisation of an absolutist country or to the Baroque palace garden.³⁷ The fact is that the construction of German Baroque works is fully based on the essence of Aristotle's rhetorics – *dispositio*. German Baroque thinking fully respects rhetorical concepts³⁸ and affection theory³⁹. These concepts, however, play a much greater role in German compositional practice in Central and North German Baroque than in other Baroque music centres of European music.⁴⁰

The Middle and North German Baroque is largely associated with theology⁴¹ and many compositional practices of its creators are directly subordinate to it. The interconnection of theology and music culminates in the works of Johann Sebastian Bach, and this must be fully respected when we evaluate his works. At the period of the composer's work as a great cantor at St Thomas' Church, the distinction between ecclesiastical and secular music was beginning to diminish considerably, taking into account Luther's idea that all music originates from God's will.

³⁴ Dammann, 1984, p. 92

³⁵ Johann Sebastian Bach reached the peak in the application of architectural elements to music. He aptly described it by Dammann's characteristics as follows: “*Unlike Händel, Telemann, Couperin, and others there is Bach the construction master of late Baroque music*” (Dammann, 1984, p. 21)

³⁶ Mattheson, 1739, 6th ed., 1995, p. 224.

³⁷ Geck, 2000c, p. 173

³⁸ Bach's use of rhetorical relationships is so profound that it only requires scientific study. He also adds a numerical mission to rhetorical figures and uses them to portray church numerical symbols. According to Johannes Abraham Birnbaum, the professor of rhetoric at Leipzig University (1702 – 1748), Bach knew the rules of rhetorical construction as perfectly as hardly anybody.

³⁹ Affection theory touches all elements of musical speech. Under the influence of this theory, the composers compiled interval structures of melodies, choosing harmonic structures or keys. However, Bach went on beyond the usual practices and in many cases created his own interpretations of affective states in music.

⁴⁰ However, Bach extends the way of German Baroque musical thinking, enriching elements that are not so much present with other composers as with him, namely symbols and allegories. The basic can be considered the cross and the score.

⁴¹ Jiří Gabriel makes this clear when he speaks in connection with the philosopher Leibnitz: “*The German ideological life is dominated by the Lutheran orthodoxy following the Lutheran tradition of that time*” (the Augsburg Confession of 1530 and the Liber Concordiae of 1580) (Gabriel, 1992, p. 13).

4. The Lutheran Reformation and its impact on the spiritual world of Johann Sebastian Bach

The impact of Martin Luther's opinions on music can be observed in German music on a kind of imaginary developmental line connecting composers such as Johannes Walter, Michael Praetorius, Heinrich Schütz, Johann Hermann Schein, Samuel Scheidt, Johann Rosenmüller, Dietrich Buxtehude, Johann Pachelbel, Georg Böhm, Johann Schelle, Johann Kuhnau and Georg Philipp Telemann. Luther's views on music and the impact of the Reformation on her culminated in the work of Johann Sebastian Bach. He is the “culminator” of these thoughts, the last composer in whom Luther's thoughts are fundamentally applied, the last composer in whom Luther's thoughts and music make absolute and perfect unity.⁴² Bach's music absorbs the entire history of Lutheran music, culminates in them, and closes them in terms of orthodoxy.

In the German Baroque, Luther's thesis on the unity of word and music⁴³, which manifests itself in many ways in later developmental periods of music, has been strongly promoted. The idea that had the striking impact on the thinking of German Baroque composers is undoubtedly Luther's idea of the identity of theology and music. For the first time, these ideas were defined by J. Walter in 1538 and were also adopted by Andreas Werckmeister (1645-1706), who said the following: “*also sehen wir, wie die Theologie mit der Music verbunden und vereinigt ist*” – “... we can also see how the theology is tied and united with the music”⁴⁴. This identity of theology and music goes so far that a good music composer is equated with a preacher⁴⁵. German Baroque also absorbs Luther's other views on music, such as the importance of singing, the evaluation of dance⁴⁶, or the evaluation of music as the part of the creation.⁴⁷ Bach's work in all his attributes is based on the principles of Lutheran orthodoxy and his views on music. This is also evident in the questions of Bach's relationship to the basso continuo, which broad definition summarises briefly in the following sentence: “... good harmony serves God's glory, but there where it is not present, it serves the devil”.⁴⁸ The composer who most importantly earlier than Bach “transformed the meaning of the Lutheran German Bible into music is H. Schütz, in this sense

⁴² Bach was well known by his excellent knowledge of the Bible and the great devotion, best evidenced by his handwritten note in Cal's Bible: “*„Bey einer andächtigen Musique ist allezeit Gott mit seiner Gnaden Gegenwart*” – “God is always present with His Grace in pious music”.

⁴³ Bach applied this idea principally not only in his work, but he also instilled it in his students when he advised them to play the chorale “according to the meaning of the words.” (Bukofzer, 1986, p. 401).

⁴⁴ Dammann, 1984, p. 467.

⁴⁵ Leisinger, 1996, p. 209.

⁴⁶ Bach in particular, but also the composers of the older generation, perceived dance similarly as Luther – as a heavenly dance. Therefore, it is also used in ecclesiastical compositions, with various symbols attributed to the dance meter, especially three-period (Dammann, 1984, p. 433).

⁴⁷ For Luther, music is the part of creation, it is God's sign, it is the hilarious message of God's providence (Geck, 2000a, p. 77).

⁴⁸ Dammann, 1984, p. 432.

*Bach*⁴⁹ is Schütz's direct successor!⁵⁰ Bach is not only a continuation of Schütz's artistic and philosophical-theological aspirations for the unity of theology and music, but he is also the culmination of the entire process of Luther's impact on the development of music⁵¹. It is certainly not the coincidence that the religious historian Heinrich Bornkamm puts Luther and Bach on one level – on an equal footing⁵². From every Bach's cantata or passion, the listener feels a bit of Luther's view of the world.⁵³ It senses the 200-year history of the direct influence of Luther's thought on the music world; Bach's work absorbs the tradition of the musical symbol of Luther's Reformation – the chorale⁵⁴, which is the inspiration resource of his work, both vocal and instrumental. The chorale was Bach's undying well of inspiration⁵⁵. He kept returning to chorale constantly, to process it into a newer and newer form, like a goldsmith, who grinds the gem to a new and new beauty and is never satisfied with it. Bach's harmonisation of chorale was based on their textual theological-philosophical essence⁵⁶.

An outstanding specialist in the work of Bach, Martin Geck asks himself the following question, “*Where did Bach gain the ability to create deeply impressive and highly moral music?*”⁵⁷ At the same time, he responded to himself: “*Because he had an extraordinary talent for compositional means to make good music for Luther's liturgy.*”⁵⁸ We can only approach the understanding of Bach's work only through the research of his relationship to faith, keeping to the tradition of the Lutheran Reformation. However, we can never fully understand it.

5. Conclusions

By the synthesis of period impacts and by their implementation to his works, Johann Sebastian Bach created an intellectually and spiritually extraordinarily homogeneous compositional legacy, which, to a great extent, appeals to the contemporary listener. He was particularly helped by the perfect mastery of contemporary musical poetics represented by affection theory and its closely related musical rhetoric and its interconnected features of the Middle and

⁴⁹ Geck, 2000a, p. 77.

⁵⁰ Bach, together with Schütz, is the greatest figure in German music, whose work is rooted in the teachings of M. Luther.

⁵¹ The perfect mastery of Luther's teachings and the resulting knowledge of reformist opinions has its roots not only in his profound knowledge of his teachings, but also in the fact that he has remained faithful to the orthodox direction in Protestant faith throughout his life.

⁵² Geck, 2000a, p. 87.

⁵³ Geck, 2000a, p. 87.

⁵⁴ The Lutheran song-book has undergone a very interesting development. While in 1524 it contained 26 songs, the Lüneburg edition in 1686 contained already 2.000 of them. He certainly knew this edition of Bach during his time in Lüneburg. The Leipzig edition of 1697 contained 5.000 chorales in 8 volumes, which Bach had proven to possess (Schweitzer. 1977, p. 27).

⁵⁵ It is a well-known fact that Bach returned to one choral several times, always harmonising it again.

⁵⁶ Bach's harmonization of his chorales is an inspirational source for the generations of composers, including contemporary ones.

⁵⁷ Geck, 2000a, p. 54.

⁵⁸ Geck, 2000a, p. 54.

North German Baroque, such as the influences of mathematics, architecture, or the unity of word and music. Despite being the most important Protestant music composer, J. S. Bach has already erased the boundaries between the two main confessions of Western civilisation and has become over-confessional. By the composer's highly humane message, the work of J. S. Bach belongs to all mankind.

References

1. Ahrens, Ch. (2001). Bearbeitung oder Einrichtung? Felix Mendelssohn Bartholdys Fassung der Bachschen Matthäus-Passion und deren Aufführung in Berlin 1829. In: *Bach-Jahrbuch* 2001. Im Auftrag der Neuen Bachgesellschaft. Herausgeber: Hans-Joachim Schulze - Christoph Wolff. Vol. 87, 2001. Leipzig: Evangelische Verlagsanstalt.
2. Bessler, H. (1978). *Aufsätze zur Musikästhetik und Musikgeschichte*. Leipzig: Verlag Philipp Reclam jun.
3. Bukofzer, M. F. (1986). *Hudba v období baroka*. [Music in the period of Baroque]. Bratislava: Opus.
4. Burlas, L. (2000). *Dejiny európskej hudobnej teórie*. [History of European Music Theory]. Žilina: Katedra hudby Fakulta prírodných vied Žilinská univerzita v Žiline.
5. Dammann, R. (1984). *Der Musikbegriff im deutschen Barock*. 2nd ed. Laaber: Laaber-Verlag.
6. Fukač, J. (1988). Zur Entwicklung des analytischen Verständnisses für Bach. In: *Bericht über die Wissenschaftliche Konferenz*, Leipzig 1985. Leipzig: VEB Deutscher Verlag für Musik, pp. 169 – 172.
7. Gabriel, J. (1992). Filozofické myšlení v Nemecku a Anglii za života J. S. Bacha a G. F. Händela. In: Prof. PhDr. Rudolf Pečman, DrSc. et al.: *Händel a Bach. O dnešním pojetí jejich díla* [Händel a Bach. About contemporary comprehension to their works]. Conference proceedings from the conference in Brno on May 30th to 31st, 1985. Brno, pp. 11 – 22.
8. Geck, M. (2000a). „Denn alles findet bei Bach statt“ – Erforshtes und Erfahrenes. Stuttgart; Weimar: Verlag J. B. Metzler.
9. Geck, M. (2000b). *Johann Sebastian Bach*. 6th ed. Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag GmbH, 2000.
10. Köchel, L von. (1975). *Chronologisch-thematisches Verzeichnis der Werke W. A. Mozarts*. 3rd ed. Leipzig: VEB BREITKOPF & HÄRTEL.
11. Leisinger, U. (1996). Affekte, Rhetorik und musikalischer Ausdruck. In: WOLFF, Christoph. *Die Welt der Bach-Kantaten I. Johann Sebastian Bachs Kirchenkantaten: Von Arnstadt bis in die Köthener Zeit*. Stuttgart: J. B. Metzler Verlag; Weimar; Kassel: Bärenreiter, pp. 199-211.
12. Navrátil, M. (1996). *Charakteristika hudebního baroka a portréty slavných mistrů*. [Characterization of music baroque and portraits of famous masters]. Ostrava: Vydavatelství MONTANEX a. s.
13. Seeger, H. (1981). *Musiklexikon A-Z. Personen*. 1st ed. Leipzig: VEB Deutscher Verlag für Musik.
14. Schweitzer, A. (1977). *Johann Sebastian Bach*. 13th ed. Leipzig: VEB Breitkopf & Härtel Musikverlag.
15. Zavorský, E. (1971). *Johann Sebastian Bach*. 1st ed. Bratislava: Opus.

2. ACHIEVING HARMONY THROUGH MUSIC: A COMPARISON BETWEEN ANCIENT GREEK AND CHINESE THOUGHT

Rossella Marisi⁵⁹

Abstract: *Ancient Greek and Chinese philosophers held music as a fundamental component of education and deemed it effective in guiding students at gaining harmony within themselves and with one another. A quality music education was thus considered relevant in the Bildung of individuals, the preservation of the state, and the maintenance of harmony between heaven and earth. This study makes a comparison between the thought of Plato and his Greek predecessors on one side, and the one of Confucianism on the other, identifying fascinating similarities which offer a source of inspiration to modern educators.*

Key words: *Confucius, Li Ji, Plato, Pythagoras, Shiji*

1. Introduction

What does the term “quality education” mean for us? Modern societies share the view that the education system has to fulfill some strongly related functions: to help individuals to develop their powers and capacities in a harmonious manner, so that each of them can take an effective part in social, economic, and political life (Durkheim, 1956). Indeed, the Report of the International Commission on Education for the Twenty-first Century described education as based upon four pillars: learning to know, learning to do, learning to live together, and learning to be (Report of the International Commission, 1996). The first pillar “acknowledges that learners build their own knowledge daily, combining indigenous and ‘external’ elements”, the second “focuses on the practical application of what is learned”, the third “addresses the critical skills for a life (...) where all have equal opportunity to develop themselves”, and the last pillar “emphasizes the skills needed for individuals to develop their full potential” (EFA, 2005: 30).

The goals mentioned in the last two pillars, which are common to all disciplines, are of a core importance in both the education of individuals and the building of society. Early Greek and Chinese philosophers shared the same understanding, and combined the aims hinted at the last two pillars under the concept of achieving harmony within oneself, with others, and with the natural world (Di Fabio and Tsuda, 2018). This study focuses in particular on the role ancient Eastern and Western philosophy assigned to music, conceived as a reflection of cosmic harmony, and as a means to harmonize each individual’s body and soul and to bring all members of a community in harmony with one another.

⁵⁹ Assistante PhD., Conservatorio “Lorenzo Perosi”, Campobasso, Italy, email: rossellamarisi@hotmail.it

2. Music as cosmic harmony made audible

The etymology of the English word harmony is the Greek word *harmonìa*, which in turn is related to the term *harmòs*, meaning “joint”: this suggests that harmony signifies converging and combining different elements (Franklin 2002). The term *he* (meaning harmony) is often present also in the Chinese pre-Qin classics (dated pre-221 BC), alluding to various sounds responding to one another “in a mutually promoting, mutually complementing, and mutually stabilizing way” (Li, 2008: 584). It is interesting to notice that for Shi Bo, a minister who lived at the beginning of the eighth century BC, a harmonious world can only result from different, even antithetic elements coming together to create an integrated whole (Li, 2014).

In a similar way, in the Greek world, the pre-Socratic philosopher Heraclitus (c. 535 – c. 475 BC) considered harmony as an ever changing result of the integration of different forces: harmony transpires “through the constant flow of reality, through the transitions from one opposite to another” (Drozdek, 2007: 29). Pythagoras (c. 570 – c. 495 BC) was the first who conceived the notion of harmony of the spheres, identifying a rational order embedded in the universe, when a harmonious and ordered cosmos originated from the initial chaos (Proust, 2011). The concept of a primordial chaos, termed *hundun*, was shared also by various Chinese schools during the Eastern Zhou, a period spanning from 770 to 256 BC (Wu, 2008). Pythagoras and his disciples thought that numbers were the foundation of the universe and all of its manifestations: thus, they believed, discovering the mathematic relationships among objects and events was the means to find out the secret laws of the harmoniously interrelated universe (Doukhan, 2010). The wish to understand and control the laws of the universe is certainly a common theme during the history of mankind: indeed, for centuries philosophers and scientists have studied the cyclical succession of the seasons and the regular movements of the heavenly bodies, often with the aim of identifying the best period for realizing planned agricultural works or ship journeys.

The Athenian philosopher Plato (c. 424 – c. 348 BC) also deemed that the demiurge structured the universe disposing the celestial spheres according to specific mathematical proportions demonstrating order, measure and balance: 1:2, 3:2, 4:3, and 9:8 (Plato, 2019b). Recalling a theory first stated by Pythagoras and then developed by Philolaus (c. 470 – c. 385 BC), Plato argues that it is not a case that the same proportions constitute the basic musical intervals (respectively the octave, the fifth, the fourth and the second), whose sounds can be produced choosing the appropriate length of a vibrating string (Plato, 2019b). Thus, for the Athenian thinker, as music can be composed organizing harmoniously sounds and silence, in the same way as the cosmos is created by harmoniously organized celestial spheres, music represents a small-scale audible model of the whole universe.

Moreover, the orderly arrangement of the heavenly bodies forms the basis for the universe soul which animates the universe, in the same way as the human

soul animates the body. This further similarity between man and the universe leads the philosopher to consider man as a microcosm reflecting the image of a macrocosm, the universe (Plato, 2019b): due to this correspondence, music is able to reorder human beings within the cosmic framework. The Pythagoreans also matched lives of men with lives of stars and thought that the former could mirror the serenity of the latter in their spirit. However, if their spirit was upset by a violent passion or an internal psychic conflict, men should find a way to return in harmony with the harmony of the cosmos. Musical harmony mirrors the harmony of the universe, since both celestial bodies and musical intervals are constructed on the same mathematical ratios; therefore, music was deemed to be an effective means to restore the pristine *harmony* of the faculties of the *soul* (Guthrie 1987).

3. Music's impact on body and soul

In the *Laws*, Plato explains that the goodness and badness of the soul may be put in relation with pleasure and pain, which are the first sensations experienced by humans (Plato, 2013). These sensations can be felt also listening to music, thanks to the mimetic process it carries out (Valiquette Moreau, 2017). Indeed, the individual's soul absorbs sounds and songs accompanying certain events and actions, such as banquets, funerals, and rites, and when it hears the same sounds again, it re-experiences the feelings it had had previously. In this way sounds, melodies, and rhythms become a representation of actions and can evoke emotions and feelings (Woerther, 2008). The power music has on the individual can therefore be considered due not just to a mere physiological response of the human body or a judgment of pleasantness expressed by the mind, but also to memories and anticipations (Pannese, Rappaz and Grandjean, 2016).

Basing on the impact music has on human body and soul, in the *Republic* Plato reflects on the different *harmoniai*, each being founded on a certain scale and other musical characteristics: this complex gives origin to the specific ethical character of the actual songs, and leads the thinker to permit some *harmoniai* and vice-versa forbid others. The permitted *harmoniai* are the Dorian and the Phrygian, assuming that listening to songs representing respectively the virtuous qualities of strong and resolute fighters and those of teachers and persuaders will inspire the audience to enact the same behaviours (Plato, 2019a). On the contrary, disharmony and bad rhythm in music are associated with immoral character and let arise the latter in listeners (Plato, 2019a).

Like Plato, Chinese philosophers also indicated that regularity and order in music symbolize the same in Nature. A passage in the *Yue Ji* (Account on music)⁶⁰ explains: “(The five notes, like) the five colours, form a complete and elegant whole” (*Yue Ji*, 2019: para. 31). Sharing Plato's view, Chinese thinkers argue that music exerts its effect simultaneously on both the physical body and the mood of human beings, with a mutually reinforcing effect: in this way the appropriate

⁶⁰ The *Yue Ji* is part of the *Li Ji* (Book of rites), which is one of the Five Classics of Confucius, destroyed in 213 BC and rewritten by Confucius's disciples.

music can raise certain ethical qualities in the listener to a higher degree. The *Yue Shu* (Treatise on music)⁶¹ points out that vigorous, violent and forceful music makes blood circulation faster, leads people to move their limbs and inspire steadfastness and resoluteness; calm and majestic music makes the public decorous and religious; peaceful and quiet music inspires kindness and empathy in the audience (Kaufmann, 1976). Yet the same text also warns that trivial, dissolute, and rushed music can make the public evil-minded (Kaufmann, 1976). Vice-versa, when appropriate music prevails, it enhances the listeners' virtuous qualities and spiritual power and promotes clear and effective human relations (Wang, 2004).

4. Music's effects on society

In ancient Chinese culture, music serves thus to balance and harmonize the individual's character; indeed, thanks to the positive influence music has on him, the individual becomes a self-aware and self-confident *junzi* (gentleman), harmonizing that which is innate in him and that which is acquired (O'Donnell, 2019). Achieving this goal, the *junzi* makes his inner state harmonious with his outer behaviour, becoming a role model who can lead and instruct society (Steben, 2012), namely being an agent of sociocultural cohesion and ordering (Hall and Ames, 1987). Therefore, the function of music stretches far beyond the sphere of individual growth (Steben, 2012), acting also to promote balance and harmony in society. In effect, these two goals, which are tied with the notion of cosmic harmony, are always closely connected in Confucian philosophy (Steben 2012). The disciples of Confucius who edited the *Yue Ji* expressed the view that if gradually larger groups learn to passionately appreciate music, their interior harmony will reach other individuals and groups, eventually affecting the whole society (Steben 2012). These reflections show that in classical Confucianism music is not simply a social product, but it also leads to sociality (Garrison, 2012).

Greek thinkers too recognized that listening to appropriate music has a central relevance for the whole society. As reported by Plato in the *Republic*, the musicologist Damon, who lived in the fifth century BC, claimed that music can affect the stability of the state, either positively or negatively (Plato, 2019a). Some scholars argued that this concept arose in a period characterized by both a perceived disorganization and decreased effectiveness of the Athenian democracy and new *harmoniai* invented and performed in order to entertain the masses (Csapo, 2011).

Plato too was concerned that this kind of musical innovation did not just violate musical rules, but did create the premises for a disregard of authority and even an irreparable collapse of the state: "Lawlessness of this kind (...) sinks bit by bit into peoples' actions and character; it then looms up and infects their business dealings, and goes on to treat legal and social norms with wanton

⁶¹ The *Yue Shu* is part of Sima Qian's *Shiji* (Records of the Grand Historian), finished around 94 BC.

disregard, until it finally creates total havoc in both the private and public sphere” (D’Angour, 2013: 299).

In fact, the Athenian philosopher deemed that the structure of both the universe and the state is deeply affected by music. The latter can have a negative effect: this occurs when the musical changes lead to transgressions which could even cause the weakening of fundamental political laws (Plato, 2019a). However, if the traditional *harmoniai* and performance styles remain unchanged, the appropriate social organization will be preserved. Therefore, as expressed in the *Laws*, Plato believes that it is task and responsibility of the state to provide its citizens with an appropriate education, which makes them eager to understand “how to rule and how to obey”, in order to become perfect citizens (Plato, 2013: book 1). Such education should be regulated and managed by specific state boards and should be based on standardized programs on music and gymnastics. These disciplines were usually included in the education practices utilized in Athens already in the sixth century BC, aimed at guiding students to acquire balanced skills and become “fair in mind and body” (Wallace 2015: Appendix 4a at 9).

In Plato’s mind, teaching an approved curriculum, steady over the generations, could contribute to the achievement of important goals: i) adherence to the highest standards of *quality* in education, ii) limited occurrence of harmful innovations, and iii) maintenance of the state’s democracy and independence (Basinger, 2016). Focusing on Confucius’s *Analects* (Confucius, 2019), research stressed that the Chinese philosopher expressed a view similar to that of Plato, emphasizing that rites and music accomplish the most desirable goals: they “reaffirm the line of transmission with the founders of civilization and also re-harmonize man with the cosmic Powers that gave birth to his existence, dissolving social frictions in the process” (Steben, 2012: 2).

5. Concluding remarks

Both Chinese and Greek thinkers share the opinion that a quality music education can guide each individual to achieve harmony within himself, with others, and with the natural world. This broad and rich understanding of quality in music education is certainly appealing also to modern educators.

References

1. Basinger Dereck Wayne, (2016), *Homer’s Music through Plato’s Ears*, College of William and Mary, Williamsburg, VA.
2. Confucius, (2019), *The Analects*, Chinese Text Project, <https://ctext.org/analects> (accessed 14.10.2019).
3. Csapo Eric, (2011), *The Economics, Poetics, Politics, Metaphysics, and Ethics of ‘New Music’*, in Dimitrios Yatromanolakis (ed.), *Music and Cultural Politics in Greek and Chinese Societies: Greek Antiquity*, Harvard University Department of the Classics, Cambridge, MA.

4. D'Angour Armand, (2013), Plato and Play: Taking Education Seriously in Ancient Greece, "American Journal of Play", vol. 5, No. 3, 293-307.
5. Di Fabio Annamaria and Tsuda Akira, (2018), The Psychology of Harmony and Harmonization: Advancing the Perspectives for the Psychology of Sustainability and Sustainable Development, "Sustainability", vol. 10, No. 12, December 2018, 4726.
6. Doukhan Lilianne, (2010), In Tune with God, Autumn House Publishing, Hagerstown, MD.
7. Drozdek Adam, (2007), Greek Philosophers as Theologians: The Divine Arche, Routledge, New York.
8. Durkheim Emile, (1956), Education and Sociology, Free Press, New York.
9. Garrison James, (2012), The Social Value of Ritual and Music in Classical Chinese Thought, "Teorema International Journal of Philosophy", vol. 31, No. 3, 209-222.
10. Guthrie Kenneth Sylvan, (1987), The Pythagorean Sourcebook and Library: An Anthology of Ancient Writings Which Relate to Pythagoras and Pythagorean Philosophy, Phanes Press, Grand Rapids MI.
11. Hall David L. and Ames Roger T., (1987), Thinking Through Confucius, State University of New York Press, Albany, NY.
12. Li Chenyang, (2014), The Confucian Ideal of Harmony, Routledge, New York.
13. Li Chenyang, (2008), The Ideal of Harmony in Ancient Chinese and Greek Philosophy, "Dao", vol. 7, No. 1, 81-98.
14. O'Donnell Patrick S., (2019), A Study Guide for Confucianism, https://www.academia.edu/6597071/Confucianism_a_study_guide (accessed 14.10.2019).
15. Pannese Alessia, Rappaz Marc-André, and Grandjean Didier, (2016), Metaphor and music emotion: Ancient views and future directions, "Consciousness and Cognition", vol. 44, 61-71.
16. Plato, (2013), Laws by Plato, <https://www.gutenberg.org/files/1750/1750-h/1750-h.htm> (accessed 14.10.2019).
17. Plato, (2019a), Plato: Politeia, <https://www.ellopos.net/elpenor/greek-texts/ancient-greece/plato/plato-politeia.asp> (accessed 14.10.2019).
18. Plato, (2019b), Plato's Timaeus, <https://www.ellopos.net/elpenor/physis/plato-timaeus/default.asp> (accessed 14.10.2019).
19. Proust Dominique, (2011), The Harmony of the Spheres from Pythagoras to Voyager, in Doris Valls-Gabaud and Alexander Boksenberg (eds.), The Role of Astronomy in Society and Culture Proceedings IAU Symposium No. 260, Cambridge University Press, Cambridge, 358-367.
20. Report to UNESCO of the International Commission on Education for the Twenty-first Century, (1996), UNESCO, Paris.
21. Steben Barry Dale, (2012), The Philosophy of Music and Ritual in Pre-Han

Confucian Thought: Exalting the Power of Music in Human Life, “Asian Cultural Studies”, No. 38, 1-26.

22. Valiquette Moreau Nina, (2017), Musical Mimesis and Political Ethos in Plato’s Republic, “Political Theory”, vol. 45, No. 2, 192-215.

23. Wallace Robert W., (2015), Reconstructing Damon: Music, Wisdom Teaching, and Politics in Perikles’ Athens, Oxford University Press, Oxford.

24. Wang Yuhwen, (2004), The Ethical Power of Music: Ancient Greek and Chinese Thoughts, “The Journal of Aesthetic Education”, vol. 38, No. 1 (Spring, 2004), 89-104.

25. Woerther Frederique, (2008), Music and the Education of the Soul in Plato and Aristotle: Homoeopathy and the Formation of Character, “The Classical Quarterly”, vol. 58, No. 1, 89–103.

26. Wu Zhonxian, (2008), Vital Breath of the Dao: Chinese Shamanic Tiger Qigong, Singing Dragon, London.

27. Yue Ji, (2019), Chinese Text Project, <https://ctext.org/liji/yue-ji> (accessed 14.10.2019).

3. QUO VADIS THE CONTEMPORARY MUSIC CRITICISM? (THE FIRST INTERNATIONAL WORKSHOP OF JOURNALISM IN KALV, SWEDEN. REFLECTION, ORIENTATION, PERSUASION)

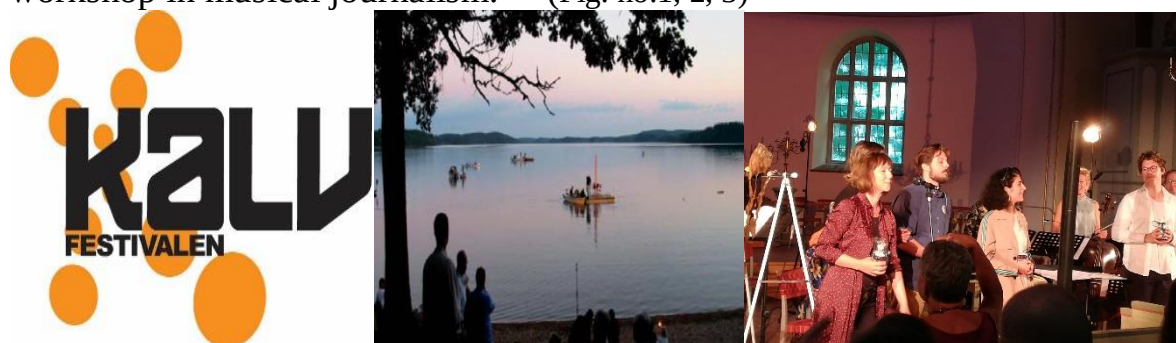
Luminița Duțică⁶²

Abstract: *Annually, in Kalv is organized one of Sweden's most innovative festivals for Contemporary Music. For the first time, on 8-11 August 2019 took place a workshop in Music Journalism field. In this study we intend to show working methods used in Western Journalism and the impact of current music on the cultural level Kalv's rural population. Together with the mentor Andreas Engström from Berlin, we attended concerts, seminars, we interviewed more artists and musicians across the globe, also we wrote different texts, essays and chronicles for publication. To conclude, organising a Musical Journalism Workshop during a festival of contemporary music is a commendable initiative which plays a major role in getting acquainted and gaining a better understanding of the compositional intentions of present-day creators. We will be happy to come back here, in a world at once picturesque and post-modern owing to these unforgettable musical encounters.*

Key words: *journalism, contemporary music, workshop, critical writing*

1. Introduction

On the 8th to 11th of August 2019, the picturesque small village of Kalv, in a remote area in south west Sweden, hosted the 16th edition of a Festival for Contemporary Music. The Kalv Festival is among the oldest and probably the most important festival of its kind in the country. For the first time, this edition also included a workshop in musical journalism. (Fig. no.1, 2, 3)



This was coordinated by the musicologist Andreas Engström, born in Sweden but a resident in Berlin where he is editor of the German journal *Positionen* based on contemporary music. Andreas Engström is writing his doctoral thesis on experimental music theatre in Sweden in the 1960s and he edited a book series in four volumes on *Nordic Avant Garde in the 20th Century*. During these four days, a group made up of seven musicologists, some of them

⁶² Professor PhD., „George Enescu” National University of Arts from Iași, Romania, email: luminitadutica@yahoo.com

also active music journalists, from Sweden and România, formed an editorial group around Andreas Engström. The aim was to produce articles which reflected on and analysed the festival, the music and the context in which it was situated.

(Fig. no. 4, 5)



2. Discussions

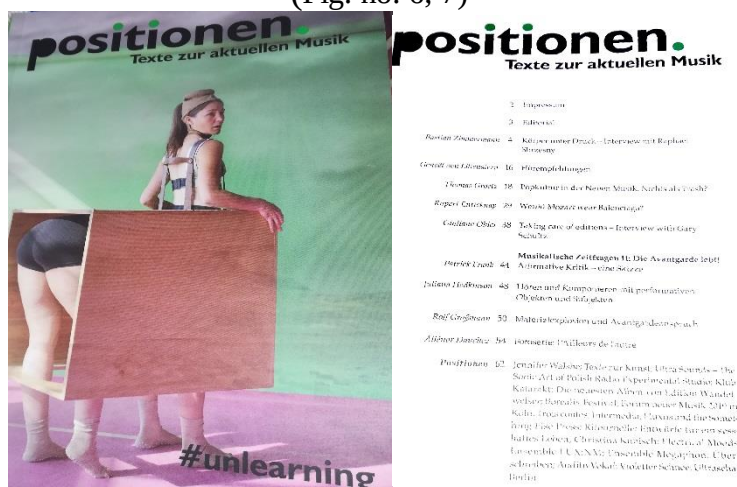
A rhetorical question that was posed at the initial meeting stayed with us during the course: “Is Musical Criticism needed?” In an interview in the local newspaper *Borås Tidning* (9th of August 2019), Andreas Engström gave an answer to this question: “I believe that, regardless of the work in question, be it of music, fine arts, or literature, there is a constant need for reflection! The critic has the duty to read, reflect, and formulate the thoughts stirred by a creation”. That a local newspaper publishes a separate interview with a leader for a workshop in new music criticism is maybe a bit unusual. Nevertheless, it maybe says something about the importance that is attributed to the practice in a time when music criticism and new music in general is marginalised in the public sphere: perhaps one could see it as an aspiration to give it more public attention.

Some interesting topics relating to the importance of musical criticism were also debated during the public lecture Engström held as part of the festival. The provoking title “What would music be without words?” underlined the importance of a specialised criticism in the analysis and discussion of new musical phenomena and discussed how to reach out to various types of audiences: from professionals to amateurs, from highly specialised experts (composers, interpreters, conductors, musicologists) to ordinary music lovers. A specialist eye, which through knowledge and objectivity pierce into the core of an artistic performance or product, has always been necessary. All the more so in the last decades, when contemporary music increasingly needs reflection in order to be properly received and understood. In brief, reflection implies personal or collective reflection and, implicitly, a “critical sense”. In this context, musical journalism is called upon to play an important part in the way contemporary composition is approached, with its post-modern orientation and penchant for eclecticism and heterogeneity. Music criticism, through its process of “reception and reflection” has the role of an aesthetic (and, why not, even ethical) barometer.

Taking this into account, contemporary musical journalism has a multiple functionality of reflection, trendsetting, persuasion, and, above all, a constant modelling and developing of a critical sense. Music criticism has the potential of being able to permeate very different fields, such as education, culture, management, tourism, etc., and thereby reaching, in a pragmatic way, social aspects as well. For example, one could reflect on and analyse the preference for atypical performance settings in places such as abandoned industrial buildings, former student cafeterias or dormitories, underground parking sites, malls, supermarkets, etc. and the displacement of workshops and festivals to cities, towns and rural areas far away from the great cultural centres – such as the events recently in Kalv. Music criticism has the potential to truly change the attitudes towards contemporary music at all levels: production, reception and dissemination.

As for the activities carried out at this workshop, the general idea was that the participant together with the leader would form an editorial group and put together a dossier of texts that would reflect the festival: some tendencies, the relation between the local community and new music and the role the experimental music has in a small society, like this little village Kalv. Our writing was based upon ongoing interaction and collaboration within the group, with constant exchange of ideas and impressions, everything under the guidance of Andreas Engström, who proved to have excellent skills as a group leader, guiding us in the writing of our reports. The themes for the articles were developed together, but were finished by each one individually. We wrote essays, reviews, and feature articles with different topics, and the texts were carefully read within the group, during and after the workshop. They were subsequently published, mainly in Swedish and in English in the online magazine *Critical Point*, and in German in *Positionen (Texte zur aktuellen Musik)*. Each one of us had something to learn from the musicological and journalistic experience of the other colleagues.

(Fig. no. 6, 7)



The articles focused on the events that took place during the four days of the festival in Kalv, which included many concerts and meetings with both established and young composers. There were also seminars and presentations of

compositional views and a musical evening with a local cover band organised by the residents of Kalv. The main features of the works performed during the festival were different aspects of improvisation or indeterminacy, timbral effects, and the use of prepared instruments, with various sound emission modes. Well-known composers, such as **Klaus Lang** (Vienna) or **Malin Bång** (Stockholm) held workshops and also had some of their own works performed. Many young composers, from various countries, had the opportunity to listen to their own works being performed by remarkable instrumental ensembles such as *Airborne* extended from Austria and *Mimitabu* from Sweden, both specialising in contemporary music. (Fig. no. 8, 9)



3. Conclusions

To conclude, organising a music journalism workshop during a festival of contemporary music is a commendable initiative. It is important for getting acquainted with and gaining a better understanding of the compositional intentions of present-day creators and it is a concept that should be adopted to similar events in other countries. It would be great to be able to come back to Kalv, in this picturesque, as well as post-modern, setting for unforgettable musical and creative encounters.

References

1. Akrofi Eric, Maria Smit, Stig-Magnus Thorsen, *Transformation and Negotiation*, Stellenbosch 7600, African sun Media, 2007
2. Duțică, Luminița, *Prin labirintul muzicii contemporane (Through the Maze of Contemporary Music)*, Iași, Editura Artes, 2018

4. THE ENESCIAN PIANISTIC NOTES AND COMMENTARIES (2st part)

Lăcrămioara Naie⁶³

Abstract: *George Enesco was a remarkable composer, conductor, teacher, violinist and pianist. He is one of the few "chosen" ones who lived under the emblem of the idea of BEAUTIFUL in its multiple images: by art, in the name of art and under the sign of art. Being in the circuit of authentic spiritual values, his entire pianistic creation is delicate, subtle, refined and elegant but extremely difficult as an artistic technique and expression; it calls for the intelligence accordingly, a lot of common sense, potential of much spiritual unrest, very much scenic experience, by determining the interpreters to very special refinement and expressive elevation, in addition to a worked touché trained in the art of the pianistic expression.*

Key words: *Enesco's pianistic art, expressivity, instrumental technique*

1. Introduction

George Enesco is a musician of the synthesis between national and universal, where the journey of the Classics, Romantics, Impressionists, Expressionists and of modernist audacities finds a suitable place for secrets, mysteries, confessions and interpretations in a wide range of special expressions and experiences, impregnated with Romanian perfume. "The story of Enesco's life and art begins somewhere far away ... on the Moldavian lands. The maestro reveals us the nostalgia of his native places and of his past childhood: "I feel bounded with all my fibers. Nothing can unbind my relationship with the Moldavian earth, sky and waters. Here, in the mild Moldavian landscape, among proper people of discrete soul nobility from this blessed province, is where I most feel at ease. I feel close to everything that is Moldavian. The native landscape seems to invigorate me. At Liveni I go back through people and things, and seeing this again ravishes my memory. We all bear our native soil inside of us, which is also part of our inner song, poem, sculpted rock, canvas and our deeds."⁶⁴

2. Discussions

Enesco's pianistic art has the prestige of sovereignty that emerged in the stone of the musical time for eternity. Its musical "speech" is so rich and so original that its eloquence releases the thought from the entire material universe. The instrumental register is generous, large and offering, and it covers the saying *unity in diversity*. Science and conscience, logics, proportion and harmony, measure and inspiration - these are the artistic imperatives. George Enesco, the ideal composer who is to be searched especially in the area of the inexhaustible fantasy

⁶³ Professor PhD, "George Enescu" National University of Arts from Iași, Romania, email: lacramioaranaie@yahoo.com

⁶⁴ Sbârcea George, *Veșnic tânărul George Enescu*, Editura Muzicală, București, 1981, pg. 114

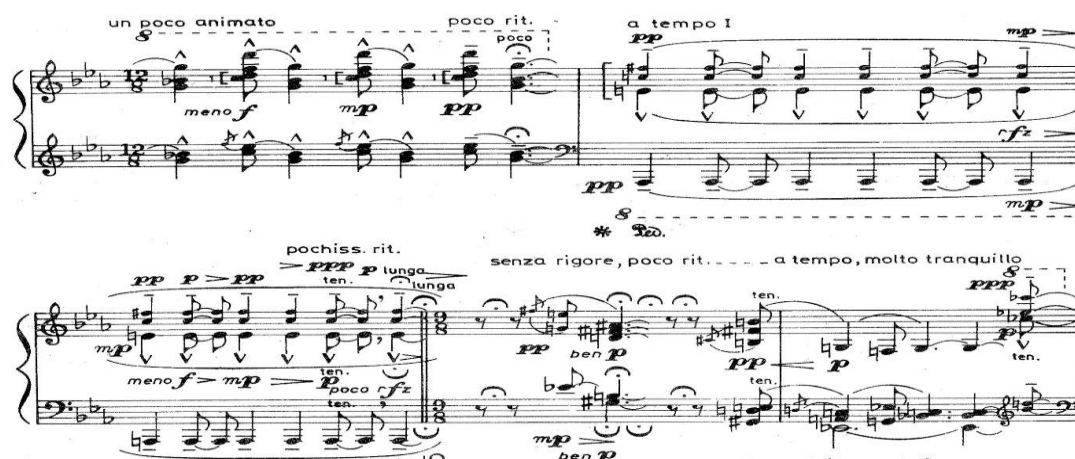
in inventiveness, transfers ornamental elements specific of the violin to the imagistic art of the piano. It is about the violinist tremolos that find their pianistic correspondence in the pages of *Suite op. 10* (*Sarabanda* and *Appassionata*) in order to dynamise and amplify the motive of the bells. Being a composer and an interpreter, George Enesco lends and suggests to the piano (a hammer instrument) the *cantabile* finale in *vibrato* of the violin. (Eg 1: *Mazurk mélancolique* from *3rd Suite*)



In addition, there are other refined aspects specific to his violinist art such as:

- the ways to attack the sounds in variants such as: *marcato*, *marcato staccato*, *portato*, *staccato-portato*, *marcatissimo*, *marcatissimo-staccato*.

(Eg: *Mazurk mélancolique* from *3rd Suite* and Eg. 2, 3: *Carillon nocturne* from *3rd Suite*)



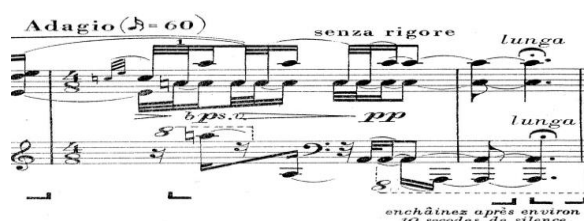
- the beautification of the pianistic speech by mentally increasing the sonorous intensity on a kept sound - ex: *Choral* from *3rd Suite*

Besides, any interpreter feels in *Mazurk mélancolique* from *3rd Suite*, in the sonorous line of the right hand (*grazioso e malinconico*, *senza rigore*, *leggier*, *delicatermente*) on the background of *moderato un poco allegretto*, many resemblances with Enesco's violinist technique and ability to sing. The left hand bears the print of a warm round accompaniment, supported by a thorough refined pedalling. In addition to the beautification of Enesco's pianistic sound, there is that mastery of the pedalling technique in the smallest details of artistic expression. His hand (Enesco's), supple and comprehensive that he could adapt to any requirement of expression extremely generous and demanding, capable of covering the entire range of technical – instrumental difficulties, acquired a cosmic dimension. This is proved particularly by his pages of pianistic creation and the recordings left over time.

The art of Enesco's pedalling is the art of a great architect who penetrated with his brilliant intuition in the middle of the sonorous movement. Enesco's pianistic art has the prestige of sovereignty that torments and deepens the audience's emotions. Each note, each musical phrase needs unconditionally the

help of the pedal in a variety of combinations that reveal to us the beauty in the brightest argumentation. The pedal may be used only on one sound or on several sounds, on a measure or on very large spaces, it mixes harmonies and it pushes the speech to Romantic, Impressionistic or very often orchestral sonorities, in classical or special notations, and thus it fulfills the joy of the artistic perfection. Being used with mastery, it breathes in phrases and it immediately imposes the musical atmosphere.

“The colours created by the pedal – says Cella Delavrancea - in its different uses, can be compared to the range of green tones from a drop. Matching the science of the plans and the rich nuances, the paintings can communicate to us the sensation of the air and of the breath as a consequence of the vibration. In the same way, the pedal, tuned to the sonorous vocabulary, transfers its fluid and outlines the musical rustling, or, on the contrary, allows the sonorous moisture descend above the phrase that loses its shape in the fog and becomes the atmosphere of an idea”.⁶⁵ Furthermore, Enesco's imagery requires at times the necessity of an extremely plastic vocabulary by specialty terms such as: *una corda*, *due corde*, *tre corde*, thus suggesting the necessity to use the silence gradually (Eg: *3rd Sonata for piano in Re major*, op. 24, no. 3)



In addition, there are other new graphicsigns of pedalling that are special and typical to Enesco:

- noting the semi pedal - O
- using the semi pedal (O) with immediate consequences in making the effect of special pedalling (see *Suite op. 18, no. 3* and *3rd Sonata, op. 24, no. 3*)
- adopting a new pedalling way such as by reference to the violinist vibrato
- adopting a generous pedalling, on several measures (the spinning of the sonority)

(Eg. 5: *Nocturna in re b major*)



“The orchestral treatment of the piano, the tendency to engage the entire

⁶⁵ Cella Delavrancea – *Dintr-un secol de viață*, Editura Eminescu, București, 1988, pg. 177

keyboard, the colourful effects of a unique refinement, sometimes involving a speed that reaches the physiological threshold of the human motor potential of the fingers (about 18 sounds per second), these are just some features of Enesco's pianistic writing that require from the interpreter an instrumental technique of the highest quality virtuosity and fineness".⁶⁶ As for the structural particular features, the composer's language is also distinguished by the mixture of orchestral timbralities by indications such as: Eg: *3rd Sonata, op. 24, no. 3 (quasi campana, strascinante, tutta forza per, marcatiss, rùvido, strepitoso, con suono il canto, con brio, quassi trillo, vibrante, con suono giocoso, aspro, con vigore, sost. appassionato, esitando, giocoso)*. The composer's brilliant fantasy takes us to organ sonorities - with the right indications stipulated clearly in the musical score: *avec une sonorité d'orgue lointain*. (Eg. 6: Choral from 3rd Suite)



The same organ sonorities can be seen in *The Prelude* from *Prelude and fugue for piano in Do major*, but also in *Prelude* from *Suite in an old style for piano op. 3*

3. Results

General features of the works for the piano

● *Suite in an old style op. 3*

One can feel the influence of the German music studied in Vienna, especially the creation of Johannes Brahms

Prelude: accord in counterpoint style, improvisation of baroque type – J. S. Bach

Fugue: polyphony in 3 voices

Adagio: Brahms' Romantic style

Finale: synthesis Classic – Romantic

● *Variations for 2 piano op. 5*

The variation transformations lead to:

- the Classical path and the Romantic – Brahms influence
- the influence of the style belonging to the composer César Franck
- symphonic amplexness

● *Suite in Re major op. 10*

Suite for piano op. 10 is a work of great expressivity and instrumental force where the elements of purely pianistic technique turn into interpretation creation. From a stylistic point of view, the titles remind of the dances and the baroque suite. In essence, it contains Classic – Romantic pianistic writing with

⁶⁶ From the Preface of the musical score - George Enescu – Nocturne in Re major for piano and 3rd Suite for piano, Editura Muzicală, București, 1982, pg. 6, edition supervised by professor Aurora Ienei

Impressionist incrustations and Romanian perfume (that embodiment of the Romanian "doina"). Therefore, this work is rich in flowers and Romanian clothes, it wears the print of the ceaseless variation in all its detail elements (expressivity, pedalling, agogics, tempo and dynamics), and it opens the window to a rainbow of timbre – pianistic expression (the piano shows its qualities of instrument - orchestra). This work enjoys the greatest popularity and it is in the repertory of all the pianists who graduated from academic studies. “**The violin** used to represent the fight to reach perfection, the effort to perform with the most generous offer of the own qualities with a view to casting an illuminating vision upon the works of other composers, whereas **the piano**, lacking in the label of an acknowledged professionalization, was the space for releasing constraints, fertile lands bearing the rich fruit of its creative imagination, always colourful and really complex.”⁴

Toccata

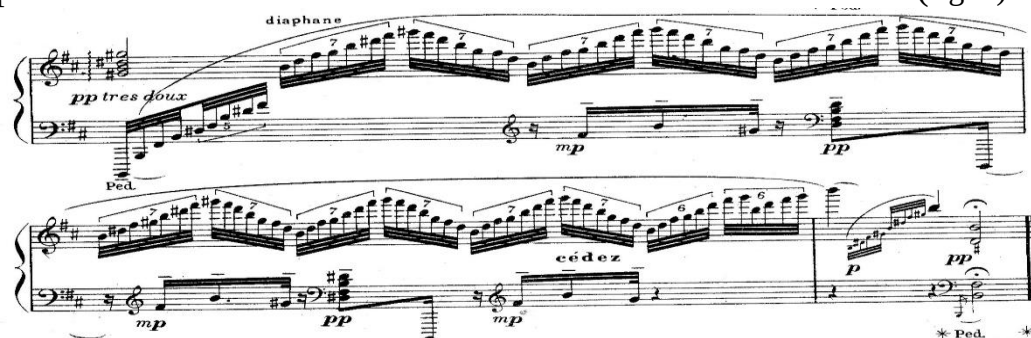
- spectacular sonorities of bells
- well-outlined rhythmic formulas
- the improvisational aspect in making sequences

Sarabanda

- the closeness to the French music by sonority
- using the orchestral resources of the piano

Pavana

- improvisational elements that make us think of Maurice Ravel (Eg. 7)



Bourrée

- dense rhythmic development
- the sonorous flow approaches us to the pianistic style of Camille Saint – Saëns
- **Prelude and fugue in D major**

Prelude

- it is close to the baroque model and it occurs on pedal lengths that approach it to the organistic style
- sequences of tetrachord formulas that render modal colours

Fugue

- it has colours and nuances in the Romantic style
- it is crossed by classical and Romantic ornaments

● **Nocturne in Re b major**

It is a work with traditional writing, in an infinite series of artistic and emotional expressions, whereas the effect is accordingly. Its complexity and

refinement make an oasis of light in the scenic space. The sonorous speech undulates sometimes slowly, with gentle consonant harmonies (quiet cantilena), at other times tumultuous (in interrupted profiles), with complex, tense harmonies. The horizontal polyrhythmy represents a common element of Enesco's rhythmic expression. The elevated character of the contents as well as the audacity and the modernity of the sonorous language are noted by:

- many chromatic passages
- ornamentations: ornamental – glissando garments
- long pedals in bass

The spirit of Debussy is obviously seen in: rich consistent pedalling, large passages, agglomerations of harmonies, in the frequent use of arpeggiated passages, in nuances of *pp légèrement, expressif*, and the urge to *librement*. It is a dense and complex work from a pianistic point of view with a technical potential, obviously expressive, in the evaluation of the concepts of sublime, emotional and beautiful. The entire acoustic - musical range in the plan of the dynamic – timbre contrasts (from *pppp* to *ffff*) as well as in the plan of the tempo- agogics (with horizontal polyrhythmies at both hands or at only one hand, leading the sonorous fluid, represent the composer's care and preoccupation for the development and valorification of the orchestral timbre of the piano.

Without strictly metronomic explanations and urging to an interpretation à *volonté sans rigueur*, the pianist is guided note by note, phrase by phrase, by a variety of indications (in French) of agogics, dynamics, timbres and expression - all with a view to interpret accurately the intentions of our beloved Maestro. The piano seems to be an actor who presents his role in an obvious colourful palette: *murmuré, chantant, pian chanté, très doux pathétique, sans précipiter, avec elan, crystalline, lié et soutenu, avec suavité, mystérieux, passion*. Nothing useless, nothing except for a musical artistic painting in a rainbow of spiritual moods. His imagery has no limits. The composer seems to be wearing a composer's cloak but also an artistic director's cloak. Thus, the colourful palette proposed by our remarkable musician is truly wonderful. His creative, vigilant demanding eyes do not miss anything.

● **3rd Suite op. 18**

As general elements, this work is going through the entire pianistic technique at the top of the instrumental requirement.

“As for *Nocturne* and *Suite op. 18*, where the features of Enesco's mature language are clearly shaped, his creations, apart from the specific of the language and of the contents, acquire *Enesco's specific of interpretation*. We have the sensation of translating in the writing the infinitesimal dynamic-agogic deviations shown by only the spontaneity of a creative interpretation. The abundance of the interpretation indications rises vertiginously. This complication modifies gradually and subtly its quality and signification, turning from *text interpretation indications* into *work interpretation text*. That is, the indications are so thorough and they point out the slightest details of the work that they are not only an

interpretation program but also its mirror. (...) One can thus speak of *Enesco's interpretation style* hard to notice for the ones who cannot penetrate the entire breath of its work”⁶⁷

● *Choral and Nocturne Carillon*

Since these two works contain many similar details, we shall analyze them together. The parameters indicated by the composer in the spectrum of the dynamics and timbrality announce a calm quiet atmosphere. The accord writing adopted by the composer has the ability to outline this nocturnal silence that is troubled only by the 12 phantomatic clock beats from *Nocturne Carillon*. (Eg. 8)



Besides, the bell sonorities are frequent in Enesco's pages. We find them again in *Suite op. 10*, in a phenomenal colourful potential, due to the timbral - colourful instrumental - pianistic resources. By continuing the interpretative analysis, we note that Maestro Enesco also adopts for the two works, apart from the metrics and classical expression, a free expression far from the metric traditional constraints, whereas the measure bars are often elevated and replaced by a free speech in a sonorous mixture of nocturnal mystery. As a principle of accord instrumental execution, we shall have in view the attainment of a legato not only by the pedal managed so scrupulously by the composer but also by fingers and suple poigné. The right hand in the nuance required by the composer, *pp*, fluid, profound and homogenous shall try to keep the weight on each accord. So much music and so wonderfully expressed in balanced inner phrases, in harmonies conceived with modern freedom and independence, but with supreme and useful logics.

● *Appassionatto*

It is a work with spectacular sonorities. The density of the writing entitles us to appreciate the composer's taste and pleasure for the brilliance and virtuosity at both hands on large rhythmic densities in arpeggios or leaps over the hand in different registers of the piano. The result is an instrumental texture of maximum fluidity, articulated enough in its important elements (melody, rhythm, harmony) whereas its tense dramaturgy fully requires the pianistic ability and technique. The cavalcade of Enesco's sonorous events from this special work is impressive and

⁶⁷ Aurora Ienei, *op. cit.*, pg. 5,6

imposes the perfect mastery of the pianistic extension moments and a sonorous equalization in the arpeggial figuration passages. Maestro George Enesco continuously offers to the left hand passages of great virtuosity, passages of thorough technique on the background of a generous pedalling, in a mixture of sonorities and harmonies and in a well controlled constellation of polyrhythmies.

4. Conclusions

The perfect maestro George Enescu dominates and controls the pianistic art in all its essential elements: technique, brilliance, touche, cantability and pedalling. The proof of the passage by the universal tradition (the counterpoint of Bach, the monumentality and philosophy of Beethoven, the dramatism of Brahms and Wagner, the impressionist stylistics of the French school by Debussy and Fauré, the pianistic symphonism in addition to the strong adhesion to the aesthetic values of the Romantics Chopin and Schumann), decanted in a very personal mode (that distinct note of rhythm, that unmistakable *parlando rubato*, in addition to a modal melos and the embodiments created so masterly in relation to the art of polyphony) form *Enesco's style*. "Enesco's art conquered us immediately and even for a long time after we heard him, either playing the violin, or playing the piano, or conducting the orchestra. Listening to Enesco was not only delight and artistic ascension but also an infinitely profitable lesson."⁶⁸

References

1. Sbârcea George, *Veşnic tânărul George Enescu (Eternally young)*, Editura Muzicală, Bucureşti, 1981
2. Cella Delavrancea – *Dintr-un secol de viaţă (From a lifelong century)*, Editura Eminescu, Bucureşti, 1988
3. Preface to the music score - *George Enescu – Nocturne in Re major for piano and 3rd Suite for piano*, Editura Muzicală, Bucureşti, 1982, pg. 6, ediție îngrijită de doamna profesoară Aurora Ienei
4. Ninuca Oşanu, *Elemente specifice ale scriiturii pianistice enesciene (Specific elements to Enesco's pianistic writing)*, Editura Media Musica, Cluj, 2003

⁶⁸ Ninuca Oşanu, *op. cit.* pg. 133

5. THE EVALUATION BETWEEN PARTIAL AND IMPARTIAL ATTITUDE

Luminița Ciobanu⁶⁹

Abstract: *Docimology is based on knowledge from the field of psychology and pedagogy. There are several functions of the didactic evaluation, related to their social and personal relevance. The interpretive evaluation involves a degree of subjectivism which, however, can be diminished by experience, patience and permanent self-control. The proposed evaluation methods will be applied simultaneously, with the objectification of the relevance of each one and with maximum sense of responsibility on the part of the evaluator.*

Key words: *assessment, objective, subjective, teaching methods*

1. Introduction

Insufficiently researched process, didactic evaluation is generally carried out on an intuitive basis or from one's own experiences gained as a student. The first researches in the field were undertaken by the French psychologist Henri Pieron, in the work *Etudes docimologiques* published in Paris in 1935, where the term **docimology** also appears (*dokime* = proof, *logos* = science). Professor Mircea Dan Răducanu included years ago in his courses and a chapter dedicated to this science, the initiative arousing the interest of students from the Iasi Conservatory.

2. Discussions

As a science, the docimology is based on researches in the field of general, social and school psychology, correlated with pedagogical principles, starting from establishing the personality of the evaluator and analyzing the problem of evaluation as a multiple elaborated phenomenon (evaluation by different juries or commissions). According to Max Marchand⁷⁰, there are three types of educators, namely *the rigid type* (which is limited to teaching and is opaque to the other sides of the student's life), *the egocentric type* (motivated only by personal satisfaction) and the type of pedagogue *dedicated* entirely to the profession, which is involves in the lives of his disciples in all aspects. The evaluation within the educational process concerns both the social side and that of personal development. Thus, the following functions of evaluation are distinguished:

- The validating social function
- The accumulation of knowledge necessary for a certain type of activity
- The products of the education system
- School orientation, at all levels of education

⁶⁹ Lecturer PhD., „George Enescu” National University of Arts from Iași, Romania, email: luminita.ciobanu@gmail.com

⁷⁰ Max Marchand (1911-1962), French writer and educator.

- The function of school, social and professional selection, expressed by the hierarchy of didactic results.

3. Pedagogical functions that refer to both evaluators and evaluated

Thus, for the students / students, the evaluation has the role of influencing the psychic development, ensures the maintenance of a high level of knowledge as well as their living and has an influence on the volitional side by impregnating a type of systematic work and concrete interests. The evaluation helps the teachers to gain knowledge about the class and / or individual level and to find new methods meant to ensure the progress of the children but also their social insertion. The pedagogical functions specific to the instructive-educational act are following:

1. Finding and appreciating the results
2. Diagnosis - is based on the verification and interpretation of the results
3. Prognostic - new suggestions and guidelines for the evaluated result
4. Selection - classification of students / students - useful product for competitions
5. Certification or recognition of a candidate's level
6. Motivational - stimulates self-esteem, self-awareness and interest
7. Counseling - the orientation or reorientation of children and parents towards another field is realized in case of unsatisfactory results, realizing a balance between desires and capacities.

The structure of the evaluation act comprises 3 stages:

1. Verification - by applying strategies and methods, information is obtained regarding the level of performance at a certain time.
2. Measurement - the results are interpreted by means of certain parameters
3. Scoring - generally it is done as an attribute of the school progress, namely the quantification of the level of knowledge, skills, aptitudes.

According to Jean Piobetta, not every teacher can also be a good examiner - *The art of examining involves very different qualities from those required by the art of teaching. You can be an excellent teacher, without being a good examiner and there is no room for annoyance here, as you cannot be angry if you are not a good musician*⁷¹. However, a good teacher (...) *can and must be a good examiner; it must, because the objective appreciation of knowledge enters into its obligations as a teacher and educator, and it can become, because the acquisition of this quality depends mainly on information and experience; being unstructured, this quality can be formed by effort of will, patience, self-control, exercise and skill; effort by excellence, to exceed the limits of subjectivity*⁷².

The reception of the interpretative act, with the psychological particularities of the auditor, determines the completion of the artistic communication act. Lucian Blaga, in *Letters about art*⁷³, showed that empathic perception is composed of a

⁷¹ Piobetta, J.B. – *Examens at concours*, Paris, P.U.F., 1943, pg 74

⁷² Pavelcu, V., *Principles of docimology*, Didactic and pedagogical edition, Bucharest, 1968, pg. 140

⁷³ Blaga, L., *Letters about art*, Ed Meridiane, Buc., 1970

cognitive and an aesthetic side. In the first case, the listener perceives possible states and situations of reality, and in the second case, he experiences the states realized within the artistic approach. These also relate to the degree of complexity of the interpretive act. Thus, the more the artistic stimulation is more complex, the stronger the effect in the receiver - *the comprehensibility of the message is directly proportional to the organization of the discourse and conversely proportional to its complexity.* . [...] *The artistic practice has demonstrated with some evidence that in order to ensure a suitable degree of comprehensibility of the artistic message (interpretive), the degree of complexity must be at a medium level, avoiding the extremes, that is, both the triviality and the excess of originality*⁷⁴.

The overall human capacity for assessment and evaluation is extremely different and otherwise it is desirable not to be uniform, but according to the unit of measure specific to each evaluator. In addition to these aspects, we must also bear in mind that one and the same interpretation may be judged differently at different times, or at certain time intervals. Although the ideal of docimology is the total elimination of subjectivity, this is practically impossible as long as we are dealing with the unstable and variable human factor. This could possibly be accomplished by introducing standardized algorithms to be evaluated by a computer, which would make it impossible to capture fine details within the interpretative act.

To remain in the field of human subjectivity, we will recall that there are two types of criteria of subjectivity - the quantitative one (the one by which the evaluating subject refers to a degree of accuracy - clarity, the lack of text errors) and the qualitative one (in which the evaluator refers to one's own concept of ideal or to traditional models). The individual value scale comprises, according to Prof. M.D. Răducanu, the following elements involved in the evaluation and which make it subjective

1. *Degree of musical endowment of the examiner* (it is desirable that it be at least equal to that of the examiner if not favorable to the former)
2. *The absolute value of the subjective option* - its elements belong to the personal appreciation (sound quality, dynamic, tempo, phrasing), they constitute a synthesis in the process of artistic communication, therefore, each interpretation produces a new synthesis of these parameters.
3. *The comparative value between the sound ideal and the exposed version* - in which there are 3 degrees of (mental) equivalence, between quasi-equivalence and total disjunction - extremely rare case.
4. *The ability to decipher the elements of musical perception* - it is about separating the act of hearing (sensitive level) from that of the actual listening (complex level).
5. *The evaluative experience of the evaluator* - this is the only way by which

⁷⁴ Răducanu, M.D., *Docimology of the interpretive act*, Ed PIM, Iasi, 2006, pg.13-14

appreciation and rating activity are perfected.

6. *The own experience as an instrumentalist* - what the evaluator has experienced through research and play, can be appreciated more accurately.

Evaluation is, in fact, a mental action *that establishes a value expressed in an abstract quantity that reflects an interpretive performance. The appreciative act is simultaneous or successive with the hearing process, being an immediate consequence of the latter*⁷⁵.

The assessment first of all includes the execution itself, in which case the correctness of the musical text, the intonation, the rhythm, the tempo, the motor development are taken into account. The qualitative assessment will evaluate the musical intelligence, the stylistic knowledge, the maturity level of the performer. In the musical interpretation, different methods of evaluating the interpretive act are proposed, namely:

1. General impression method - it is extremely used and generally translates into terms that *I like* or *I care about*. Although it seems superfluous, this method actually captures the value of interpretation, distinguishing some general effects, such as manner or spontaneity, platitude, etc.
2. The analytical method - represents the degree of professionalism of the evaluator / them and represents an analysis by decomposing the elements of interpretation into well-defined issues, which are subject to the general subjectivity of the commission or jury. Usually the final evaluation is expressed in the average of the grades, which does not quite reflect the level of interpretation.
3. The method of determining the density of errors - the mistake can be a simple mismatch of the text with the audited material or it may be something more vague, when determined by the evaluator's personality. It is therefore good for this method to be used in completing the first two evaluation methods.
4. Comparison method - this actually establishes the hierarchy of the values of the audited ones. This type of evaluation has as a weak point the effects of *order* and *halo*, due to which the examiner is not constant throughout the candidates hearing.

4. Conclusions

In conclusion, we can say that in assessing the instrumental interpretation (execution and actual interpretation), several methods can be used, as described. It is not desirable to apply a single method exclusively, which would significantly narrow the field of reference, but not their simple combination without understanding the significance of each of them. The final result must be characterized by a sense of responsibility on the part of the evaluator.

⁷⁵ Răducanu, M.D., op.cit, pg, 31

References

1. Blaga, L., *Letters about art*, Editura Meridiane, București, 1970
2. Ciocan, D. (2006) *A semiotic theory of musical interpretation*, Editura UNMB, București
3. Pavelcu, V., *Principles of docimology*, Editura Didactică și Pedagogică, București, 1968, pg. 140
4. Piobetta, J.B. – *Examens at concours*, Paris, P.U.F., 1943, pg 74
5. Răducanu, M. D. (2006) *Docimology of the interpretive act*, Editura PIM, Iași
6. <https://www.verywellmind.com/what-is-the-yerkes-dodson-law-2796027>
7. https://en.wikipedia.org/wiki/Hermann_Ebbinghaus

6. TEACHING STRATEGIES EMPLOYED TO APPROACH A POSTMODERN OPUS. *RECITAL I (FOR CATHY)* BY LUCIANO BERIO

Loredana Viorica Iațușen⁷⁶

Abstract: *The difficulties encountered by any history of music teacher when tackling postmodern repertoire is a well-known fact. Doubts are only natural. For instance, of the innumerable creators belonging to different cultures, which would be the relevant composers? Furthermore, when finally choosing one representative, on which of his/her works should one focus? And after one particular piece of selected, what is the best way to teach the scientific arguments required for its perception? When the chosen opus fails to distinguish itself through the direct expressiveness of its language, what should one do? What are the works of music considered to be exquisite in terms of technique and expression, with an actual impact on the teaching field? This approach is all the more tedious as the specialized teacher is faced with the lack of any immediate feedback about the importance of some music, as the biggest impediment is the music score itself, which becomes gradually accessible, after numerous auditions and explanatory comments. Therefore, the purpose of this research was to achieve the teaching approach of an opus with direct expressiveness composed during the last decades of the last century: *Recital I for Cathy* by Luciano Berio. An innovative mezzo soprano and 17 instruments score, which promotes the subtleties existing either in the relationship between themes, dramaturgy and language, or in the correspondence between text and sonority. These are some of the aspects that we intend to tackle in order to help our students understand the postmodern phenomenon by means of Berio's inclusive and synthetic vision. In order to ground our scientific approach, we rely on the well-known quotation technique used by the creator, which, by recalling apparently disparate music, facilitates the process of didactic demonstration. The actual quotation or allusion to different sonorities constitutes a challenge in discovering the general and particular meanings of sound dramaturgy, but especially the deep meanings of the emotional reception of the opus.*

Key words: *postmodern opus, themes, dramaturgy, language, quotation technique, teaching strategies*

1. Argument

Our study aims at suggesting some teaching strategies in approaching a postmodern opus with reference to Luciano Berio's *Recital I (for Cathy)*, ranging from the very conception of the organization of the scientific approach (general approach to Italian opera, establishment of models and perspectives in the development of musical theatre, problematization of the dramatic art genre, focus on some features of Luciano Berio's biography and vocal-instrumental creation) to the focus on the importance of a creation belonging to the last decades of the past century, which, despite its undeniable specific difficulty of language and expression, is highly accessible and synthetic, and characterized by cultural and

⁷⁶Associate Professor PhD., "George Enescu" National University of Arts from Iași, Romania, email: iatesenloredana@yahoo.com

artistic openness, which makes it worth considering in the process of exemplifying the sound applications dedicated to the late 20th century music.

2. Introduction

2.1. An incursion into the history of the Italian opera of the past century

The natural evolution after the verismo movement, which meant accepting the importance of Puccini's work (of which *Turandot*, 1926, was the highlight), was the concern of the new generations (Bianconi, Pestelli, 1992). A creator such as Wolf Ferrari had been seeking an ingenious solution since 1903, putting his subtle talent at the service of Goldoni's comedies and staging high quality comedies (*Le Donne curiose*, 1903; *I Quattro rusteghi*, 1906; *Il Segreto di Susanna*, 1909 *Campiello*, 1936). Ottorino Respighi focused mainly on timbre, highlighting the orchestral palette inherited from Rimsky-Korsakov in the fantastic and verismo world of *Belfagor* (1923) or the neoclassical experience of the symphonic creation that he adapts in *Maria Egiziaca* (1932) followed by *La Fiamma* (1934). On the other hand, composers loyal to older music preferred the neo-Gregorian style. For instance, Ildebrando Pizzetti looked for a cantabile recitative in his powerful tragedies, *Phèdre* (1915, inspired by D'Annunzio), *Assassinio nella cattedrale* (1958). Along the same lines, in his works *La Favola del figlio cambiato* (1933) or *Giulio Cesare* (1936), Gian Francesco Malipiero employed different modes of sound organization against the background of the given song (cantus planus). In his turn, Alfredo Casella, marked by his contact with French music and especially with Igor Stravinsky's work, rejected any romance in *La Donna* or *La Favola d'Orfeo* (1932). We should also mention Arrigo Pedrollo, Mario Castelnuovo Tedesco and, in particular, Giorgio Federico Ghedini, who finished his last masterpiece in 1956 (*Lord Inferno*), preferring to use the sound material in a neoclassical style, without ever neglecting the prerogatives of drama. Unlike the aforementioned creators, a younger generation preferred Puccini's post-romantic sonority (Morris, 1996). For instance, Gian Carlo Menotti, who had emigrated to the United States, and especially Renzo Rosellini, who was noted for his sharp theatrical talent on excellent subjects such as *Vortice* (1958), *Vu du pont* (1961) and *L'Annonce faite à Marie* (1970). Although demanding in dealing with the subject matter, Goffredo Petrassi manifested his lyrical attitude in *Il Cordovano* (1949), using serial language, a technique that also inspired Luigi Dallapiccola in completing his masterpieces *Volo di notte* (1940), *Il prigioniero* (1950), *Ulysse* ((Bianconi, Pestelli, 1992). On the other hand, an opposition relationship is formed between Nino Rota, who talentedly composes the charming pastiches (Bianconi, Pestelli, 1992) enjoyed by all categories of audience and the difficult language of avant-garde creators such as Luciano Berio, Luigi Nono (creator of *Intolleranza* 1961 and *Al gran sole carica d'amore* 1975), Roman Vlad, Sylvano Bussotti, Bruno Maderna and Luciano Chailly (author of the lyrical creations *Manteau*, *L'Idiot*, *Procédure pénale*).

3. Musical theatre and instrumental theatre. Models and perspectives

3.1. Musical theatre – short history

In the second half of the twentieth century, musical theatre is the genre that brings together the works of the younger post-war generation composers, who use a heterogeneous material including stage situations, musical and extramusical elements (professional body movements, studied gestures, vocal experiments, mobility of the scenography, metamorphosis of light sources), whether or not associated with a plot or a dramatic conduct, where the visual and gestural components become essential. The year 1960 will mark the birth of avant-garde musical theatre. The experiments from the end of the 1950s embark on a path privileging the multitude of modes of expression under the aegis of a new consciousness of audition induced by serialism, concrete music and open opera. In these opuses, the realization of a dramaturgy is no longer a prerequisite. The term ‘musical theatre’ (Trubert, 2013, p.1277) may be confusing, as in literature this concept is applied in the absence of an actual distinction among the stage works of the twentieth century, when the historical meanings are not clarified in approaching all theatrical forms with songs, opera, musical comedy. The term *Musiktheater* was first used by Kurt Weill in 1928, in his collaboration with B. Brecht, which materialized in *The Threepenny Opera*. Heinz-Klaus Metzger reintroduced the distinction between ‘musical theatre and instrumental theatre’ (Trubert, 2013, p.1277) in Germany, in the field of contemporary music, the term being mentioned in John Cage’s 1958 music conference. In 1969, Marianne Kresting, in the *Melos* magazine, makes the first general characterization of contemporary musical theatre and suggests the theatricalization of music in order to qualify this genre. In France, the term *musical theatre*, which is commented on in the *Polyphonie* magazine of 1948, refers to the relationships within the musical drama in general and designates stage music with certain particular forms of hybridization that are not specific to the twentieth century.

3.2. Opera at the dawn of postmodernism – a controversial genre?

In the mid-1960s, opera proposes a retrospective of the history of the genre, aiming at the synthesis of the expressive means even within a single scene. Berio’s work consists of a kaleidoscope or a parody of perfectly recognizable musical genres. In Zimmermann’s *Soldaten*, the heterogeneity of the material implies a fragmentation with a teleological function. In order to accentuate the communication with the audience and, especially, to involve them in the actual performance, the composer transforms the genre into an ‘opera as ultimate theatre’ (Trubert, 2013, p. 1278). Another example of the global exploitation of stage possibilities is Henri Pousseur’s *Votre Faust*, which refers to the existence of a mobile structure in which the possible different performances are chosen according to the audience’s decisions. Pousseur imagines a moving opera, in which the five scenes form an actual staircase, articulated by different elements, each scene corresponding to a particular color and sound atmosphere (Trubert, 2013). Also, the instrumentalists are arranged on four different levels and the plot

allows up to four different versions of the unfolding of the drama, provided with particular climaxes.

Another innovative approach to the dramatic art genre from a sound point of view is the call to the technique of musical quotation. Among the numerous examples we mention Berio's *Thema Omaggio a Joyce* (1958) and especially Stockhausen's *Gesang der Jünglinge* (Teen Song, 1955-1956) with reference to the music of Monteverdi, Mozart, Gluck – a parody approach – which emphasizes the technique inaugurated by Kurt Weill in the *Threepenny Opera*. (Trubert, 2013). Therefore, the approach suggested here is a virtual simultaneity, a synchronous coincidence of sacred archaic and especially conventional music and of frivolous subversive music. 'Opera as a serious genre seems to be collapsing into the abyss, preserving from the history of musical dramaturgy, from the consecrated forms of representation only certain elements, which in turn bear other adaptations. Yet, this language develops from different perspectives, where experiences multiplied around 1960, freeing themselves from the relationship with the plot, becoming *musical theatre* or *instrumental theatre*' (Trubert, 2013, p. 1278).

4. Luciano Berio. Portrait

4.1. Biographic highlights

Born in Oneglia (1925) on the Ligurian coast of Italy, Luciano Berio (Duffie, 1993) acquired the first musical knowledge in the piano field from his father and grandfather, who were organists. In a tense historical period, Berio studied composition at the Milan Conservatory with Giulio Cesare Paribeni and Giorgio Federico Ghedini. During his education he earned his living as an accompanist pianist in singing lessons, where he has the opportunity to meet the American mezzo-soprano Cathy Berberian. The artist became his wife shortly after graduation, and Berio dedicated several pieces that brought out her distinctive voice, until their separation in 1964. A few years later he left for the United States (1952) to study with Luigi Dallapiccola at Tanglewood, introducing himself to the mysteries of serial sound organization (Duffie, 1993). He later participated in the *Internationale Ferienkurse für Neue Musik* in Darmstadt, where he met Pierre Boulez, Karlheinz Stockhausen, György Ligeti and Mauricio Kagel. The creative atmosphere is opened to electronic music, so that Berio together with Bruno Maderna set up the Milan electronic music studio in 1955 (*Studio di fonologia musicale*). This was the opportunity to invite a number of important composers to work, including Henri Pousseur or John Cage, and also to have regular electronic music auditions the echoes of which were published in the *Incontri Musicali* magazine (Smith-Osmond, 1991). In 1962, at Darius Milhaud's invitation, he became a professor at Mills College in Oakland, California, and in 1965 he began teaching at the *Juilliard School*, setting up the *Juilliard* ensemble, a band dedicated to contemporary music concerts. An unrelenting creator, Berio never stopped composing and thus built up a reputation,

so in 1966 he won the *Italia Award* for the *Laborintus II* opus for voices, instruments and tape. His unanimous recognition occurred with the 1968 premiere of his masterpiece, *Sinfonia*. A new stage of his success took place between 1974-1980, when he led the team of electro-acoustic music specialists of IRCAM, Paris (Smith-Osmond, 1991). In 1987, he set up the *Tempo Reale*, a music research and production centre based in Florence. For special merits, he became an honorary member of the *Royal Academy of Music* in London in 1988, he received the *Ernst von Siemens* award for music in 1989, he was elected a foreign honorary member of the *American Academy of Arts and Sciences* in 1994, and he became the chairman of the *Accademia Nazionale di Santa Cecilia* in Rome in 2000. Luciano Berio died in 2003, leaving many unfinished projects.

How should Berio's biography be seen nowadays? In our opinion, the Italian artistic environment in which he was born and raised constituted the emotional and cognitive background necessary for the exploration of new musical territories at the time of his compositional maturity. Also, the mentors who stimulated his interest in deciphering the mysteries of creative art represented an important basis in the subsequent establishment of special relationships with personalities from the musical and cultural world of his time.

4.2. Short description of his work

Berio's electronic creation dates largely from his work at the *Studio di Fonologia* in Milan. One of the most important works he conceived there was *Thema (Omaggio a Joyce)*-1958, based on Cathy Berberian's reading of James Joyce's novel *Ulysses*, which may be considered the first electroacoustic composition in Western music history, performed with the help of the voice which is subject to transformations obtained through technological means (Smith-Osmond, 1991). A later work, *Visage* (1961) reveals Berio creating a word-free emotional language, by fragmenting and recomposing a recording of Cathy Berberian's voice. Therefore, the composition is based on the symbolic and representative recording of gestures, vocal inflections, 'from undistinguishable sounds to syllables, from laughter to tears and song, from aphasia to inflection patterns in specific languages: English and Italian, Hebrew and the Neapolitan dialect' (Nicolodi, 1990, p. 303). In 1968, Berio completed *O King* a composition that exists in two versions: one for voice, flute, clarinet, violin, cello and piano, the other for eight voices and orchestra. The creation was dedicated to the memory of Martin Luther King, who had been murdered shortly before. In the vocal version of this creation, the vocals are first uttered, then the consonants that make up his name, which are then linked to give the complete title of the opus at the end. Shortly after its completion, the orchestral version of the *O King* was included in Berio's best known work, *Sinfonia* for orchestra and eight amplified voices. The voices are not used in the traditional manner, but they are enhanced by different effects: *parlando*, whisper, shout (Smith-Osmond, 1985).

A few years later, Berio completed *A-Ronne* (1975) for eight singers, a collage in which he emphasized the role of the voice. The work (Horvath, 2009)

is just one of a series of opuses designed in collaboration with the poet Edoardo Sanguineti. A surprising author if we think that for this piece he provided a text in which there are plenty of quotes from very contrasting sources: Dante (*Divine Comedy*), Goethe (*Faustus*), Karl Marx and Friedrich Engels (*The Communist Manifesto*), James Joyce (*Finnegan's Wake*), Samuel Beckett (*Endgame*), etc. Another example of the use of Sanguineti's texts is the opera *Coro* (Quaglia, 2010), whose premiere took place in 1977, which was composed for orchestra, solo voices and big chorus. The work explores a number of sound motifs in a context of the diversity of traditional music from a variety of regions: Chile, North America, Africa. It is worth noting that the recurrent poetic themes are the expression of passion and suffering, such as the pain of being separated from loved ones, the death of a spouse. A recurrent idea (*come and see the blood on the streets*) is a reference to a poem by Pablo Neruda, written in the context of the outbreak of the Spanish civil war. Towards the end of his creation, Berio was also interested in the use of live electronic instruments in some of his creations: *Ofanìm* (1988-1992) and *Altra voce* (1999). The electronic music and the technical components of such pieces were always performed by musicians from the *Tempo Reale* centre.

4.3. Theatricalization of Berio's music - Perspectives

Starting from the 1960s, the shows using serial language impose a new autonomy, distinguishing themselves from the traditional sound organization dogma (Trubert, 2013). While the dramaturgy concept loses its unifying character, the gesture becomes a fundamental parameter. Berio links the experience of instrumental and vocal theatre to the need for expressive coherence. 'Very far from the opera, musical performance itself may become a non-specific form of drama. Testimonies are the musicians' actions, gestures, efforts and stunts, who are ready to perform unusual, chaotic, funny actions that may help or complete the audition' (Berio, 2005, p. 90). Noting, structuring a heterogeneous material and plastic awareness of sound events, going beyond words and gestures, impose new formal landmarks.

Visibly inspired by the concept of musical theatre proposed by the collaboration between Kurt Weill and Berthold Brecht, the musician Berio problematizes on the stage representation of sound dramaturgy, focused specifically on voices, which is highlighted by that psychological subjectivity, which allows a distinction between object and idea, so that the dialectical relationship between theatricality and music becomes constant (Trubert, 2013). If one particularizes the matter, one finds that at the heart of it, conditioned by the simultaneity of distinct events, there is a taste for virtuosity, the roots of which send us back to the issue of voice as a phenomenon. Virtuosity involves two levels: on the diachronic plane, on the one hand, extremely fast figures and, on the synchronous plane, on the other hand, simultaneities, which assume the perception of an effort to grasp the meaning, so that the end result will always be pleasant, irrespective of the auditor's depth. In both cases virtuosity involves the

conception of an instrumental or vocal articulation, especially of a conceptual nature (Smith-Osmond, 1985).

4.4. The music-text link in Berio's stage creation

Berio especially favours a creative approach to music in relation to the text. This hieratic poetics corresponds to three particular features according to the structural phonology terms. The first is 'the multiplicity of meanings at the reading level' (Menezes, 2013, p. 1116). The work cannot exhaust all the meanings at the level of the first reading (auditions). On the contrary, its complexity incites new rediscoveries. Despite the Manichean vision of undeniable truths, the work is perceived as the object of an endless process of sedimentation. Its musical creation and Boulezian phenomenologically complex writing allow the audience to situate themselves in relation to their perception. The title of a work, already chosen, suggests the distance between the music and the text (Flynn, 1975).

The second distinct feature refers to the frequent 'textual redundancy' (Menezes, 2013, p. 1116), where Berio proves once again the proximity to the multitude of interpretations of the linguistic phenomenon. For redundancy plays an essential role in the perception of words. Once reinterpreted in a sound context, being perceived by the audience in the complexity of its utterance, the text will be repeated like the central ideas in mythology. This is the case with *Circles*, which repeats twice the three poems by E. Cummings, *Visage*, with the obsessive repetition of the word *parole*; *Sequenza III* - Markus Kutter's text is reused in several manners, etc.

The last feature is a certain 'indifference of the music to the text' (Menezes, 2013, p. 1117). It is that Brechtian distance that implies an autonomy of the interdependent systems of signs. A more or less independent syntactic elaboration is thus produced to favour this polysemy in the text-music relationship. We note that Berio's interest in the correspondence between texts with multiple meanings and the evolved chromatic language, with overlaps or associations of complex sound aggregates, raises numerous problems for the audience (Menezes, 2013, p. 1117). From this point of view, Berio was undeniably influenced by James Joyce, a Joyce inventor and builder of words with multiple meanings. Edoardo Sanguineti or Umberto Eco, whose importance is at the level of significance, in the sense of the essential opening of the work to its receptor, were other writers with whom he collaborated. Thus, the simultaneity of possible perceptions in Berio's music is an aspect of his compositional strategies (Flynn, 1975).

5. *Recital I*

5.1. General approach

Recital I (for Cathy) is a stage work for mezzo-soprano and 17 instruments. Dedicated to Cathy Berberian, the composition was performed by the musician's wife for the first time on 27 April 1972 in Lisbon, in the Great Auditorium of the Calouste Gulbenkian Foundation. In the play, a singer-actress plays the role of a

Pianoforte 2^o

Lei entra cantando [bassobal] *Monterceli* - "Lettera Amorena" accompagnata da un pianoforte a chiascimbolo dietro le quinte.
She enters singing [bassobal] Monterceli - "Lettera Amorena" accompanied by a pianoforte or harpsichord back stage.

Voce

Sì, far - gi - di mia squa - di sì, se - gna in-ter-ro - ti se le troi - che pe - re - le non fan sin tor po - na-to o bal i -

comple p. e organista in chiascimbolo

Pianoforte (Principala/ Accompnista)

29

41

in *Wesendonck Lieder*; Ambroise Thomas, *Je suis Titania* in *Mignon*; Leonard Bernstein, *Lamentation* in *Jeremiah*; Gustav Mahler, *Oft denk ich, sie sind nur ausgegangen* in *Kindertotenlieder*; Giuseppe Verdi, *Cortigiani, vil razza dannata* in *Rigoletto*; Léo Delibes, *Bell Song* in *Lakmé*, etc. As the recital progresses, the singer has a fit of insanity, supported by excerpts from *Hamlet*, *Pierrot Lunaire* and loss of consciousness scenes in *Lucia di Lammermoor* by Gaetano Donizetti or taken from the opera *Dinorah* by Giacomo Meyerbeer. The play ends with a prayer for liberation (*Libera nos*), its intonation being reduced to a semitone (Metzer, 2003). (Fig. no. 3, Luciano Berio's *Recital I* (for Cathy), excerpt from *Libera nos*)

5.2. *Recital I* – Stylistic specificity

Berio chose a slightly different approach when working with Berberien to create *Recital I*. Berio's final work dedicated to Cathy Berberien highlighted a wide stylistic range and an obvious relationship with the singer's favourite repertoire. The score includes a significant theatrical component, as well as a mixture of musical examples taken from various previous and contemporary sources (Meehan, 2011). According to K. Meehan, taken from *Quotation and Cultural Meaning in Twentieth-Century Music* signed by musicologist David Metzer, the opus includes '47 vocal excerpts alternating with a spoken monologue' (Metzer, 2003, pp. 219-220).

The key moments of the opus dramaturgy are relevant in this respect, as the composer chooses to quote or self-quote some significant sound examples from both the stage and the music point of view. Moreover, the musician also seems to be following a chronological historical path in parallel with the evolution of styles. For instance, after the debut in *La lettera amorosa* by Monteverdi, similarly, *Avendo gran disio* by Berio forms the highlight of the play. The inclusion of the concentrated sound quotation from *Ich bin von Kopf bis Fuss auf Liebe eingestellt*, previously performed by Marlene Dietrich, may seem surprising, but it is accounted for by the mosaic-like nature of the text, which focuses on the protagonist in an acute emotional state. A section in which Berberien imitated the artist, as she did in *Cage's Aria* many years before, with a low and distorted voice. In the Russian excerpts from the music of Stravinsky and Mussorgsky, the protagonist transformed her voice in a guttural play, which contrasts with the clear, focused sound of previous musical examples from Purcell and Schubert. This is a way to offer to the prospective receiver the obvious stylistic contrast between the musical cultures belonging to different areas.

What have we noticed? Just like *Sequenza III*, *Recital I* explores the state of maximum over-excitement of a female character. The burden of years of performance and the accumulation of dozens of works in her repertoire are aspects that lead to the creation of the image of an overwhelmed singer who is almost incapable of maintaining control over her recital. Thus, she expresses herself by performing excerpts from other works depicting madness, especially at the end of the score: *Lucia di Lammermoor* by Gaetano Donizetti and *Dinorah* by Giacomo Meyerbeer.

As the musicologist Metzger points out in his analysis of music, the numerous quotations serve simultaneously as ‘symbols of the singer’s madness’ (Meehan, 2011, p. 168) and also as ‘the source of that agony’ (Meehan, 2011, p. 168). Although Cathy Berberian has never experienced the histrionic madness described in *Recital*, her portrayal of a singer who recalls a life lived on stage is not far from the truth. Like the singer that she depicted, Berberian lived her life on stage and, in certain situations, no longer made the distinction between her public and private life (Vila, 2003). Through the words spoken and the fragmented musical quotes, the protagonist explains, in a kind of stream of consciousness, her stands on art, combined with personal opinions about society, drama, fragments of a mixed discourse. If we rank synthetically the disparate elements of the disparate text, we understand that the audience finally perceives the protagonist as a patient in an asylum, where the wardrobe mistress, who gets to wear her costume, is actually the nurse. In addition to the protagonist, the wardrobe mistress and the pianist, who all act on stage, some instrumentalists also appear. From a musical point of view, the work is a heterogeneous journey through musical quotes extrapolated mainly from Cathy Berberian’s repertoire, all contained in a stream of consciousness. Within this text, as suggested by Berberian and the performance instructions provided in the published edition of

the work, the performers are free to insert their own musical pieces, provided they belong to their vocal repertoire. Therefore, the work is recreated with each new performance.

6. Conclusions

Trying to investigate the long and complex processes involved in one of the many stage works for female voice composed in the twentieth century, *Recital I* (for Cathy), composed by Luciano Berio especially for Cathy Berberian, we draw some conclusions about the musical aspects of the opera, we jotted down some ideas about the score and its genealogy, which were necessary for its teaching approach.

Thus, *Recital I* expresses its open nature in the subjective play of each performer. The work undoubtedly raises many challenges, both from a vocal and psychological point of view. 'The performer oscillates between recitation and singing, the singing voice acting as a real and spontaneous extension of the actual recitation fragments. At the same time, an unspoken requirement of the work is the possibility to re-create different stylistic worlds and to explore as much as possible - always according to the taste and ability of the performer - the idiomatic palette available for the performer. Therefore, in accordance with the work itself, the performer will provide a thorough reading of the text and will contribute with their own creativity, thus fuelling a flow of consciousness to build a new and personalized meaning' (Placanica, 2014, p. 3).

The score, conceived by Berio as chamber music for soloist, raises obvious challenges in terms of staging and performance. 'Knowing the work and its background involved the need to observe and deconstruct it, it revives the symbolic implications that Cathy Berberian suggested for the play while constructing her musical collage. The music pieces that Berberian first inserted represented her subjective reactions to the meaning conveyed by the monologue' (Placanica, 2014, p. 4). According to her, the text became a fluid material, to which she added a contrasting sound, emphasizing the introspective character.

To what extent can we judge this opus as postmodern? Well, summarizing only a few of the relevant features of the triad music - text - stage play, we note the following: the surreal approach of the subject, the massive presence of improvisation with a role in portraying the character, the status of the lyrical artist in contemporary society, who is often faced with feelings of alienation due to imminent emotional shocks, causing overlaps, distortions; the bringing together of several sides of the personality of a professional lyrical artist, on the one hand, associated with eloquent music on the other, valorised especially in the form of quotations.

References

1. Berio, T. P. (2005). *Luciano Berio Un ricordo al futuro. Lezione americane*, Torino: Editura Einaudi

2. Bianconi, L., Pestelli, G. (1992) *Opera, Histoire de l'opéra italien: Les systèmes. L'opéra spectacle*, vol. 5, edited by Lorenzo Bianconi, Giorgio Pestelli, Liège: Editions Mardaga
3. Duffie, B. (1993). Composer Luciano Berio A conversation with Bruce Duffie, Chicago, 4 January, www.bruceduffie.com.
- Flynn, G. W. (1975). Listening to Berio's Music, *The Musical Quarterly*, July, vol. LXI, no. 2, pp. 388-421.
4. Horvath, N. (2009). *The "Theatre of the Ear": Analyzing Berio's Musical Documentary A-Ronne*, *Musicological Explorations*, vol.10, British Columbia: University of Victoria, pdfs.semanticscholar.org
5. Meehan, K. (2011). *Not Just a Pretty Voice: Cathy Berberien as Collaborator, Composer and Creator*, Washington University in ST. Louis, Department of Music, A dissertation presented to the Graduate School of Arts and Sciences of Washington University impartial fulfillment of the requirements for the degree of Doctor of Philosophy May, Saint Louis, Missouri
6. Menezes, F. (2013). Luciano Berio, in: Flo Menezes, *Théories de la composition musicale au XXe siècle* (pp.1095-1120) vol. 2, sous la direction de Nicolas Donin et Laurent Feneyrou. Lyon: Symétrie
7. Metzger, D. (2003). Quotation and Cultural Meaning in: *Twentieth-Century Music* Cambridge: Cambridge University Press
- Morris, M. (1996). *A Guide to Twentieth Century Composers*, Hardcover: Methuen Publishing Ltd
8. Nicolodi, F.(1990) Pensiero e giuoco nel teatro di Luciano Berio, in: Fiamma Nicolodi, *Orizzonti musicali italo-europei 1860-1980* (pp.299-316). Rome: Bulzoni
9. Placanica, F. (2014).. Female Epiphanies in Twentieth and Twenty First Century Monodrama: Experimental Study and Artistic Production, in: *Music in Theory and Practice* Volume 9 -th Edition, by Bruce Bernward, Marilyn Saker (Authors), McGraw-Hill Education, 2014, www.musicandpractice.org
10. Smith-Osmond D. (1985). *Playing on words: A Guide to Luciano Berio's*, London: Royal Musical Association
11. Smith-Osmond D. (1991). *Berio. Oxford studies of composers* 24. Oxford and New York: Oxford University Press
12. Trubert, J. F. (2013). Théâtre musical et théâtre instrumental, in: *Théories de la composition musicale au XXe siècle*: (pp. 1269-1295) vol. 2, sous la direction de Nicolas Donin et Laurent Feneyrou. Lyon: Symétrie
13. Quaglia, B. (2010). Transformation and Becoming Other in the Music and Poetics of Luciano Berio. chapter 11, in: *Sounding the Virtual: Gilles Deleuze and the Theory and the Philosophy of Music* (pp. 227-248) edited by Brian Hulse College of William and Mary, USA and Nick Nesbitt Princeton University, SUA
14. Vila, M. C. (2003), *Cathy Berberien cant'actrice*, Paris: Fayard

7. ECHOES OF ROMANTICISM IN VIOLIN AND PIANO SONATA NO. 2, OP. 45 BY MARCEL MIHALOVICI - ANALYTICAL LANDMARKS FOR AN UPSCALE INTERPRETATION

Augustina Florea⁷⁷

Abstract: *The evolution of the genre of violin and piano sonata in the Romanian composition creation in the first half of the 20th century, marked by the tendency towards getting close to the European musical phenomenon by assimilating stylistic influences of Romanticism, especially, of Enescian Romanticism, distinctly manifesting in Violin and Piano Sonata no. 2, op. 45, by Marcel Mihalovici, one of the most renowned Romanian composers settled in Paris, appreciated by the famous contemporaries, such as M. Ravel, V.d'Indy, F. Poulenc etc. Sonata (1941), preceded by a motto in the sonnet of Romantic poet Gérard de Nerval Myrtho: „Je sais pourquoi là bas le volcan s'est rouvert...”, impresses through the high emotional tension, metaphorically expressed by the image of the “woken” volcano, figurative suggestiveness of the musical language, architectonic innovativeness, spectacular capitalization of the violin technique in the formula of a violin-piano choir.*

Key words: Romanian violin sonata, Romantic influences

1. Introduction

The evolutionary paradigms of the genre of violin and piano sonata in the Romanian composition creation in the first half of the 20th century, elucidating the tendency of Romanian composers in “incessantly consolidating, in most varied technical and stylistic directions, the contact surface with the European universal musical phenomenon”⁷⁸ [Firca, 104], follows the pathway of closeness towards universality guided by the creative ideas of the *Enescian Romanticism*. A distinctive artistic phenomenon manifests itself in Violin and Piano Sonata no. 2, op. 45, by M. Mihalovici, appreciated by F. Poulenc as “the best composer of the foreign school in Paris. Every year, Mihalovici brings new evidence of his individuality and talent, expressed through a technique full of mastery”⁷⁹.

2. Romantic Meanings of the Imagistic Spectrum: Theme Architectonics

The sonata, with the dedication: „À Boguslav Martinů” (its part, edited in Paris⁸⁰, identifies the place and period of creation: „Cannes, Décembre 1940 – Avril 1941”), is preceded by a *motto* of the Romantic poet in the flourishing period of literary Romanticism Gérard de Nerval (1808-1855) – *Myrtho*: „Je sais pourquoi là bas le volcan s'est rouvert...” (“I know why the extinct volcano

⁷⁷ Candidate Doctoral, “George Enescu” National University of Arts from Iași, Romania, Lecturer, Academy of Music, Theatre, Fine Arts from Chișinău, Republic of Moldova, email: eleonora.florea@mail.ru

⁷⁸ Firca, C.L. (1974) *Direcții în muzica românească. 1900-1930*. Editura Academiei RSR. București. p.104.

⁷⁹ Români din umbră. (2017) <http://adevarul.ro/cultura/istorie/romani-umbra-compozitorul-marcel-mihalovici-prietenul-enescu->

⁸⁰ Marcel Mihalovici, *2-eme Sonate pour violon et piano, op.45*, Edit.Heugel, Paris,1954.

awoke...”). The programmatic texture, with an exotic, oriental shade, which manifests itself by the symbol of the volcano around eruption, metaphorically resonating with the force of the emotional experiences of the Romantic hero, suggests, at the same time, associations to an explosive atmosphere which dominates in Europe on the brink of World War II. These parallelisms generate the continuous application of Romantic semantic means throughout the sonata. The sonata presenting a tripartite cycle, the score being scored without signs on the key, the tonality manifesting itself very vaguely: p.I (f-moll/F-dur), p.II (As-dur), p.III (f-moll/F-dur).

Part I, ***Allegro molto appassionato***, 6/8, in the form of sonata, begins with the presentation of the main theme (scored by the author T^oI^o), expression of the Romantic “momentum” - ascending vertiginous melody, carried out in the confluent movement of both instrumental parts (with parallel eighths and rhythm of triolets), which, reaching the “climax of the ascent” g^2 , propagates in several melodic lines, profiled in a versatile movement, with multiple intervals of a tritone: (Eg. 1)



In the transition section there is a new rhythmic-intonative element, reminding of the horas with the metre of 6/8: (Eg. 2)



The tempo calms itself and next is the secondary (T^oII^o) – antithesis image with the first theme – of a ravishing emotiveness, presented in a complementary instrumental duet: (Eg. 3)



The exposition concludes with a nostalgic theme, distinctively scored, *a T^o molto tranquillo*, where we notice intonative tangents with the theme of the introduction into Wagnerian opera *Tristan and Isolde*: (Eg. 4)



The approach is carried out in an intense evolutionary process, in the first stage intonations of the MT being created, and in the second one - a new intonative element intervening, persistent in both parties, whose incipient motive suggests associations with *Dies irae*, modification in a triple measure: (Eg. 5)



The sonorous avalanche to be next, creating a sinister, lurid atmosphere, continues with the third stage, where ST carries out (*T^oII^o*) in the piano part - with a transfigured image, excessive sonorisation (*ff*) and the remark *quasi tromba*, these granting that theme agitation and perplexity: (Eg. 6)



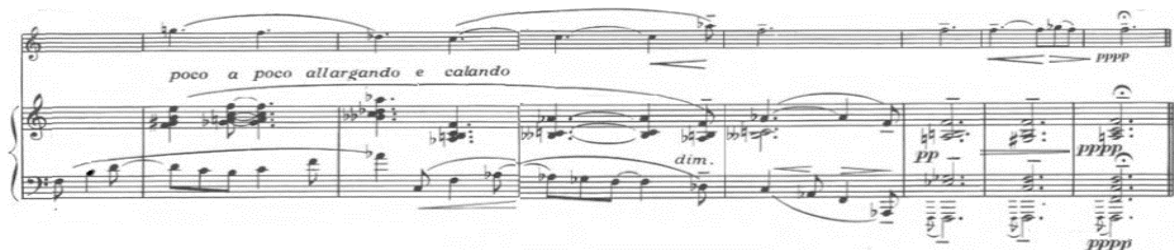
The frantic sensation intensifies throughout the intonative elaboration of the ST, with a *stretto* unfolding and the remark *Animando poco a poco*. In the climax moment, the reprise begins - MT, which, unlike the exposition, is carried out in *stretto*, continuing the developing process: (Eg. 7)



ST returns with the initial image in the exposition. In the coda the confrontation of the contrasting theme in the exposition continues - the reminiscence of an episodic theme from its ending (*a T^o molto tranquillo*) returns with the remark *Doppio più lento*, passing with the dancing motive in the bridge: (Eg. 8)



The movement concludes with the ST reminiscence, in the grave register of the piano (*poco a poco allargando e calando, pppp*) and the keynote arisen in the calm atmosphere of F-dur tonality: (Eg. 9)



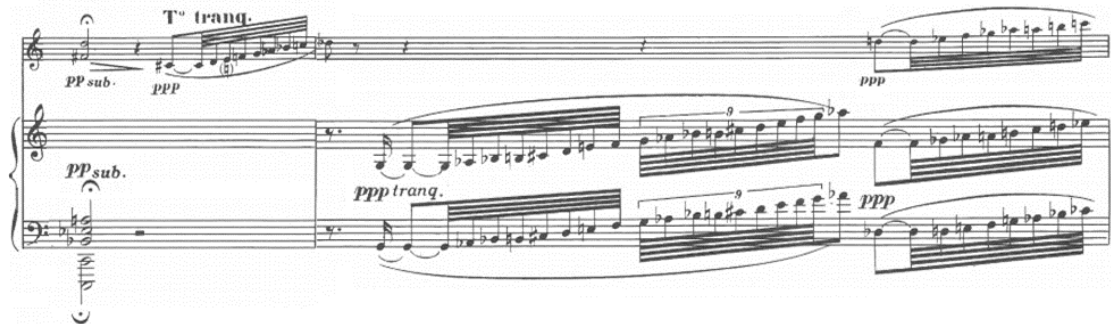
The second part, **Larghetto cantabile, 4/4**. The range of images with a Romantic shade, exalted-franatic or lyric-introspective from the first part is completed by the emotional sphere of the secondary movement, which perfectly falls within the imagistic framework of Romantic nocturnes. Starting in the piano part -*solo* with a contemplative theme, the movement is structured in the form of free variations: (Eg. 10)



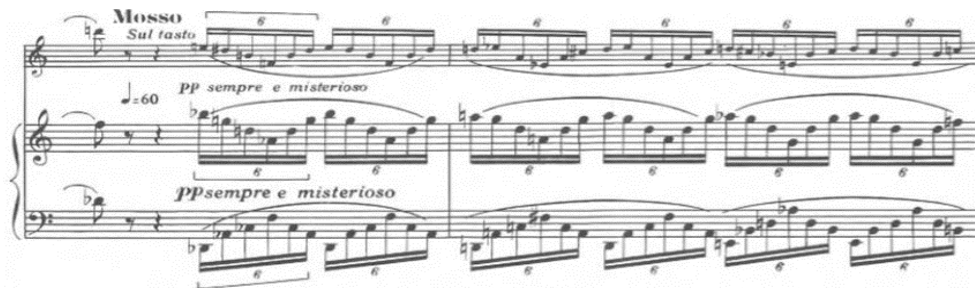
Next there are various modifications, very different from the prototype, with abundant pastoral illustrative elements, with a diversified rhythmic drawing and minuscule durations of demi-semi-quavers: (Eg. 11)



Sometimes, “rustling” effects emerge (*ppp*, *tranquillo*) – ascending passages with sixty-fourth-notes: (Eg. 12)



Other times, the theme becomes unrecognisably “insurgent” in agitated figurations (*sempre e misterioso*): (Eg. 13)



Part III, **Molto vivace**, 3/4, in the form of sonata, begins in an accelerated tempo, with the MT exposure (*ff*, *ruvido*) through the alternation of soloistic, rigidly rhythmical, with ample ascending saltations. The second element is constituted by the gradually descending movement, ornamented with *trillo*. (Eg. 14)



ST begins in the violin part, by the succession of the ascending movement (a^1-b^2), and a melodic eighth “crash” (b^2-b^1) with the obstinate repetition of the lower sound: (Eg. 15)



The second musical idea of ST starts in the violin part with a melody rhythmically associated to the *waltz* genre (*Tranquillo ma in Tempo*); in the piano part, a dissonant accord with an illustrative shade is persistently repeated (plastinating the underground bangs around the volcanic eruption). (Eg. 16)



The approach is carried out at a high level of emotional tension, in the grave register of the piano building up, with atrocity, the “drumming” formula within ST. And in the climax area of this semantic element throughout 19 measures it is confronted, by juxtaposition with another one within MT, in a head register, decorated with a *trillo*, plastinating the “voices of nature.” Distanced by 5 octaves, these elements reveal the magistral idea of the Sonata: incompatibility, hostility of these symbols: (Eg. 17)



The moment immediately after the climax is also very suggestive - the simultaneous unfolding of ST (the second musical idea, with a dancing shade of a *waltz*) and of the landmark theme in the slow movement - both are suddenly lowered; the first one - with a grand tenth, the second one - with an unaccented two-tenth: (Eg. 18)



However, hereafter the motivic element of the MT emerges in a lyric transfiguration (*dolce espressivo*), but with an active sequencing, vertiginously and uneasy evolving into an ascending direction: (Eg. 19)



In the moment of maximum tension, after a laconic retransition starts in the **reprize** (*ruvido*, *ff*). However, the developing process progressively continues, with an energetic and more emphasized potential, “percussion” motives being built up (*sfz ff*) of a descending eighth and *cluster* accords. Accumulating into a dynamic intensity (*ff cresc.*) the endeavour evolving, through a dynamic contrast, towards the coda (*Animando poco a poco, pp subito*). The atmosphere of a dancing element (with a *waltz* rhythmic), the tonal framework being more clearly noticeable - *d-moll*. Agitating into a instantaneous swirl, the endeavour leads towards a culminating area - similar to the approach moment (but extended to 28 m.), where semantic elements are confronted, plastinating a Romantic conflict: (Eg. 20)



In the last measures of the Sonata there emerge reminiscences of the MT intonation, with the remark *ff, feroce* - in the piano and the motive of descending eighth of the ST - in the violin, with doubles and worked up sonorization: (Eg. 21)



3. Romantic Reflexes of the Interpretative Capitalization: Objectives of the Violin Technique

The Romantic dyke of the Sonata analysed eloquently manifests itself in the author's compositional thinking, but also in the creation of the interpretative aspect. The aesthetics of Romanticism with its own worship of the genius, also allows for the approach on the performer as a creating personality with the free expression of his/her *ego*, of his/her sentimental universe. In this context it is necessary to mention that musical Romanticism asserts itself through the creation of a new type of instrumental interpretation. In the opinion of musicologist Vladimir Grigoriev, exposed in paper *Musical Romanticism. The Essence of Style and Interpretation Issues*, “The issue of interpretation of a great volume and keenness for the first time emerges in the Romantic age”⁸¹.

⁸¹ Григорьев, В. (1994) Музыкальный романтизм. Сущность стиля и проблемы интерпретации. В кн. „Проблемы романтизма в исполнительском искусстве”. Сборник 6. МГК, Москва. с.24.

The first one, who treated the notion of *interpretation* (from the Fr. *interpretation*) in contrast with the notion of *execution* (from the Fr. *execution*), was, as musicologist Natalia Corâhalova states in the monography *Musical Performance*, the musical critic and French journalist Leon Escudier (1819-1880), considering that “interpretation” - is the most appropriate word to signify the reproduction of musical creation, as the artist has the mission of understanding the composer’s thought and transmitting it to the listener”⁸². The great virtuoso-pianist of the 19th century, Anton Rubinstein promotes the concept of musical interpretation as a process confluent to the creative one: “for the successful interpretation of the musical creation it is necessary to understand, to relive, to penetrate into the creation and to reproduce it before the listener. Reproduction is a second creation”⁸³. And composer Serghei Taneev, referring to interpretative freedom, mentioned that the freedom must “not exceed certain boundaries and the performer must decipher the genuine intentions of the author (...) and under no circumstance may he/she go contrary to those intentions”⁸⁴.

The musical interpretation in the Romanticism age, with an extremely personalised, subjective nature, constitutes a special phenomenon, forming “a distinct interpretative type - uplifting, ardent”⁸⁵. Romanticism “has found its expression in the extreme subjectivisation of the interpretation in a «romantic dispute» with the author, in the self-identification with the images of the work, the increase of the theatrical aspect of interpretation, the interpretative intervention in the text of the work”⁸⁶. Namely in the interpretation of Romantic creations, the performer’s artistic potential and personality have a decisive importance. For this purpose, the registration made by George Manoliu in paper *Trăsături stilistice enesciene în interpretarea Sonatei de César Franck (Enescian Stylistic Characteristics in the Interpretation of the Sonata by César Franck)* draws attention, referring to the opinion of R.Jardillier regarding two different styles of interpreting the same Romantic creations, manifested by two famous violonists: Jacques Thibaud and George Enescu. The author mentions that J. Thibaud, renowned performer of French Romantic music, has also taken some characteristics from the style of salon music, where *glissandos* were excessively applied, which alienated him from the Franckian concept. Contrary to this, he remarks the interpretation of the Sonata by George Enescu (he had conquered the Parisian audience since 1899, being worthy of the 1st Prize in graduating the conservatory of Paris in the class of M.P. Marsick, under whom he had studied and J. Thibaud) emphasizing that Enescu “grants the sonata the depth and nobility characteristic to his interpretation”⁸⁷. Probably, his disciple, Yehudi Menuhin, also

⁸² Quoted after: Корыхалова, Н. (1979) Интерпретация музыки. Изд. Музыка, Ленинград. с. 22.

⁸³ Quoted after: Корыхалова, ibidem.

⁸⁴ Гинзбург, Л. (1971) Исследования, статьи, очерки. Изд. Сов. Композитор, Москва. с.216.

⁸⁵ Григорьев, ibidem.

⁸⁶ Григорьев, ibidem.

⁸⁷ Quoted after: Manoliu, G. (1985) Trăsături stilistice enesciene în interpretarea Sonatei de César Franck. In: „Studii de muzicologie”, vol. XIX. Editura muzicală, București. p. 9.

remarks these Enescian qualities, stating: “Enescu’s thinking exceeds centuries”⁸⁸

A distinct problem of Romantic interpretation refers to the tempo-rhythmic indication, characterised through the frequent alternation of the tempos, guided by various indications of the composer. The Romantic interpretative stylistics simultaneously grants a great freedom in the treatment of tempos. An eloquent example vis-a-vis the tempo is reproduced in the monography *César Franck* by musicologist Nina Rogojina. While the illustrious violonist Eugène Ysaÿe interprets the famous Sonata, without strictly complying with the author’s tempo, an admirer of Franckian creation expressed in whispers to the composer the perplexity regarding these deviations, however Franck responds calmly and safely: “Possibly, but I believe, that he is right”⁸⁹. In the monography quoted is found in the account about another case, which reveals the interpretative concepts of the same representative of the Romantic violin school. Eugène Ysaÿe, after the repetition of the Franckian sonata together with a cherished pianist, who, however, had not managed to form a whole ensemble, regretfully exclaimed: “It is difficult to interpret Franck’s sonata...by himself”⁹⁰. Not lacking irony, but very significant, this remark perfectly expresses the importance of the instrumental integrity *violin-piano*, absolutely necessary for the interpretation of the Romantic sonata. The compositional formula, occupying, as Irina Poliscaia records in monography *Ansamblu cameral: istorie, teorie, estetică (The Chamber Ensemble: History, Theory, Aesthetics)*⁹¹, an intermediary position between the soloistic and the collective musical genres, harmoniously combine the free self-expression of the interpretative qualities of each of the musicians (*homo ludens*), drawn together based on its aesthetic visions, the intellectual and spiritual potential, with the feeling of belonging of an indivisible musical organism. The pianist must be an *alter ego* of the violonist, regarding the emotional participation perfectly symmetrical in thinking and execution, synchronising the phrasing, dynamics, sonorous dosing, finally - the architectonic creation. The communicative-psychological interaction of the partners form, based on the opinion of Evghenii Nazaikinski, a special “communicational climate”⁹². The same thought is also enciphered in the expression of pianist Hephzibah Menuhin, sister and stage partner of the famous violonist, regarding that the members of the duet must be “Siamese souls”⁹³.

Elucidating the characteristics of the manner of interpretation within the genre of violin sonata of Romanticism, it is necessary to label essential **interpretative objectives**, estimating:

1. aesthetic message of the work, with the meanings “detached from” the Romantic *motto* but, at the same time, created by reference to the historic period,

⁸⁸ Quoted after: Manoliu, Ibidem.

⁸⁹ Quoted after: Рогожина, Н. (1969) Сезар Франк. Изд. Советский Композитор, Москва. с. 78.

⁹⁰ Quoted after: Рогожина, p.76.

⁹¹ Польская, И. (2001) Камерный ансамбль: История, теория, эстетика. Изд. ХГАК, Харьков

⁹² Назайкинский, Е. (1982) Логика музыкальной композиции. Изд. Музыка, Москва. с. 23.

⁹³ Эжен Изай. music.prspartnerun-com/muzikant/30-html-

when it was created (December 1940 - April 1941) - message expressed with much allegoric subtlety and dramatic amplex around disastrous cataclysms of the bloody world war.

2. the identification of the two imagistic poles – the resort mechanism of the Romantic conflict - focus on figurative means around the two suggestive semantic elements: symbolic plasticization of underground bangs around the volcanic eruption (by the percussion application of *cluster*-accords, the dynamic diapason between the sonorous fade out reduced to

pppp and avalanches excited on *fff*, with remarks of *ruvido*, *feroce*, *quasi tromba*), and in opposition to these - pastoral images with the traditional “voices of nature”, the tweet of the birds, the wind breeze, the rustling of leaves (through appoggiatura, *quasi trillo* trills, *con sordino* figurations, vertiginous passages with sixty-fourth-notes *delicatamente e fluido*, *molto armonioso*, *arpeggiato* accords, etc); the successive and simultaneous juxtaposition of contrasting semantic elements throughout the endeavour, but, especially, in landmark architectonic moments - treatment and coda;

3. progressive unfolding of the musical endeavour, fluency and continuous intonational variability being derived from the improvisational nature of the folklore instrumentalism, with the multitude of thematic transfigurations; with the frequent changing of tempos, nature indications, with dynamic spontaneous contrasts;

4. the settlement of the violin technique problems present in that creation: display of the Romantic interpretative mastery, marked by an outstanding sensitivity, by a pronounced sonorous colouring, but also by an unmatched virtuosity, resounding violin technique, based on the *left hand technique - fast-moving with vibrato* in cantilena melodies, with complex passages, with series of plays and broken arpeggios, double strings, octaves, accords, together with an abundant ornaments, with appoggiatura, *staccato volant*, *flageolette*, *pizzicato*, *trillo* - all with a fascinating dexterity, velocity, dynamism and radiance, creating the illusion of a fantastic sonorous lacery. Simultaneously, one of the most primary aspects of the Romantic sonata interpretation refers to the qualitative level of the sound, determined by the technique of *the right hand*: the well-measured distribution of the bow, through the logic of the phrasing, refined and diversified nuance of the sound, especially, in slow, cantabile, meditative fragments. The emotional tension is transmitted completely by the bow, which, moulding the sonorous intensity, generates a sound of a great expression, externalizing vibrant echoes of European musical Romanticism.

4. Conclusions

As a result of the issues exposed, we may conclude, that in the partition of Violin and Piano Sonata no. 2, op. 45, Marcel Mihalovici created a musical style of a universal nature, which denotes a miraculous stylistic symbiosis between reflections of Romanticism, some influences of the Romanian folklore, as well as

certain implications of contemporary techniques, with grotesque images, sharp colours and poignant sonorities, sporadic musical language drifting towards serialism⁹⁴. This creation, relevant due to the report between tradition and modernity, promoting a consistent aesthetic message, externalized through language with a high plasticizing suggestiveness, through the spectacular capitalization of the violin technique in the violin-piano ensemble formula, posing an interpretative challenge even for performance musicians, but especially, for the studying young people⁹⁵, as a responsible stage in the process of professional ageing.

References

1. Centenar Marcel Mihalovici, 1898-1985: Simpozion Marcel Mihalovici. 22-23 octombrie 1998. Editura Muziclă, București, 2001.
2. Cosma, V. Marcel Mihalovici. Grove Music Online. Oxford Music Online, Oxford University Press
3. Firca, C.L. (1974) Direcții în muzica românească. 1900-1930. Editura Academiei RSR, București
4. Florea, A. (2015) Valorificarea interpretativă a sonatei romantice pentru vioară și pian – dimensiune distinctă în evoluarea tânărului muzician. În: „Educația artistică: realizările trecutului și provocările prezentului”. Volumul Conferinței științifice internaționale. 25-26 noiembrie 2015. AMTAP, Chișinău. ISBN 978-9975-52-196-3
5. Florea A. (2016) The evolution process of the sonata for violin and piano genre in the early phase of the romantic period. „International Musicology Congress”, 3-rd, 28-30 october 2016. Timișoara România. Volumul congresului internațional de muzicologie. Vol.1, nr.3. p. 266-274. Editura Eurostampa, Timișoara. ISSN 2285 – 6269
6. Manoliu, G. (1985) Trăsături stilistice enesciene în interpretarea Sonatei de César Franck. În: „Studii de muzicologie”, vol. XIX, p. 6-13. Editura muzicală, București
7. Mihalovici, M. (1954) 2-eme Sonate pour violon et piano, op.45. Edit. Heugel, Paris
8. Pandelescu J.V. (1970) Interviu cu Marcel Mihalovici. În „Muzica”, nr.10, București
9. Гинзбург, Л.(1971) Исследования, статьи, очерки. Изд. Советский Композитор, Москва
10. Григорьев, В. (1994) Музыкальный романтизм. Сущность стиля и проблемы интерпретации В кн.: „Проблемы романтизма в исполнительском искусстве”. Сборник 6. Изд.МГК, Москва.

⁹⁴ Cosma, V. Marcel Mihalovici. Grove Music Online. Oxford Music Online, Oxford University Press.

⁹⁵ Florea, A. (2015) Interpretative Capitalization of the Romantic sonata for violin and piano - distinct dimension in the evolution of the young musician. in: „Educația artistică: realizările trecutului și provocările prezentului”. Volumul Conferinței științifice internaționale. 25-26 noiembrie 2015. AMTAP, Chișinău.

11. Назайкинский, Е. (1982) Логика музыкальной композиции. Изд. Музыка, Москва
12. Корыхалова, Н. (1979) Интерпретация музыки: Изд. Музыка, Ленинград
13. Польская, И. (2001) Камерный ансамбль: История, теория, эстетика. Изд. ХГАК, Харьков
14. Польская, И. (2013) Камерный ансамбль как жанр и культурный феномен <https://revolution.allbest.ru>
15. Рогожина, Н. (1969) Сезар Франк. Изд. Советский Композитор, Москва
16. Эжен Изаи. music.prssiterun-com/muzikant/30-html-
17. Români din umbră. (2017) <http://adevarul.ro/cultura/istorie/romani-umbra-compozitorul-marcel-mihalovici-prietenul-enescu->

8. GIOACHINO ROSSINI, VOICE ASSEMBLIES IN THE OPERA *IL BARBIERE DI SIVIGLIA*

Cristina Simionescu Fântână⁹⁶

Abstract: *In Naples, Gioachino Rossini creates some of his works for representations in other cities. The best known, the Barber of Seville or Useless Precaution, opened on February 20, 1816, at Teatro Argentina in Rome. The booklet, a version of Pierre de Beaumarchais's eponymous novel, was rewritten by Cesare Sterbini, being a variant other than that already used by Giovanni Paisiello. Moreover, since then the work has enjoyed a great popularity, contributing to this triumph and the extremely short period in which it was conceived: two or three weeks. Later, Rossini claimed that he had created the work in just twelve days. The opening, initially bearing the title of Almaviva, was not successful, as the admirers of Paisiello, extremely indignant, sabotaged the show by whistling and shouting throughout the first act. However, shortly after the second performance, the work became so appreciated that the fame of Paisiello's work was transferred to Rossini, the title The Barber of Seville becoming an inalienable Rossinian heritage. Il Barbiere was not Rossini's favourite work. Ironically, it won the status of classical opera much later, at the end of the Rossini's career. Today we clearly consider its status as the first in the history of the work, often overlooking the radical impact it had at the time of the opening, when it shocked and provoked a large audience of unknowing persons. The speed of his writing could explain the dramatic drop in intensity felt in the second half of the second act.*

Key words: *Comic opera, Italian opera, Italian music in the 19th century*

1. Introduction

Even though it was written in record time (two weeks), this masterpiece reflects the real atmosphere of a *buffe* opera, felt even by Rossini himself, as we notice from a letter addressed to Paganini: “I have rarely amused myself than when writing *The Barber*”⁹⁷. Speaking about opera *Il Barbiere di Siviglia*, Stendhal stated: “it is a masterpiece of the French music...fit for the French nature”⁹⁸.

2. Rosina - Figaro Duet: *Dunque io son*

Rosina - Figaro Duet: *Dunque io son* is written in tonality *G Major* - with modulations throughout tonalities *D Major* (tonality of the dominant note) and *g minor* (tonality of the homonyme), in binary rhythm (4/4). The *Allegro* indication at the beginning is maintained throughout it, with the exception of moments where the following appear: *a piacere, col canto* or *rallentando*. The *binary* form of the duet contains a large communicating bridge composed of rhythmic-melodic

⁹⁶ Associate Professor PhD. habil., “George Enescu” National University of Arts, Iași, România, email: crystina.simionescu@yahoo.com

⁹⁷ Anna Hohlovkina – *Bărbierul din Sevilla de Gioacchino Rossini*, Moscova, 1950, p. 153

⁹⁸ Stendhal – *Vies de Haydn, de Mozart et de Métafaste*, Editura Michel Lévy frères, Paris, 1913, p. 83

A				A'			
<i>A</i>	<i>Av</i>	<i>A1</i>	communicating bridge	<i>A</i>	<i>Av'</i>	moment	<i>Av''</i> coda
<i>a a'</i>	<i>av a'l</i>	<i>al al'</i>	reciting nature	<i>a a'v</i>	<i>av' av2</i>	<i>av2'</i>	reciting <i>av'' av2 av2</i>

ROSINA

Dunque io son.... tu non m'inganni dunque son.... la fortuna nata!

ALLEGRO

The image shows a musical score for a scene from 'The Barber of Seville'. It features two staves. The top staff is for the vocal part, labeled 'ROSINA' on the left. The music is in G major (one sharp) and common time (C). The lyrics 'Dunque io son.... tu non m'inganni dunque son.... la fortuna nata!' are written below the notes. The bottom staff is for the piano accompaniment, labeled 'ALLEGRO' on the left. It consists of a grand staff with a treble and bass clef. The piano part provides harmonic support with chords and moving lines in both hands. The tempo 'ALLEGRO' is indicated at the beginning of the piano part.

già me l'e - ra imma - gi - na - to: lo sa - pe - va pria di te dunque io son..... tu non m'ingan -

ni già me l'e - ra im - ma - gi - na - to lo sa - pe - va pria di

te già lo sa - - pe - - va pria di te lo sa - pe - va pria di te.

¹⁰⁰ *It is really you, beautiful Rosina* (t.a. Cr.S.A.).



The connection with the second musical period is done through the same rhythmic-melodic passage appearing in the introduction, but with a different text: *oh, che volpe sopraffina!*¹⁰¹. The next fragment presents an amplification of the introduction (with the role of an interlude and a reciting nature), the melody moves from the voice to the orchestra, and Figaro sings short cells with short, descending intervals. Eg. 4 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 137, ms. 47-51)



With the help of the rhythmic-melodic *leit-motif* emerged in the previous periods, Figaro repeatedly addresses Rosina, insistently: *sol due righe di biglietto*¹⁰². Cue: *Un biglietto? Eccolo qua!*¹⁰³ is shocked for Figaro (composed of short rhythmic-melodic cells with values of eighths, a gradual melodic movement and harmonic, supporting accompaniment). Eg. 5 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 141, ms. 60-70)



¹⁰¹ Ah, you sly fox (t.a. Cr.S.A.).

¹⁰² Two lines on a note (t.a. Cr.S.A.).

¹⁰³ A note? Here it is! (t.a. Cr.S.A.).

From Figaro's *aparte* (*Gia era scritto... ve'che bestia! Ve che bestia! Il maestro faccio a lei!*¹⁰⁴) we understand his stupor, so that later on he may bitterly admit that Rosina taught him a lesson, being more cunning than him (descending gradual melodic movement, in *piano*, with values of eighths, with a simple accompaniment, in octaves). The Barber realizes now that Rosina is neither docile, nor helpless, but she is cunning, intelligent and full of initiative. In the second part, *fioritures* and ornaments are enriched with the purpose of rendering Rosina's joy. Period A remains unchanged from a melodic, rhythmic and dynamic point of view, but **Varied A** contains two phrases where the melody is much more varied (on an *rallentando*, exceptional values of triolets emerge, which amplify the musical phrase, imitating the characters' caresses - *che mi devi consolar*¹⁰⁵). Eg. 6 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 143, ms. 87-89)



The musical phrase of Rosina is composed of combinations of the notes of arpeggio of *G Major* with roulades and structures which prepare the *trill*, which from a technical-vocal point of view requests a firm articulation and a correct proportioning of the breathing. Eg. 7 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 143-144, ms. 89-93):

ROS.
FIG. lar ah tu so - lo a - mor tu se - i che mi
Donne donneeterni De - - - i chi v'arriva chi v'a
de - vi con - so - lar ah, tu so - lo a - mor tu
- riva chi v'arriva a indovi - nar? donne donneeterni De - - -

In the *coda* the two characters simultaneously sing melodic, rhythmic lines and different texts which grant the feeling, and in the end in *fortissimo* they express content and hope in the victory of love.

Finale of act one: The “drunk” count-soldier comes to the home of Don Bartolo with the quartering note, inciting the angst and irritation of the old man. The apparition of Rosina is achieved on an *aparté* in the grave register (*piano*), with short rhythmic-melodic cells, interrupted by pauses expressing the perplexity regarding the scenic action.

¹⁰⁴ It was already written...how cunning! how cunning! and I acted like the master! (t.a. Cr.S.A.).

¹⁰⁵ I must comfort myself (t.a. Cr.S.A.).

Eg. 8 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 181, ms. 76-79)

The composer does not hesitate to introduce into the vocal line of Rosina melismata on semiquavers and double appoggiaturas (taken then by the Count), while Bartolo has a melodic discourse similar to the recitative, on only one sound, with emphasized values which reveal the hard to contain anger (in our case, Rosina sings the vocal line at a superior octave). Eg. 9 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 182, ms. 81-83)

The tutor banishes the girl in her room, but the Count, taking advantage of the fact that he is “drunk”, invites her to accompany him to the barracks, which sparks even more the angst of the old man. In this moment we become acquainted to an angry, upset Rosina tired of bearing the rules imposed by the old man. Eg. 10 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 188, ms. 118-119)

The fight broken between the two attracts in the middle of the action Don Basilio and servant Berta, and the remarkable art of Rossini makes itself noticeable again: Rosina and the Count are having fun at the doctor, Berta expresses the perplexity regarding the scene carrying out in front of her eyes, and Don Basilio sings a solfeggio, completely foreign of everything the surrounds him. Figaro (*entrando con bacile sotto il braccio*¹⁰⁶) makes his entry uneasy, requesting to be quiet, as the scandal in the house of the doctor has gathered the

¹⁰⁶ Entering with the wash basin under the arm (t.a. Cr.S.A.).

entire town in the streets; through an *aparte* he requested the Count prudence, in order to not ruin the plan (*piano*, on values of quarter notes and eighths, with a melody close to the idea of recitative). With the characteristic humour, Rossini determines Bartolo now to restart the fight, the poor doctor immediately receiving reprimands from everyone present. Eg. 11 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 206, ms. 275-287)

ROS: (a Bartolo) Zit-to, dot-tore... Fermo, si-gnore... (al Conte)
 BER: Zit-to, dot-tore... Fermo, si-gnore...
 FIG: e BAS: Zit-to, dot-tore... Vole-gri-dare... Fermo, si-gnore...
 CON: ROS: e BER: (si ode bussare) CON: Voglio ammazzarlo... Fa-te si-len-zio per ca-ri-tà. No, voglio uc-
 FIG: e BAR: Fa-te si-len-zio per ca-ri-tà.

The strong knocks in the door of the doctor's house create a new comic moment, built by Rossini, in a sudden *pianissimo*, as a whisper which describes very suggestively the panic of the characters (Rosina in a grave register). Eg. 12 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 208, ms. 297-300)

R: Zit-ti che bussano che mai sa-rà
 B: Zit-ti che bussano che mai sa-rà
 C: che mai sa-rà
 FIG: e BAR: Zit-ti che bussano che mai sa-rà
 CON: che mai sa-rà

The emergence of the Town Guards (man choir) brings new modifications to the musical writing: Eg. 13 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 208, ms. 303-310)

CORO: La for-za la for-za a-pri-te qua a-
 La for-za la for-za a-pri-te qua a-

Don Bartolo got his courage up before the law representatives and to relieve the anger that wrapped him due to the impertinence of the drunk soldier, illegally entered in his house (*Vivace*). Starting from Don Bartolo's voice, Rossini creates a polyphonic moment through the gradual addition of the voices of Figaro,

Basilio, the Count and in the end Rosina together with Berta, each character expressing his/her opinion on the current situation. The officer orders the drunk soldier to follow him immediately after the arrest, but the nobiliary insignias of the Count's ring determines him to stand back at a loss, while Don Bartolo remains stunned, frozen as a statue. In *Andante* (A flat Major), in measure 12/8, *piano*, Rosina sings a rich ornamental musical phrase, which easily reveals the comic nature of the moment. Eg. 14 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Last Scene, Finale I, p. 217, ms. 404-408)

ROS: (guardando Bartolo che rimane per lo stupore come pietrificato)

Fred.doed im.mo.bi.le come u.na sta.tu.a fia.to re.sta.gli dare spi.rar

Rossini applies once again the polyphonic technique (on Rosina's melody one by one intervene the Count, Bartolo, Basilio and Figaro) and we emphasize that he uses the rich ornaments not only in the melody of sharp voices but also in the bass voice (Don Bartolo). While everybody was trying to stop the verbal flow of Don Bartolo, who has come back from the palsy state, the Officer's weapon misfires, creating a new moment of panic. After a pause, an emphasized melody all in the same key is sung, in *sotto voce*, *pianissimo*, which describes the skedaddle and perplexity on stage: *Mi par d'esser con la testa in un'orrida fucina*¹⁰⁷. Eg. 15 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Stretta del Finale I, p. 228-229, ms. 455-462)

ROS: e BER: Mi par d'esser con la testa in un'orrida fucina,

CON: Mi par d'esser con la testa in un'orrida fucina,

FIG: BAR: e BAS: Mi par d'esser con la testa in un'orrida fucina,

Rossini's humour is present in the phrases sung by Rosina and Berta (in third intervals), taken then over by Figaro and the Count (also in third intervals); the interventions of Bartolo and Basilio are short melodic-rhythmic motives which render a confusion generated by the noise of the weapon. Gradually, the voices reunite on a homophonous structure (accords on the main steps in *Do Major*) over which rhythmic-melodic cells emerge from the choir. This musical play extends until the end of the act, as a climax of the Rossinian humour, with a wide dynamic range (from *piano* to *fortissimo*) which creates the varying of the moment, as there are no modifications from the point of view of the text or the scenic dramaturgy.

¹⁰⁷ In my mind there is a tremendous confusion (t.a. Cr.S.A.).

3. Quintetto: Don Basilio! Cosa veggo!

Quintetto: *Don Basilio! Cosa veggo!* from the second act, it starts with two accords (*fortissimo*) which reveal the general wonder caused by the unexpected emergence of Don Basilio, revealed by each character in turn, through short rhythmic-melodic cells. Eg. 16 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggo!*, p. 333, ms. 1-2)

ROSINA

Don Basilio! (Cosa veggio!) (Quale intoppo!) Come

ANDANTINO

ff

Don Basilion displays a subservient attitude (*piano*), described by the melody combining the perplexity, calm and slyness of the character (equal values). The accompaniment in *staccato* renders the angst of the three accomplices, surprised by this unexpected emergence, which could ruin their entire plan. Figaro endeavours to take control over the situation (*crescendo* from *piano* to *forte* on only one phrase) and to convince the professor that he is very ill, being imperatively necessary to return home, then all characters sing all in the same key: *presto andate a riposar*¹⁰⁸ (*forte*, emphasized rhythm, like an order) on a homophonous accompaniment. The composer introduces between short vocal melodic cells ascending sequences (in the orchestra), as if Basilio began to understand the truth, but his thoughts are suddenly interrupted by the other partners, who are anxious to get rid of him. Eg. 17 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggio!*, p. 341, ms. 53-58)

BAS.

- SAR Una borsa eaudalea letti, ma che tutti ma che tutti siand ac-

presto a letto presto a letto presto a letto presto a let

presto a letto presto a letto presto a letto presto a let

presto a letto presto a letto presto a letto presto a let

presto a letto presto a let

- cor-do el non son

Don Basilio is greeted very reverently through ascending arpeggios, Eg. 18 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggo!*, p. 343, ms. 66-74)

MODERATO
CON. ROS. CON.
Buona se-ra mio si-gno-re Buona se-ra buo-na se-ra Buo-na
se-ra mio si-gno-re presto an-da-te via di qua Buo-na

¹⁰⁸ *Go quickly and rest* (t.a. Cr.S.A.).

The alert rhythm and triplets on a half-time clearly indicate that everybody has lost their patience. Eg. 19 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggio!*, p. 346, ms. 97-101)

Excerpt from the musical score for the Quintetto 'Don Basilio! Cosa veggio!' from Rossini's *Il Barbiere di Siviglia*. The score is for five voices: ROS. (Rosina), CON. (Count), FIG. (Figaro), BAR. (Bartolo), and BAS. (Don Basilio). The music is in 2/4 time and features a fast, rhythmic melody with triplets. The lyrics are: 'Ma-le-det-to sec-ca-to-re sec-ca-to-re ma-le-det-to sec-ca-to-re sec-ca-to-re' (ROS., FIG., BAR.), 'Bu-o-na se-ra via di qua' (CON.), 'Bu-o-na se-ra bu-o-na se-ra' (BAS.), and 'non gri-da-te non gri-date' (FIG., BAS.).

The professor leaves, they are all relieved and happy that they escaped (quarter pause), but Rossini with his special humour, brings back on stage the calm voice of Basilio, on a slow rhythm (*a piacere*). After he got rid of Don Basilio for good, Figaro got ready to shave Bartolo (*Bartolo siede e Figaro gli cinge al collo uno sciugatoio disponendosi a fargli la barba; durante l'operazione Figaro va coprendo i due amanti*¹⁰⁹). At the same time, the Count and Rosina confess their love through short cues, in a flat nuance in *pianissimo*, suggesting the fear to not be caught by the tutor. Almaviva confesses to Rosina the her running away plan (*a mezzanotte in punto*¹¹⁰) repeating in whispers only one sound (equal quarter values), while in the orchestra one melody all in the same key makes room (descending movement, with inverted seventh accords), in *piano*. In a moment of oblivion from Figaro, Don Bartolo catches the Count's words who justifies his disguise. The old man energetically fights back, angrily banishing the two intruders out from the house; Rosina, the Count and Figaro fight back (accord in *E flat Major*) on a unitary rhythm (*la testa vi gira; ma zitto dottore*¹¹¹), in *Allegro*. Eg. 20 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggio!*, p. 358, ms. 233-238)

Excerpt from the musical score for the Quintetto 'Don Basilio! Cosa veggio!' from Rossini's *Il Barbiere di Siviglia*. The score is for five voices: ROS., CONTE (Count), FIG., BART. (Bartolo), and BAS. (Don Basilio). The music is in 2/4 time and features a fast, rhythmic melody with triplets. The lyrics are: 'La te-sta vi gi-ra la te-sta vi gi-ra ma zit-to dot-' (ROS., CONTE, FIG., BART.), 'par' (BAS.), and 'brie-' (BAS.).

Rossini pushes the *tempo* and nuance up to paroxysm (*più mosso, fortissimo sempre*), and the homophony created is easily noticeable both in the voices, and in the orchestra. Desperate, Don Bartolo sends for Don Basilio to be brought in order to be update with the entire occurrence, then leaves for the notary in order to speed up the marriage to Rosina. Regarding his pupil, the doctor proves to be

¹⁰⁹ Bartolo sits down, and Figaro surrounds his neck with a towel, getting ready to shave him; during the operation, Figaro tries to cover for the two lovers (t.a. Cr.S.A.).

¹¹⁰ At midnight sharp (t.a. Cr.S.A.).

¹¹¹ Your head is spinning, please shut up, doctor! (t.a. Cr.S.A.).

very cunning, telling her that the letters addressed to Lindoro have reached Count Almaviva, in the arms of whom she shall also get. Upset, irritated and disappointed of the fact that her feelings have been betrayed, Rosina reveals to the old man the plan to run away that night.

Intermezzo (Temporale) in the second act presents the emotional state that the characters of the opera go through: Rosina - unhappy and in pain, Figaro and the Count - with the fear of being caught, Don Bartolo - disturbed because he is on the verge of losing the girl's fortune, Don Basilio - perplexed regarding the one who bought his silence.

4. Terzetul Ah! Qual colpo

Terzetul Ah! Qual colpo in the second act has a pure *bel-canto* nature, granted by the *fioritures* of the vocal melodies. Upon finding Lindoro's true identity, Rosina's happiness, fulfilment and emotions are exposed through a series of roulades, cadences and melismata, emphasized rhythm, short cells, small values of the notes and the *piano* nuance which capitalizes the technique and vocal qualities of the singer. Eg. 21 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! Qual colpo, p. 399, ms. 5-10)



The feelings and thoughts of the two lovers are rendered by the taking over of the melody, of the rhythm, nuance and accompaniment from Rosina to the Count, while Figaro's *aparte* reveals self-worth and satisfaction for the victory obtained due to his ploys: *Son rimasti senza fiato, ora muoion dal contento, Guarda, guarda il mio talento che bel clopo seppe far!*¹¹². The huge happiness and satisfaction of the two lovers get superior valencies together with the emergence of coloratura passages (*alla fin de' miei martiri, tu sentisti, amor, pietà!*¹¹³). Eg. 22 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! Qual colpo, p. 407-408, ms. 52-54)



Only Figaro alone is aware of the danger they expose to if they shall be late for much longer in the tutor's house (*fanno fiasco*¹¹⁴); he suddenly interrupts the

¹¹² They remained breathless, and now they die of satisfaction, Here it is, here it is my talent, what a beautiful punch he gave! (t.a. Cr.S.A.).

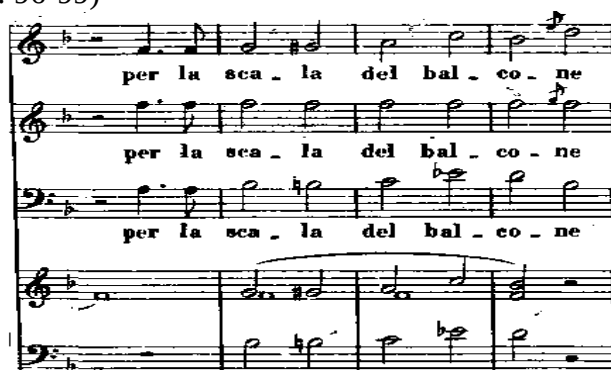
¹¹³ At the end of my suffering, you shall feel love (t.a. Cr.S.A.).

¹¹⁴ It shall be a fiasco (t.a. Cr.S.A.).

cadential moment (*forte*, on *tremollo* and fast-moving rhythm) announcing that their running away is compromised as he saw movement at the front of the gate. The fragment is constructed in a descending chromatic manner (in the grave register of the orchestra), the characters' panic being musically described with the help of 30/2 and sixteenth values of *crescendo* up to *fortissimo*. *Allegro* in measure 2/4 reveals the Count's idea (*Zitti zitti, piano, piano, non facciamo confusione; per la scala del balcone presto andiamo via di qua*¹¹⁵), taken over by Rosina and then Figaro. Eg. 23 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! Qual colpo, p. 414, ms. 85-91)



Rossini is a very good connoisseur of scenic effects obtained with the help of music, rhythm and instrumentation. Thus, at the *sotto voce* indication, the singers sing high values of the notes (half notes) on a melody with a harmonic nature, which is also found in the instrumentation. Eg. 24 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto Rosina - the Count - Figaro: Ah! Qual colpo, p. 412, ms. 96-99)



The manner of positioning the voices reminds of the contrapuntal technique, but then transforms into a polyphonic fragment (Rosina enters with the musical theme, followed at a distance of three tempi by the other partners). The polyphony is however false as after the two measures everything transforms into a polyphonic moment. Eg. 25 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! Qual colpo, p. 413, ms. 103-107)



The dynamics is structured in steps and coloratura, and the orchestra accompaniment follows the vocal melody that it doubles in the medium to head

¹¹⁵ Slowly, slowly, without making noises, on the balcony ladder, to quickly leave this place (t.a. Cr.S.A.).

register, thus achieving the harmonic support as well. *Coda* is built through the repetition of the line *via di qua* on an accord of *F Major* (the steps of the keynote and of the dominant note), the orchestra culminating in *fortissimo*. We can state that the voice of counter tenor was the favourite of Rossini, as it is present almost in all of his works, being intended for the most beautiful musical pages of the shows.

One of the traditions emerged immediately after the opening night of the opera, maintained until nowadays (but used more and more rarely), was the approach of the role of Rosina by soprani (especially lyric-free and easy), which led to the denaturation of the character's nature (whom Rossini created for the voice of counter tenor - corresponding to a mature woman, self-controlled). Rosina is an energetic and expansive character who has to execute various vocal acrobatics, sometimes with an overwhelming enthusiasm, requiring a very good management of the air and voice architecture, especially in the head register, in order to achieve a convincing interpretation. From a technical and vocal point of view, the execution of agilities and coloratura passages is done on the breathing, studying them slowly at first, then gradually hasty, until the wanted *tempo* is reached.

Rosina must be approached with a sensitive, sweet voice, supported on the air tower (especially in the medium register) and projected externally, avoiding the sounds issued nasally, without pressing the larynx, and in the head register without straight, non-vibrating, broken or unasserted sounds. A graceful, easy, free, arched voice, with firm, articulated, shining and precise coloratura shall unaffectedly reflect the character's nature. Alternatively, an inexpressive, unaesthetic, fizzed, cased, veiled voice, without glowing head registers, lacking diction and gracefulness can never penetrate the listener's soul and shall not manage to render the moody nature of the heroine. The singer for the role of Rosina must exude strong-mindedness and impunity, thus head notes shall be clear, penetrating, the coloratura permanently controlled and supported on the air tower, sang with musicality and good taste, completed by an agreeable and elegant scenic presence.

The *bel-canto* style represents the rational intellectual influence that allows the creation of a character in a non-artificial, convincing, fluent, spontaneous manner, which reaches the audience easily and with maximum spontaneity. Great *bel-canto* interpreters knew how to express the poetics of the text and the emotional feelings with easiness, moving and electrifying the audience through an apparent maximum simplicity. Rossini was the first composer who stopped the freedom of the singers in the process of creation; he focused on eloquence managing thus to transmit the inner experiences and feelings of the characters with the exterior prowess. The *bel-canto* style does not support a type of non-homogeneous, nasal, broken vocal emission or inexact coloratura, thus, it is preferably that variations and cadences that we insert to be chosen with tastefulness and within the limits of vocal possibilities.

5. Conclusions

The “Rossinian” style shapes itself from the beginning, from the age of 18 years old. He easily composed various works. Thus, in a period of approximately 17 years, he would offer the audience 40 works, out of which half have maintained in the repertoire. The same overture shall be used for “Aureliano in Palmira” (1813), then for „Elisabeta, regina Angliei” (“Elisabeth, Queen of England”) (1815), prior to reaching its universal reputation with “Il Barbiere di Siviglia” (The Barber of Seville), in 1816. Moreover, he can create the wonder in the listening of two characters so different as Queen Elisabeth and young Rosina expressing, for one, the triumphant joy, for the other one, her amorous wickedness, in the same cavatina („Una voce poco fa”, of The Barber of Seville). Actually, it is well-known that the description of the characters is not the strong point of Rossini’s talent. Either lyric dramas, or comic operas, the works are drawn by the same enthusiasm which is found in the rhythmic acceleration and in the so typical crescendos. Everything and everyone seems to forever be running in these works, composed in a haste, somewhat sloppy. The spectator does not have time to get bored, the arias being vivid with filler passages which inspire much joy and youthfulness. Rossini’s vision on the new Italian opera is in key with his entire behaviour in the first half of this life. Young and teeming musician, he is not an exponent of lightness and routine. On the contrary, he shows very quickly how capable he is to be an innovator.

References

1. Hohlovkina Anna – *Bărbierul din Sevilla de Gioacchino Rossini*, Moscova, 1950
2. Rossini, Gioacchino – *Il Barbiere di Siviglia*, Partitura Canto - Pianoforte, Editore Ricordi, Milano, 2005
3. Rossini, Gioacchino – *Il Barbiere di Siviglia*, Partitura Canto - Pianoforte, C.F. Peters, Leipzig, Nr. 4265
4. Rossini, Gioacchino – *Il Barbiere di Siviglia*, Partitura Canto - Pianoforte, Casa Musicale Francesco Lucca
5. Rossini, Gioacchino – *Il Barbiere di Siviglia*, Partitura Canto - Pianoforte, Edizione Anno MCMXLII-XX, G. Ricordi & C., Milano
6. Rossini, Gioacchino – *Il Barbiere di Siviglia*, Partitura Canto - Pianoforte, Dover Publication, INC., New York, 1989
7. Stendhal – *Vies de Haydn, de Mozart et de Métastase*, Editura Michel Lévy frères, Paris, 1913

9. PERSONAL CONCEPTION ON THE WAY OF INTERPRETING THE AREA FROM ACT I OF THE OPERA *LA BOHÉMA* – *SI, MI CHIAMANO MIMÌ* BY GIACOMO PUCCINI

Doina Dimitriu Ursachi¹¹⁶

Abstract: *Giacomo Puccini's artistic creation spans a period of 40 years, from 1884 to 1924, during which time he composed 12 works. This small number proves once again the great artistic exigency of the composer. The enormous success that Giacomo Puccini's works have enjoyed since his life, continues to this day and is constantly growing. We aim to analyze the area SI, MI CHIAMANO MIMÌ from LA BOHÉMA's work with personal interpretative aspects.*
Key words: *verism, Italian opera, soprano*

1. Introduction

The general linguistic terms of an aria are:

- the tempo – *andante lento* (the quarter = 40)
- the indication of expression – *con semplicità*
- the measure – 2/4, 4/4 respectively
- the dynamics - *ppp*→*ff*
- the rhythmic formulas used imply both the whole palette of binary values (from the sixteenth to seconds), exceptional divisions (complete trio or with breaks), and specific formulas of the recitative declamation (quartet, quintet and decimolt)
- the ambitus – *mi1-la2*
- the ornamentation of the vocal plane uses the simple, double, superior and inferior appoggiaturas
- the indications of expression placed during the discourse concern both the interpretative side - *con semplicità, dolcemente, con molta anima, con grande espansione, con espressione intensa, molto espressivo, agitando appena, calmo come prima, con naturalezza, sostenendo* – and the tempo variations – *lentamente, andante calmo, allegretto moderato, a piacere, andante molto sostenuto, poco allargando, poco rallentando, rallentando molto, col canto, ritenuto, rallentando, senza rigore di tempo*
- the vocal timbre right for the interpreting corresponds to the vocal category of a lyrical soprano, but the aria can be tackled as well by the lyrical legere voices through the implementation of certain technical and interpretative logistics
- general observations regarding vocalisation:
 1. it is an aria that needs sustaining (both in the little nuances and the grand ones, which implies a long phrasing on *legato*)

¹¹⁶ Associate Professor PhD., "George Enescu" National University of Arts from Iași, Romania, email: ddimitriu70@gmail.com

2. the vocal malleability is absolutely necessary during the continuous changes of dynamics and tempo
3. the necessity of a compact and homogenous sound, as well as of a varied colour palette, of a constant vibrato, of absolute fluency during the unfolding of the melodic line, without too many interval leaps (encompassing the interval palette from second to seventh)

2. Aria analysis

The long pause which precedes the debut of the aria offers the soloist the possibility of adapting themselves from a dramatic and vocal standpoint to the ambiance generated by the ending of the tenor's aria, marked in the opera by the applause of the audience. Therewith, from an expressionistic standpoint, a certain correspondence between the character's attitude, underlined by the indication in the score preceding the debut of the aria (*è un po' titubante, poi si decide a parlare*, mark 35) and the ulterior general atmosphere materializes. The soprano's aria represents in the dramatic plane the mirrored image of the tenor's aria, both arias presenting two musical portraits combining both the practical side being linked to the existentialism of the concrete, and the emotional and intimate side. From a vocal point of view, the soloist's intervention takes form with the help of the almost imperceptible accompaniment of the violin, in the tonal context of the tenor's aria, which facilitates the placement precision of the aria's debut. (Eg. 1)



Following the expression indication, *con semplicità*, the first sound (in hindsight, the whole initial phrase, *a*, which is executed in an inferior tempo to the indicated one) is longer than the value written in the score (even though it relates with an affirmation in the text). The next two measures (m. 2-3) are executed in a superior nuance to the one indicated by the composer (*pp*), both to serve in the audibility purpose and to support the affirmation while precisely following the melodic arc of the segment. (Eg. 2)



The emphasis of the word *Mimi* from the second measure (measure 2) is realised through an ample portamento combined with a dynamic rise, followed by resting on the tonic accent of the word. The sonority is maintained constant on *fa*2

until the end of the segment, the descent from the acute sound being emphasised through another portamento accompanied by a decrease in the vocal intensity. Even though the most acute sound of the segment is the peak of the melodic arc, the expressive culmination is placed near its ending – the second syllable of the word *Lucia* (m. 5). In the second phrase (*a'*) there takes place an imperceptible change of tempo, the textual connotations conferring latent traction to the discourse, landing on every sound, particularly on the word *breve*, which necessitates an opening on the vowel *e*, with superior intensity compared to the one in the score (*ppp*). The execution of the sixteenth measure from the rhythmic formula has to strictly abide the tempo, in spirit of the aforementioned traction, with a passing landing on the word *seta* (silk) and immediately taking over the tempo on the word *ricamo* (to stitch). The ending of the segment is done without changing the dynamics, the last sound being short and followed by a pause crown. (Eg. 3)



The last phrase of the first period represents the repeat of the initial segment, but in a superior nuance, having the most acute and prolonged note as culmination, followed by a dynamic and agogic tempering of the whole segment. (Eg. 4)



From the point of view of vocal colour, the sound *mi1* is accomplished through a mixture between chest voice and head voice (especially for the more acute sopranos). The general tendency is to emit the chest sounds in an euphemistic manner, but the same effect can be obtained through a larger opening of the oral pharyngeal cavity¹¹⁷. An especially important aspect is represented by diction, serving the purpose of emphasising the meaning of the text showing narrative and communication aspects and abiding by the Italian language pronunciation rules. The accuracy of the diction is lightened by placing the vocal range in the comfort zone (respectively ninth on the first octave). We will provide, pertaining to this, a few examples of phonetic emphasis:

¹¹⁷ Area of the nasal part continued anteriorly with the nasal cavity and connected to the auditory tubes, with an oral segment which opens through the nostrils in the oral cavity and a laryngeal segment which leads to the vestibule of the larynx and to the oesophagus, (<http://medical-dictionary.thefreedictionary.com/cavity+of+pharynx>).

- the word *Mimi* contains a single *m*, its doubling happening because of the wish to place the accent on the second syllable of the word;
- the word *nome* is executed with a single *m*, in order to resolve the sixth intervallic leap;
- as an exception, the doubling of the consonant *c* from the word *Lucia* is permitted, trying to emphasis the affirmation presented in the poetic text.

The second verse of the first section (A1) is important at a dramatic level because it sends a message with subjective connotations, the meaning of the text being concentrated in the emotional area, which is obtained, from a musical point of view, through an ample legato and an extension in the acute register of the melodic line. The section begins with a change of tempo, *Andante calmo*, situated at an agogic gradation superior to the anterior articulation and containing in its core the dynamic culmination. The attack of the first sound is preceded by a pause having a double use in the unfolding of the discourse: it both gets the ulterior vocal extension technically ready and changes the atmosphere. The attack does not entail vocal issues, but it must be emphasised through an agogic enlargement of the anacrusis, through accomplishing a tenuto on the first sound (noted in the accompanying party), as well as on the sounds of the three successive measures.

The change in atmosphere is accomplished through the imperceptible modification of the vocal colour, consisting in emitting the sounds in a centred manner, but without exaggerating, through mellowing down the sounds without excessively covering them, as well as through toning down the double consonants (*piaccion, quelle*). The continuation of the segment has the purpose to gradually conquer the acute space, this endeavour being readied by two trio formulas achieved with a little agogic enlargement between the composing sounds. In order to obtain the necessary time for readying the reach of the passage and acute zones (*mi2 fa#2 sol#2*) a placement on the first syllable of the word *dolce* will be made, as well as the imperceptible shortening of the last syllable of the word *malia*. (Eg. 5)

In the vocal plane, the placement of a portamento between the last syllable of the word *parlano* and the first syllable of the word *d'amor* is very welcome, facilitating the emission of the *sol#2* sound (which necessitates a little extension, not being in line with the sixteenth value), without omitting the possibility of

another portamento existing between the *sol#2* and *mi* sounds, in regards to placement on the latter, correlated to a substantial agogic and dynamic enlargement. According to the logic of music, dynamism should follow a natural evolution towards the maximum nuance, a process which is not marked in the score with the exception of a *crescendo*, paradoxically doubled by a *pp*. The achievement of this vocal prodigium is justified by the intention of suggesting a poetic image of the word *primavere*, essential in the making of the heroine. Reaching the sound *la2* in *pp* is followed by a considerable enlargement of the final melodic formula, both from a dynamic and agogic point of view. Corresponding to the end of the phrase, the cadence sound is prolonged at the term level, endeavour correlated with a progressive and maximum decrease of dynamic, overlapping with the debut of the successive segment.

The second phrase has a conclusive role, necessitating resuming the nuance, the tempo and the vocal colour from the beginning of the articulation. Obtaining the portamento between the first two syllables of the word *chimere* is absolutely necessary, justifying the tempering of the phrase through the textual connotations. In the same sense of correlating the musical expression with the poetic meaning of the text, the end of the musical phrase will be resolved at a vocal level through a few particular elements: keeping the same intensity during the whole course of the passage, placing an ample portamento between the syllables of the word *cose*, maximally flattening out the sound *re2* on the crown, gradually repeating the temp, executing the appoggiatura strictly on tempo, emphasising the word *poesia* by introducing a breath before its apparition, by thinning on the first two syllables and coming back to tempo on the last two syllables. (Eg. 6)

The image shows a musical score for two characters, Mimì and Rodolfo, in a duet. The score is written in 4/4 time and features a key signature of one sharp (F#). Mimì's part is in the upper system, and Rodolfo's part is in the lower system. The lyrics are in Italian. The score includes various musical markings such as *pp* (pianissimo), *a tempo*, and *rall:* (rallentando). The lyrics for Mimì are: "che par-la-no di sog-ni e di chi-me-re..... quelle". The lyrics for Rodolfo are: "co-se che han nome po-e-si-a... Lei m'in-tende? (commosso) Si.".

The cadence complement (m. 24-25, the last two measures of the aforementioned example) of the middle phrase which, in the plane of expression, can or cannot have the role of a question, is executed following the tempo and the rhythmic values. The diction needs pristine accuracy and it can be accomplished by following the tonic accents (out of which, the most important is the accent of the word *intende*), and the open colour is obtained through the clarity of the letter *e*. The final phrase of the first section (m. 26-30), respectively reiterating the anterior poetic and musical idea, initially requires (the first three measures) a

tempo and a nuance superior to the primary ones, as well as a more detached vocal attitude, without omitting the expressive aspect. The double cadence complement follows both the previous nuance and the tempo, only needing to change the quality of emission by emphasising the malicious attitude of the characters, brought to light through the two final values marked by *staccato*. (Ex. 7)



The middle section contrasts with the anterior one, both on a tempo level, *Allegretto moderato*, and through the meaning of the text, strictly correlated to the music and, implicitly, the vocal part. The discourse possesses a particular traction, marked in the score by the staccatos from the accompaniment, which, from the line of song, are executed in a staccato-legato manner. The first segment of the first period (the first 5 measures) cannot undertake any tempo modification, as they follow a certain dynamic path (*mp*), being characterized by supple and open vocal quality (*con semplicità*). (Eg. 8)



The middle phrase (6 measures) undertakes a progressive thinning of the tempo used anteriorly, resulting in its augmentation, its transformation in the sense of a certain liberty in unfolding suggested by the marks in the score (*a piacere, col canto*), process which is facilitated by the complete lack of accompaniment. Through analysing in detail the manners of interpretation of the consequent segment, there can be retained a few aspects of vocal nature. Thence, the first two measure go through an imperceptible thinning followed by a breath or caesura (corresponding to the rhythmical pause), that is justified by explaining the anterior textual idea. This interruption in the sound flow transforms, from a musical point of view, into a crown, followed by resting the next measure on each note. The end of the musical phrase relatively follows the score values, the emphasis falling on the symbolism of the text (for example, the placement on the last two syllables, compressing the second one and creating suspense). (Eg. 9)



The last phrase of the articulation constitutes of reiterating the previous one, the second time of the measure 46, suddenly entering a zone of agogic thinning

and of maximum diminution of dynamic. At a vocal level, this modification is correlated with an unexpected legato accomplished by introducing a *portamento* and a *portato* among the last three sounds. The existing ornaments in this alert section follow the same pulsating path manifested on a general level and requiring their execution strictly in tempo. (Eg. 10)

MIMÌ
l' in u-na bian-ca ca-me-ret-ta:
guar-do sui tet-ti e in cie-lo,
poco rall.
pp poco rall.

The cadence sound of the segment can be accomplished from a vocal point of view through two different ways: the first one, in a traditional manner, by prolonging the value of the sound on the crown marked in the score on time 2 and transforming it in an anticipation for the initial sound of the successive articulation; the second way, preferred by the contemporary conductors and soloists, consists in executing the sound strictly following the indicated composing frame. The last component of the middle section represents the moment of maximum sound expansion of sound and expression of the aria (changing the tempo to *Andante molto sostenuto*). The first phrase (the first 4 measures) makes its debut in an imperceptible nuance, needing to be placed on the rhythmic divisions, on the ornamental notes, as well as on certain vowels (*u* from the word *quando*, *e* from the word *sgelo*). The first two phrases are placed in an evaluating dynamic route, which will have two culminations– (m. 53 and 55) and the acute sounds *la2* respectively. (Eg. 11)

MIMÌ
ANDANTE MOLTO SOST.to
(si alza) con molta anima
ma quando vien lo sge-lo il pri-mo so-le è
ANDANTE MOLTO SOST.to
(38) pp
cres. poco a poco
con grande espansione
allarg.
ba-cio del-l'a-pri-le mi-ol...
allarg.
dim.

The first climax (m. 53) imposes in the beginning an attack supported by a *mf* nuance and a mellow colour (contrary to the *ff* indication from the score), necessary for an imperious administration in the economy of the current passage and the next one as well. The first acute sound (*la2*) can be readied through a portamento, the duration of the sound being doubled by its extension. The second climax constitutes in a vocal explosion on the crown, followed by a substantial diminution of the nuance on the next two sounds. The moment following the culmination has a conclusive character and is obtained, from a vocal point of view, through the abundance of portatos and portamentos and through the gradual decrease of nuance and tempo until they reach the initial point of the articulation debut. At the same time, the importance of doubling the letter *m* in the word *mio* has to be brought to light (executed wrongly from the point of view of pronunciation) in order to accomplish an expressive effect. The last formal component of the aria corresponds at a sound level the middle articulation of the first section, except this time it is achieved by using a superior tempo (with the mention of *agitando appena*). The expressionistic and melodic variation reported to the anterior model (m. 62-64) is accomplished through a few interpretative procedures which include the main aspects of the vocal quality: the nuance at the beginning is *p*, the sound *sol#2* is accomplished without a crescendo (*gentil*), while keeping the nuance, the attack of the acute culmination *la2* effectuated in *f*, with a short stop on itself, followed by a considerable thinning, so that *sol#2* reaches *mp* and is maintained to the end of the melodic phrase. This whole endeavour of grand effect the olfactory image of a flower's perfume: *così gentil il profumo d'un fior!* (Eg. 12)

The image shows a musical score for a vocal and piano piece. It consists of two systems of staves. The first system has a vocal line (MIMI) and a piano accompaniment. The vocal line starts with the tempo marking '1° TEMPO AND.^{te} agitando appena' and ends with 'Sostenendo'. The piano accompaniment also has '1° TEMPO AND.^{te} agitando appena' and 'Sostenendo'. The lyrics for the first system are: '- mo - glia in un va - so u - na ro - sa... Fo - glia a foglia la'. The second system also has a vocal line (MIMI) and a piano accompaniment. The vocal line starts with 'allarg.' and 'len.' and ends with 'calmo come prima'. The piano accompaniment also has 'allarg.' and 'calmo come prima'. The lyrics for the second system are: 'spi - o! Co - sì gen - til il pro - fu - mo d'un fior...'. The score is written in G major (one sharp) and 4/4 time.

The melodic and rhythmic structure of the consequent phrase has as a goal emphasizing the poetic sense (the values corresponding to the initial one being augmented), implying a melancholic vocal verbiage, achieved through linear vocal colour, with the emphasis of the consonant *c* from the word *faccio* and an ample portamento among the syllables of the word *ahimè*. During the whole segment (m. 65-67) a little crescendo is achieved, so that the consequent phrase finds itself repeating the previous fragment in order to have continuity and to emphasise the idea manifested at a textual level of despair and desolation. The vocal ways of achieving the moment include an ample portamento between the

syllables of the word *faccio*, accomplishing the making of the crown in *f* on the superior sound, followed by a decrease in nuance and concluding on an audible dynamic step, achieved through decreasing the three sounds previous to the cadence in an inferior nuance. The tempo suffers an enlargement determined by the crown inside the measure, repeating the cadence measure of the phrase. (Eg. 13)

MIMI
Má i fior ch'io fac - cio, ahi - mèl..... i fior ch'io
fac - cio, ahi - mè, non hanno o - do - re!
a tempo rall:..

The aria ends with a brief conclusion of recitative and poetic nature, emphasised by the writing rich in special formulas and the expressive connotations of the text. In order to obtain the optimal expressive effect, it is necessary to render a few elements of vocal and interpretative nature:

- developing the expressiveness of the ample pause which precedes, both in the solo part and in the accompanying one;
- respecting the rhythm of the decimoletto in order to achieve the natural tone required by the score, while accomplishing a little crescendo on the divided rhythmic formula;
- doubling with a tonic and expressive accent the consonant *r* in the word *narrare*;
- keeping the value of the quintolet and thinning the quartolet at the same time with emphasising the word *vien* and its values, followed by a pause and a breath (the continuation does not imply an excessive thinning);
- placing an ample portamento between the middle syllables of the word *importunare*;
- coming back to tempo in the cadence measure (the last two sounds are not prolonged) (Eg. 14)

MIMI
senza rigore di tempo con naturalezza
Altro di me non le saprei nar.ra - re: sono la sua vi.ci - na che la vien fuori d'o.ra a importu - na - re.
rall.
a tempo
rall.

3. Conclusions

The charm and musical construction of the opera Boema start with the libretto which shows multiple sides: dramatic, visual, poetic, choreographic, being a source that offers concretisation and consolidation to the entire artistic complex. This implies: presenting the atmosphere, the local and historical colour, the feelings of the characters, the mental action on the stage, the verbal and textual content (including the choreography on stage), presenting the new characters, events, thematic ideas. It subdues the stage expression to some transformations. What is more, the linguistic analogy of the sound material is convincing. The musical language of the analysed aria correctly positions itself between existential, rethoric and aesthetic. The structure of the text creates the character Mimi with great dramatic force.

References

1. Carner, M., „Puccini. A Critical Biography”, London, 1992
2. Constantinescu, Grigore, Boga, Irina, „O călătorie prin istoria muzicii”, Editura Didactică și Pedagogică R. A., București, 2007
3. Sbârcea, George „Giacomo Puccini, viața și opera”, ediția a II-a, revăzută și adăugită, Editura Muzicală a Uniunii Compozitorilor din R.S.R., București
4. Sbârcea, G., „Giacomo Puccini”, Editura Muzicală a Uniunii Compozitorilor din România, București, 1959
5. Sbârcea, George „Orașele muzicii”, Editura Ion Creangă, București, 1988
6. Ștefănescu, Ioana „O istorie a muzicii universale”, vol. IV – Opera romantică de la Rossini la Wagner”, Editura Fundației Culturale Române, București, 2002
7. Voinea, Silvia “Incursiune în istoria artei cântului și a esteticii vocale”, Editura Pro Transilvania, București, 2002
8. Constantinescu, Grigore, Boga, Irina, „O călătorie prin istoria muzicii”, Editura Didactică și Pedagogică R. A., București, 2007

10. COMPARATIVE INTERPRETATIVE ANALYSIS OF DAVID MANCINI'S WORK *SUITE FOR SOLO DRUMSET AND PERCUSSION ENSEMBLE*

Constantin Stavrat¹¹⁸

Abstract: *The endless possibilities of expression that jazz has developed over the last hundreds of years could not only influence the composers, but also the performers who dedicated themselves to the fascinating and complex field of percussion. One of the percussion players who has been influenced by this genre is David Mancini, whose composition I chose for comparative analysis - Suite for solo drum and percussion ensemble in the interpretation of two percussion ensembles Vibraslap and Guiro, whose activity was perpetuated due to enthusiasm and the professionalism of the two mentors of the respective groups, professors Marian Vaida and Bedo Gabor, both perfected within the percussion class of the Conservatory of Music "George Enescu" in Iasi Romania, founded and led for more than half a century by the renowned professor Florian Simion. Two totally different interpretations of David Mancini's work - Suite for solo drums and percussion ensemble, each with a few moments of success, but also with the need to perfect many elements of technique and interpretive design.*

Key words: *percussion ensemble, jazz, comparative analysis*

1. Introduction

The endless possibilities of expression that jazz has developed over the last hundred years could not only influence the composers, but also the performers who have dedicated themselves to the fascinating and complex field of percussion. It is the field which, in turn, has greatly diversified and perfected its arsenal of tools, thus offering unique, extremely varied possibilities of expression for creators and performers alike.

2. Discussions

Born on April 22, 1952 David Mancini is a graduate of the Eastman School of Music, where he was awarded the Performer's Certificate. Mancini's versatility as a drummer and percussionist has garnered him appearances with such diverse artists as Chuck Mangione, Eddie Daniels, Urbie Green, Marvin Stamm, Jeff Tyzik, Don Menza, Toshiko Akiyoshi, Rosemary Clooney, Diahann Carroll, Maureen McGovern, Joe Williams, Tony Bennett, Johnny Mathis and Bop Hope. From 1971-1981 Dave was a member of the percussion section of the Rochester (NY) Philharmonic Orchestra. In the early 1980's he spent a year and a half performing, touring and recording with Maynard Ferguson. In 2003, Dave was invited to be the drummer for the Maynard Ferguson Alumni Band, which performed in Boston to celebrate Maynard's 75th birthday.

As the touring drummer for Doc Severinsen and conductor Jeff Tyzik, Dave

¹¹⁸ Lecturer Ph.D., "George Enescu" National University of Arts from Iași, Romania, email: stavrat@gmail.com

Mancini has performed with the majority of symphony orchestras in the United States and Canada including: The Boston Pops, Chicago Symphony, Pittsburgh Symphony, Toronto Symphony, Minnesota Orchestra, Detroit Symphony, New York pops, Vancouver Symphony, Dallas Symphony, and the Milwaukee Symphony. Dave is in great demand as an artist/clinician for the Avedis Zildjian Cymbal Company, Yamaha Drums, and Vic Firth, Inc., presenting hands-on workshops and master classes at numerous colleges and public schools around the country each year.

I had the opportunity, by obtaining two recordings - video and audio, to meet two school percussion ensembles - Vibraslap and Guiro, whose activity was perpetuated over time due to the enthusiasm and professionalism of the two mentors of the respective groups, Professor Marian Vaida. and Bedő Gábor, both perfected within the percussion class of the Conservatory of Music "George Enescu" in Iasi Romania, founded and led for more than half a century by the renowned professor Florian Simion.

The Vibraslap percussion ensemble was founded in 1984 at Jugendmusikschule Heidenheim, Germany, by percussionist and professor Marian Vaida¹¹⁹, graduate of the "George Enescu" Conservatory of Music in Iași, in the percussion class of the university professor Dr. Florian Simion. With a tradition of three decades, this school ensemble, whose members, naturally, change every year, has been affirmed and is still affirmed for three decades, in numerous concerts in Germany, Hungary, France and Romania, the professor Marian Vaida permanently maintaining the artistic breath in the musical life of the ensemble.

The Guiro percussion ensemble was founded in 1987 at the Franz Liszt School of Music (since 1992, the school is named after Peter King Konig) in Szeged, Hungary, by Professor Bedő Gábor¹²⁰, a graduate of the "George Enescu" Conservatory of Music in Iasi. , also in the percussion class of university professor Dr. Florian Simion. Over the years, the ensemble has changed its composition, but the joy of making music has remained the same, many of the ensemble members subsequently activating in other percussion ensembles. The repertoire of the Guiro ensemble is very diverse and includes both original creations of

¹¹⁹ Founder and director of the Vibraslap percussion ensemble, Marian Vaida is a percussion teacher, at the Heidenheim Music Schools (1983), Gerstetten (1985) and Steinheim (1997). Between 1971 and 1982 he was an instrumentalist (solo timpanist, and percussionist) at the State Philharmonic in Iasi and Arad and percussion teacher at the Music High Schools in Iasi and Arad. In 1982, he received the first prize at the National Chamber Music Competition. Attended several training courses and seminars, including for group lessons. He is a member of Cappella Aquileia, Württemberg Kammerph Heidenheim and also organizer of various projects, such as "Classic & Rock" and "Night of Music".

¹²⁰ The Guiro ensemble founded by Professor Gabor Bedo at the Franz Liszt School of Music in Szeged participates in concerts held in Szeged or in neighboring cities, as well as in percussion competitions, such as the National Competition at the University of Szeged Ki –Mit –Tud (1996, Laszlo Kurti finalists), the Országos Szóló és Duó contest (Pocskai Zsolt I, won the first prize in the category of the born in 2003), at the Ceglédi gala (in 2004) the drummer Gábor Dörnyei "Aranydobverő" participated. He has also given concerts abroad: Austria, Germany and Romania, charity concerts (for the victims of 1999, for the benefit of the Szeged Children's Clinic in 2000, for the renovation of the organ of the Roman Catholic church in Petőfi in 2004, to help the sick children in 2007, etc.)

Hungarian and foreign composers, as well as transcripts of works of popularity, as well as traditional pieces from African and South American music. Between the Vibraslap percussion ensemble and the Guiro percussion ensemble there is a close and beautiful collaboration, materialized through series of concerts performed together. From the recorded repertoire of the two ensembles I was able to make a comparison of how to perform one of the major works in the international repertoire - ***Suite for solo Drumset and percussion ensemble by David Mancini.***

The ensemble Vibraslap approached in the interpretation of the Suite a moderate Tempo, the soloist beginning with a own play of the tempo, different from the one written in the original score, he adding a much more varied rhythmic line to the one indicated by the composer, and throughout the song using the technique called paradiddle . It is also observed that the other performers respect the agogics and dynamics mentioned by the author in the score. At the end of the first theme, the soloist performs, with a high level of percussion technique, a new solo on the drum set. Thus, he enriches the content of the piece with his own improvisation, in the score being not indicated such a drum solo. In my opinion, in this interpretation the solo is, however, a bit long in duration. It is necessary, therefore, the correct sizing of such solos in time, in order not to lead to a certain monotony.

In the second section, the ensemble performs a common crescendo, thus respecting the composer's instructions. It is noted, however, that the solos of the melodic instruments are covered by the drum set. On tom-toms, for example, it is forcibly executed, covering the main theme on the vibraphone. Therefore, in the flow of the interpretation, it is desirable for the rhythmic section to play in the *mp* dynamics, in order to be able to highlight the melodic line. At the beginning of the third section, the soloist shows his technical possibilities again, interpreting a samba rhythm solo with a high technical difficulty. However, this time, the main theme, melodic, from the marimba and vibraphone is covered by the membranophone instruments. Therefore, it would have been desirable for the players of the membranophone instruments to be guided to realize that they only provide rhythmic support in the melodic display.

3. Conclusions

As for the Guiro ensemble, the tempo approached is close to that indicated. The main theme is also duplicated at xylorimba. However, the drummer soloist does not have a very high performing technique. He does, however, respect the rhythmic indications in the score. Due to the lack of timpani, the timpani player plays on a set of 4 tom-toms tuned approximately in the tone of the work. At the same time, it is noted that due to the average level of training of the percussion players, the work does not run in a constant tempo. The solo on the drum set is not sufficiently elaborated, it is modestly realized as a technical difficulty. In the second section the percussionist uses another instrument instead of the one

indicated by the composer, namely the cow-bell. Regarding the third section, it can be observed that the absence of the timpani is replaced by the insertion in the composition of the ensemble of a bass guitar, which replaces the notes with a height determined in the lower register written on timpani.

References

1. Bughici Dumitru - Dictionary of musical terms, Bucharest 1978
2. Gâscă Nicolae - Treatise on the theory of instruments, vol. 2, Bucharest 1998
3. Simion Aurelia –“Să lași loc de bună ziua ", portrait of musician and teacher Florian Simion, 2nd edition, Artes Publishing House, Iași 2017

Webography

4. <https://youtu.be/cSRnOxnMC1g>
5. <https://www.mostlymarimba.com/composers/composers-ko/695.html?itemid=27>
6. http://www.perctek.com/index.php?title=Mancini,_David

11. THE VOCAL-CHAMBER MUSIC RECITAL – THEORETICAL AND PRACTICAL ASPECTS OF AN INTERDISCIPLINARY APPROACH

Cezara Florentina Petrescu,
Alexandru Radu Petrescu¹²¹

Abstract: *In a world of spectacle in which everything seems to have already been told, the vocal-chamber music recital is found in an identity crisis. The economic, social and cultural context in which it takes place is labile and determines the performers to ask themselves what is their position within the structures in which they function/operate. The purpose of the research is to identify and reevaluate links, configurations, structures and elements of a type of an apparently morally obsolete musical performance and marked by the passage of time. The originality of the thesis spans from its interdisciplinary character and from its multifaceted approach of the performative phenomenon.*

Key words: *Vocal-chamber music recital, performance, interdisciplinary approach*

1. Introduction

An interdisciplinary approach to the lied recital starts/sprouts, in our opinion, from the double existence of the lied, as a musical and/or artistic work, and as a type of performance and cultural appurtenance. The dual nature of the lied was presented and argued by David Gramitt in his study, *The circulation of the Lied: the double life of an artwork and a commodity*¹²². He points out the double life of the lied throughout history as an artistic genre/artistic work and as goods of commerce, sellable on its specific market. He begins his argumentation with what he considers to be a truism, respectively the twofold nature of the lied, determined by the interaction between poetry and music, to then further go to the inclusion of the lied and other art forms in the context of capitalistic societies, the existence of the lied being tied to a certain phase. The author showcases that the lied's status as a time withstanding genre, from its origins¹²³ to present days, was contested due to its status as a class of commodity too lasting/viable, which threatens its position as an art. The legitimacy of this affirmation is, maybe, validated in the western Europe; for other geographical areas, however, targeted scientific research are necessary. Gramitt localizes the lied borderline between high art and popular/folk music and showcases his preoccupation to probe, with prevalence, the nature of this exceedingly labile frontier and its fluctuations which, he says, are greater at the beginning of the 21st century than the old

¹²¹ Associate Professor PhD., "George Enescu" National University of Arts from Iași, Romania, email: cezarapetrescu@yahoo.com, alrapet@yahoo.com

¹²² James Parsons (editor), *The Cambridge Companion to the Lied*, Cambridge University Press, 2004, pp. 301-314.

¹²³ Some authors take into consideration the year 1740, others take as a benchmark Schubert's creation, respectively his success with *Gretchen am Spinnrade* on 19th of October 1814, which meant the autonomization of the genre and its promotion to the rank of art, as affirmed by John Reed in his thesis on Schubert.

limitations between high culture and mass culture which generated the well-known controversies.

2. Discussions

The same author argues another duality of the lied, that of the imagined or already created variant by the author and its definitive form, which can be configured differently under the influence of the public's taste. The example presented is also Schubert who found success with lieds which had a pianistic introduction, a recipe adopted/embraced by the composer. Regarding the lied's status in the show, the play, many authors affirm its status of 'Cinderella', as opposed to opera, which had a comeback period in the attention of the public. In whichever/either posture we would find ourselves, as an interpret or a spectator, it is clear that the number of representations suffers a significant rarefying under the pressure of the economy, the public's taste – changing and dependent on mass-media manipulation – on the loss of tradition regarding a night of music, those *Liederabends*, which do not mobilize the interest of a large number of spectators and are paid modestly compared to a role in an opera or oratorio. Getting closer to the 21st century, we bring in attention a few well known elements which help us build our argumentation.

Following the end of the Second World War, art, marked by the influence of trends and different 'isms', showed a tighter and growing connection to society, even taking up the role of constructor of reality. An almost permanent process of auto-defining takes place parallel to the interdisciplinary character manifested ever so insistently alongside the destructive programs of the avant-garde. Under the influence of a routine spirit pertaining to the contemporary man, of the apparent commodity offered by the mass-media, of the temptation of humans to a simplified existence, the contemporary art became all the more dependent to a consumerist society to which it addresses itself, through its conditioning by the monetary element. Thusly, art is obligated to live up to the ideal of a safe financial investment, of profit, in the spirit of functionality and utility. From here the tendencies of contemporary artists to enlarge the area of every artistic manifestation's domain, following their own rules, liberty being claimed, sometimes ostentatiously so, bringing us to the situation ascertained by Thomas Munro: "[...] from our contemporaneous point of view, there are no precise limits/limitations to and art. Firstly, the domain expansion which will be covered by the notion of an art is an arbitrary problem that changes every once in a while. Secondly, the broadening of every notion pertaining to an art is slowly losing itself in those of other arts. Their defining contours overlap and merge imperceptibly, so that each has a margin of atypical, limitrophe cases which can very well qualify as either of several different arts"¹²⁴.

The arts of simultaneity and those of succession develop relationships of

¹²⁴ Thomas Munro, *Artele și relațiile dintre ele, [Arts and connections between them]*, vol. II, Meridiane Publishing House, București, 1981, p.228.

inter-conditionality which give the contemporaneous artistic phenomenon its unitary character, despite the diversity of forms and methods of artistic manifestation. From this perspective, the evolution of the representations aligned itself to the contemporary musical and literary creation, as well as to the development of related arts, from which it borrowed means of expressions and scenic execution.

On the other hand, we observe that “in this moment pertaining to art’s history, *the global culture* promoted by the mass-media becomes, by each day, the common, base tradition. We can see how, on the one hand, the modern impulses are combining themselves in a new way as well as, on the other hand, the experimental impulse combines itself with the commercial one [...] The conditions of art production have changed drastically in our time under the pressure of science and society”¹²⁵. But, according to some researchers¹²⁶, culture is viewed as a global process whose meanings are built from a social and historical point of view; literature and art only represent a part of “social communication”¹²⁷, and the performance is an artistic deed, but also a moment of communication.

Following the evolutionary thread, voice and piano lied unravels itself as a depository genre of the amassments and transformation of the musical language, either as a preferential genre for composers, they themselves probing, configuring and then affirming their own stylistic beliefs, or as a scholastic genre which, once graduated, opens up new musical horizons.

3. Results

The lied repertoire constitutes a precious **resource** of musicians:

- a) Didactical – for the forming of pianist and vocal interprets. We take into consideration both the knowledge and appropriation at a theoretical level of the diverse musical styles, of the ensemble of processes through which a composer materializes his artistic thought, but even more so the technical and expressive means through which an interpret can ‘translate’ the composer’s thought. Of course, here the work strategy, the personal touch of a performer, the acceptable limits of the dogma etc. can vary. The contact to poetry can add more knowledge, but it also unravels an unknown universe for some.
- b) For the ‘personal development’ of a musician, the lied is a ‘tool’, as, in our opinion, at any level of performance one might find himself, (re)visiting the lied is a therapy akin to Mozart’s music.
- c) Educative-Formative for the modeling of the public, due to the fact that, for the spectacle, it is no longer just an expression of life, of its subtlety and concreteness, but “constitutes a parenthesis of life, where *to be* means both more

¹²⁵ Dan Dediu, *Radicalizare și guerilla. Teorii, ipoteze și proiecții muzicale*, [Radicalization and guerilla. Theories, hypotheses, and music pojections], Muzicală Publishing House, București, 2004, p. 268.

¹²⁶ Raymond Williams, in *The long revolution*, in line with the conceptions of the Centre for contemporary cultural studies, founded at Birmingham University in 1964.

¹²⁷ Jean Lohisse, *Comunicarea. De la transmiterea mecanică la interacțiune*, [Communication. From mechanic transmission to interaction], trans. Gabriela Scurtu Ilovan, Polirom, Publishing House, Iași, 2002, p. 164.

and less than to live: more because, unlike the everyday universe, where the meaning of our actions are melted in their matter, without even being that matter, on the stage we play with meaning, to model and remodel our actions. From the public's perspective, theater (the spectacle, a. n.) is a lux of internalization represented without the risk of an attack at its intimate conditions of manifestation"¹²⁸. Without debunking the perceptive method up to this point, we need a smooth change, in the way that it would enlarge the spectators' limits of accepting the novel. This thing can be realized through targeted reportorial policies, involving new horizons of attention, following a series of musical psychology research.

d) Performative – the immense repertoire which occasions (re)lectures, (re)interpretations, theatricalizations. We traverse the whole segment of resources to then come back, en large, over the issue of 'putting in scene' of a lied recital for voice and piano.

e) For interdisciplinary research – borderline approach, situated in between socio-humane concepts with specific references.

In order to diversify and substantiate the interdisciplinary approach to the lied recital, it is useful to mention the perspectives from which it is possible to analyze the vocal-chamber music recital.

1. The perspective of communication sciences – applying complex models on scenic communication, in the conditions in which the spectacles limits have extended, going as far as to interfere with the space of social reality.

Scenic communication integrates itself in the spectacle's universe, people agreeing to accept that those who make the show have something to say, to communicate, and those who come in the performance hall, the public, are open to receiving information, messages. Any scenic manifestation is a place of openness towards the world, of permanent creation, a place in which every spectator listens to other people and through them can see their own personality, culture, and discourse put in valor. In the contemporary period there's a growing importance granted to the role of the representation, the effects produced in society (opinions, ideas, behaviors), by the representation, by its "communication" towards the public.

Communication is a strategic means of development of an artistic action, in which sounds, words, images, and non-verbal elements combine, a specific method through which an artistic deed, the representation, is communicated. It's a traditional type of artistic communication, unlike that through mass-media, VHS or digital recording being types which, for now, innovative. It's a process which, through a simple, usual form, means the transmission of information (coded message) from the emitter to the receptor through the means of a canal. To define through this linear, unidirectional model means to apply the mathematical model

¹²⁸ Mihai Măniuțiu, *Despre mască și iluzie [About mask and illusion]*, Humanitas Publishing House, București, 2007, p. 114.

of Shannon and Weaver¹²⁹ in which the fundamental element of the spectacle, what Jerzy Grotowski named “the proximity of the living organism” isn’t entirely taken into consideration.

Just like in a spectacle/performance – an alive and unstable organism, permanently a subject of reconfiguration – scenic communication is nowadays considered a dynamic ensemble of elements which create relationships (of complementarity and/or bias) which unfold in a certain context (the organic theories of communication). As nowadays we use terms such as “political scene”, “football-like show”, “the actors” participating at an event, and we are oftentimes an implicit public of all these worldly “shows”, we can appreciate that the model of scenic communication can be deformed to the point of becoming circular and complex. “We can say we find ourselves *in* communication, like a fish in the sea. The idea of transmission disappears, but that of contact surfaces [...] <<the system creates complexity, maintains complexity, develops complexity>> (Morrin)”¹³⁰. Referring to the lied recital, to the communication towards the public, in the spirit of Watzlawick’s ideas we reiterate the notion that the sum that has to be taken into account, “The links which bind the elements of a system are so tight that modifying a single element will bring about the modification of every other elements of the whole system”¹³¹, a detectable situation in the case of scenic communication; if an element is changed, be it visual or audio, then a whole chain of transformations is produced and an inherent modification of what is communicated, of the senses etc.

2. Psychological perspective – small group

3. Managerial perspective – types of leadership. In the case of the voice-piano duo, it is interesting to determinate who assumes the role of the leader and which are the elements that favor the assuming of such a role.

On the other hand, lied repertoire also presents certain **valences**:

– In Europe, composers and works pertaining to the near past (20th century) are brought back into attention – (further) enlarging the repertoire.

– The possibility of scenic representation, of ‘staging’ – a chance for renewal, to adequate the format to contemporary social through (re)theatricalization.

Josette Féral, critic and professor at the Superior theater school of the University of Quebec considers that theatricality¹³², although a subject of discussion

¹²⁹ “Weaver [...] amplified the concepts and guided the works of his teacher to a more general theory of human behaviour: «the word communication will be used here in a broad sense, including all proceedings through which one spirit can influence another. This applies, not only to written or spoken discourse, but also to music, plastic arts, theatre, dance and, actually, the human behaviour in its wholeness» (C. Shannon, W. Weaver, 1975, p. 31)” *apud* Jean Lohisse, *Comunicarea. De la transmiterea mecanică la interacțiune*, [Communication. From mechanic transmission to interaction], trans. Gabriela Scurtu Ilovan, Ed. Polirom, Iași, 2002, p. 40.

¹³⁰ Jean Lohisse, *op. cit.*, p. 101.

¹³¹ P. Watzlawick, *How real is real? Communication, désinformation, confusion*, Random House, New-York, 1976; tr.fr. *La réalité de la réalité*, Edition de Seuil, Paris, 1978, p.123.

¹³² Josette Féral, *Theatricality: The Specificity of Theatrical Language*, in Josette Féral (editor) *SubStance* 98/99, Vol. 31, no. 2/3, *Theatricality*, 2002, pp. 94-108, published by the University of Wisconsin, Press, at http://www.brown.edu/Departments/German_Studies/media/Symposium/Texts.

regarding the conditions of theatre production, does not exclusively pertain to it. The dilution of the borders between the types and genres of contemporary shows is due, in the author's opinion, the "emergence" of theatricality in their substance (dance-theatre, ambient theatre, instrumental theatre, etc.) or in the traditional genres (ballet, opera), this situation also leading to the difficulty to undertake the defining of theater's specific, an art which permanently redefines itself.

In the aforementioned study, Josette Féral argues that interpretation, governed in part by specific rules of the show as well as what diverse theatrical aesthetics presume or impose, creates a "theatrical framework" which can also be understood as a theatrical context. This is not a rigid finality, but a process generated by the expression of a subject in action, understood from the view of the relationships between it and the objects transformed in theatrical objects. The understanding of the spectators, acceptance of the interpretation and the proposed theatrical framing are in tight dependency with the culture and society. Thusly, theatricality seems a concept which cannot simply exist, but has to be "for someone", has to be perceived and accepted as a whole, because "it exists for the other"¹³³.

Because theatricalization includes the textual, corporal and special dimensions of a representation, like the links created in between those, we realise that it can be configured and, even more so, understood with the performance phenomenon. Thusly, it can be found in its authentic formula only in theatre (a polyphonic system unlike the linear system of the spoken tongue, for example) where it is conceived under the aspect of "a significant polyphone open towards the spectator"¹³⁴. But representations of every kind, due to their diversity and mobility, permanently redefine their own theatricality which, as John Gassner considers, has no form that is purely classic or traditional, unable to be found in a consistent, constant form.

4. Conclusions

Supporting the transformation of the recital, we list a number of arguments for theatricalization:

- The representative genres in musical spectacles specific to the 20th century (chamber opera, rock opera, instrumental theater) generated influence, both from a musical and a performance viewpoint.
- music pervades theatrical representations and dance, but also in theater (actor's art, movement, décor, technique), which prompts the dilution or disbanding of boundaries between genres.

¹³³ Josette Féral, „*Performance and Theatricality: the subject demystified*“, in *Critical concepts in literary and cultural studies*, vol. IV, Philip Auslander (editor), New-York, Routledge, 2003, p. 214.

¹³⁴ Bernard Dort, „*Représentation émancipée*“, in *Actes Sud*, col. "Le temps du théâtre", 1988, *apud* Jean Pierre Sarrazac, *The Invention of theatricality*, in *Sud-Est*, nr. 2/2007.

- If dramatic literature is a type of artistic creation, different to the theater show, then the score of a lied cycle is fundamentally different to the artistic creation which is the lied recital.
- The world is a sum of performances which appear in different forms (information, propaganda, publicity, public consume); in other words, in this “staged” society, every each one of us at the same time and actor as well as public, willingly or implicitly, in the social show. The motif of “the world as a theater” seems to be revitalized, a motif George Banu says “it implies [...] the project of a show whose script, predetermined, forecasts both the distribution of roles attributed to every individual as well as control over its correct interpretation [...]. *Theatrum mundi* thusly represents a planetary spectacles from which nobody is excluded and in which every living being needs to integrate.”¹³⁵
- The world presented by the spectacles is dominated by “goods”, which develop quantitatively, in the detriment of quality;
- The technique of `speculating`, alongside the unilateral communication practiced by the mass-media facilitates the isolation of people;
- Theatricality is a contemporary concept in a world of (re)theatricalization;
- Lied is an `international polyphony`, so it contains theatricality which needs to be put fructified by the means of a type of representation which became outdated in the context of globalization, of exiting towards the social. Thusly, a `reformatting` through the extension of the `chamber's limits` and theatricalization is necessary. All it takes is the courage to be creative

References

1. Banu, George (2007). *Scena supravegheată. De la Shakespeare la Genet [Surveilled scene. From Shakespeare to Genet]*, trans. Delia Voicu, Polirom/UNITEXT Publishing House, Iași/București
2. Dediu, Dan (2004). *Radicalizare și guerilla. Teorii, ipoteze și proiecții muzicale*, [Radicalization and guerilla. Theories, hypotheses, and music pojections], Muzicală Publishing House, București
3. Dort, Bernard. „*Représentation émancipée*” în *Actes Sud*, col. „Le temps du théâtre” 1988
4. Féral, Josette. *Theatricality: The Specificity of Theatrical Language*, in: Josette Féral (editor) *SubStance*, 98/99, Vol. 31, No. 2/3, *Theatricality*, 2002, University of Wisconsin, Press la http://www.brown.edu/Departments/German_Studies/media/Symposium/Texts.
5. Féral, Josette. „*Performance and Theatricality: the subject demystified*”, in *Critical concepts in literary and cultural studies*, vol. IV, Philip Auslander (editor), New-York, Routledge, 2003

¹³⁵ George Banu, *Scena supravegheată. De la Shakespeare la Genet [Surveilled scene. From Shakespeare to Genet]*, trans. Delia Voicu, Iași/București, Polirom/UNITEXT Publishing House, 2007, p. 13.

6. Lohisse, Jean (2002). *Communication. From mechanic transmission to interaction*, trans. Gabriela Scurtu Ilovan, Polirom Publishing House, Iași
7. Măniuțiu, Mihai (2007). *Despre mască și iluzie* [About mask and illusion], Humanitas Publishing House, București
8. Munro, Thomas (1981). *Artele și relațiile dintre ele*, [Arts and connections between them], vol. II, Meridiane Publishing House, București
9. Parsons, James. (editor, 2004), *The Cambridge Companion to the Lied*, Cambridge University Press
10. Sarrazac, Jean Pierre. *The Invention of theatricality*, in *Sud-Est*, nr. 2/2007.
11. Watzlawick, Paul. *How real is real? Communication, désinformation, confusion*, Random House, New-York, 1976; tr.fr. *La réalité de la réalité*, Edition de Seuil, Paris, 1978

12. THE METHODOLOGY OF MUSIC EDUCATION LESSON COMPLETENESS BY MEANS OF THE VOCAL-CHORAL SINGING DOMINANT ACTIVITY

Marina Caliga¹³⁶

Abstract: *Choral singing has always been an activity in which the participant, the choir singers sang together, achieved the same goals, lived and perceived music together. In the music education lesson, the choral-vocal singing is an activity with great teaching and educational possibilities. It is one of the most accessible ways of interpreting music in school. This article methodologically investigates the completeness of the music education lesson with the dominant activity of vocal-choral singing.*

Key words: *the completeness of the lesson, the vocal-choral singing activity, methodology*

1. Introduction

The concept of *activity* in the sciences of education is treated as a form of expression of the individual integrated in everything that surrounds him. In philosophy, the concept of activity determines the specificity of human life, the content of which integrates social activity with that from nature. As compared to the laws of nature, the concept of the laws of society is only validated through activity and during activity. The psycho-pedagogical scholars investigate the phenomenon of the **didactic activity** as an active process, a set of physical, intellectual and moral acts, achieved in order to obtain a certain result.

Jean Piaget integrated the logical-mathematical systems with the psychological ones and proposed a concept of the operationalized activities of the human intellect [6]. “The activity as a phenomenon, argues philosopher E. Iudin, plays an important role, being indispensable to the surrounding world” [4, p. 266]. The complete personality is formed by experiencing various activities. Activity and knowledge are two integral aspects that form a whole. The scholar has analysed the educational systems from this perspective, offering an integrating aspect to the activity concept.. According to V. Davidov [3], “activity is a process that aims to achieve a conscious goal. Man’s personality is a system of conscious motivational relationships, integrated into the activity, and the author studies the integrative process of the *activity* concept by means of the synthesis of approaches in various fields:

The *gnoseological completeness* becomes a product of perception and is actively integrated into the practical activity. The centre of the pedagogical activity is considered not in vain the process of the knowledge system. In the research literature, they analyse the following aspects of the completeness of knowledge by the formation of an integral vision about the existing values: the

¹³⁶ Lecturer, Doctoral Candidate, „Alec Russo” State University from Bălți, Republic of Moldavia, email: caligamarina@inbox.ru

completeness of the sense and of the reason in the process of the knowledge activity; the completeness of the different methods of knowing the activity; the systematization of fundamental knowledge, etc.

The *axiological completeness* is represented by the formation in students of the attitude and values in relation to the society and towards themselves. The use of the attitude is assessed according to the psychological state, and the system of values regulates the behaviour and activity of the personality, while the values of axiological completeness are formed by means of the system of subjective relations: the research of the object by means of subject. This idea is most prevalent in axiology, because the values do not exist outside the individual and of the society. In this sense, we invoke a biblical fragment: “*Faith without deeds is dead*”. The individual must permanently integrate into the society through different activities, contributing to its formation and development. The establishment of valuable attitudes in relation to the surrounding world is one of the most current problems in education, at all levels of education.

Pedagogical completeness - this approach is expressed through the activity of man who assimilates science and culture, forms his attitudes in relation to both the society and himself. The focus is placed on varied activities; the teacher is the organizer of the training process, and not a translator of knowledge; the educational material is used as a means, not as a purpose. In turn, the student participates actively not only in one activity, but is constantly in action, being involved in different didactic activities. It follows that the formation of the multilaterally developed personality requires the individual to be involved in different activities. In order to form an attitude towards an activity it is necessary to systematize the activity from a multi-conceptual perspective, in a system of dynamic activities. Thus, the integrated pedagogical activity will contribute to the ability of the educated people to know the reality in order to reach the truths by approaching the gnoseological, axiological, pedagogical completeness. In Figure 1 we identified the approaches of the activity concept, which shows the integrative character:

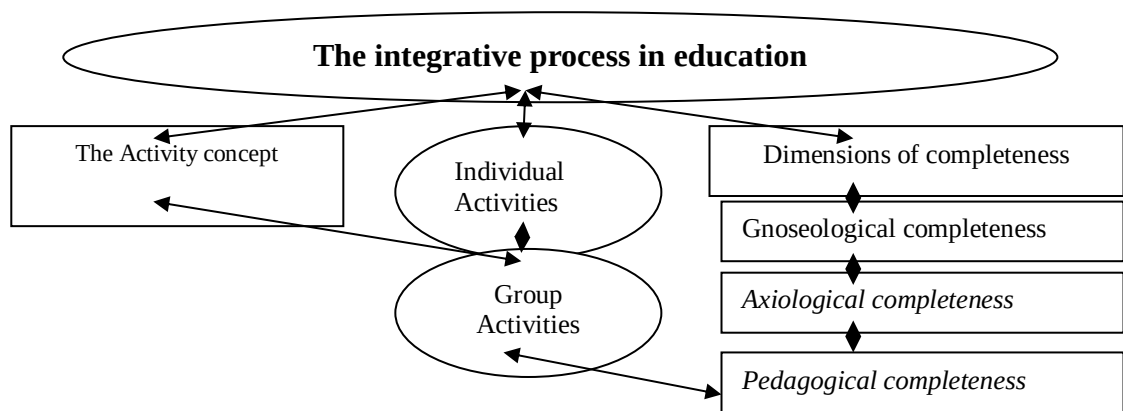


Fig. 1 The components of the integrative process in education

Based on the above, we note that the concept of *activity* is the totality of some

pedagogical entities, which results in the: teacher - student; student - teacher relation, forming a new entity. In the area of the approached topic, we can certify that the concept of activity in education represents: the existence of an integral system with a series of elements intercalated in parts; the establishment of the totality with factorial functions; the establishment of the relationships between system elements; the intercalation of elements in systemic relations, etc. "Musical activities and the concerns for their achievement are the oldest ones in the history of education" [8, p.30].

The theory and practice of Music Education has different visions in terms of treating *musical-didactic activities* during the lesson. A musical education carried out scientifically and practically, puts at the centre of the didactic concerns the value of the student training, integrated in these activities. The research literature suggests the classification of the *musical-didactic* activities integrated by the nature of the musical art so that the students know the legalities of the music as a genre of art - the completeness of the musical art with other types of art, with life itself. To teach the students to listen, to sing, to move while hearing the song, to think in the sounds of music, to understand the significance of all melodic, rhythmic, harmonic, plastic and other relationships, to express their opinions about a music, which helps expressing ideas, which refer to different kinds of situations, inspired from the life that students live everyday - means to integrate the *musical-didactic activities* in the musical education lesson.

2. The vocal-choral singing activity in the lesson, as a didactic activity, was investigated by well-known personalities, scholars, renowned practitioners such as: Z. Kodaly (Hungary), G. Breazul, V. Vasile, A. Motora-Ionescu, P. Delion, G. Munteanu, EM. Pascha (Romania), G. Muzicescu (Bessarabia), Iu. Aliev, B. Iavorschii, N. Grodzenskaia (Russia), A. Popov, E. Coroi, Al. Borş, S. Croitoru, I. Gagim, M. Tetelea, Vl. Babii, M. Morari, M. Vacarciuc, T. Bularga, M. Vacarciuc, L. Graneţkaia, M. Cosumov, V. Crisciuc (Moldova) - all of them revealing the process of formation of the vocal-choral culture of the student. In different countries vocal-choral singing has developed differently: in some countries this activity focused on solmization and knowledge of music grammar even since the first grade; in other countries, it was emphasized as actual activity, from the lullaby, the singing of the prayers, the songs of church services, reaching the works of the great composers.

"The most direct and eloquent musical instrument is the human voice" [5, p. 86]". The activity of the vocal-choral singing in the music education lesson is an active form of musical activity, which includes the psychophysiological systems of man and the moral-spiritual ones" [7, p. 358]. The complex mechanisms underlying this integral system include at the same time, the auditory analyser, as well as the phonatory apparatus, coordinated by certain structures of the central nervous system. This constitutes a process of integrative formation of the personality of the young student (voice apparatus/voice stamp, respiratory

apparatus/breathing, articulating apparatus / diction, articulation, emission, aesthetic and physiological development, etc.), which turns into skills only after a systematic education and contributes to the accomplishment of the following tasks: educating the musical hearing by means of vocal-choral singing; cultivating children's voices; formation of correct singing skills; the acquisition of a vocal-choral repertoire of songs; creative self-formation through the art of singing, etc. „My ear perceives the lively voices of children”, stresses Georgian Professor Sh. Amonashvili [1, p. 10]¹⁰. “Both speech and vocal singing are based on breathing that must be properly formed”, says E. M. Pasca [5, p. 87].

The ability of auditory-sensory perception and reproduction is an important factor in the formation/cultivation of fine hearing. The level of development of the hearing is determined to a certain extent, both by the inner perception of the melodic evolution and by the reproduction of the song with the help of the voice. This process of perception occurs by means of an intimate communication with every sound, every musical interval, and every intonation with every sound, every musical interval, every intonation. B. Asafiev states: "we can study the vocalization of each intonation as a process of vocal singing, as a process of formation of a special personality" [2].

The planning of the vocal-choral work during the music education lesson:

1. *Work on vocal-choral skills:*

- The culture of the vocal song;
- Singing culture in small groups, choir;
- The sound emission skills ;
- The ability to interpret different dynamic tones *mp*, *mf*, *f*;
- Work on the breathing stages;
- The ability to change the respiratory character during the time of interpretation of musical phrases;
- Articulation and diction;
- The training of listening and hearing skills during vocal-choral singing;
- Performing with a perfect intonation;
- Metro-rhythm skills training: clarity of metro-rhythm performance;
- The ability to emotionally interpret the creations;
- The perception of the rhythmic, intonation, harmonic, dynamic, articulatory ensemble, etc. during performance;
- The perception of the own musical image in the musical creation;

2. *The aspects of analysis of the vocal-choral work in the lesson:*

- Very well-established goals and objectives for the vocal-choral activity;
- Tuning the hearing apparatus of the students in the lesson by means of different exercises;
- Working on proper vocal formation;
- Different types of refreshment of voice apparatus based on the studied repertoire (character, tempo, sub-rhythm; texture), etc.;

3. *The stages of study of the vocal-choral repertoire:*

- The meaning of the introductory word;
- The presentation of the model song by the teacher: artistic properties, clarity, passion, interest in the interpretation of vocal creation;
- Guided discussions on the interpreted creation: the interpretation plan, the purpose, the result to be achieved, the sound quality;
- The logic of studying musical creation on stages;
- The effectiveness of the applied methods, achieved through objectives, etc.

4. *The specificity of working on songs without accompaniment.* In this section folk songs, prayers, songs on different topics, related to school life and daily life are suggested for study:

- An exact tuning of the studied creation;
- Listening to the musical material several times in different interpretations;
- Highlighting the most difficult musical phrases in the studied creation, repeating them several times;
- The permanent return to the *tonic* of the musical creation, the ability to return to the stable sound at any moment of the creation;
- The work on the accurate perception of stable steps;
- The evaluation of the entire creation *a cappella*.

5. *Music-pedagogical analysis of the vocal-choral repertoire, closely related to the lesson topic:*

- The lesson topic;
- The purpose and objectives planned in the lesson;
- Selection of the repertoire depending on the age of the students;
- The literary and musical content of the vocal-choral creations;
- The role of this creation in the daily life of the students, etc.

As it follows from this plan, we will describe the algorithm of the vocal-choral singing activity at the music education lesson:

Tab. 1

Work stages	Goals	Work methods	Interpretation level
1. Introduction	- meeting the authors of the studied musical creations; -ensuring the perception in terms of content and emotion of the studied creation;	explanation, guided discussion; exercising; problematic situations; demonstration (of portraits with the authors of the music and of the literary text, of fine arts works; different toys);	laconic, emotional, appealing;
2. Difficult audition	- students' interest in the given song;	model interpretation by the teacher;	explicit, clear, interesting,

	-emotional reaction; moments	listening to the most successful musical fragments; comparing these examples in different interpretations; following the score; creation of the obituary score;	appealing, sound quality, sound suppleness, fair breathing
3.Guided discussion about the studied song	-emotional experiences; - the attitude of the children in relation to the studied song -the children's level of perception of the character and musical ideas of the song; -analysis of the most popularized moments in terms of musical language; -stimulating children's thinking; - creating an atmosphere of dialogue between the class of students, the groups of students and the teacher	-active, creative, emotional, operative, respectful;	emotion; explanation; practice; analysis; problematic tasks
4. Actual work on the choral song	- understanding the main idea of the song; -Algorithmization of the work process on the song; -working on difficult times; -the musical language; -setting the emotional moments of the creation; -studying the melodic line and the musical text; -working on intonation; -sound quality; - musical image,	-the comparison method, -the contrast method; -the phonetic method; -the illustrative method; -the reproductive method; -the method of analysis of the situation; -the association method;	emotional; exact, explicit, aware

Following this possible algorithm of the vocal-choral singing activity during the music education lesson we suggest options of operational objectives:

- listening carefully to the musical creation;
- humming with the inward hearing the song being studied;
- playing the main topic;
- characterizing the intonations from the song;

- selecting the right colours for the song;
- establishing the interpretation plan;
- explaining the contrast meaning in the song;
- making the schematic score of interpretation related to the musical language;
- following the melodic line;
- determining the culmination moment;
- identifying the feelings that determine the song;
- writing in the notebooks the sequence of moods created in the song;
- playing by hand the movement, development, plasticity of the melodic lines etc..

3. Conclusions

The study of this issue is significant for the music education lesson, but also for the training of children. The study of the concept of musical-didactic activity proves to us to be greatly significant for the music education lesson, because it is based on different musical-didactic activities. One of the most practiced activities is the vocal-choral singing during the lesson. For this reason, we studied the planning of the vocal-choral work at the music education lesson and the methodological algorithmization of this musical-didactic activity.

References

1. Amonashvili Sh. (1983), Hello, children!, Moscow.
2. Asafiev B. (1971), Forma muzicală ca proces. Sankt-Peterburg.
3. Davâdov V. (1996), Activitate – ca elementul principal în cercetarea științifică și de creație școlii lui Vîgotsky. Moscova.
4. Iudin E. (1978), Abordarea sistemică principiului de activitate. Moscova, 391 p.
5. Pasca E.-M. (2006), Un posibil traseu al educației muzicale în perioada prenotației din perspectiva interdisciplinară. Iași: Editura Artes, 309 p.
6. Piaget, J (2000). "Commentary on Vygotsky's criticisms of *Language and Thought of the Child and Judgement and Reasoning in the Child* (L. Smith, Trans.)". *New Ideas in Psychology*. 18 (2–3): 241–259.
7. Racina B. (2007), Tehnologii i metodica obucenia muziki v obseobrazovatelinoi škole. Sankt- Peterburg. Compozitor.
8. Vasile V. (2004), Metodica educației muzicale. București: Ed. Muzicală. 423 p.

13. THE SYSTEMATIC OF THE CHARACTERS FROM THE OPERA *A STORMY NIGHT* BY PAUL CONSTANTINESCU

Consuela Radu-Țaga¹³⁷

Abstract: *In the history of the Romanian musical theatre the comic opera A Stormy Night written by Paul Constantinescu set up the buffa style. All along the two acts carried out in approximately 50 minutes you can hear Romanian folklore resonances, with Anton Pann echoes, as the 7 characters from the opera live in the Bucharest of the 19th century. The leitmotif technique is at the basis of the musical story, 9 melodious-rhythmic configurations getting detached. The musical discourse of the singers is entirely subordinated to the text, and the ample breath appeals to the recitative singing, which evolves towards arioso. The categorical overlapping of the musical declamation with the spoken language initiates a route in which we encounter phenomena such as sprechgesang, parlato, yelling, buffa slipping of the voice. The characters are X-rayed with a deep critical spirit and the capacity to illustrate funny situations gains a lot from Constantinescu's experience.*

Key words: comic opera, leitmotif, character, urban folklore, musical declamation

1. Introduction

In the years of the birth of *Oedip* tragedy, the Romanian musical theatre launches its first lyrical original comedy, setting up the buffa genre through the Opera *A Stormy Night*. The distinct notes of the two creators are related to the irrefutable deconventionalising of the musical discourse, through the means taken out of "the same modern phenomenality of transforming the human voice into music" [2, p. 20]. Through the intensely theatrical uttering, the feelings are transcribed directly, into a language situated as intonation between speaking and singing, either far from both of them or closer to one or the other. The categorical overlapping of the musical declamation with the spoken language evolves on a route on which we encounter phenomena as *sprechgesang*, *parlato*, yelling, buffa slippings of the voice¹³⁸.

The temptation towards the comic opera registers Paul Constantinescu on a route which has its origin in the vaudevills of the 19th century, route continued by the operetta genre. For the structure of the musical basis, Paul Constantinescu draws on Anton Pann's¹³⁹ collection of songs: *Spitalul Amoriei* [*The Hospital of Love*] or *Cântătorul dorului* [*The Singer of Longing*]. Thus, the urban folklore with heterogenous character is valued (with oriental and western influences) and the musical treatment uses modern composing methods, reminding us of the

¹³⁷Lecturer PhD., "George Enescu" National University of Arts from Iași, Romania, email: taga_consuela@yahoo.com

¹³⁸ In the initial version of the opera *A Stormy Night*, Spiridon's score was completely recited.

¹³⁹ Belonging to the Roma population, Anton Pann (1794-1854) carried out an intense musical activity, being considered the first literary and musical folklorist in Romania.

rythmic contexture of Stravinski's opuses.

The action of his first opera, composed at the age of 25, is set in Bucharest, at the end of 19th century, in Master Dumitrache's house. The Caragiale characters are distributed on categories of voices as it follows:

- Master Dumitrache (called Titircă bad-heart)	bass
- Nae Ipingescu, sergeant	baritone
political friend of the captain	
- Chiriac, shop assistant, guard sergeant	tenor
Dumitrache's reliable person	
- Spiridon, servant in Titircă's house	mezzosoprano
helper boy	(alto)
- Rică Venturiano, law student	tenor
judge archivist, editor	
- Veta, Dumitrache's wife	mezzosoprano
- Zița, Veta's sister	soprano

2. Master Dumitrache

Following the pattern of the mask characters taken from *commedia dell'arte*, Master Dumitrache, the main character in the comedy *A Stormy Night* represents the embodiment of the naive husband. In the leitmotif of Master Dumitrache you can feel an oriental flavour, being a sound representation that has the sign of durability of certain visions from the Fanar period. The bass role of Master Dumitrache reminds us of the character Don Bartolo from the buffa Opera *The Barber of Seville* by Gioacchino Rossini, but he is a Don Bartolo from the banks of Dâmbovița.

His self image is equivalent to one of an honourable citizen, the respect of the people around him being imposed through the good reputation of a family man. His activity as a merchant, doubled by that of captain in the civic guard, raises him in the social hierarchy, giving him the right to present himself as an imposing person, endowed with real and multiple qualities. His gesture of caressing his whiskers, mentioned by the playwright, is the expression of stupid vanity, the stress being focussed on the very good opinion that he has about himself.

The dialogue Dumitrache-Ipingescu stands out as a soliloqui of the merchant, Nae's replies being just a few and short. Ipingsescu is dominated by Dumitrache through intensity, ambitus, complexity of writing, of vocality, the sergeant adopting subserviently the merchant's opinions, completing or murmuring a simple *rezon*. This monologue literarily dynamized is carried out in one breath by repeating the conjunction *iar*¹⁴⁰, the precipitation of the exposition asking for the musicality of the action. The increase of intensity is done gradually, both vocally, and with the orchestra, this one constituting a support for the vocal

¹⁴⁰ but

expressions that occur in the musical discourse.

The convincing discourse of the master, carried out in quite a limited ambitus, as well as the vocal bravery, full of decorative effects, do not represent marks of subtlety or of behavioural elegance, but present an uneducated character, an exponent of stupidity, of naivety and of barren feelings. When the pattern of the chatter is not straight, his vocal line presents jerky sounds.

The sketching of Master Dumitrache's personality is done also through the character Nae Ipingescu. The collocation *d-ai noștri*¹⁴¹, with the help of which Nae Ipingescu recommends Master Dumitrache to the journalist Rică Venturiano, imposes the attachment to the political party represented by the liberals, highlighting the democratic attitude of the character with a wide perspective. Dumitrache's stupid fixation on his *onoare de soț*¹⁴² obturates his perception on the reality, the immense credit that he grants Chiriac, changing him into a ridiculous character. As a family man, he takes the following rights: of not having *his honour of a family man being betrayed* and the ambition of not making a fool of himself in front of the world. The Caragiale spirit touches the peak of irony, as Master Dumitrache embodies the type of the cheated husband.

3. Nae Ipingescu

The character Nae Ipingescu is the least described in the context of the action and this is not because of an omission or a lack of imagination of the creator, but because he is a dull person, who does not have special qualities. In his friendship with Dumitrache, Master Nae is dominated by the authoritative temperament of the Master, unanimously accepting all his opinions. In the discussions of the two men, Nae Ipingescu's replies are short and few, highlighting thus the submissive attitude. The sergeant does not only agree with the Master's statements, but follows him in all the actions: saving Zîța from Țîrcădău's hands or the catching of the nocturnal impostor. His important mission is that of recognising in the pursued person the author of the article that they had read in the evening.

4. Veta

Master Dumitrache's wife is a mature woman, who wants to seem, next to her husband, worthy of respect in the Bucharest suburbs. She easily assumes the posture of a faithful wife, in fact choosing *menaj à trois*. Binding her husband's eyes, Veta offers herself to Chiriac that she scolds for believing the jealous husband's suspicions. When the relationship with her lover seems to be over, Veta is heart broken, sad and absent, the unhappiness giving her a mood of morbidity. In her case, the comic of the situation is the one underlining the imoral profile. The fake suicide from the reconciliation scene wakes up in Veta unknown energies. The obstacle in committing the terrible thing constitutes the vows of

¹⁴¹ our people

¹⁴² honour as a husband

innocence expressed in a typical suburban language: *să n-am parte de viața mea, de ochii mei, na, ce mai vrei? De-s vinovată cu ceva!*¹⁴³ In a sentimental soliloqui carried out on an beginning of romance, Veta, uncomfited and disappointed, sighs deeply. "The sonority of this romance is a little similar with the Russian romance, even with Lenski's romance from the Opera *Evgheni Oneghin* by Ceaikovski" [6, p. 50]. Just like an uncaressed sigh, the ascending leap of a perfect fourth determines the genealogy of the whole musical evolution (scene VIII).

The meeting of the two lovers leads gradually towards conciliation. From the passionate statements to the threat with the suicide, the happy solving of the conflict generates a hot love scene. From the musical point of view, the particularity of the pair of lovers is portrayed in a very subtle way. Veta, a merchant's wife, a woman without too much personality in front of an indifferent husband, who is a tyrant, as well, that she cheats without any scruples, uses the whole sentimental arsenal offered by the expressive valences of the romance genre. On the other hand, there is the folk song which is part of Chiriac's sphere. It results an overlapping between romance and folk song, this fusion being the osmosis between the tonal system and the modal one. "Chiriac is a cardboard Canio, with a Dâmbovițean specific, who attacks, blinded by jealousy, the woman he loves. The difference is that Nedda from the Opera *Pagliacci* by Leoncavallo was the adulterous wife, whereas Veta is the innocent ... mistress. Canio kills his unfaithful wife, while Chiriac simulates ... the suicide" [6, p. 51-52].

Veta sings the fulfilling of her dream singing a languorous tune, harmonically stylized, the chromatic comprising everything in a pleasant drowsiness. The romance *Într-un moment de fericire*¹⁴⁴ brings again in the first plan the singing accompanied by the piano. The beginning of romance is continued with a fragment in which the string orchestra is essential, the female character uttering a few spoken lines. Veta's falling asleep is musically expressed by decreasing and thinning the tune; she sighs with happiness, the portrait of her lover slipping into her soul.

5. Chiriac

Through a sort of *arioso* with a less obvious tune, Chiriac is made known to the public in the second scene. His coming is escorted by the trumpets playing a major arpeggio with a major seventh. Confident, as a guard sergeant that he is, Chiriac is musically characterized through a trumpet signal, the first leitmotif of the character transmitting military echoes. The way in which Chiriac behaves with his master is described through the ondulatory, waving line of the second leitmotif of the character. The musical image talks about the temperament of the person, about the sharpness of the mind underlined by the rhythmic formula, but also about

¹⁴³ *Not to benefit from my life, my eyes, what else do you want? If I am guilty!* (t.a.C.R.T).

¹⁴⁴ *In a moment of Happiness.*

slyness and hypocrisy, features suggested by the tune. The sinuous leitmotif will evolve together with the character placed in various situations, while the first leitmotif has the simple role of preamble. Only Chiriac has two musical structures, the other characters having only one each.

Chiriac represents the third side of the conjugal triangle. The person to whom Master Dumitrache hands out the care of his whole house, including the high honour of guarding with sanctity *his family honour*, Chiriac proves to be a quick person, confident, but duplicitous, who desires to ascend socially on a sinuous route. His relationship with Veta is the image of mature love in contrast with the teenage love between Zița and Rică. His hypocrisy is observed in the moment of the suicide miming, but especially after the love scene. The comic of situation resulting from Chiriac's behaviour is obvious. The lover, holding strongly to his chest his beloved, responds, convincingly, to the husband who has doubts about the unknown man from the Iunion: *lasă pe mine jupâne, mă știi bine, când promit.*¹⁴⁵ Jealousy is a strong feeling for him, he feels that somebody threatens his position that he got to with a lot of work. His energy is equivalent to that of Zița, their actions being full of dynamism. To prove this, it is enough to thin about the scene of looking for the *vagabond*, in which Chiriac is the number one pawn. The end of the play puts him in the ridiculous situation, of admitting with a special ingenuity, that the scarf belongs to him, saving thus the honour of the loved woman and, implicitly, of Master Dumitrache that he serves.

Paul Constantinescu uses a means specific to the comic opera: imitating the characters by making a voice parody of the vocal feature, intending to obtain a funny effect (Chiriac in the IInd scene, Spiridon in the Vth scene, Zița in the VIIth scene). Two essential parameters compete to the illustrating of this meaning: on one hand, the agogics imposed by the composer and conducted by the conductor and on the other hand the vocal colour of the singer. The vocal emission totally different, the face mimic, the gestures and body language are especially important aspects. When the servant of Master Dumitrache speaks about his own facts, the tempo is alert and when he imitates the beggar voice of the pretended sick person, the tempo is more gentle. Any time this agogic succession intervenes, the alert sections being predicted by the first leitmotif of Chiriac, while the second leitmotif is distributed to the slow sections, submitted to sequencing and chromatizing. The sounds emitted by Chiriac when he imitates Tache The Shoemaker have to be spread, contouring an open, a little nasal sonority.

6. Zița

Embodying the type of the coquette suburban woman, Zița evolves on the line of the female characters from the comedy *D'ale carnavalului*, fitting in Didina Mazu and Mița Baston's world. The impression of an educated, mannered and obedient woman is annulled by the rough way of expressing herself, her trivial habits and her sly behaviour. Secretely exchanging notes with Venturiano,

¹⁴⁵ *leave on me, master, you know me, when I promise...*

through Spiridon, a nocturnal invitation, at her place, and, in the end, putting her eyes in the ground, accepts to *sympathise* together with the young journalist, only with the blessing of the Master. This one, appreciating his sister-in-law as being *a beautiful girl, fashion girl and educated for three years in a boarding school*, has paternal feelings for her. Sharp-minded, Zița wants to live a fashionable life. The marriage with Ghiță Țîrcădău was a failure, as this one *was treating her with slapping and insults*. This is why the brother-in-law intervened, accompanied by Ipingescu, helping her to get divorced.

All the noise and the chaos are created by Zița, this triggering the hilarious situation that constitutes the subject of the comedy. Zița's ignorance is distinguished in the funny language in which the suburban words and phrases combine ridiculously with neologisms, most of them altered. The scene in which Zița tells us about the meeting with her former husband, the latter one insulting her in the street, is remarkable. The insults *jerk, bastard, enriched, pastrami boy* that she uses on Țîrcădău are mixed with French origin words and phrases, adapted to her vocabulary: *bonsoar, sans fason*. Finally, Zița is meant to have a happy fate, her love hopes getting fulfilled by marrying the young Rică Venturiano.

The note brought by Spiridon transforms Rică Venturiano's song in a an emanation of exaggerated sensitivity – specific to the suburbs – meant to portray the urban framework of the end of the 19th century. By choosing the waltz pulsation the city spirit is described, the waltz being here the expression of the love between Rică and Zița. The latter one gives herself away lyrically singing *Înger radios*¹⁴⁶ on the motif of Romanian vintage romance *Mai am un singur dor*¹⁴⁷. The combination of these two musical types, on one hand the Romanian romance, on the other hand the slow Wien waltz, results in an immersion that represents the musical home of the characters who have aspirations to rise in the social hierarchy. The end of the excitement is illustrated through a Paris atmosphere, the female character abandoning herself to the waltz. The new sonority of the accordion, a popular instrument, used both on the banks of the Seine and also by the people in Bucharest¹⁴⁸ is to be noticed. The approach of the Wien waltz requires the clear stating of the tonal system. Zița's tune (musically characterised in scenes VI and VII) asks for an elastic, graceful execution, in *legato* manner, both in the department of the wind instruments and of the lead singer.

The dialogue between the talkative Zița and the enigmatic Veta conveys the mood of each of them. The dynamic metamorphosis contain the carrying out of the dialogue, asking from the singers a high degree of virtuousness. By extrapolating, the *toccata* term can be attributed to this spark. In the coda section Zița leaves yelling and thus there is a fragment of *sprechgesang*, above an

¹⁴⁶ *Radiant Angel*

¹⁴⁷ *I have only one longing*

¹⁴⁸ Between the two world wars Bucharest was called *the little Paris*.

orchestral *fugato*.

7. Rică Venturiano

From the diversified expression of the comic defining the contradiction between the essence and the appearance, the main features of the character Rică Venturiano come out. Posing in an intelligent character and a quick-eyed journalist, an incontestable value of the society he lives in, Rică's substance is that of a *barren-elbows*, having an artificial education and proving to have a pathetic cowardness. His intellectual imposture attracts the philistine image of the character. This, from the physical point of view, reunites the particularities typical to the profession of the clerk, reduced to a few representative elements: *glasses, topper and walking stick*.

Illustrating the guild of the rich merchants, Master Dumitrache disregards the guild of the clerks, of which Rică Venturiano is a member, as well, calling these *some charlatans, some scribes*. The suburban phrases help characterise directly the character, the young man being labelled as an *employee*. The expression of the song of French trubadours seems to be parodically reflected, in time, in the exalted love statement of the journalist, famous through the funny language: *Radiant Angel*. When he realizes the chaos of the situation created by his confusion, Rică proves to be weak, the fear of not being surprised in an infamous context overwhelming his whole being. The incoherence of his language is funnily surprised by means of the anacoluthon: *Mă duc, scuzați, pardon, madam*¹⁴⁹.

The clock strikes 11, announcing the moment of the love meeting between Zița and Rică Venturiano. Being in the dim light of the room, Rică throws himself at Veta's feet, posing pathetically and uttering his lyrical effusions with his hand on his heart. His passionate lyrics dedicated to Zița, on the tune of the leitmotif *Radiant Angel*, sung already by the person it is dedicated to with ingenuity, in the scene with the reading of the note, fail the right address. The thematic significations are combined with the leitmotif of the Iunion, and the *arioso* of the young man is sung in a viennese waltz tempo. The impetuous attitude of Rică is diminished by the dissonant reaction of Veta. As she is surprised in her decency, she considers herself attacked. The moment is of a ridiculous drama. Veta does not present the slightest interest for her.

Surprised by Veta's screaming, Rică moderates the tempo of the sound introducing a romance in tempo of slow waltz. The double *apoggiatura* that gives beauty to the lead singer is an exhibit of the well known *abbellimenti* characteristic to the lyrical tenor. Not only the typology of the character indicates this thing, but also the way in which the tune is built, with its high tessitura.

Once the confusion understood, Rică Venturiano starts a tirade of excuses and explanations. Being late in leaving the room, the prolonged explanations put

¹⁴⁹ *I am leaving, excuse me, pardon, madam.*

him into trouble. Rică's departure through the window hurries the music, as the dazzling following of the vagabond is next, Dumitrache and Ipingescu promising revenge. The music is unleashed in an expansive *con fuoco* manner. A torrent of seconds and thirds in a chromatic walking gradually or abruptly, as well as loud resonances individualised as some swords fighting, corroborated with a fierce anger, are sung in an orchestral *tutti* extremely nuanced, carried out in *fortissimo*. The number of the singers in the collective singing is growing, a vocal quartet occurring on the voices soprano, tenor, baritone and bass. It is an ensemble which "exactly as the last act of the Opera *Rigoletto* by Giuseppe Verdi, conveys the thoughts and feelings of each of the characters, on a personal, individualised line" [5, p. 279]. The two-way correspondence of the musical number with the furious action highlights the dissonant liveliness of the orchestral colours, the scales of folkloric origin of the winds mixing with the strongly rhythmic interference of the brass and of the string quintet. On a precipitated recitative, the voices are arranged in a disarticulate murmuring.

8. Spiridon

Among the seven characters of the distributions we notice the travesti role of Spiridon: *poor boy in Titircă's house (the voice of a 14-16 year old boy)*. This character is interpreted by a mezzo-soprano, considering the compatibility of this voice with that of a teenage-boy. The appearance of Spiridon marks the debut of scene III. His whining leitmotif is played by the mixture clarinet-bassoon and viola-cello. Between Master Dumitrache and Spiridon there is a dialogue built on a tempo alternation. Spiridon whines in a rare tempo, the thread of the tune having folkloric resonances (the augmented second), and the anger of the merchant grows involving the acceleration of the tempo. The two meanings are in a report of inverse proportionality, stimulating the whole musical-dramatic route.

Family boy, good at everything, Spiridon is smart enough to understand certain situations which he takes part in without wanting this, that he observes or just feels. His modest origin could not ensure him a lazy life and this is why he had to learn early on in life *to get along*. Intending a certain gain (money or tobacco) he is always ready to do several tasks. Serving Master Dumitrache, he is harassed by this one day and night, as the Master unburdens all his problems on him. Spiridon tolerates his behaviour, but cannot stop the feelings of revolt that he expresses only in loneliness. By mediating the exchange of notes between Rică and Zița he is a pawn, helping the triggering of the conflict.

Spiridon reappears in scene V, singing a song which was introduced in the repertoire of the mezzo-sopranos, in spite of its compressed dimension. The song with suburban echoes conveys the social condition of the character, as well as his placing in the area of the city in which he lives. Related to the context of the action, the quick aria expresses the feelings of revolt towards the persecutions that Spiridon stands from the master. The sonority of an authentic Romanian style, as well as the elaboration of a stanza construction are aspects leading to its cutting

from the context of the opera. On a rhythm of fiddlers' *sârba* and an orchestra that imitates the sound of the cimbalom, the aria has the structure of a tripartite lied. The *staccato* monorhythm of the vocal part is specific to the rebel teenager, the few syncopas or the longer sounds, as well as the modal intonations with augmented seconds being elements that pigment the musical-dramatic discourse. The spoken intonations, supported on a good diction, are situated in the area of the regular speech, briskly articulated. Together with the dynamics and the stage play, the vocal emission is changed in the sentences attributed to Master Dumitrache. Thus, the singer intends the differentiating between his own voice and imitating the voice of the master. Practically, the musical uttering of this aria is equivalent to the description of Dumitrache through Spiridon's eyes and mind.

The adopting of certain movements contrasting to the elastic ones, in the case of interpreting female roles in travesti, is indispensable for the creation of the body language. In the superior part of the body, the hands do not gesticulate and the embracing of the female-partners is done under the arms (in the armpits area) and not with the hands around the necks. The hip movements have to be avoided, the muscles of the buttocks being tense; in the static moments, the legs will be perfectly stretched and a little more spread. At the same time, the roundness and the protuberances are camouflaged with the help of make-up details and of small tricks that can contribute to the obtaining of an interpretative success by creating a credible male character: "More present than ever, the issues of the travesti cannot be ignored or minimalised... The opera, as the show of the musical shows, is the receptacle of these changes, in the shell of which the past exists as an argument or an excuse, as an obligation to let the fantasy free" [1, p. 150].

In the opera *A Stormy Night*, Spiridon is a colourful spot. The 400 years of the opera history have registered numerous travesti roles, this procedure of replacing the characters constituting the way to which people have frequently and constantly appealed to. After the period of the Baroque, the specific and unmistakable sonority of the voices singing the other gender has extended, from the using of castrated men to female voices playing male roles. On the line of the roles children-boys, being situated somewhere at the limit of teenage years, we have tzar Feodor from the Opera *Boris Godunov* by Musorgski. The innocent witness to all the historical events sings simple, childish songs, impregnated by a strong Russian specific. We notice certain similarities between Spiridon's situation and Cherubino's situation, from the Opera *The Marriage of Figaro* by Mozart, especially at their entrance on the stage. At the count's castle, Cherubino does not live in Avraam's bosom, but is scolded all the time, being saved from the troubles also by a woman (the countess).

9. Conclusions

The characters are full of colour, being sympathetically characterised by the attitudes they adopt, as well as by their way of expressing themselves. We can observe Veta's gravity, Zița's lyrical attitude, Master Dumitrache's naivety,

Rică's intellectual imposture, Nae Ipingscu's protocolar bureaucracy and Chiriac's bad manners.

The musical discourse of the singers is entirely subordinated to the text, fact which offers to the story a quasi-visual plasticity. The sung recitative which evolves towards *arioso* in Paul Constantinescu characterises the dramatic moments of the opera, giving them eloquence and pathetism through a unitary sequence, of a large breath. A music thus conceived makes us think about a music close to Ravel's music from *L'heure spaniole*, at the same time, presenting similarities with the Russian recitative realism of Musorgski or Dargomîjski, or can be the reply of the musical intonation that Janáček deduces expressively and in a programmed way from the inflexions of the speaking.

The Opera *A Stormy Night* succeeds in projecting through sounds a credible atmosphere due to the agglutination in the tunes taken from city folk music, fiddlers' music as the constituent elements of the salon romance. The rhythmic specific of the folklore is not omitted, but presents less interest for the composer seduced by the melodious dominant, especially by the vocal type. An exceptional caricaturist, Paul Constantinescu has a certain naturalness in his satirical and humouristics intentions, having the same critical spirit of the man from the same city, Ion Luca Caragiale, that he openly admired.

References

1. Agache, M. (2007). *Personaje lirice în travesti pentru vocea feminină gravă*, [Lyrical Characters in Travesti for the Low Female Voice]. Iași: Editura Artes.
2. Ciorrea, T. (1967). *Universalitate și spirit național în artă*, [Universality and National Spirit in Art]. București: Editura Astra.
3. Constantinescu, P. (1962). *Cum l-am văzut pe Caragiale în muzică*, [How I Saw Caragiale in Music], *Muzica* magazine no. 6. București: Editura Muzicală.
4. Constantinescu, P. (1958). *O Noapte furtunoasă*, [A Stormy Night]. București: Editura Muzicală.
5. Cosma, M. (2001). *Opera în România privită în context european*, [Opera in Romania Seen in an European context]. București: Editura Muzicală.
6. Dumitriu, L. (2008). *Caragiale în teatrul liric*, [Caragiale in the Lyrical Theatre], vol. I, comic opera. București: Editura Muzicală.
7. Tomescu, V. (1967). *Paul Constantinescu*. București: Editura Muzicală.
8. Vieru, A. (1956). *Însemnări la O Noapte furtunoasă*, [Notes to A Stormy Night], *Muzica* no. 3 magazine. București: Editura Muzicală.

14. NICOLETTE CHORAL PIECE BY MAURICE RAVEL. ANALYSIS AND INTERPRETATIVE CONCEPT

Marta Otilia Burduloi¹⁵⁰

Abstract: *In order to place the piece in the context of the impressionist current, we will try to emphasize its characteristics and tendencies on several occasions. The unit of romantic art, governed by academic laws, begins to be shaken, realism as a fundamental direction, based on a direct connection with life, gradually imposing itself, bringing a new aesthetic, with its own, particular ideas, with specific methods and means of expression. The decline of Romanticism started with the first signs of crisis manifested by the repetition of the clichés and by the insistence with which one struggles to maintain all the arts within the narrow frame of the canons, is accentuated and, especially after the Paris Commune, will lead to the outline of new directions, of national specificity, to which a large number of artists from all generations joined, considering their action as a mission and a patriotic duty of honor, of an exceptional significance in finding a path conducive to the further development of French art.*

Key words: *Impressionism, choral creation, musical analysis*

1. Introduction

In all areas of art one searches with the fervour specific to great moment in the history of human culture, the exit from the dead end that art had been brought to by the Romanticism satiated with excesses. The faction between routine and innovative tendencies is accentuated and it is more and more emphasized, and the disintegration of stylistic unity becomes an accomplished fact, the new tendencies gradually leading, to the outlining and assertion of certain new artistic currents, specific to France, between the two centuries: Impressionism in painting and sculpture, Parnasianism, Naturalism and Symbolism in literature and, determined by these, Impressionism in music coming as a climactic moment in the evolution of French music. The great merit of Impressionism is that of being close to nature, which is considered an inexhaustible source of inspiration. The contact with the Impressionistic painting and with the Symbolist poetry, the freedom of creation, the new sonorous colour, the novel of chromatic movements, on a rhythmic deduced from the rhythm of the atmosphere and universe, shall exercise a strong influence on musicians leading to a genuine seduction for the series suggesting movement and action, transparency and iridescence. The clarity and elegance of the French music, are re-updated, to these adding discretion and delicacy, thus achieving the “leap” in the creation of Claude Debussy and Maurice Ravel, notable exponents of the new orientation in the French music. Debussy and Ravel oppose the theorizing, confessional, exuberant Romanticism, a transparent, subtle

¹⁵⁰ Assitante PhD., “George Enescu” National University of Arts from Iași, Romania, email: martinica_79@yahoo.com

music with an intense vibration, arising from the play of the light on the water surface area, from the movement and unmeasured rhythms of the atmosphere, from the radiance of the gardens in the sun, deducing the expression and transforming it into music as a “gate to the soul”, based on Leonardo da Vinci, towards the related understanding of music.

2. Maurice Ravel - Nicolette

“... a group of young musicians emerged in France – Honneger, Milhaud, Poulenc and others – who in the heat of their young vital force asserted that Ravel’s music was worn-out, that together with the new persons a new musical language has arrived. Years have passed and the group that we speak about had taken its place in the French music. However, Ravel continued to remain one of the most significant musicians of our days.” (Serghei Prokofiev) Separated by Saint-Jean de Luz through river Nivelle, there is Ciboure Locality, the native locality of Maurice Ravel, one of the most notable musicians of our century. The main portion of the gorge, former Nivelle gorge, with nooks dictated by the immediate closeness of the wooden hills in the back, it has been since 1929 Gorge “Maurice Ravel:.. The paved streets of the modest settlement are often winding and steep uphill, bordered by very old, but enduring houses, often resembling small hunting castles or with an aspect of cottages slightly obsolete in their stylishness, with towers, edges and a pleasant location. A narrow public market struggles to make room in the middle of the gorge, shadowed by a few trees. Just round the corner from this market, on one of the cottage-houses a marble plate with the name of Maurice Ravel and the years of his life is placed: 1875, 7 March – 1937, 28 December. In his native house, Ravel only lived for the first months, in order to leave forever to Paris with his parents. With Ravel, the entire manner of behaving in life and art, the preferences and predilections are connected to this home place, in reality left since infancy, it could seem pure speculation, lacking foundation.

Firstly, since Maurice’s mother, born Marie Delouart, was an authentic Basque, the influences on the nature and foundations of the education received by the son were a continuation of the connections on these lines with the natal land. Then, since in his later on life, either young, or adult, Ravel has always remained attached to Ciboure and the Basque country, that he had seen again and again countless times, blending in with satisfaction between the on-lookers of pelota players and assisting to the popular dances and parties of the land. Not only once did he retire there to compose. Regarding the purely musical element, the songs and melodies of the maternal sways, as well as the ones heard of or learned in the first part of the childhood, had their source from the Basque country - where the Spanish input maintained, in virtue of the power of preserving the traditions, forms from a much older age - , either directly from Spain, where Marie Delouart had lived and from where she had collected everything colourful, ornamental, even if it had not been fully authentic. From the father’s side, Maurice Ravel

inherited the Swiss origin. He was the nephew of a Swiss loaf maker, Francois Ravet, name involuntarily changed and remained as such due to an error in the form of Rvel, name borne by the composer's father, engineer Joseph Ravel, born at Versoix (Switzerland), in 1832. "As a child, Maurice Ravel wrote later on in a laconic autobiography, I was sensitive to music, to any type of music. My father, much more trained in this art than most amateurs, knew how to develop my taste and how to stimulate my zeal early on. Lacking a solfeggio, whose discipline I have never learned, I began studying piano at the age of approximately six years. My teachers were Henri Ghys, afterwards Charles Rene, from whom I took the first lessons in harmony, counterpoint and composition."

After two years of work under the leadership of Charles Rene, Maurice Rvel seemed well-prepared for trying to enter the Conservatory. He enters the school easily. At the Conservatory he had to begin by bearing the purgatory of preparatory classes. He worked with professor Anthiome for two years and received upon the conclusion of this study period the first medal for piano. He now was seventeen years old and moved on to the main piano courses in the undeniable renown class of Charles de Beriot, professor for whom he shall always have feelings of grateful affinity. Amongst his colleagues, there are two pianist celebrities of later on: Alfred Cortot, great musical personality of France and Riccardo Vines, the latter being an ardent interpretative pioneer of modern music and one of the closest friends of Ravel. Entering the Conservatory at the age of fourteen years, only at twenty-two did he begin the study of the counterpoint and fugue, on the one hand of the composition and on the other hand, after two years after he had managed the surprising Habanera, composition worthy of the great Ravel.

Maurice Ravel had entered the two classes of the illustrious Conservatory, with an extremely serious previous training. Emile Vuillermoz characterised the studies so far of Ravel as follows: "Maurice Ravel, who loved accuracy in all, even if he had reached "Dandism", he learned his craft with a careful meticulousness, he became the master of a cogent technique and pushed to the their extreme limits the qualms of a writing without waste." In 1897 at the first audition, it is a symphonic work of Ravel, *Sheherazade*. The composer tried his fate once again, but the result of unfavourable then as well. The title offered significant arguments to critics who found extraordinary Russian influences in the composition. Ravel indicated himself this influence, in his autobiographic notes in 1925, writing: "Sheherazade is full of scales in whole tones. They were so many that I was disgusted for them my entire life." Ravel presents a new part for the piano "Pavan for a Defunct Infant." The hopeful thing occurs, the good suffrages of the audience carry out hereinafter on the composition until our age.

What remains unique in its style, in this age of Ravel, is that the young creator plays imperturbable, a double role: the student working immaculately steady and crafty counterpoint, canons, fugues, cantatas, in compliance with all the rules of the good scholastic respectability, and the composer is full of the

highest loosening in his phlegmatic and firm emancipation, making music as he pleases. The impeccable politeness, the most active and docile diligence for all the requirements of the severe counterpoint and of the fugue in school were not, however, a farse from the musician student. In 1902 he participated in *Société National*. His presentation is followed by a strong and unanimous recognition of the value that he represents, success which achieves what Ravel needed in order to ensure celebrity before leaving the Conservatory. Here it is how, without ever having been either a wonder child or a spectacular teenager, Maurice Ravel managed to calm, but without his fierce force of achievement, engrafted on an infallible musical ability, to climb without any fuss and without any thunder of drums, right before the official ending of his studies, the steps of the genuine art.

The press attacks, their consequences, his calm composure, made that, apart from his so early renown he had won, to become a close-up figure of the actualities of discussions and general attention. All these do not determine Ravel at all to change even a little his manner of being. The continued to compose and he shall give in the roaring Parisian year 1905, when Ravel was so discussed, two more compositions: *Sonatina in F sharp* and suite *Mirrors*, both works for the piano. Ravel was a man secure on his nature, a personality defined by time, evolved, the man of a concise and coherent line. Certainly, the piano, the workbench and classes in school, cannot alone form a whole, there are other elements of the living conditions that contribute to the mental moulding of man, causing certain actions of adjustment or opposition, and in turn, they all depend on the structure of society, of the ideological climate, the nature and specificity of that stage in the unfolding of an era.

The consequences of being surrounded by a world counting many decreases and contradictions, impregnated with disorderly streaks of individual interests and fights for the most prosperous financial strike, indifference towards the genuine cultural values, encouraging mediocrities due to a lack of means of appreciation, from an obligation towards society, or the fear of intense and uncomfortable personalities, could not not be felt by Ravel as well. His modesty was profound and natural, the opinions asserted were without oscillation even when they could not have been to everyone's liking. Towards himself as an artist, and as a person he was of the greatest intransigency. It was rightfully said about him that he had never in his life smeared anyone. He had exceptionally loved children, flowers, nature, fascinating stories, walks in the forests for hours, intertwining musical thoughts for future creations... In many regards, Ravel could be resembled to Mozart: pure and poignant line, discretion, measure in everything, sensitive and communicative simplicity, mobility, alternances of concentrated expression and games of instrumental brio, delicate ornamentation, formal transparency ...

In 1906 he came with three great achievements: *Introduction and allegro for the harp with accompaniment by a quartet of strings, flute and clarinet*, *The Great Winds From the Sea*, *Histoires naturelles* (*The Peacock*, *The Cricket*, *The Swan*, *The Seagull*, *The Guinea Hen*). Before giving the listeners a rest to breathe after

this so productive year, two other exceptional successes followed: *Ma mere l'Oye*, five parts in four hands, inspired by stories and *Gaspard de la nuit*, where, amongst others, Ravel proposed to compose the most difficult works for piano up until that point. He has very many and cordial relationships of amity, but no one knows his library well, no one had ever surprised him composing, no one had ever seen his manuscripts in draft.

After the mother's death on January 5th, 1917, the composer's health was very ajar, the insomnias had worsened and he was forced to appeal to narcotics often when he felt that unrest became an obstacle in his activity. The end of the war brought a great refreshing and a new urging to life everywhere. The roads towards music were now open again. Musicologist Armand Machabey gives amongst others, the following characterisations of Ravel: "celibate and living a very private personal life, searched and loved childlike relaxations, maintaining a great soul tenderness. He was immensely laborious in his working periods. He was aware of his forces but without any vainglory. He was not impressed by any situation obtained and imposed to himself the creation. He was very sociable, always in connection with amateurs, writers, artists. He was delicate, cheerful, extremely correct, very simple." He was very much interested in the activity of young composers and had decisively intervened many times for their appointment in concerts. Together with the writing of a new melody, *Dreams*, Ravel, also amends the *Sonata For Piano and Violin*, started for a long time and as if stimulated by the adjacency of *Madagascan Songs*. It shall be his last chamber music work.

Year 1928 is the year of the most vast tour that the composer carried on, in the United States of America and Canada. The composer's triumph is of unimaginable proportions. In New York he was cheered in the concert room for twenty minutes. Ravel travels through North America high and low, conducting and assisting in concerts of his works, interpreting *The Sonatina and Water Games*. Since 1933, Ravel begun finding the difficulty and even the impossibility to make certain moves or writing certain letters. He did not forget even the smallest details of spelling, but in order to remember the form of the letters whose notion had disappeared, he found himself forced to re-study their model from school spelling treaties. He cannot write any note, to his great pain, the thought remaining, despite these serious physical deficiencies, completely lucid. He is touched by the careful and comforting love of his friends who surround him with the most understanding of care and coddled his nature full of shame and suffering, wisely fully reconciled with, except for the acceptance of the unforgiving obstacle that his state lifts him between artist and creation. He caresses his imagination only with the hope that he may travel again.

3. Musical analysis

He stands against destiny with a speechless courage and finds until the end the strength to smile to his friends. He is met more often in concerts or the theatre

than in the age when he composed the operas being sung to him. Towards the end of 1937, a medical examination forecasts a surgical intervention and a crash of the cerebral hemispheres is found, a phenomenon which seems to be tied to the chronic circulatory disorder and maybe to certain hereditary causes as well. Several days after the surgery, Ravel dies. For the presentation of the composer before the presentation of his new part, one shall choose several significant moments in the composer's life in order to be presented to the choir. From the creation of composer Maurice Ravel, work "Nicolette" from the cycle "Trois Chansons" is Romantic due to the theme and Impressionistic due to the musical language. The theme approached in the text of this work falls within Romanticism through the subtle irony and the mixture of humour with sarcasm. Nicolette is a symbolic character presented through an apparently simple narrative. From purity to innocence, Nicolette goes through a series of feelings such as fear and sadness, which finally lead to a perversion of innocence and initial ideals in favour of material wealth.

The form of this work is a theme with variations. The exposition of the theme presents Nicolette in the evening, going for a walk on the meadow in order to pick flowers; marguerites, lilies-of-the-valley and daffodils. The intervals of perfect fifth on which the beginning of the theme is built, achieves a neutral, calm, simple sonority, suggesting together with the staccato eighths, the image that the text describes. The theme is sung in a shade of *p*, narrative. The writing is homophonous; the soprano and the bass sing the same melody line, but with a different meaning: the soprano suggests character Nicolette, and the bass, the narrator. The first two staves are sung fluently, without breathing, even if the initial motive is repeated. The accents shall be done in an appropriate manner. (Eg. 1)

NICOLETTE
(NICOLET)

à TRISTAN KLINGSOR

Allegro moderato. ♩ = 100

SOPRANOS
Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

CONTRALTOS
Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

TÉNORS
Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

BASSES
Ni - co - lette, à la ves - prée, S'allait pro - me - ner au pré,
Ni - co - let, at evening song, went a - roaming in the field,

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

Cueil - lir la pâ - queret - te, la jonquille et le mu - guet.
To pick star - ry white daisies, bright jonquils and May - li - lies.

The next phrase continues the musical idea already exposed, on values of equal eighths, in staccato, suggesting the image that the text describes: Nicolette is cheerful, without worries, gazing curiously at everything. The soprano and the bass shall breathe before the long note, on vocal “a”. (Eg. 2)



The last three measures of the theme appear in alto which conclude the phrase also in *piano*, in a *poco rit.* (Eg. 3)



The first variation, is strict. The theme emerges in the bass part with a narrative aspect. Nicolette meets a wolf passing by with scruffy hair and bright eyes. In this moment of the work and throughout it, the voices accompanying have a descriptive role. The accompaniment on high values of notes that tenors have from no. 1 is naturally completed by the interventions of altos, attacking a crotchet in a shade of *p* and achieve a crescendo for a short period of time. This crescendo is interrupted by an eighth in staccato. The entire sonority has the role of creating an atmosphere forecasting a danger. The following measures bring to the fore the character announced: the wolf. The part of basses exposes the wolf' line in the shade of *mf*: “Hei, wait, Nicolette, aren’t you coming from grandma? (Eg. 4)



The sopranos shall re-enter the musical discourse in the second phrase of the theme. In this manner, the voice of soprano suggests the reaction of the main character, Nicolette: “losing her breath, Nicolette starts running leaving behind

the hat and white sabots.” The tempo change, at this moment from *Allegro moderato* to *vivo*, allows, with the help of the accompaniment from the tenor and alto voices, the faithful description of the image. The shade is *forte* for all the voices, the melody of the bass is the same with the one of the sopranos, continuing the theme, on values of eighths, in *staccato*. Highly suggestive are also the semiquavers from alto and tenor, which clearly render Nicolette’s scurry, in a gradual melodic and somewhat oscillating movement between semitones and descending tones. (Eg. 5)

The musical score for Figure 5 is a vocal score for three voices (Soprano, Alto, and Bass). It features two systems of music. The first system is marked 'Vivo' and includes the tempo change 'dim' (diminuendo). The lyrics are in French and English. The second system is marked 'Senza rall.' (Senza rallentando) and includes the tempo change 'perdendosi' (perdendosi). The lyrics are also in French and English. The score includes various musical notations such as notes, rests, and dynamic markings.

The indications of *diminuendo*, *perdendosi* and *Senza rall.* suggest the unfolding of the action in very clear shades: Nicolette’s scurry and the disappearance from the sight distance, and the completion of the alto part shall be interpreted in *diminuendo* but maintaining the tempo, without *rall.* Moreover, it is also suggestive that the three voices meet on sound “A”, only the sopranos remaining on the fifth. Nicolette has escaped one danger, but others shall emerge. The second variation, also ornamental, strict, with the identical theme, the narrative is continued. Nicolette meets a lovely squire, with blue socks and grey robe. This first part of the theme, brings another part of alto, in a small shade, in rarer tempo. The other voices also accompany in *piano*. An slightly ironic intervention is the bass part, in two measures, which complete the theme. The squire’s line is next: “Hei, wait, Nicolette, don’t you want a sweet, kind friend?” (Eg. 6)

The musical score for Figure 6 is a vocal score for three voices (Soprano, Alto, and Bass). It is marked 'Moderato' and includes the tempo change 'p' (piano). The lyrics are in French and English. The score includes various musical notations such as notes, rests, and dynamic markings.

Glissando on an interval of eighth is suspended on an eighth in the shade of *p*. A particularity of the Impressionistic musical language is the craft with which the authors distribute and lead the instrumental and vocal timbres. In this second variation as well as throughout the work, one notices the important that Ravel grants to the timbre. The squire's line is entrusted to the tenor part, who sing in falsetto, continuing, in a certain measure the alto timbre, which exposed the first part of the theme. (Eg. 7)



From the initial tempo of this variation, namely *Moderato*, it is achieved through a *Rallentando* dosed towards the following tempo: *Lento*. The soprano part, then the tenor and alto one, as a reverberation of the squire's line, supply, in turn, the role of narrator and bring a special timbre shading. Even though the theme is divided into the three voices mentioned, the melody must sound as if it had been sung by one and the same voice. *Rallentando-ul* suggests Nicolette's sadness and carefulness before the kind friend: "Wise, poor Nicolette turns around, very slowly and with a distressful heart." The third variation is also the one that brings to us the ending of the story. Nicolette meets "an ugly, crooked, bad smelling and roach-bellied gentleman." That gentleman asks Nicolette: "Hei, wait, Nicolette, don't you want all these riches?" The sudden change of tempo - respectively *Vivo* after an expressive fermata on a quarter note, meets once again the meaning of the text: "Quickly did the kind Nicolette ran in his arms / Never has the returned on the meadow." At the beginning of variation no. 3, the theme is presented by the tenor, by this modified date and in the second measure, the perfect fifth interval becomes a reduced fifth, and the bass presents through its melody and rhythm, the disgusting image of this person. The descending chromatic movement, is highly suggestive. The vowels must have a dark colour, in order to express the meaning of the text. (Eg. 8)



Vivo

f Vi - te fut en ses bras,
Swiftly ran in his arms.

f Vi - te fut en ses bras,
Swiftly ran in his arms.

f Vi - te fut en ses bras,
Swiftly ran in his arms.

ma Nicolet - te, veux - tu pas tous ces é - cus?
my Nicolet - ta, all this gold I give thee?

f Vi - te fut en ses bras,
Swiftly ran in his arms.

Lento **Rall.**

p bon - ne Ni - co - lette, A
our good Ni - co - let, Ah!

p bon - ne Ni - co - lette, A
our good Ni - co - let, Ah!

p bon - ne Ni - co - let - te,
our good Ni - co - let - ta,

p Ja - mais n'est
Back no more

p re - ve - nue.
more has she come.

pp re - ve - nue.
has she come.

p bon - ne Ni - co - let - te,
our good Ni - co - let - ta,

p Jamais au pré
Back to the field

p n'est plus re - ve - nue.
no more has she come.

We can even say that in the interpretation of the last score, we enter its field of sonorous recreation. “Here it is the superior mission of any interpretation: not to reproduce, but to animate the score, as, lacking a penetrating and eloquent interpreter, it remains, in the conditions of a sonorous achievement, a non-attractive dead letter.”² Although the musical language allows interpretations of the same musical works, by different interpreters, how can we know how short a staccato shall be and how full a forte shade shall be? Only when the interpreter feels that the score finds a correspondent inside him/her, he/she can try to give voice to a page which shall be animated thanks to him.

119

References

1. ALEXANDRESCU, Romeo – *Maurice Ravel*, Ed. Muzicală a Uniunii Compozitorilor din RPR, București, 1964.
2. BĂLAN, George – *Marile epoci creatoare*, Universitatea muncitorească de cultură muzicală, București, 1963.
3. BĂLAN, George – *Sensurile muzicii*, București, Ed. Tineretului, 1965
4. BUGHICI, Dumitru – *Dicționar de forme și genuri muzicale*, Ed. Muzicală a Uniunii Compozitorilor, București, 1978
5. BOTEZ, D.Dumitru – *Tratat de cânt și dirijat coral*, București, I.C.E.D., 1982
6. CESNOKOV, P.G. – *Corul și conducerea lui*, Ed. Didactică și Pedagogică, 1957, București
7. FIRCA, Gheorghe – *Nicolae Ursu, un pasionat slujitor al muzicii corale băcăne*, în Rev. Muzica, nr.2, 1969
8. GÂSCĂ, Nicolae – *Arta dirijorală. Tehnica dirijorală*, Ed. Hyperion, Chișinău, 1992
9. GÂSCĂ, Nicolae – *Arta dirijorală. Dirijorul de cor*, Ed. Hyperion, Chișinău, 1992
10. GÂSCĂ, Nicolae – *Interpretarea muzicii corale*, Ed. Junimea, Iași, 2004
11. GOLDENSWEIER, Anatol – *Arta interpretării muzicale*, Ed. Muzicală, București, 1960
12. ILIUȚ, Vasile – *De la Wagner la contemporani*, vol. III, Ed. Muzicală a Uniunii compozitorilor și muzicologilor din România, București, 1997
13. KAZACIKOV, Serghei - *Dirijerskii aparat I ego postanovka*, Moscova, 1967
14. MARIN, Constantin – *Arta construcției și interpretării corale*, Electrecord, București, 1983
15. MÂRZA, Traian – *Despre însușirile muzicale ale limbii române*, în *Studii muzicologice*, vol.3, bucurești, 1957
16. PASCU, George – *Căi spre marea muzică*, Ed. Noel, Iași, 1977
17. ȘTEFĂNESCU, Ioana – *O istorie a muzicii universale*, vol. I (De la Orfeu la Bach), Ed. Fundației Culturale Române, București, 1995 și vol. II (de la Bach la Beethoven), Ed. Fundației Culturale Române, București, 1996
18. ȚURCANU, Nicolae – *Corul și conducerea lui*, Universitatea Brașov, 1977
19. LAROUSSE, *Dicționar de mari muzicieni*, Ed. Univers enciclopedic, București 2000

15. STYLISTIC-INTERPRETATIVE ANALYSIS OF THE CREATION FOR GUITAR SOLO BY HEITOR VILLA LOBOS (Preludes no. 1-4)

Daniel Dragomirescu¹⁵¹

Abstract: Along with the structural analysis of the preludes, an interpretive analysis is extremely necessary for a practitioner of this instrument. Carlos Bonell, in an article in the specialized magazine "Guitar" (vol.11 of April 9, published in 1983), states that when the music of Villa-Lobos guitar parts becomes familiar to our ears, it is difficult let us imagine how they were in their "raw" state, in other words, how they were conceived in the composer's imagination. But our duty as performers is to try to give this music its freshness and spontaneity, instead of imitating famous recordings or interpretations, which can only lead us to an outdated and at the same time lacking originality.

Key words: creation for guitar, Latin American school, interpretive style for guitar

1. Stylistic-Interpretative Analysis of Prelude no. 1

The melody of this prelude represents a contrasting portrait of Brazil and its musical culture, with a melancholic, penetrating and quite sad nature. Together with this sadness, there is also sure optimism, reinforced by a sense of playful movement. The middle section has its origin in the folklore, reminding of the wonderful Brazilian lands, shaped through the capitalization of the guitar lyricism. Prelude no. 1 has a guitar writing, the resources of the instrument being fully exploited, both the polyphonic ones, with the subtleties of the timbre, and the expressive qualities. For the performance of a proper interpretation, we must approach the part without fighting the interpretative concepts of the other guitarists, thus, being able to capitalize more the partition meanings.

Firstly, we must take into account the tempo variations indicated by Villa-Lobos. The prelude begins with the indication "Andantino espressivo", then, in the median section, it shall transform into "piu mosso". These notes lead us to achieving the contrast between the two sections, thus the first one being sung more settled than the median one, granting the music a serious and at the same time a grandiose nature. The melody, sung on grave strings, entails a continuous vibrato, but allows for an exaggerated rubato or other ostentatious excesses. Eg.1 (m.1-3), H. Villa-Lobos - Prelude No. 1



The vibrato technique is achieved identically to bow instruments, mentioning that sounds with long duration cannot be vibrated, due to the decrease over time of the sound amplitude. This technique offers the possibility of leading the melody towards the climax of the musical phrase as well as the fluidity it needs. Since it is about an accompanied melody, the right hand fingering shall resume to using the police (p) for the intonation of the main voice, and i m and a, for the accompaniment achieved on the other strings. The emphasize of the voice with the soloistic role has its solution in the force of twang of the police, which shall be higher than of the other fingers. This entails the acquisition of a total independence between p and i, m, a from the right hand, insisting on the rare study, with the permanent maintenance of the relaxation feeling. The difficulty in the application of this technique emerges in the passages where the melody is sung simultaneously with the accompaniment. Eg.2 (m.6, m.36-38), H. Villa-Lobos - Prelude No. 1

a.



b.



For the fingering used in the first case (a), I recommend the two variants which are as efficient in maintenance of the continuity of the melody as the soloistic part. The first variant consists in the twang of the police of both sounds g and b on strings a and d respectively, remaining thus i and m for the accompaniment notes, respectively b and e free strings. The positive aspect generated by this fingering, is the fact that the index (i) shall be used only for the twang of the notes in the accompaniment and the police shall remain the one leading the melody. The second variant requires the twang with the index of sound b on string d, the sound belonging to the melody. The approach of this fingering possibility entails an increased attention on the index, modifying its attack force due the passage from an accompaniment sound, to one belonging to the soloistic plan. The settlement of this problem consists in the rare exercise of the fragment, with the permanent focus of attention on the salience of the singer's voice.

The melody on the bass notes and the accompaniment on high strings represent a reminiscence of the cavaquinho (small-sized guitar, originary from Brazil) manner of interpretation or on the mandolin. In the first section, the phrasing must be achieved depending on the formal structure. Due to the fact that each period begins with the same motive, we could create differences in intensity and colour on each of these. Thus, we begin the part in an "mf" and then gradually

increase from one period to another, up to “forte”. This can also be achieved through differences in colour, which consist of the slow movement of the hand towards the tailpiece or the keyboard. But taking into account that this prelude has, however, a folklore influence, the same colour and intensity can be maintained throughout the section.

Another problem with which guitarists confront in the interpretation of this Prelude is represented by the unforeseen sounds produced by the strings, when the fingers slide over them. This ungracious whistle is caused on thick strings and constitutes a delicate moment for any performer. Some, solve the problem by the intentional omission of glissandos and portamentos. But this is toxic both for the music and for the composer’s aesthetic intentions. Other, somewhat completely different, make these disturbing noises more visible than the music itself. The best solution for their removal is somewhere in the middle, between the two extremes presented, minimising them through technical means. The tricks proper for this situation entail the usage in a certain manner of the fingers of the left hand. Thus, when it is sung with portamento, the finger should be slightly lifted from the string during the movement, and then strongly press even upon the completion of the sliding. It is also possible to use any type of fanned out string or old strings (used) which were slightly smoothed out with the sand paper.

Passing to the median section, John Arran, in article “Technical Hang-ups”, considers to be essential three things, namely: the new key with four sharps, alternance of measures 2/4, 3/4 and the third one, indication “*piu mosso*”. In his opinion, this “*piu mosso*” represents in itself the key of the section. It is true that some performers sing on a rapid tempo, but at the same time, we must be sure that Villa-Lobos, knowing very well the meanings of indications “*allegro*” and “*vivace*” chose, however, “*piu mosso*”. The fingering of the right hand is simple, p-p-p-i-m-a, unfolded on semiquavers with which the first measure in this section begins, after which, the police attacks the first two strings simultaneously. The last note in the measure, B, can be sung by legato with finger 4. The two sounds b, the free string and on key VII first string, with which the next measure starts, the police twanging both strings can be used.

For note A one shall use finger 2, which, through an ascending legato, sings the B with finger 4, and then through a descending one it returns to sound A for the completion of the ornament. After the police acts again on the first two strings simultaneously in order to continue the sequence, i twangs the next note, E. On the five-sound accord B E A do# F# the police is used again for the attack of the five notes (the top note must be removed from the record) and the ornaments at the end of the measure are twanged with i. It is very important to reproduce the rhythm in our mind, as the instrument renders only the ideas we think of. For this, we can work with the metronome set at MM60 and we must try to rhythmically repeat only by clapping our hands, without an instrument, gradually increasing the speed. When the rhythm become easy to reproduce, then the instrument is taken again and it is studied using the same method, the one with the metronome.

A problem worth mentioning refers to the rhythmic intonation of the ornaments in this section. Often, they are sung as if they were written in the form of triolets. Moreover, in the sequence of accords with barre at the end of the third page (the last measure of 3/8), we must be careful if it is correctly sung from the point of view of sounds. Many students are under the impression of a simple F# accord, but it is actually a B Major 7 in the second reversal (in 6/4). A correct interpretation requires that the median section be sung in the tempo indicated by the composer, complying with the characteristics of the measure of 3/4.

2. Stylistic-Interpretative Analysis of Prelude no. 2

Prelude no. 2 bears three names:

1. "**Melodia Capoeira**" ("**Capoeira Melody**"). Capoeira is a dance similar to a fight in the form of ballet, but where nobody is physically touched. Short moments of "ritto – a tempo" (the first one being present in measure 5) have the probable significance of passing final points, as "sword thrusts"¹⁵². For achieving the short pause on the top note, not on the preceding note, the latter can be designed as the appoggiatura, "a tempo" being then retaken on the semiquavers on the non-emphasised tempo 3.
2. "**Melodia Capadochia**" ("**Capadochia Melody**"). The term of "capadochia" designates a conman, a deceiver.
3. „**Homenajen ao Malandro Carioca**". "Homage to a Rio Rascal". The accord progressions, in close connection to these titles, are typically "chôros" which represent the folk music sung in small street bands. Taking this into account, everything could be interpreted easily and with a sense of humour, without having the part lose its nature.

For the purpose of rendering the effect of the pauses suggested by the composer, these must be interlaced with passages which unfold in tempo and emphasised rubatos, thus preventing the interruptions (fragments) of phrase. We proved that the specimen follows a triple form A - B - A, section B with a strong aspect contrasting with section A. Interesting to be seen is the origin of the idea in the median part. This can be observed only if it is sung fluently. Taking a glance on the value of the grave notes in both sections, one can notice that Villa-Lobos develops a simple rhythm, composed of the succession of a half note followed by two quarter notes. Using the same accord pattern for the right hand in various positions, the composer designs section B, which over time, gets a different aspect, but which is categorically built based on the material in the first section. Consequently, it is recommended to emphasize this aspect which imprints coherence and a well-shaped form to the part.

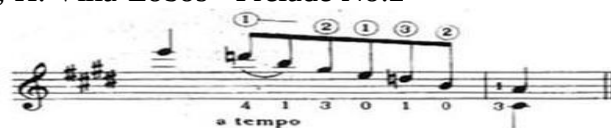
Another problem with which the performer is confronted in the approach of this work emerges in the fragment in section A, measure 14. Thus, the four semiquavers at the beginning of the measure have a relatively simple fingering of

¹⁵² John Duarte, *The Preludes of Villa-Lobos. Some Notes*, part 1, G.I. vol 13, no.1, p.1

the left hand, finger 1 pressing on G#, simultaneously twanging with the free strings E gross and D, followed by B and high-pitched E (both free strings). Next, I recommend the variant that I consider appropriate for the achievement as correct as possible of the passage. For sound D# on string 1 one shall use finger 4, then it ascendingly slips to E on key XII, with same finger. Now the difficult part is next, namely going down to E, through two triplets in values of thirty-second notes, up to sounds do# and A from the beginning of the next measure (no. 15). Taking into account indications of “rit” between D and E and then of “a tempo” placed beneath the triplets (in other words, their tempo must reduce the initial pulse of the part), one must not exaggerate by settling too much on the top notes, thus emphasizing the first marking. In order to give the triplets the possibility to sound clearly, we need a fingering that would facilitate this, without using a certain tempo. If we finger these exceptional divisions in the form of accords, only for the study, the moment shall divide into two, losing the movement but also the type of the writing. Eg.3 (m.14, rhythmically modified), H. Villa-Lobos - Prelude No.2



John Arran offers a variant on the fingering that it considers to be satisfactory. In line with it, for natural D on string 1, finger 4 is used, which then, through a descending legato goes down to sound B on the same string, with finger 1. G# on the second string with finger 3 precedes the free string used for the sound with the same name, E. The following natural D is available on string 3, on key VII with finger 1, and B is sung on the free string (second string). Using the free string E offers us the time necessary for changing the position (VII-II) for do# and A on the second key, from the beginning of the next measure: Eg.4 (m.14, rhythmically modified), H. Villa-Lobos - Prelude No.2



The author considers that “the fingering of the left hand offers a direction to the movement through legato from natural D to B and with the sound of the free string E before D on the third string, creates a feeling of harmonious tension which is settled in the next measure”¹⁵³. The personal variant that I consider appropriate for the settlement of this passage is relatively similar to the one previously presented, with the exception of the positioning of sound natural D which shall use finger 2, on the second string, in space II. This fingering facilitates the easy achievement of the exchange of positions (VII-II) by means of the free string and

¹⁵³ John Arran, *Technical Hang-Ups,,,Guitar* no.6, vol 12, January 1984, p.23

grants colour homogeneity to the sounds composing the melody. Eg.5 (m.14, rhythmically modified), H. Villa-Lobos - Prelude No.2



In the median section of this Prelude (p.2,3), the change of the emotional experience is strongly visible, revealing the dramatic aspect of the “malandro”. The arpeggios accompanying the melody, sung on grave strings, suggest to the performer the exploitation of subtle rhythmic nuances. As John Duarte shows in his article, Turibio Santos identifies the section with “Rio-Cocknys”¹⁵⁴ that he suggests, considering that it must not be treated very deeply from the point of view of musical thinking. And here emerges the problem of the noise caused by the fingers of the left hand through their contact with the grave strings at the moment of movement. But if it cannot be reduced, it does not constitute a tragedy, Villa-Lobos asserting that the performer must get used to considering it part of the music.

The aspect is hard to explain, taking into account the fact that many critics and listeners do not accept these foreign noises as belonging to the musical message. In approaching this part of the Prelude, the left hand plays an important role. Although fixed on only one accord pattern, the changes of positions must be carried out carefully and accurately, without deforming the configuration of the fingers. This is achieved through the individual study of the left hand, using the method of “sober” exchange (without the right hand), gradually going from the rare tempo to a rapid one. Often, students, in the beginning, have the conviction that due to the unique model for the left hand, the interpretation of this stanza is easy to achieve. But it is not so, requiring similarly to the other problems, very much care and effort so that everything shall be well. The fingering of the right hand allows two variants that a performer should know and use in approaching the melody

The first variant consists in using the police only for the notes in the grave register, offering clarity to the contour of the melody and allowing the phrasing of this section to be emphasized. The intercrossing over the finger, regardless of the combination i-m or m-i, has the advantage of the relieving of the second accent in the measure, but at the same time it can be difficult to control if one does not pay enough attention to it. The second fingering variant presents the advantage of an easy creation of an effect of speed and excitation, as the police, moving on all three grave strings, offers a formidable impact to the arpeggio. It is good to know that only when both possibilities are mastered, the guitarist can decide which one fits better to his/her musical taste and the technique stage he/she is in. John Arran, regarding this problem, prefers the first variant as “the agitation of the second one

¹⁵⁴ John Duarte, op.cit., part 1, p.1

is already used, being frequently heard”¹⁵⁵. Indeed, the clarity of the first one allows you to better listen to what Villa-Lobos thought, the noise of the friction on strings being substantially reduced, offering the chance to discover in a natural manner the structure of this work. But for performers with an effervescent temper, the second variant is successfully accepted. Eg.6 (m.35-40)¹⁵⁶, H. Villa-Lobos - Prelude No.2



The vigour of the music in Prelude no. 2 derives from the pure simplicity of the means and expressive richness from the compositions for the guitar, revealing the contrast between the calm melody line and the cascade of arpeggios throughout the strings.

3. Stylistic-Interpretative Analysis of Prelude no. 3

This prelude, bearing the generic title of “Homage to Bach” contains the proof of the special passion of Villa-Lobos for the music of Johann Sebastian Bach, this being obvious in the phrase in the second section. The balance of the tempos of the two parts represent a decisive element. Some records of certain performers imprint a shockingly rare tempo of stanza B, making the repetition of the sequences lacking imagination, without an attractive perspective. At the same time, it creates the impossibility of maintaining the difference between indications “Andante” for A and “Molto adagio” for B, as indicated by the metronome. “Dolorido”, at the end of the second section, represents an indication of manner, of style and, “it is very possible to transmit sadness, without making a reference to a funeral ceremony”.¹⁵⁷

Regarding the balance between the tempos, in this Prelude no. 3, we must take into account that the tempo of “Adagio” is MM.66, provided one equalizes “molto” with the “moltissimo”, and the speed of “Andante” is MM.108, thus making the difference between the two, without getting far away from the speeds appropriate to them. This music does not allow exaggerations although the composer generously uses the indications of rallentando and ritenuto, which also contribute to the achievement of balance in the interpretation. John Duarte identifies several problems that must be discussed. One of them refers to the

¹⁵⁵ John Arran, op.cit., p.23

¹⁵⁶ Ibidem

¹⁵⁷ John Duarte, op.cit., part 1, p.1

semiquavers in the first two measures on the second page (m.20-21), which do not have the indication of being sung by legato, thus, they must, however, be separated, each note being twanged. Binding them means twanging sound D so that next it shall be intonate do through the descending legato, similar to a note with the role of appoggiatura. Similarly, in measure 22 a crescendo is marked, which many guitarists transform into a decrescendo.

Another thing to be mentioned and helps in the achievement of an adequate interpretation is that of not multiplying the markings of dynamics (“rall” in measure 29 and “rit” in measure 35), the markings representing decreases of speed and at the same time, imprinting on the part a static atmosphere. One last problem aims at the repetition of the parts. Thus, if the entire prelude is repeated, as the composer indicated on the score, the descending sequence in section B shall appear four times, being liked by many listeners. The absence of repetition comes against Lobos’ indication, but not affecting the balance between the two stanzas. In the interpretation, this remains up to the instrumental performer, both variants being valid. And here we confront we the same noise caused by the friction of fingers on grave strings, but which through a conscious and tenuto study, it can be eliminated. In a great measure, the Preludes are not of a folklore inspiration, but rather improvisational and enthusiastic. “The preludes sound as if they had been composed with the guitar in the lap, with a pencil on the ear and a piece of paper on the table!”¹⁵⁸

4. Stylistic-Interpretative Analysis of Prelude no. 4

The unwanted sounds emerged in the interpretation of Prelude no.4 can be eliminated by the careful usage of damping (antivibration) techniques. But the removal of the screech emerging during the changing of positions represents another important problem. This noise is caused by the friction of the fingers of the left hand on the strings, especially on the fanned out ones in the bass register. Therefore, I propose for examination a new side of the part. To start with, I suggest the achievement of a record of this work or of another in the finite stage. When the performer is satisfied with the music it renders, I propose for him/her to listen to the recording once again, this time not for the music, but for the noise accidentally emerged. If he/she shall be unpleasantly surprised by their large number, he/she shall insist on removing them from his/her artistic act. However, there are professional guitarists who not having the experience of recordings, are not terrified by the obstruction of these foreign sounds that have become so common in playing the guitar, that they are almost accepted as being part of the music. When we sing, we do not manage to distinguish the noises that are disturbing for the listener. As performers, we normally listen to the music, not to the sounds. However, the listeners surprise them as being distinct from the music, some of them finding them even entertaining. Thus, by recording, one obtains a

¹⁵⁸ Carlos Bonell, *Masterworks-Carlos Bonell*, „Guitar”, vol.11, nr.9, apr.1983, p.10

different perspective of the interpretative act, achieving a first step in their elimination, being first and foremost aware of their existence.

Finally, the part must be registered once again, taking into account the avoidance of noises. If these were eliminated, one shall notice how clear the music rendered has become, at the same time perfecting the technique for the interpretation on the guitar. In this context, I wish to deepen the artistic side of Prelude no. 4 from the perspective of this point of view. The part begins with the twanging of the first note E, in the XIV space on the fourth string, D. Using this fingering, we grant the sound a sonority and a special force, but at the same time there is also the problem of the removal of the "swoosh" caused throughout the movement to the next note, B, placed on the same string. A simple solution would be the one suggested by Villa-Lobos, namely, choosing another new fingering. Thus, note E can be intoned on the third string, G, as it is indicated in the score. A manner of avoiding the noise caused by the friction of the fingers of the left hand on the thick strings during the changes of position constitutes the re-finger of the notes on these strings (especially the fourth) so that these shall be placed on the thin ones (without matting). Sometimes, the approach of another finger completely changes the succession of positions, which requires an additional study for the settlement of difficult passages. But, as long as the re-finger manages to eliminate the problem in itself of the disturbing sounds, is worth all the effort. Although a new variant of finger must be chosen carefully, this is not always possible. In the case of the first notes of Prelude no. 4 their re-finger is not necessarily needed. I consider it necessary to mention that when the choice established destroys the musical colour or idea desired, it is good to search for another solution for the purpose of solving the problem of noises. Between notes E and B I consider it fit the design of a portamento (a subtle slipping into the vocal manner). No other technique causes a better legato (singing without an obvious pause) or a more expressive connection between those sounds. For the carrying out of this technique without a prior friction on the strings, it is necessary to twist the fingertips of the left hand so that the appropriate strings shall be touched by the part with the soft leather of the last phalanges. By positioning the hand in this manner, the execution on the guitar of certain more beautiful and more expressive sounds is made possible. First of all, I recommend the attempt of several sliding and changes in order to check whether such a technique is successful or not.

Some guitarists who have a thicker texture of the fingertips and thus have clavus, these can be soften in hot water, drying and then smoothing them with a thin glass paper. Another solution is represented by the massage with cream or oil inside the clavus. At the same time, it is impetuously necessary the correction of the technique of the left hand if the hard skin of the fingertips is too damaged. If one uses a guitar whose response to attack is good, the pressing force in order to maintain a sound is very little, sometimes only the weight of the finger itself being sufficient. Generally, renowned guitarists have soft fingertips (with or without clavus), as they press the strings correctly, requiring a pressing force sufficient

only to make the notes vibrate. Usually, the clavus is caused by the exaggerated force with which it is pressed on the keys. If there are such problems, it is recommended to never bend the last articulation of the thumb of the left hand, it being placed in the middle of the back of the neck.

Exercising for five or ten minutes with a great focus only on the behaviour of the finger, we shall discover that its position, throughout the work, it is not always the correct one. Thus, when the modification of another wrong fingerings of the left hand is wanted, the correction of all passages where the thumb is bent is also recommended. If there are difficulties (fatigue, problems with the changes, too much effort when pressing), I suggest the study without this finger touching the back of the neck regardless of the complexity of the position that must be sung. It is necessary that the passage is learned very well (even memorised) so that later on one shall bring back the thumb in the correct position. The usage of the study methods previously presented have as a final purpose of the regulation of the manner of action of the thumb in question which is similar to a guide for the entire hand and not as a thumb screw which through a strong pressure “chokes the neck”. These techniques grant the maximum effective power when they are exercised in short reprises of five up to ten minutes, carried out along certain longer periods of time. And one more thing: one must not make any compromise in the identification and remedy of mistakes.

By bending the phalanges of the fingers in the left hand and sliding with the soft part of the fingertips, one shall remove any sound that could alter the musical idea. And if the fingertips are too rough or have clavus, the execution of a noise of the portamento on the fanned out strings is impossible to achieve. If the phalanges are thin, the technique of their bending shall not function in rough conditions of singing such as rainy weather or in low temperatures. Regarding the method of changes, these are based on the lifting of the finger at the moment of their movement on the strings. Another problem with which the instrument is confronted in the approach of this work is constituted by the stopping of the strings, so necessary for the purpose of obtaining the accuracy of the interpretation during the artistic action. Based on this idea, the first note of the prelude (E), if it is twanged using a correct manner of attack (apoyando), shall give rise to harmonics. For some guitars, the variety of harmonics shall amplify the sound of the note and in this case, this could be let to vibrate as long as possible. But generally, the entire sonorous material must be very clearly intoned.

Thus, I shall explain how it is possible to stop all the strings, with the exception of the one on which a sound is intoned. A first method consists in using the index finger from the left hand which, if not engaged in another activity, could be set transversally on the keyboard as if executing a barre, carrying out a light pressure necessary only to stop those strings continuing to vibrate. The damping of the sounds can also be done with the fingers in the right hand in the following manner: i (indication or index), m (average or medius), a (ringlike) on high-pitched strings and p (police or thumbprint) on grave strings (on the basses). As

the melody of this part must be song very intensely, I shall begin to twang with the police on the fourth string (D) and not as it is written down in the score, on the third string (G). First of all, I dim the three head strings by placing fingers i, m and a, maintaining them in a fixed position throughout the measure. Immediately after the first sound, I shall dim strings low A and E by introducing the police between them, the pulpy fingertip stopping the fifth, and the left side the sixth. The next note, B, shall be intoned on the same string, and the identical usage of the p prepares the twanging of the third one, G, placed on the fifth string. At the moment of attacking G, the finger on the left hand lifts from B, next being its stopping. Simultaneously, it bends so that it can touch the fourth string, aspect which offers the freedom to lift the finger that we used for the previous sound. Immediately after we have sung note G, I dim the sixth string with the police and do the same thing with the fourth note, F#. In this case, the technique of tipping the finger of the left hand so that it stops vibrating the fourth string.

At the same time with the attack of the fifth sound, D, fingers i, m and a move with a string lower each, thus dimming the fourth, the third and respectively, the second one. At the moment, I do nothing yo stop string low E, as D must be twanged rapidly, but after the next E sound is sung, I shall stop it with the p. While E vibrates on the fifth string, a discrete tin whistle emerges on the fourth one, tin whistle which beautifies the sonorous atmosphere. For the first note in measure no. 3, also E, new dimming problems emerge. Here, stopping the head strings is executed with i, m and a simultaneously with the twanging of the above-mentioned sound, on the fourth string. As for the rest, throughout the section, I dim using the methods previously described. In the next section, the one with arpeggios (m. 11-26), we must emphasize the melody present in the bass plan. It is twanged with the p, and for the three notes accompanying it one shall use i, m and a, thus balancing the sonority of each arpeggio accord without altering the emphasize on the melody. Fingers i, m and a have a soft attack, being ready for a future arpeggio by placing them on acute strings, simultaneously with the twanging of the sound on the grave register. This increases the emphasize of the melodic plan by dimming those strings, similar to the pedal technique used by pianists in similar passages. Together with twanging the note superior do at the end of measure 25, I stop the string using a twang in apoyando. At the same time, I place the police on the same string, preparing it for stopping the last sound (G) of the measure. All the strings are dimmed by placing the p on top of them, except the first one. When the B octave is attacked of measure no. 26, the dimming of the four strings is maintained.

The subsequent section (measures 27-32) contain notes in the form of harmonics. Throughout this part, the melody should be interpreted on only one line. Thus, the melodic material in measure 27 shall be sung, then the attack on the first sound in measure 28 (E), located on the first string, shall be stopped. There is the possibility to hear other several notes, especially D tin whistle on the third string. If Villa-Lobos would want such an effect, he should not have tied

inside the next measure those sounds intended to vibrate, as he did with the harmonics in the bass plan (the Es with the tailsets downward in measure 28) or indicate legatos as the ones present in measure no. 25. But the first note in measure 28, being part of the melody, must vibrate alone, due to which Villa-Lobos emphasized this desire by marking a pause placed underneath. For clarity, the last four strings are stopped with the p, and by using the twang style of apoyando, the second string is also dimmed.

After the intonation of the second sound in measure 27, it is necessary to stop string B. If the sonority generated by other strings is obvious, it must be stopped so that the melody shall sound purely. For the entire measure the dimming of basses shall be carried out with the p. The dimming of the first string shall be done with the m and immediately the second note in the measure shall be sung with finger i. Moreover, I could stop the high-pitched E string simultaneously with the twang of the second sound, but it could be heard better by stopping only afterwards. In this context, I recommend trying both variants and using the one better fitting the musical taste of the interpreter. One shall continue using the same dimming technique for the third note of the same measure as well, note located on string G. For stopping it, the next sound (F# tin whistle) shall be twanged in apoyando. Immediately after the last harmonics, the second string is also dimmed with finger i. For the moment, instead of suppressing the sonority of the first tin whistles with the right hand, one could use the left one, simultaneously stopping the adjacent string by using the same finger with which it was previously attacked. Obtaining this clear approach of the melody entails the usage of all techniques entailing the execution of this. Practically, the entire part could bear the print of a proper interpretation using the methods described above. One can notice the fact that I have been concerned basically by the sound of each note about which we have discussed.

5. Conclusions

If any guitarist shall take into account these details and shall apply them, he/she shall certainly develop the level of interpretation of the entire repertoire. Since in the last decades the sound of the guitar has become a landmark of culture of Latino-American countries, we are motivated to concern ourselves with the promotion of a repertoire which shall include various musical works written by Latino-American composers born between the 19th century and the middle of the 20th century. In this age, important composers and interpreters of this geographical areas have distinguished themselves, and their contributions led to the extension of the technique and development of the language within the repertoire for classical guitar.

References

1. Arran, Johnn, *Technical Hang-Ups*„Guitar” no.6, vol 12, January 1984, no.1
2. Bonell, Carlos, „Guitar” (vol.11 din 9 aprilie, apărută în 1983) , no.1

3. Cubierta, Radames Giro, Gamboa, Rusky, 1982, *Leo Brouwer, La Musica, Lo Cubano y la Innovacion*, Editorial Letras Cubanas, Calle G. num.505, El Vedado, Ciudad de la Habana, Cuba, *Sobre el autor*
4. Danner, Peter, spring 1992, *The Guitar in Latin-America. A personal view* by Carlos Barbosa-Lima as told to Peter Danner, part 1, GFA Soundboard (XIX/1)
5. Dumond, Arnaud et Denis, Francoise Emmanuelle, 1988, *Entretiens avec Leo Brouwer, Les Cahiers de La Guitare*, trimestrul 4, *Premiere rencontre, avec Arnaud Dumon*
6. Duarte, John, *The Preludes of Villa-Lobos. Some Notes*, part 1, G.I. vol 13, no.1
7. Golea, Antoine, 1987, *Muzica din noaptea timpurilor până în zorile noi*, vol II, Editura Muzicală, București
8. Ștefănescu, Ioana, 2002, *O istorie a muzicii universale*, Vol. IV, Editura Muzicală, București
9. Santos, Turibio, 1985, *Heitor Villa Lobos and the guitar*, originally published by the Museu Villa-Lobos, 1975, first published in English by Wise Owl Music, Gurtnacloona, Bantry, Co.Cork, Ireland
10. Tanenbaum, David, 1992, *The essential Studies, study notes, insights and commentary on Leo Brouwer's 20 Estudios Sencillos*, Guitar Solo Publications (GSP 28), San Francisco, 1992, *Introduction*
11. xxx 2006, *Dicționar de mari muzicieni*, Editura Univers enciclopedic, București
- 12.xxx 1990, *Enciclopedia Marilor Maeștrii ai Muzicii*, vol.V, *Le Livre de Paris* – Hachette,
13. en.wikipedia.org/wiki/Musician_Wren

16. TRUMPET AND ORCHESTRA CONCERT IN D MAJOR BY GEORG PHILIPP TELEMANN IN INTERPRETATION VISION OF WYNTON MARSALIS AND RAFAEL MÉNDEZ

Iulian Horez¹⁵⁹

Abstract: *Like most baroque concerts, the Concerto for trumpet and orchestra in D major by Georg Philipp Telemann raises particular problems of interpretation. It is a concert written in the head register of the trumpet, with frequent references in the acute register. I should mention that the head register of a trumpet depends on its size. At a normal trumpet in and flat (and not piccolo), the acute register is from do (and flat from the first octave) to the next do ascendant. The head register continues from do² to do³. In the trumpets in do, re, mi flat, fa, sol, the principle remains the same, with a variability depending on the size of the trumpet, except that in the acute record the other notes correspond to that of the flat, but the upper limit is generally the same.*

Key words: *style and interpretive technique, trumpet, baroque music*

1. Introduction

Two giants of the trumpet are Wynton Marsalis and Rafael Méndez. Wynton Marsalis, born in 1961, is a musical jazz director within the Lincoln centre, New York. Marsalis has won his reputation for his interpretations in the jazz repertoire and not only. Wynton Marsalis has made his first appearance in 1980 with *Jazz Messengers* group, becoming the most important trumpeter of the era. Later on, he organised a septet, interpreting his parts. He launched, amongst others, *Blue Interlude* in 1991 and *Village Vanguard Box*. Rafael Méndez (1906, Mexico – 1981) was one of the greatest Mexican trumpeters who dedicated his career only to soloistic activity. Mendez has acquired his fame due to his sound, but especially the instrumental technique. He approached both the classical repertoire, the popular Mexican repertoire, and jazz.

2. Comparative Analysis between Wynton Marsalis and Rafael Méndez

In the Baroque music, only in *Brandenburgic Concert no. 2* of Johann Sebastian Bach we find a passage where there is only one reference to note A in the second octave, passage raising problems to everyone singing this concert. Theoretically, the superior limit of the supra-acute register of the trumpet is unlimited, practically however, the ones who can reach up to *B flat, do, D (A flat, B flat, do* from the second octave of the piano) are very few. The explanation consists in the fact that the diameter of the exit orifice of the diaphragm air column must be smaller and smaller, as we reach the supra-acute register, reaching to a few microns, which is very difficult to achieve.

¹⁵⁹Associate Professor PhD. habil., “George Enescu” National University of Arts from Iași, Romania, email: horez.iulian@yahoo.com

Of course this is also achieved with a very high pressure of the air column; the higher we get in the head register, the higher this pressure becomes. This supra-pressure is much easier to be achieved in order to obtain a vibration of the lips of a very high frequency for the generation of these head sounds, taking into account that the natural tendency to tighten the lips emerges more and more, as well as a pressure of the lips which put a break on obtaining these high notes. The balance between the air pressure, the tightening of the facial muscles as needed, the diameter of the orifice for the exiting of the air column, all lead to the limit where one can sing in the supra-acute register of the trumpet. It is also the reason for which there are few people who can sing Baroque music at the trumpet. Returning to the greatest trumpets, Wynton Marsalis and Rafael Méndez, a higher lightness in the head register of Wynton Marsalis is noticed than in Rafael Méndez, which implicitly leads to, as a general remark, to a much more successful interpretation of the *Trumpet and Orchestra Concert in D Major* by G. Ph. Telemann, in the vision of Wynton Marsalis.

The explanation for the legerity in the head register of Marsalis can be the fact that he is one of the greatest jazz trumpeters in the world, musical genre where one sings very much in the head and supra-acute register of the trumpet. In Rafael Méndez, the Latin-American influences have taken their toll, his sound being much more ample, warmer, in comparison to the quite narrow sound of Wynton Marsalis. Moreover, also as a general remark, Marsalis is much more easy in passages of instrumental technique in comparison to Rafael Méndez, and Marsalis has a higher attack finesse, regardless of the shade, while Méndez is slightly more rough, feeling the style influences of folk Mexican music.

Coming back to Telemann's concert, in the two interpretations, as general aspects, there are few objections to be made in terms of the technical-instrumental aspect. Being two peaks in the series of contemporary trumpeters, there is not a question of finding false sounds or changes of tempo in the two interpretations of this concert. The level at which the concert is sung by the two trumpeters is a hard to reach level, both proving a very good mastery of the instrumental technique. But since nothing is perfect, the personal ego of each sets its stamp on the interpretations of the two trumpeters, differentiating them.

For a good tuning, the concert must be sung with a trumpet in A, tonality *F Major* is appropriate for this part, which the two of them use, Wynton Marsalis and Rafael Méndez, who sing this concert with a trumpet in A. In the original part, written for a trumpet in *do* (tonality in *D Major*, the trumpet does not have the same brightness as in tonality *F Major* with the trumpet in A. Returning to the differences between the two interpretations, Rafael Méndez, due to the Latin-American influences, even in the measures in the beginning of the concert, makes a *crescendo* in the passages in the supra-acute register, while Wynton Marsalis prefers a constant shade of *mezzoforte*.

Eg. 1 – p. I (ms. 1-5)



Personally, I prefer the vision of Wynton Marsalis, which is harder to achieve from a technical point of view, than the one of Rafael Méndez. Singing in the head and supra-acute register is done by increasing the air pressure and reducing the diameter of the orifice for the exit of the air column, but without increasing the dynamics together with the ascending movement of the sounds. A constant shade in the head register, regardless of the height of the notes, is harder to achieve than different shades on different sounds. The constant shade of *mezzoforte* achieved by Marsalis seems more natural in this passage in the beginning of the concert, taking into account that it is a Baroque work, where shades are generally constant, without increases and decreases. As a general sonority, Rafael Méndez sing in a fuller, more sonorous shade, than Wynton Marsalis. Moreover, the trills are sung by Méndez more presently, with more nervem than Marsalis. Eg. 2 – p. I (ms. 14-17)



In the head register, in both soloists, a great rhythmic continuance, sonorous equality, is remarked. Eg. 3 – p. I (ms. 11-13)



If until now Telemann did not indicate any shade, in the second part, *Allegro*, we find the first agogic indication, *piano*. In Wynton Marsalis this *piano* is *dolce*, of a great finesse, and in Rafael Méndez it is a *piano* towards *mezzoforte*, full of lust and nerve. Eg. 4 – p. II (ms. 9-11)



The next passage raises the issue of breathing, dosing the air volume. Both have a very well-trained breathing, the moment when they breathe in this passage being indistinguishable. Eg. 5 – p. II (ms. 13-15)



Wynton Marsalis uses, in this fragment, the double breathing, a rare thing amongst the trumpeters, but especially very hard to achieve. The double breathing consists in inhaling through the nose, while, in order to not be a pause in the singing, the air in the oral cavity is used. This re-feeding must be done very rapidly, as the air volume in the oral cavity is very low. It is much harder to achieve this with the trumpet, if we take into account the fact that pushing the air from the oral cavity towards the mouthpiece is done by modifying the position of facial muscles, which can very easily lead to the emergence of wash-outs or false notes. This process is much easier to achieve in wooden instruments (flute, oboe, clarinet). This is exactly why, a fact noticed even with Wynton Marsalis, this double breathing is practised when a higher note in value is sung (but not in the head or supra-acute register) or regardless of the values of the notes, but in the medium register of the trumpet.

Double breathing is not used in the head or supra-acute register because the tightening of facial muscles is higher than in the medium register, which would generate an oscillation of the height of the sound in the case of higher values of the notes, or in the case of lower notes in value, imprecision in attack. Regardless of how well a trumpeter mastered this double breathing, the moment of usage is, however, slightly distinguishable. The notes do not have the same sonorous clarity, sudden changes of shade emerge. Returning to the interpretative analysis of the concert, in this passage, Wynton Marsalis, by using the double breathing at the end of the two half notes in *legato*, the height of the sound is lowered, almost indistinguishably. Rafael Méndez uses the simple breathing, and, in order to replenish his air volume, shortens the total value of the two half notes bound by the eighth. Eg. 6 – p. II (ms. 10-12)



Moreover, even if the two have the same special attack clarity and sonorous equality throughout a passage, the *forte* shade of Rafael Méndez is much fuller, more present, in comparison to the shade of *forte* of Wynton Marsalis which is chamber-like, much more fanned out.

Eg. 7 – p. II (ms. 41-45)



Another reason for the difference of sonority between the two is also the fact that they use trumpets of different brands. But, even if they had used the same brand of trumpets, the sonority would not have been the same. This is due to the different manner of playing the trumpet. Even if apparently the correct position of playing the trumpet is the same in the entire world, the differences of sonority emerge due to the following factors:

- density of the fibres of the facial muscles
- their stiffness
- degree of pressing on the facial muscles
- differences of diaphragm pressure of the air column
- degree of relaxation or tightening (working) of those muscles. Even if they had used the same brand of trumpet, the beginning of the last part of the concert with Rafael Méndez would have been brighter, more open, more heavy in terms of sonority. Eg. 8 – p. IV (ms. 1-4)



The difference of sonority is due to the fact that, for the same unit of time, Rafael Méndez uses a larger air volume than Wynton Marsalis. To this difference in the air volume in singing the other factors mentioned above are added. Actually, it is a generally valid aspect. It is very rare that two instrumentalists shall have an identical sound, exceptions being very rare. And even if this happens, the sonorous identity is, in terms of time, relatively short. Maturing in singing, the approach of other musical genres, as well as variety of factors of other type finally lead to the emergence of differences of sonority. And in the next passage, Wynton Marsaalis prefers a chamber sonority, even if the composer's indication is *forte*. Alternatively, Rafael Méndez plays in an open *forte*, much more present in shade. Eg. 9 – p. IV (ms. 28-33)





3. Conclusions

A general remark would be the fact that the Northern-American school (one of the best in the world) has set its stamp on the sonority, timbre and manner of interpretation of Wynton Marsalis. The soft and warm, silky sound, the imperceptible attack - are characteristics of the Northern-American school for brass instruments. Wynton Marsalis is no exception to these, all the impressions, all his concerts maintaining a warm, soft, pleasant sonority. In Rafael Méndez, the Latin-American blood takes its toll, his sonority being ample, open, filled with nerve, feeling the music influences of his culture. These particularities of each of them generate, as in this concert, differences in interpretation. Wynton Marsalis transmits a feeling of peace, balance and calm through the sonorities obtained, while Rafael Méndez gives a warior feeling to his interpretations through his ample and open sonority.

References

1. Blume Friedrich - *Barock, in Musik in Geschichte und Gegenwart*, în: Barenreiter – Verlag Kassel und Basel, 1949-1951
2. Fredy, Ladislau - *Telemann*, București, Editura Muzicală, 1971
3. Herman, Vasile - *Originile și dezvoltarea formelor muzicale*, București, Editura Muzicală, 1982
4. Iliuț, Vasile- *O carte a stilurilor muzicale*, vol. I, București, Editura Academiei de Muzică, 1996
5. Pascu, George, Boțocan, Melania - *Carte de istorie a muzicii*, vol. I, Iași, Editura Vasiliana Boțocan, Melania 98', 2003
6. Ștefănescu, Ioana *O istorie a muzicii universale*, vol. I, București, Editura Fundației Culturale Române, 1995
7. xxx -*Grove's Dictionary of Music and Musiciens*, Londra, Macmillan & Co LTD, 2002
8. xxx -*Encyclopedie de la Pleiade, Histoire de la Musique*, Paris, 1960
9. xxx -*Enciclopedia della musica*, Milano, Ricordi, 1964
10. xxx -*Encyclopedie de la Musique*, Paris, Fasquelle, 1961

17. THE LEVEL OF MUSICAL COMPETENCY TRAINING: A COMPARATIVE STUDY OF FULL-TIME AND DISTANCE STUDENTS

Nelida Nedelcut,
Ciprian Gabriel Pop,
Ioana Chiorean¹⁶⁰

Abstract: *Estimating the level of competency training at the end of a university programme aims, in the competency-based learning, at a certification of the training's outcomes. This research wishes to evaluate the degree of specific competency training for a Bachelor programme in music organized by the Gheorghe Dima National Academy of Music from Cluj-Napoca in different forms of learning, namely full-time and distance learning. By means of a questionnaire which measures the appreciation of students on a scale from 1 to 5 we interviewed 60 students who measured their own professional training based on the competencies approved on a national level for music as major subject. We analyzed descriptors characteristic of certain development levels of the key competencies for three specific content areas: the theoretical, methodological, and artistic areas. The main findings of the research, following a comparative analysis of the implementation of programme-specific competencies, reveal superior outcomes in the case of distance students in the development of competencies belonging to the field of performance, the practical activity carried out during the learning process, at their place of work and through participation in artistic productions, thus motivating the students' interest in acquiring and improving certain specific skills and abilities. The theoretical knowledge and consolidation of the musical language represent the priorities of the full-time students and, by means of a statistical comparison, we highlighted different answers for the results of the questionnaire meant for the assimilation of competencies for each of the descriptors analyzed in this study.*

Key words — competencies, descriptor, music education, assessment, artistic area

1. Introduction

Over the past decades, Europe has implemented the competency-based learning system, which aims to develop the abilities of the youth in ways that will subsequently help them to perform well in their professions. This system is devised so as to facilitate mobility and transparency in the European space, so that the member states of the European Union have developed standards or qualifications frameworks influenced by three models that dominate this space: the British, the French or the German model. (Winterton, J., 2009). Romania has adopted the European recommendations regarding the new qualifications frameworks in higher education and has joined the EQF (European Qualifications Framework for Lifelong Learning), in which the competency-based system is

¹⁶⁰Professor PhD., "Gheorghe Dima" National Academy of Music from Cluj-Napoca, Romania email: nelida.nedelcut@amgd.ro, Associate Professor PhD., "Gheorghe Dima" National Academy of Music from Cluj-Napoca, Romania, email: ciprian.pop@amgd.ro, Associate Professor PhD., Babes-Bolyai University, from Cluj-Napoca, Romania, email: ioana@math.ubbcluj.ro

implemented in the entire educational system (G. O. 918/2013). Designing a curriculum in the context of competencies pursues the acquisition of knowledge, abilities, attitudes, while the outcomes of their assimilation will enable a flexible and rapid adaptation of the graduates to the competitive environment of the labour market. According to European educational standards, Romania classifies the professional competencies acquired after graduating a Bachelor programme in music into general, specific, and transversal professional competencies, (POSDRU/2/1.2/S/2; ID: 1622, Parker, 2010). In the field of arts, the competencies are meant to improve the professional flexibility of students, in order to facilitate their insertion on the labour market (Leesa, Gavin, 2011). They aim at the theoretical knowledge of music, the acquisition of tools for musical analysis and creation, the accomplishment of expressive and creative performances, with aesthetic value. (Nedelcut, Pop, Chiorean, 2018).

2. Methodology

The Gheorghe Dima National Academy of Music from Cluj-Napoca organizes the Bachelor programme in Music both as full-time and distance learning. The teaching staff in charge of the programme monitor the level of the graduates' accomplishment of the programmes' goals. The chart of competencies applied in the Romanian musical system is approved on a national level and measures the assimilation degree of the field-specific abilities according to three standards: theoretical, methodological, and artistic. In order to evaluate the level of competency acquisition as described in the national framework, we applied a questionnaire to 60 full-time and distance students, which included questions regarding the level descriptors (5 for each particular competency). In the statistic evaluations we worked with two sample groups of 30 subjects each (a sample group of full-time students and one of distance students). Our main concern was the efficiency of the long distance educational system according to requirements specific to this form of education. (Alsabawy, Cater-Steel, Soar, 2016). The data was processed with the SPSS environment, using descriptive statistics (calculation of averages and frequencies). We viewed such an evaluation as necessary, as the competency-based training provides a sustainable development for graduates (Cebrián, Junyent, 2015) and offers a perspective of the performance attainable in the e-learning system (Zhang, Lou, Zhang, 2019). The pre-established field of competencies in the area of arts pursues:

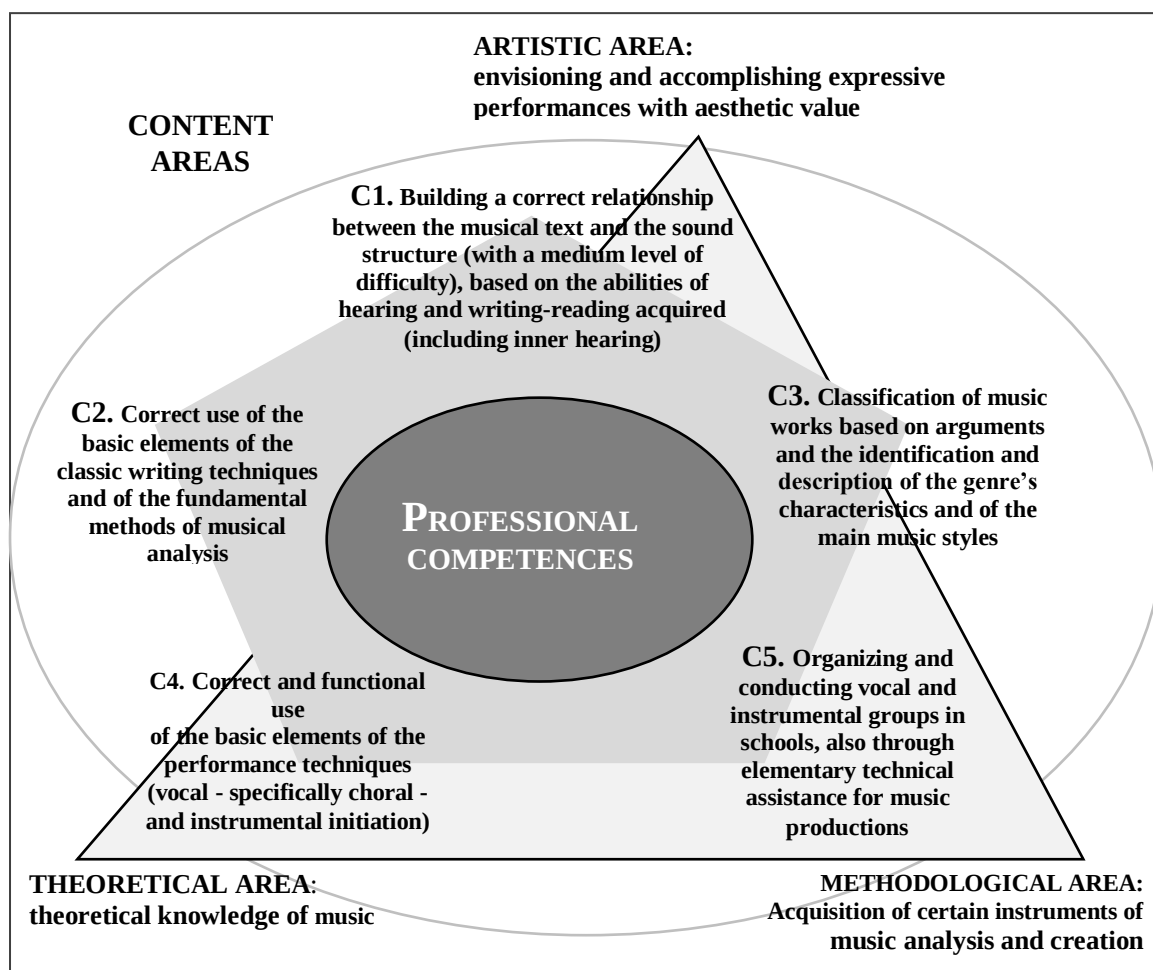


Fig. 1. Professional competency groups related to content areas

3. Results

In order to evaluate the level of the future graduates' professional competencies acquisition, we researched the subjects' profile and highlighted data about:

A. The domicile of the students who attend the same major subject in the two types of education: full time and distance learning, where the data sampled revealed that 53.3% of the distance students come from other cities than the full-time students, where the percentage is only 16.7%; 26.7% come from abroad in the distance learning system, and only 3.3% of the Romanian students living abroad attend the university in the full-time system. In the case of students who come from the city where the university that provides education is located, the percentage is favourable in the case of full-time education, where it represents 80%, whereas long distance education figures amount to a mere 20%. We should mention that no student from the researched sample comes from the rural area.

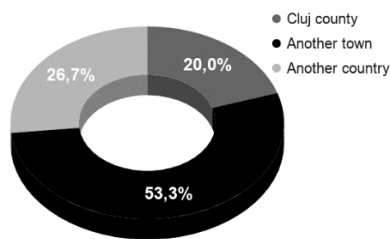


Fig. 2. Domicile of students in the distance learning programme

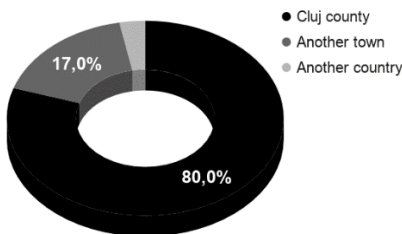


Fig. 3. Domicile of students in the full-time programme

B. Another parameter related to the students' background is the level of musical education prior to the enrolment in the Bachelor programme. One field of the questionnaire required the candidates to state the type and level of their education. The majority of the full-time students graduated music or art schools: 43.3% music high schools and 43.3% art schools with a maximal duration of study of 8 years and only 13.3% of them attended private schools. In the case of the distance students the situation is different: the majority is held by those who graduated schools of art – 46.7% (therefore with a shorter duration of the music education), 26.7% come from music high schools, while 26.7% attended private schools, so that their motivation to attend a university is mainly linked to the field of activity in which they are employed, which corresponds to similar data gathered at the international level (Fryer, Bovee, 2016):

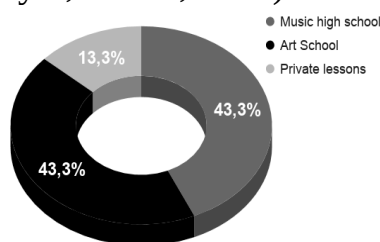


Fig. 4. Previous musical education of distance students

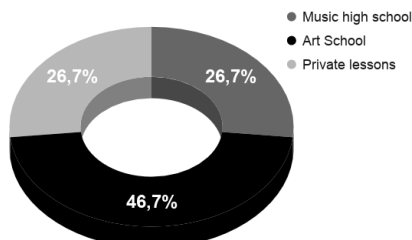


Fig. 5. Previous musical education of full-time students

The research aimed mainly to measure the training level of all competencies included in the study programme *Music*; our paper approaches only

a few of the content areas for the competencies necessary for the Bachelor programme in the two forms of education: full time and distance learning. The competencies were explained by means of level descriptors; the statistical processing of the data obtained from the students' responses in the questionnaires highlighted the following issues:

Competency 1. By means of the level descriptor C1.3 it stipulates: *Coding - decoding the configuration of sounds in music writing, applying specific methods and principles*, referring to the area of methodology through its requirement for the acquisition of tools of music creation and analysis. The statistically derived outcomes, according to Table 1, highlight the fact that the average values of the observation data are equal (1.8667). This means that both full-time and distance students believe they have these competencies largely due to their previous education.

Tab. no. 1

	N	Minimum	Maximum	Mean	Std. deviation
C13ID	30	1.00	3.00	1.8667	.77608
C13ZI	30	1.00	3.00	1.8667	.73030
Valid N (listwise)	30				

Figure 6 shows a comparative chart of these observations:



Fig. 6. Comparative analysis of the distance and the full-time students for group C1.3

Competency 2 stipulates at descriptor C2.1. *the description, on a conceptual level, of the structural musical language elements, in order to define the classical writing techniques and the fundamental methods of analysis*, the theoretical area targeted being the theoretical knowledge and consolidation of the musical elements. The comparative study of the means (described in Table 2 and then in Figure 7) reveals the fact that, unlike the full-time students, who possess these competencies to a larger extent, distance students possess only to an average or a small extent abilities to describe the structural elements of the musical language conceptually, an aspect which is quite frequently highlighted in the literature (Webster, 2007).

Tab. no. 2

	N	Minimum	Maximum	Mean	Std. deviation
C21ID	30	2.00	5.00	3.5667	.93526
C21ZI	30	1.00	4.00	2.1000	.88474
Valid N (listwise)	30				



Fig. 7. Comparative analysis of the distance and the full-time students for group C2.1

Competency 4 explains by means of descriptor C4.2 the necessity to *train the capacity of performing (vocal, instrumental) works of music and of examining a students' repertoire depending on its features (degree of difficulty, features of style, performance, etc.)*. The artistic area targeted: envisioning and accomplishing expressive and creative performances, with aesthetic value. In the case of this competency, the distance students have better abilities, between “to a very large extent” and “to a large extent” unlike the full-time students, who tend towards “average extent”, according to the results in Table 3.

Tab. no. 3

	N	Minimum	Maximum	Mean	Std. deviation
C42ID	30	1.00	4.00	1.8333	.83391
C42ZI	30	1.00	5.00	2.9333	1.14269
Valid N (listwise)	30				

Figure 8 shows a comparative chart of the competency training in the two groups:

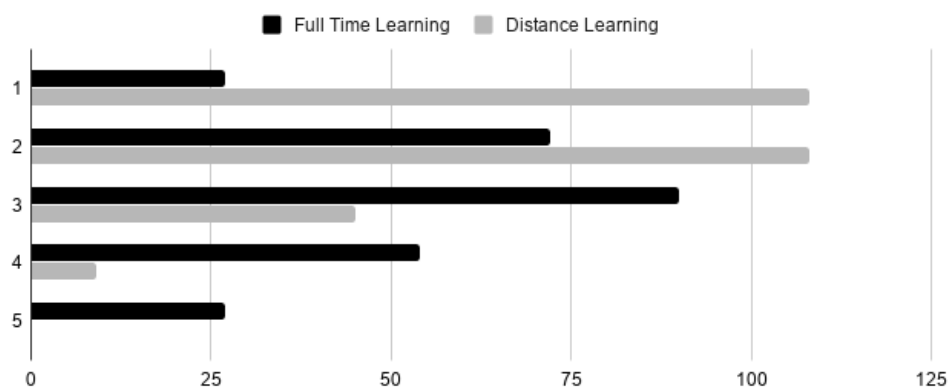


Fig. 8. Comparative analysis of the distance and the full-time students for group C.4.2

For **Competency 5**, which refers to *Organizing and conducting vocal and instrumental groups in schools, also through elementary technical assistance for music productions* we analyzed two distinct directions; the first pursues the acquisition of tools of musical analysis and creation, while the second pursues the theoretical knowledge of music. In the case of the first descriptor, recorded in the

standards as C5.1, *The identification and utilization of theoretical knowledge necessary for organizing, training, and leading a music group or ensemble, experiencing of skills for singing in a group*, the full-time students believed they possess better competencies than distance students, being closer to “to a great extent”, whereas the others are closer to “average extent”.

Tab. no. 4

	N	Minimum	Maximum	Mean	Std. deviation
C51ID	30	1.00	5.00	2.8000	1.24291
C51ZI	30	1.00	4.00	2.1000	.88474
Valid N (listwise)	30				

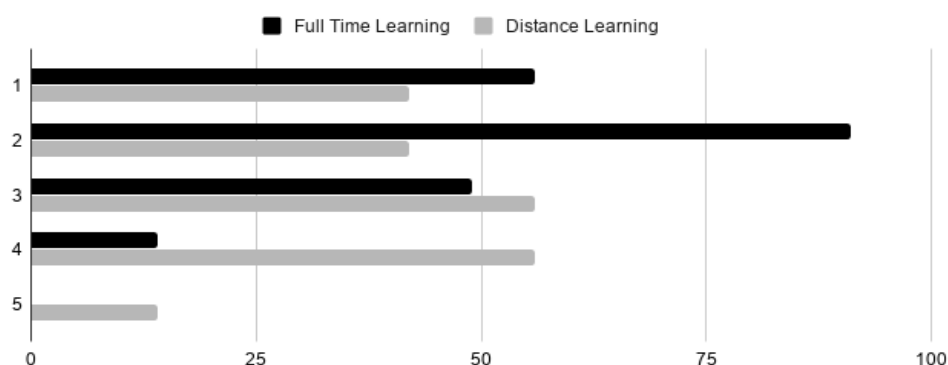


Fig. 9. Comparative analysis of the distance and the full-time students for group C5.1

For the second descriptor, C5.5 – *Solving problems related to particular vocal-instrumental features in view of the correct and functional use thereof*, the full-time students have very good abilities, unlike distance students, who have average abilities (Table 5 and Figure 10):

Tab. no. 5

	N	Minimum	Maximum	Mean	Std. deviation
C55ID	30	1.00	5.00	2.8000	.96132
C55ZI	30	1.00	4.00	1.6667	.84418
Valid N (listwise)	30				

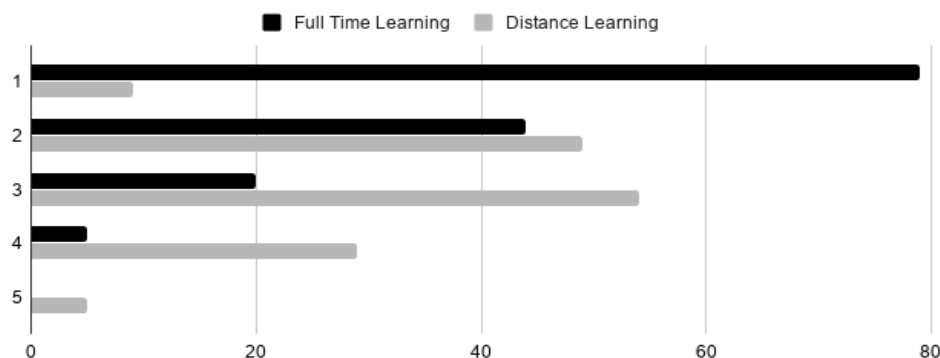


Fig. 10. Comparative analysis of the distance and the full-time students for group C5.5

4. Conclusions

The demographic data collected by means of the questionnaires completed by the students of the same Bachelor programme revealed that the distance learning system, which organizes learning through on-line educational resources and monthly meetings with the teaching staff at week-ends, facilitates the schooling of a much larger number of people who live in other places than the city where the education-providing university is located or even abroad. The students of this learning system have the opportunity to learn in their own rhythm, in a flexible place and at a flexible time. As far as the interest to continue the education of students with prior schooling in a musical system is concerned, distance learning offers a considerable number of students with prior undergraduate musical education the possibility to stay within the field of music (Islam, 2016).

The comparative analysis of the competencies developed within the two learning systems reveals that in the case of two competencies -2 and 4- the distance students are more interested in developing their practical abilities, and this is one of the motivations of students who are already employed to continue their education (Joo, Joung, Son, 2013).



Fig. 11. Comparative analysis of the distance and the full-time students for groups C.1, C.2, C3., C4., C.5

For the set of abilities corresponding to competency 1, the full-time students are located in the area “to a great extent”, unlike the distance students, who tend towards “average extent”. In the case of competency 3, the full-time students have slightly better results than the distance students, however still tending towards “to a great extent” and we should also mention the spectacular result of the distance students in acquiring competency 4, as they tend towards “to a great extent”, while the full-time students tend merely towards “average extent”. For competency 5, the full-time students are better situated, on the “great extent” level, as compared to the distance students who reach “average extent”. These cases support the interest of the distance students for developing practical competencies, which are not correlated with the education they received prior to enrolling in the Bachelor programme, but rather to the practical activity carried

on during their education, their workplace or by participating in productions of artistic ensembles they are part of.

References

1. Winterton, J. (2009), *Competence across Europe: highest common factor or lowest common denominator?*, in *Journal of European Industrial Training*, Vol. 33 No. 8/9, pp. 681-700. <https://doi.org/10.1108/03090590910993571>
2. Government Ordinance no. 918/2013 on the approval of *The National Qualifications Framework*”, in which the educational system is correlated with International Standard Classification of Education ISCED and C.N.C.
3. *Developing an operational qualifications system in Romanian higher education – POSDRU PROJECT – DOCIS – Contract no. POSDRU/2/1.2/S/2; ID: 1622*, Ministry of National Education, National Authority for Qualification Competence
4. J. Parker, (2010), *Competencies for interdisciplinarity in higher education*, in *International Journal of Sustainability in Higher Education*, Vol. 11 Issue: 4, pp.325-338, Emerald Publishing Limited.
5. W. Leesa, M. Gavin (2011), *Rethinking skills in vocational education and training: from competencies to capabilities*, NSW Board of Vocational Education and Training, 43p, Sydney, New South Wales.
6. Nedelcut Nelida, Pop Ciprian Gabriel, Chiorean Ioana (2019), *Comparative assessment of competencies acquired in distance education and full-time musical programs*, in *Proceedings International Conference on Social Science, Arts, Business and Education (ICSSABE-19)* Dubai, UAE 19th Institute for Technical and Academic Research, pp. 55-61, www.itar.in
7. A. Y. Alsabawy, A. Cater-Steel, J. Soar (2016), *Determinants of perceived usefulness of e-learning system*, in *Computers in Human Behavior*, vol. 64, pp. 843–858, University of Minnesota
8. G. Cebrián, M. Junyent (2015), *Competencies in education for sustainable development: Exploring the student teachers’ views*, in *Sustainability*, vol. 7, no. 3, pp. 2768-2786.
9. J. Zhang, X. Lou, H. Zhang (2019), *Modeling collective attention in online and learning environments*, in *Distance Education*, vol. 40, no. 2, pp. 278-301, Open and Distance Learning Association of Australia Inc.
10. L. K. Fryer, H. N. Bovee (2016), *Supporting students’ motivation for e-learning: Teachers matter on and offline*, in *Internet and Higher Education*, vol. 30, pp. 21–29, Elsevier.
11. P. R. Webster (2007), *Computer-based Technology and Music Teaching and Learning: 2000–2005*, in *International Handbook of Research in Arts Education*, L. Bresler (Ed.), pp. 1311– 1328, Springer.
12. Y. Ju Joo, S. Joung, H. S. Son (2013), *Structural relationships among effective factors on e-learners’ motivation for skill transfer*, in *Computers in Human Behavior*, vol. 32, Issue null, pp. 335-342, University of Minnesota
13. A. K. M. N. Islam (2016), *E-learning system use and its outcomes: Moderating role of perceived compatibility* in *Telematics and Informatics*, vol. 33, no. 1, pp. 48–55, Elsevier

18. TECHNICAL AND INTERPRETIVE CONSIDERATIONS IN *THE THIRD SONATA FOR VIOLIN AND PIANO, OP. 45* BY EDVARD GRIEG

Raluca Dobre Ioniță¹⁶¹

Abstract: *Considered one of the founders of the Norwegian national music culture, Grieg sought to transpose into his music the grandeur of nature, the simplicity of people and their lives, the richness of fantasy and mythological stories. Edvard Grieg retains in his music essential elements of Norwegian folklore, which he uses in his own language. The third Sonata for violin and piano, op. 45 differs from the other two sonatas created previously, both by the dramatic character of the thematic material, as well as by the massive dimensions and the structure of the form that approaches the classical pattern. Starting with this Sonata, Grieg definitely crystallizes his style in the field of chamber music, revealing a mature language of dramatic essence, in which we find rich and inventive rhythmic and melodic structures, plastic harmonies and bold dissonances, picturesque timbre effects that capture the atmosphere and the specific Norwegian color.*

Key words: *violin, sonata, Grieg, technical evolution, interpretative artistry*

In the context of the numerous transformations that took place economically, politically and culturally in the late Romantic era, Edvard Grieg's creation is revealed under an original aura, full of freshness, impregnated by the Norwegian folklore. Considered one of the founders of the Norwegian national music culture, Grieg sought to translate into his music the grandeur of nature, the simplicity of people and their lives, the richness of fantasy and mythological stories. Edvard Grieg retains in his music essential elements of Norwegian folklore, which he uses in his own language. The melody is made up of simple and important tonal, modal or pentatonic motifs; the rhythm is closely linked to the rhythm of popular music, especially Norwegian dances. Grieg's harmony is placed in the sonorous world of tonal structure, from which the modal intonations and particular expressions of the folk song are not lacking.

The third sonata for violin and piano, op. 45 was composed between 1886-1887 and is dedicated to the painter Lenbach, who at that time worked on portraits of the composer and his wife. The work differs from the other two sonatas created previously, both by the dramatic character of the musical speech, as well as by the massive dimensions and the structure of the form that approaches the classical pattern. Starting with this *Sonata*, Grieg definitely crystallizes his style in the field of chamber music, revealing a mature language, of dramatic essence, in which we find rich and inventive rhythmic-melodic structures, plastic harmonies and bold dissonances, picturesque timbre effects that capture the atmosphere and the

¹⁶¹Lecturer PhD., „George Enescu” National University from Iași, Romania, email: rallutz@yahoo.com

specific Norwegian color.

The Third Sonata, clearly outlined in a romantic style, is built in three movements: the first part (*Allegro molto ed appassionato*) in sonata form, the second movement (*Allegretto espressivo alla romanza*) in lied form and the final (*Allegro molto*) in sonata form without development. The first movement of the Sonata reveals a special atmosphere, in which the passion merges with the serenity and freshness of Norwegian folk art. The introduction of the sonata form begins with a vigorous phrase presented by the violin and supported by the massive chords of the piano in the **C minor** tone during the 22 measures.

The thematic material of the violin is based on the *motif α*, which is made up of several sequences of the *x cell*. Both the *α motif* and the *x cell* are processed during the whole movement under different rhythmic-melodic aspects, creating the thematic and structural unity of the musical speech:

Eg. 1, Grieg, Sonata for violin and piano, op. 45, first movement (m. 1-4):



The romantic pathos of this debut is gradually extinguished dynamically (from *f* to *p*) for the preparation of the main theme (m. 23-47), which is presented by the violin through repeated sequences of the *motif α* in different sound registers, by this time in the **G Major** tone; during this time, the piano dynamically and tensely supports the melody through an accompaniment in *tremolo* or in massive chords highlighted by pedals:

Eg. 2, Grieg, Sonata for violin and piano, op. 45, first movement (m. 23-27):



The continuous sequential of the main theme determines the widening of the musical range of the two instruments to the acute register of the **C minor** tone. From an interpretative point of view, we can say that the melodic-rhythmic unfolding of the main theme must be pursued under the aspect of continuity and sound fluidity in order to avoid the monotony of repetitive motivational structures, which are renewed in a continuous flow.

From measure 47, the piano assumes the leading role, playing alone the *α*

motif of the Introduction. This moment corresponds to the Bridge (m. 47-58) and anticipates through the dynamic decrease (from *ff* to *pp*) the harmony and the quiet character of the secondary theme, which we will note with B (m. 59-134):

Eg. 3, Grieg, Sonata for violin and piano, op. 45, first movement (m. 59-66):



The lyrical character of the secondary theme is supported harmonically by the use of modulations at distant tonalities, such as **E b major - G b major**. Within the second theme, we distinguish three subdivisions that have their own individuality: b1 = 20 measures (m. 59-72), b2 = 17 measures (m. 79-95) and b3 = 39 measures (m. 96-134).

Subdivision b1, organized in the form of a dialogue between the two instruments, is very expressive as it emphasizes the tonal and thematic contrast with the main theme. Subdivision b2 presents the melodic evolution of the previous section (b1) by diversifying the rhythmic drawing (diminution of the initial values and rhythmic changes in the structure of the accompaniment) and harmonic (the use of new harmonies and the introduction of chromatics). Subdivision b3 accentuates the permanent dialogue between the violin and the piano with the role of complement and mutual harmonic and melodic support. The thematic elements presented in the previous sections are repeated in different registers. From the agogic and dynamic point of view, section b3 brings a slight tension of the musical speech (*f*, *animato*), which calms quickly, restoring the expressive and quiet atmosphere, characteristic of the secondary theme.

The following 10 measures (m. 135-144) have the role of preparing through different chromatic sequences (present in both instrumental scores) the new tonality, **B b major** and implicit, the new sonata form section, the developing section; it is structured in three stages: the first stage = 37 measures (m. 145-181), the second stage = 44 measures (m. 182-225) and the third stage = 36 measures (m. 226-261). The phases have an open character, both in terms of construction and tone (avoiding perfect cadences). Within the Development (m. 145-261), the two themes of the Exhibition create waves of emotional tension through the process of thematic elaboration and processing.

The first phase begins with the presentation of the thematic material from the exhibition section varied from a rhythmic point of view (through rhythmic evolutions of the *α motif*), harmonic (through the appearance of new tones: **B b major, A major**) and of character (the *α motif* loses its initial dramatic character). The second phase consists of different chromatic sequences of the motivational elements characteristic for the Exhibition's themes. This process of thematic elaboration is underlined by the repetitive dialogue of the two instruments.

The last phase of the Development returns the introductory motive under the initial appearance, but in a very small nuance (*pp*) and varied rhythmically by repeated evolutions of the initial values. This restless hypostasis of the *motif α* is sustained harmonically (by the recurrence of the basic tonality of the **C minor**) and dynamically (by the progressive tension of the musical speech), moment that will announce of the Reprise (m. 262). The Reprise (m. 262-430) is built almost after the pattern of the Exhibition, but in another tonal correlation. The secondary thematic group is brought this time in the **C major** tone (the major homonym of the initial tonality). The end of the sonata form is marked by the Code (m. 431-465), which will bring to the listeners' attention the *motif α* of the Introduction (in the minor tone) repeated by the violin in different octaves of the register. The conclusive elaboration presents the main motive in both characteristic hypotheses, which ultimately overlap to determine the symbolic and structural unity of the first movement of the *Sonata*.

The second movement (*Allegretto espressivo alla romanza*) approaches expressively the genre of romance due to the musicality of the musical speech. The shape of the median part is built on the structure of a tripartite *lied* ABAV. The first section, A (m. 1-88), consists of two periods: a (m. 1-44) and av (m. 45-88). The almost vocal melody of the romance is presented first by the piano (period a) and then by the violin (period av) in the **E major** tone. The two different instruments from acoustic and timbre point of view must be merged into a whole unit, in order to achieve the expressive fluency of the melody:

Eg. 4, Grieg, *Sonata for violin and piano, op. 45*, second movement (m. 1-16):



In the second section, B (m. 89-188), a new theme appears, contrasting in terms of character, dancing and cheerful, repeated tirelessly and sequenced on different stairs of the new tonality, **B minor**. The theme is presented first by the violin and then by the piano. The secondary theme is supported in turn by the two main instruments through specific procedures for each: in the case of the piano - chords in *arpeggio* and in the case of the violin - the process of pinching the strings, called *pizzicato*. These modalities of harmonic support suggest certain popular instrumental sonorities, which have the role of coloring and diversifying the melody:

Eg. 5, Grieg, *Sonata for violin and piano, op. 45*, second movement (m. 89-95):



In measure 209, the initial theme is presented again by the violin through a surprising tonal and harmonic artifact (the **E b Major** tonality), followed by the measure 217, in the starting tone, **E Major**. The main theme is slightly varied in terms of musical range, this time being presented in the acute register. It reveals to us full of emotion, vibrant, supported by the amplified sonority of the piano chords. Gradually, the music diminishes into the colorful transparency of the violin's timbre and faded piano chords.

The final movement (*Allegro animato*) is built in a sonata form without development. The musical speech of this part is strongly imprinted by elements specific to the national dance, which reveals energy and vitality. The main theme of the Exhibition begins with the rudimentary tonic-dominant accompaniment of the piano (in the **C minor** tonality), played by figurative fifths, which creates a sonority suitable for the dance. On this figurative accompaniment, exposed in low sonority (*pp*), the violin embroiders the main theme (m. 1-21), based on the *motif* α:

Eg. 6, Grieg, *Sonata for violin and piano, op. 45*, third movement (m. 1-7):



From measure 22, the main theme is taken over by the piano and the violin will pass in the background, supporting the melody through syncopated octaves. The main theme (m. 1-112) is extensively processed both within the Exhibition (m. 1-193) and in the Reprise (m. 199-366) through sequencing and thematic evolution, section that will keep the place for the usual Development, peculiar to the sonata form. The repeated sequencing of first theme causes an interesting harmonic evolution (**C minor** – **E b Major** – **G minor** – **E minor** – **C minor**). In one of its sequences, the main theme is brought to Dorian mode, on the sound **E flat**. In this way, Grieg undertakes a bold incursion into the field of modal, which has often been used in the creation of 20th-century composers.

The secondary theme (m. 113-193), presented by the violin in the **A b major** tonality, is sequenced three times in different registers and has a meditative and lyrical character:

Eg. 7, Grieg, *Sonata for violin and piano, op. 45*, third movement (m. 113-125):



During the whole performance of the secondary theme, the piano plays an

accompanying role, supporting the main voice through *arpeggiato* rhythmic formulas. With each sequence, the musical speech is dynamically driven to a new intensity (from *p* to *f*). The musicality of the second theme determines a new character, which requires a slight calming of the initial *tempo*. Measures 194-198 prepare both dynamically (*diminuendo molto*) and *agogically* (*ritardando*) the reappearance of the main theme, which coincides with the moment of the Reprise. The reprise (m. 199-366) is built according to the Exhibition pattern, except doing only the tonal evolution of the thematic material, which presents the first theme in the **C minor** tonality and the second theme in the tone of the homonym, that is **C Major**.

In the final section of the Sonata (m. 367-401) is also maintained the **C Major** tonality and is structured on the *motif* α (presented by the violin), sequenced in different musical registers. The permanent processing of this playful motive determines the dynamic (*pp* to *ff*) and agogical (*Prestissimo*, M.M. = 92) evolution of the thematic material in the scores of both instruments.

The Third Sonata for violin and piano, op. 45 is distinguished by simplicity and clarity, by its passionate and heroic character, by thematic contrasts particularizing and intensely symphonized, by its own modes of expression with national specificity. In *Edvard Grieg. Study on Life and Work*, Kremlev characterized this masterpiece as: *[...] a work of great artistry,....very rich in content. The superior simplicity is combined with an extraordinary variation and richness of expression. Nothing is superfluous. From the first page of the sonata to the last, we go a long, attractive road, and at the end of it we feel extremely comforted.*¹⁶²

References

1. Bughici, Dumitru, Dicționar de forme și genuri muzicale, Editura Muzicală, București, 1978
2. Constantinescu, Grigore, Boga, Irina, „O călătorie prin istoria muzicii”, Editura Didactică și Pedagogică R. A., București, 2007
3. Grimley, Daniel M., Grieg: Music, Landscape and Norwegian Identity. Ipswich: Boydell Press, 2006
4. Yuli, Kremlev - *Edvard Grieg. Study on Life and Work*, State Music Publishing House Muzgiz, Moscow, 1958

¹⁶² Yuli, Kremlev - *Edvard Grieg. Study on Life and Work*, State Music Publishing House Muzgiz, Moscow, 1958, p. 166 (personal translation).

PART II

DRAMA / CHOREOGRAPHY

1. HISTORICAL EVOLUTION OF ADAGIO (ANALYSIS OF THE CHOREOGRAPHIC CONCEPT)

Cristina Todi¹⁶³

Abstract: *By this study we propose to expose the steps that led to the development of the choreographic adagio. Without excluding the importance of the precursory period, the approach of the discourse introduces us into the middle of the 18th century, exactly in the age when this miracle of dancing began to assume clear contours. We remind of the entrées full of effects with high elevations of Auguste Vestris, the expressivity of Marie Salle, the Noverian manifesto certainly the pas de deux formula - which is used even nowadays - of Marius Petipa. The transformations of the subjects - from the mythology to the eternal theme of love - are completed by the different states of the danced dialogue. The deciphering of the symbols founding its gesticulation and explains the step or the choreographic element is visible through the scene of the balcony of ballet Romeo and Juliet by Prokofiev and by the meeting between Spartacus and Flavia in the ballet of Avram Hacıaturian. The state of poetry, of dreaming, noble rise of the soul towards unsuspected horizons, the adagio, confesses to us its filiation even beyond the border of the age. We consider that this paper is useful both for the teaching staff who must instruct the youngsters in vocational schools a profound and qualitative choreographic culture, and to those who are training in the art of dance.*

Key words: *adagio, ballet, dance, pas de deux, posture, music*

1. Introduction

This study is rather a brief incursion into the fascinating world of choreography, rather than of classical dance, in order to expose part of the subtleties of the *adagio* construction. The actuality of the theme is emphasized by all the artistic events that include the choreographic act in its manifestations. Unfortunately, scientific debates on this subject are close to non-existent, not only in the national area, but in the global one as well. And, although we are ware of the controversies that can arise based on these reflections, we consciously undertake them, knowing that all is improvable, especially in an art that continues to enrich its forms of expression.

The entire universe can be described as a compendium of choreography, a gigantic ballet where the smallest element has a role, pursuing its stable figure. Medieval artists were passionate in describing the dance of death, but the dance of life would be a more proper concept. The social aspect of dance contains

¹⁶³Lecturer PhD., „George Enescu” National University from Iași, Romania, email: cristinatodi67@gmail.com

elements of psychology. Its function as an element of cohesion in the group was examined by anthropologists and can be felt by anyone who joins a party. Its subtleties are used even nowadays in order to distinguish sub-groups in a society. A dance style or even a step is - as choreographers well know it - a key of a social class, without distinction of nationality.

The analysis of the aesthetic facade of dance brings us into the foreground the fascination of the movement on certain various artists who experienced movement, and above all, explored the possibilities of kinetic art or the *movement of movement*. In its most elevated form, dance contains not only this element but also the infinitely rich savours of human personality. It is the perfect synthesis of the abstract and the human, of the mind and the intellect with the emotion, discipline with spontaneity, spirituality with the erotic attraction to which dance aspires; and in dance as a form of communication, it is the most vivid presentation of this act of merger which represents the ideal show. With its slow or rapid movements, based on the nature of the society or the conditions - there are different focuses on variable elements. The dance, transforming into a show experience, has found new forms of expression in order to intensify the profound communication between interpreters and the audience, lining from the virtuosity of the dance acts, to the novel unusual accompaniment. But the basic attraction remains the same - transmitting a state of veneration and emotion from the dancer to the on-looker.

The difficulty of rendering these feelings explains the complexity of the qualities necessary to produce it. An audience can be lighted by the show through mastery (skill) or explosive energy, through the lyricism full of grace, or violent comedy. It can be stimulated by unusual arrangements of steps, by the physical beauty of the dancers, by the dramatic means of stage set-ups. It can be stimulated by originality or enchanted by the banal or the familiar. The effect can be dominated by the choreographer, set decorator, composer or dancer. In its long race, he/she, the artist, matters the most. The history of dance indicates that the act of creation between the choreographer and the audience is the interpreter, in whose body the entire sequence of elements and even the history of the movement created by it resounds.

Lets not forget that, in an art which, nowadays depends entirely on memory - as poetry depended on during Homer - even ballet masters are doomed to a short, ephemeral fame. The vital change that helps us today to see the dance in the past is owed to the artists who made it visible. We remind that visual arts have played a distinctly important role in deciphering the history of dance, without mentioning the literature that allows us to decode vital elements regarding the evolution of this art. However, the great revelation was the invention of photography which changed everything. Today, we can not only see the physical forms of the dancers as they were - in films we can follow the direction and times of the movements. The recording is however partial, the effect of the human presence can only be guessed. As important is the emergence of notation systems of the dance which

can maintain the entire structure of the ballet, as a musical partition maintains a symphony. With these means, the history of dance is translated from passion to discipline which can also be a source of emotion and joy.

With the terminology *borrowed* from the musical space, *adagio* has won its individuality being loaded by a perfume full of poetry, beauty and sublime, as if all the wonders of the world have gathered here in order to fill our souls with the miracle of our existence. We called it the *essence of ballet*, being the most complex moment of a lesson and of a classical or contemporary ballet show, the climax of dance, of the expression of talent and of the skills of any interpreters. But, the road to the beauty of this sublime song of dance in order to become the symbol of expression, is long and often arduous, requires years of hard work and the appropriation of a multitude of complex elements, in order to create...a moment of happiness.

2. *Adagio* In Music

If music disappears, all the joys and pain of earth could not get out a tear from the essence of the one risen from it. Emil Cioran

Sonant art is born, as Adrian Iorgulescu reveals and argues in his paper *Timpul muzical materie și metaforă* (Musical Time Matter and Metaphor), from a fusion of spirituality, emotional and intellectual life, process filtered by permanent theory both on internal elements of music objectification (height, intensity, timber, duration) and on external factors of influence (human consciousness, philosophy, religion, etc.). “Fundamental unity”¹⁶⁴ that arises from music-time relationship becomes generative and, subsequently, leading into - as long as human existence in itself being temporally coordinated imposes the creation of man to report to the same unit. Thus, two relationships of reciprocity can be identified, relationships which are at the basis of human existence, respectively music: *man-time*, *music-time*..

Adagio (Italian lang.) - the expressive term naming the manner of execution of a musical fragment, slow, rare tempo of a work or the part of an ample musical genre - has been throughout the entire History of music, coming into contact with various sonant languages and syntaxes, philosophers and artistic aestheticians, each time maintaining the terminological integrity unambiguously. Even though it is found at the beginning of a sonant macrostructure or throughout the unfolding of several sections of it, *Adagio* draws the attention of a moment loaded with gravity, calm and auditory intensity, regardless of the musical category (genre; syntax; laic or religious; cult of folklore), vocal or instrumental apparatus, aesthetics or style. Although the term was taken by various artistic areas (and not only) - its meaning extending, without referring with propensity to the sonant art - *Adagio* remains closely connected to the musical semantics and permanently used as either an introductory elements - transitive (overture, intro, motto,

¹⁶⁴ Adrian Iorgulescu, *Timpul muzical materie și metaforă*, Editura Muzicală, București, 1988, pg. 24

intermezzi, interlude), either contrasting in the cult universal music (median section in symmetrical classical-romantic musical genres: sonata, symphony, concert, and so on).

In the History of Music there are some magistral examples which prove artistic multi-valencies of adagio, examples from the creation of ingenious composers, wrought up by the meaning and purpose of art, and especially, by its understanding and reception (Mozart, Beethoven, Chopin, Mendelssohn-Bartholdy, Brahms, Rahmaninov, Ceaikovski, and so on). The period of Romanticism was the *golden age of virtuosos*, where the most difficult music shall be easily casually sung, and the most harmless themes in a composition shall be developed to a great extent for the audience's satisfaction. All the composers anticipate the wonderful virtualities that are opened to music, the confidence of the obscure questions of the soul.

The evolution of the thinking of composers can be detached from the text-music relationship as the manners in which the poetic elements are organised are found in musical expression. The vocal genre with an accompaniment can be defined as the synthesis between to major arts, poetry and music, the latter being represented by the vocal and instrumental component. The exponent of the new psychological type of the intellectual of the 19th century is indisputably Franz Schubert whose fundamental tone of his music is constituted from the tendency towards a profound lyricism. With clear influences from the Austrian culture and tradition, the singability prevails in his compositions where certain instrumental themes which are amongst the most remarkable songs contained in lieds are distinguished.

Concert for Piano No. 2, op. 18 in do minor Serghei Rahmaninov (1901) is distinguished through the richness of artistic images. After the onset of the piano introduction which is prepared in the first theme (characterised through a calm large-breathing melody, expressing the triumph of joy), in the second theme a pathetic lyricism prevails, and the third theme is intertwined with the first one reminding of the solemnity of a triumphant procession. In the second part of this concerto, *Adagio*, the calm and ample melody strongly opposes the heroic drama of the first part, makes the most of the expressivity of Russian sonority, which determined musicologists of the century to consider the work as a *masterpiece of Rahmaninovian creation*.

In *Adagio - Spartacus* for piano of composer of the 20th century of Armenian origin Aram Ilici Haciaturian the musical discourse is loaded with a melancholic tension, the sonant image offered by the piano is an aerated, pearled one and here and there, narrative. The first section -*expositive* is subsequently treated variationally, by adding harmonies (consonant intervals-fourths, octaves and assonant- seconds, *cluster* harmonies). A polistratification of thematic lines is observed here - the left hand is predominantly invested with an accompanying role - *alberti* bass with thematic insertions. The rhythmic solution the composer approaches is interesting and the sonant dramaturgy based on *agglomeration-*

rarefaction, continuous-discontinuous, and especially the gradual gradation of expressivity which pursues the technical and dynamic-agogic climax. The essence of the work consists in the lyricism and melodicism, sublimely rendered through alternative, contrasting and repetitive sonorities.

In Romanian music - and especially in the choir one of the 20th century - one can observe the assimilation, following a significant evolutionary process, of certain expression manners closely connected to one another, pursuing the *homogeneity, solidity and logical evolution* of the musical language, associated to a composition aesthetics specific to each author. One can assert that, despite the multiple influences and impediments, the contemporary musical language is under the influence of multiple aesthetic-artistic views of composers. Filtered by the tendency of simplification of means of expression, the essentializing of sonant structures gets closer and closer to nature and the preference for undeveloped elementary forms, with static structures, but also complex organisations, based on repetitions or amplifications, motivated by temporal dimensions. The presence of dynamic-agogic indications is not a very constant one, composers frequently resort to variable indications, of *parlando-rubato* origin.

The concern of composer George Enescu of integrating elements of folk music in ample -occidental musical forms - is noticeable in works such as: *Octet op.7, Suites for orchestras no.1 and 2 op.9, respectively op.10, Rhapsodies no.1 and 2 op.11, Tenfold for aerophones op.14, Sonata for piano op.24 no.1*, and so on, but the true synthesis between national elements and principles of universal-variable composition is achieved in *Third Sonata op. 25* in a Romanian folk nature. The complex Enescian personality mirrors through his artistic merits and humanitarian attitude, the ideal portrait of the complete artist. His creation, strongly imprinted by the soul of Romanian music, has managed to raise at the top of universal values, highlighting once more the Enescian soul richness. The mystery, silence and discretion of the Enescian genius are qualities that followed him in the tense and arduous creation of the creative act.

3. Adagio from a Choreographic Point of View

The word *adagio* used in the choreographic languages is the derivative of the musical term *adagio*. However, the current rhythm of the choreographic *adagio* is often much slower than the one of the *tempo* in the musical *adagio*. It corresponds rather to *largo* or *lento* because it offers dancers the possibility to achieve choreographic elements that support the undertaking of the *adagio*. This undertaking is composed of a succession of movements and/or positions that appeal to balance, impose the correct maintaining of the calves and of the body in a perfect harmony with the message transmitted. In the choreographic tradition various forms of *adagio* are distinguished. Amongst these we mention only:

1. *Adagios* worked in the study hall, with the title of exercises. These are different than the ones executed on stage and have the role of preparing the muscle apparatus and the entire body for the grand artistic challenge.

2. Danced *adagios* in the stage space. These are achieved in a given context of the story, or they can be only parts in the choreographic recital.

The difference between the two forms consists in the number of interpreters and the purpose of its rendering. If in the bar exercise choreographic study or in the centre of the hall it is executed in the class group, the stage formula offers us the most diverse structures. Classical ballet offers *adagio* only in clear and predictable phrases (in the first part of *pas-de-deux* and of *pas-de-trois*), although sometimes we can discover it in atypical forms (*solo* of a character). *Adagio* in two partners, frequently found nowadays on stage, reminds us of the ballet studios of the great companies such as the ones of marquis de Cuevas or the Opera of Paris, where *adagio* lessons were created, in a relatively new name introduced into the classical dance vocabulary, *two step*. These special courses generally took place once a week, while other dance courses were daily. These were intended for the practice of movements and positions that were used on stage in a more stylized form. *Adagio* alone on stage is relatively rare, finding it predominantly in the old ballets such as: *Giselle* in act II (created in 1841) choreography created by Jean Coralli and Jules Perrot; *Coppelia* in a Slavic theme, ballet created in 1870, based on the choreographic indications of Arthur Saint Leon; *La Korrigane*”, show created in 1880 with the choreography created by L. Merante.

Modern ballet or contemporary dance surprises us through its approach in very ingenious formulas. We find this poem of dancing rendered by a multitude of characters, in a solo, with or without an obvious theme.

It seems that although the *adagio* of the classical dance was born together with the choreographic art at the court of Ludovic 14th and it has a significant seniority, new body searches reveal us unexpectedly profound formulas. The *adagio* form in the contemporary dance has a structure different from the one of the academic *adagio*: It always conquers the on-looker's and dancer's soul through the beauty of its lines, through the natural of gesture and through the apparent simplicity of movements and the theme approached. Recent ballets experiment new procedures, amongst which we remind only the shows:

- Harold Lander in *Studies* created in 1948, reveals us infinite possibilities of the body.
- Michel Descombey creates *Simfonia concertantă (Concertato Symphony)* in 1962 where he approaches the theme of modern *adagio*.
- Pina Baush surprises us with the approach of *adagio* in 1975 from the complete show *Orpheus und Eurydike*
- Mats Ek in 1982 demolishes all canons through his view on ballet *Giselle*.
- Jiří Kylián makes a choreography on the music of Wolfgang Amadeus Mozart in 1991 *Petit Mort*, a model of choreographic construction valid for contemporary choreographers.
- Ohad Naharid develops the choreographic vocabulary *gaga* and in 2009 he fascinates us with the *adagios* in the show *Hora*.

In this context we cannot overlook the innovating choreographic moments

created by Gigi Căciuleanu, Liliana Iorgulescu, Adina Cezar, Răzvan Maziliu and many others.

4. Origin of Choreographic *Adagio*

It seems that the origin of *adagio* was born from the desire to allow the female dancer to execute movements impossible to execute on her own. For instance, the ballerina can stay more on the *pointes* if supported by the waist. However, let's remember that in *adagio*, the role of the dancer is limited, having only the purpose of maintaining the ballerina in her balance, determining factor for the appearance of certain integral elements: supporters. In the 1800s, partner could be a man or, why not, a woman. We remind that in this idea by Therese Elssler (1808-1876), the female dancer reached fame serving as partner and sister, Fanny Elssler (1810-1884). We also find the consequences of this concept in ballet *Faustus*, in the choreography created by d'Albert Aveline. The idea of a couple was, thus, somewhat foreign to the two step although it was specific to the above-mentioned period. The female partner could help the female dancer too little during the execution of leaps, while the male partner truly lifted the ballerina, maintaining her in the air much longer. From here a new branch of dancing was developed, namely the classical duet, where a diverse variety of positions and movements completely new until that point were studied.

Pas de deux reaches clear contours probably in Russia, together with the choreographic enactments of Marius Petipa (1818-1910), when the couple began to be constituted. He sets down the strictness specific to the classical *pas de deux*, dividing it in the *adagio* part, a male variation and a female one, then its ending, *finale* full of elements of virtuosity.

Adagio begins its grand transformation becoming a harmonious combination of artistic lines and forms. Although the dancer continues to allow and help the partner obtain various poses, or execute elements that she could not execute by herself, his movements reach new artistic meanings that must be in harmony with the ones of the partner, extending or completing them.

Modernist tendencies imprint the art of Terpsichora as well, where since 1943, Serge Lifar introduced into *adagio* purely acrobatic elements. It certainly reaches the limits of performance with *Le Valse* on the music of Machokowski and the choreography signed by Vassili Vainonen. Choreographers and figurants from all over the world, some more inspired than others, have always put their talent and inventiveness to a test: the first ones through their creations, and the dancers through artistic performances, all achieving not only an evolution of choreography, but of the spectacular perspective and of the perception of the artistic act in itself.

5. Historical Evolution of *Adagio*

Without excluding the periods previous to the history of dance, we shall research this subject from the age when this choreographic genre began to get

clear, more exact contours, from the 17th century. The 17th and 18th centuries are considered the starting points of dancing *for the pleasure of it*, dedicated to entertainment. Surprising is the technicality of formulation of the theatre ballet in demonstrative forms, which, although arid in ideas or expressions, touches the nerves of the on-looker. The *entrée* full of effects, with sensational *elevations*, reach virtuosity through Auguste Vestris¹⁶⁵. Its passion for the succession of certain danced variations with skill, highlighted by wavy movements in moments of *Legato* full of brightness, grants the continental fame. Gradually, the virtuosity of interpreters determines the drafting of new methods of gymnastics of the leaping and concerns of visual harmony of the steps, gestures and lines.

Another reforming fierce view asserts itself through the personality of Jean Georges Noverre (1727-1810). He brings a new concept in the art of ballet, reforms it and sets the foundations for modern choreography. Public in Lyon, in December 1759 and Stuttgart in 1760, *Lettres sur les arts imitateurs en general e sur la dame en particulier*. In the form of letters sent to an unknown person, Noverre composes one of the most important writings in the entire history of ballet. The romantic musical show opens new horizons to the bodily expression. In a space open for art creators find novel means of communicating symbols.

Ballet *Le Corsaire* by Charles Adolphe Adam falls within the first famous romantic fragments. Actually, the grand *adagio* in ballet *Le Corsaire*, is actually the result of a synthesis where musical ideas. it was completed by contributions to the partition of Adam, due to Cesare Pugni, Leo Delibes and Riccardo Drigo. Its long and tumultuous history is composed of various revivals that added to the initial version of choreographer Joseph Masilier, especially after the taking of the work in the repertoire processed by Jules Perot and then, by Marius Petipa.

The same course of processing choreographic language, but with a complete loyalty to the original partition, is presented by the history of one of the most representative romantic ballets which bear the signature of Charles Adolphe Adam, *Giselle*¹⁶⁶, composed in collaboration with Saint-Georges. In this ballet, *adagio* in the second act becomes the prototype of the romantic nocturnal lyrics. Towards the end of the 19th century, *adagios*, as an essential part of the great soloistic *duets*, become central points of interest in interpretation, which increases

¹⁶⁵ August Vestris (1760-1842) is part of a renowned family of dancers, his father being Gaetan Vestris

¹⁶⁶ Fantastic ballet in two acts, based on a story of Vernoy de Saint-Georges and Théophil Gautier, adapted by Jean Coralli. The music is composed by Adolphe Charles Adam, the decor is executed by Ciceri, and the choreography bears the signature of Jean Coralli and Jules Perrot. It is a show created at the Royal Academy of Music in Paris, where the absolute opening night was on June 28th, 1841. The main interpreters were Carlotta Grisi and Lucien Petipa, being by excellence a romantic show, created especially for Carlotta Grisi. Entire generations of ballerina approached this role and many of them have established through it. The role of *Giselle* is one of the most complex roles, being considered for a ballerina what is *Hamlet* for an actor. Expressivity and technique, make an undeniable duet, one without the other has no place. After Carlotta Grisi, the great starts of universal ballet who have made creation in this role were Pavlova, Karsavina, Olga Spesievseva, Alicia Marcova, Galina Ulanova, Margot Fonteyn, Lyette Darsonval, Yvette Chauvire, Tamara Toumanova etc. Amongst the interpreters of Albert, one can mention: Nijinski, Anton Dolin, Igor Yusekevici, Serge Lifar, George Skibine. Amongst all of them, Serge Lifar distinguishes himself through the *drama* that managed to impress in the scenes in the *second act*. *Giselle* remains a show of prestige in the permanent repertoire of all companies of ballet around the world

their artistic value in the evolution of a romantic style. It is the case of the not the less famous pas de deux in the third act of ballet *Don Quijotes*¹⁶⁷ by Ludwig Minkus, authentic recital play. The twilight of the romantic age means the age where the poetic expression of the ballet reaches genuine climax - gradually exceeding the servitudes of the narration in favour to certain genuine recitatives where the succession of movements and attitudes reflects symbolic values. At the same time, the music unites these elements through the richness of the melodics and harmony through the timber variety. For instance, in the act of *Walpurgis Night*¹⁶⁸ in *Faust* by Gounod, the aesthetics of dance is essentialized, and the *adagio* has the ampleness of a passion poem.

In the *adagio* in the second act of the ballet *Swan Lake*, its lyrical function tips the scales, contouring the delicate climate of love confessions, while, in the music that the same genius Ceaikovski for the ballet *Sleeping Beauty*, the duet of the protagonists in the second act, has the function of presenting and getting to know the characters. These are only a few of the different states of the dialogue obtained by dancing. The apparent *lento* of the discourse allows the completion of details, each gesture having its own meaning and a distinct significance.

The 20th century continues through several neo-romantic creations the line of these sequences of the *adagio* type. Amongst these, the famous moments that through their substance confess this course beyond the border of the age are remarkable, such as the love duet in the balcony scene in ballet *Romeo and Juliet*¹⁶⁹ by Prokofiev, the meeting between Spartacus and Flavia in the ballet of

¹⁶⁷*Don Quijotes*- Ballet show executed based on the novel written by Cervantes. It is one of the first ballets with a subject in the history of choreographic art. The first execution is owed to the ballet dancer and maestro Frans Hilferding, who, in 1740 on the stage of Kamertor Theatre in Vienna executed the opening night of this show. Three years later, in Paris Joseph Bodin Boismortie represents a ballet opera with this subject. 70 years later, Jean Georges Noverre, ballet maestro of the Imperial Court in Vienne executed another *Don Quijote*. In 1798 in Berlin, choreographer Etinne Lauchery, advocate of the theories of Noverre, presents a *grand pantomime ballet* entitled *Don Quijote at the Wedding of Camacho*. The wedding of Camacho transforms it until the end into the wedding of Basilio. Thus, Louis Milon enacts it in 1801 at the Opera of Paris, and Charles Didelot, in 1808 at the Imperial Theatre of Petersburg. A *Don Quijote* on the music of German composer Gahsich at the Linden-Oper in Berlin is next in the choreography of Paul Taglioni. The success is so big that the show keeps the poster for two decades. Since 1869 until the end of world war two, the only *Don Quijote* that was enacted is the one on the music of Minkus and the choreography of Marius Petipa. But, executions with this show were also in Paris in 1947, where Aurel von Millos created a short psychological ballet, where only three characters emerge the Knight, the Squire and Dulcinea. In 1949, in Berlin, Tatiana Gsovski enacted a large ballet on the music of Leo Spies. The show was retaken in 1969. Furthermore, *Don Quijote* on the music of R. Gherhard, in 1950 at Covent Garden in London, having the libretto and choreography signed by Ninette de Valois. In 1957, *Don Quijote* on the music of J. Doubrava, choreography of J. Nermuth. Then, the one on the music of Nicolas Nabokov, enacted in 1965 by George Balanchine, in New York. In Romania, this show was enacted on the music of Ludwig Minkus, being included in the current repertoire of the Romanian Operas in Bucharest, Cluj-Napoca, Iași, Timișoara and Constanța.

¹⁶⁸*Walpurgis Night* is a choreographic painting include in opera *Faust* by Ch. Gunod. Ample ballet, a show in show, which can be unfolded independently as well. *Walpurgis* - the night towards the 1st of May, when the witches in the entire world meet on Mount Brocken - Massif Herz - in a coven disdainful of Saint Walpurgis (in the Catholic calendar celebrated on May 1st, the former mother superior of monastery Heidenheim - sanctified for her virtuous life).

¹⁶⁹*Romeo and Juliet* is a ballet in four acts and ten paintings. Libretto - L. Lavrovsky, S. Prokofiev, S. Radlov, based on the homonym tragedy of W. Shakespeare. The music, Serghei Prokofiev, Scenography - P. Viliams, production and choreography bears the signature of L. Lavrovsky. The absolute opening night took place on

Avram Hacıaturian, which wonderful achievements of the history of the romantic *adagio*, becoming a state of poetry, of dreaming, of ecstasy and joy, noble uprise of the soul to new horizons.

6. Conclusions

With the terminology taken from the musical areal, the *adagio* has acquired throughout four hundred years its own identity. Even today, in the 21st century constantly amazes us the novelty of the choreographic discourse. From the poetic forms of Gigi Căciuleanu at the symbolic enactments of Akram Khan, from the romantic music, or the modern one of John Cage or the one lacking the musical support, the art of dance seems to be a challenge that continues to surprise us.

References

1. Căciuleanu, Gigi, *Vânt. Volume, Vectori*, traducere din limba franceză de Anca Rotescu, prefață de Luis Merino, colecție coordonată de Jean-Lorin Sterian, Editura Curtea Veche, București, 2008
2. Damian, Nicoleta Cristina, *Concepte tehnice în studiul dansului clasic*, vol. II, Editura Media Musica, Cluj Napoca, 2012
3. Masella, Aldo, *Storia della danza*, IV^a Edizione, Tutto Danza, Novara-Italia, 2008
4. Noverre, Jean, Georges, *Scrisori despre dans și Balete*, traducere de Ion Ianegic, Editura Muzicală a Uniunii Compozitorilor din R.S.R., București, 1967
5. Petipa, Marius, *Memories*, Black, London, 1958
6. Stanciu, Carmen, *Teatru Dans*, Editura U.N.A.T.C. PRESS, București, 2006
- Șerbănescu, Gina, *Dansul contemporan-Sensuri ale corpului*, Fundația Culturală „Camil Petrescu”, București, 2007
7. Todî, Cristina, *Dezvoltarea plasticității corporale a actorului prin studiul coregrafic*, Editura Artes, Iași, 2018

January 11th, 1940 at the Opera and Ballet Theatre. M. Kirov in Leningrad. The main interpreters: Galina Ulanova, K. Sergheev, A. Lapuhov, R. Gherbek, E. Bisner, I. Savrov. In Bucharest, the show was enacted by choreographer Vasile Marcu, and the scenography executed by Ofelia Tutoveanu with the opening night on March 30th, 1960. The main interpreters: Irinel Liciu, Amato Checiulescu, D. Bivolaru, Gh. Cotovelea, Ilie Matei, Tilde Urseanu, Eugen Mărcui, Ilie Suci, Mihai Sorotky etc. In Cluj-Napoca, *Romeo and Juliet* was enacted by ballet maestro Gabriela Taub at the Romanian Opera on October 18th, 1961, show enacted by the collaboration of both Cluj ballets the one of the Romanian Opera and of the Hungarian Opera, with the scenography signed by Valer Vasilescu. The main interpreters: Larisa Șorban, Zsigmond Francisc, Șipoș Margit, Aurel Mărgineanu, Fodor Tibor, Vas Gh. Marius Hubic and others. The second opening night in Cluj, also at the Romanian Opera in 1998 for the choreography of Adrian Mureșan. Scenography - Andrei Șchiopu. The main interpreters: Anca Opreș, Dan Orădan etc. In Iași, the opening night of the show *Romeo and Juliet*, took place at the Romanian Opera on February 21st, 2002 in the choreographic enactment of Gh. Stanciu, having in the main roles Mona Moldovanu, Slavick Baltaga, Sergiu Cotorobai, Irina Botezatu and others.

2. MOTILITY IN SPORT-ARTISTIC ACTIVITIES – A SOCIAL PHENOMENON

Ana-Cristina Leșe¹⁷⁰

Abstract: *The history of Physical Education reports us that the physical exercises have emerged and have been perfected in accordance with the social order, evolving in direct relation with it. During this paper we will define the phenomenon of Physical education and sport as a discipline of academic education, starting from the general notions to the particular ones in the general physical training of the student actor. In this paper we try to highlight some similarities between the preparation of the actor and the preparation of the athlete for professional performance. We will present the theoretical framework with well-defined and accepted notions in both sports and theater. We will subsequently present the particular framework in which the theoretical principles in the sports field are taken over by the university theater programme and put into practice for the general preparation of the future actor. The article closes with the selection of some basic conclusions and recommendations appropriate to the topic under discussion*

Key words: Actor, general physical training, sportsman, physical exercises

1. General framework

The social phenomenon includes a suite of social facts or, following the formulation of Emile Durkheim, a set of social facts, such as legal and moral norms, habit, language, behavioral rules, religious precepts and so on. The distinction between social phenomenon and social fact in the space in which sociology manifests is small, sociologists frequently operating with the two terms, as historians do. Physical education and Sport, under their fundamental aspect, as human activities endowed with a social function and contributing to the formation and development of the personality, can have a decisive impact on the profession of the artists. This is because the organized physical exercise contributes to the enrichment of the artist student's patrimony: first, helps at the development of creativity by stimulating intelligence and sensitivity, then, it contributes to combating the deficiencies of posture that may appear in these professions and, last but not least, it contributes to the social integration in different groups formed spontaneously.

The discipline of Physical Education and Sport must be understood starting with its history, terminology, objectives, influences and continuing with specific characteristics always adapted to the development of this field, all being within the structure of this SOCIAL PHENOMEN process. In the field of Physical Education and Sport there are objectives with physiological functions, others with instructive-educational functions and last but not least, objectives with social

¹⁷⁰Associate Professor PhD., "George Enescu" National University of Arts from Iași, Romania, email: analese2000@yahoo.com

functions. If we combine the functions: educational, relaxation, entertainment, hygiene, self-reliance, we reach the interpersonal relationships that are so important in the development of youth.

The physical sporting activities in the artistic academic education from Iasi are carried out in different forms: dance, fence, Tai Chi, Acrobatics, Scenic movement at the Theater Faculty; sports games, development of psycho-motor qualities at the Faculty of Visual Arts and Design and at the Faculty of Music. In these conditions of existence of a wide range of physical exercises, we must offer some of the theoretical, basic notions, which will lead to the awareness of the movements. Of course I have published other studies with introductory notions in the field of Physical Education and Sport, but we can never say that everything has been written. "The sociology of Physical Education and Sports (EFS) is focused on the character and content of the activity, the person's attitude towards physical exercises, the organization and conditions of the sport, the behavior of the sportsman and the spectator, the values, motivations and satisfactions offered by the practice of sport"¹⁷¹. In sociology, a social phenomenon defines a relationship, a process, a way of organizing.

2. Particular framework - incursions in the motility through sport activities in the theater field

„The history of Physical Education reports us that the physical exercises have emerged and have been perfected in accordance with the social order, evolving in direct relation with it. Over time there have been ascents in the development of physical exercises but also stagnations or even regressions being influenced by the politics and economy of the society. We acknowledge, however, that the evolution in time of sports facilities, outdoor or indoor sports facilities, materials, working technique is very pronounced. This evolution is noted by the sports performances obtained today and by the superior quality of all the components that support Physical Education and Sport (from sports bases, equipment, techniques and to the principles of training and practicing physical exercises) ”¹⁷².

Some brief references to the origin of the physical exercise and how it has been taken over by the different fields that use it in carrying out the specific activity are necessary here. Physical exercise has been present as a biological and social necessity in human life since ever; it appeared and gradually developed in the process of work and survival, outlining, over time, some forms of practice, such as: running, jumping, climbing, fighting, swimming and rowing, games, dancing, etc. Some of these forms of exercise can be found today in the training of the actor (stage fights, games and dance). Other explanations in the theory and practice of physical education and sport come to support the importance of physical exercise: "Physical exercise is the basic means that constitute the core of

¹⁷¹ Oana Rusu, *Sociologia Educației fizice și Sportului*, Demiurg Publishing House, Iași, 2008, pp.11-12

¹⁷² See Carmen Voiculescu, *Istoria Educației fizice și sportului*, Constanța, Ovidius University Press, 2002, p. 18

the system of physical education means. Without it, the respective motor activity cannot exist¹⁷³”. And „Physical education is the activity deliberately built and carried out mainly for the improvement of the physical development and the motor capacity of the human being, according to the particularities of age, sex and the specificity of the profession¹⁷⁴”.

Physical exercise, considered the main means of performing physical education (body education) is also the basic means (instrument) of sport. But sport also contributes to the complete physical (bodily) education. We will often encounter the formulations of physical education and bodily education. They express, in fact, the same thing, but sometimes we associate them, in order to extend a bridge to the discipline The Training of the bodily expression, thus making it possible to approach the two disciplines. Of all the definitions we encounter, we note the one according to which: Sport is a summing of physical exercises and games, practiced methodically and systematically in order to strengthen health, to develop physical and mental capacities (the will, mainly) and to obtain performances. Compared to physical education, the sport includes, in the process of preparation (sports training), higher intensity structures, more complex and with daily use or three - four times a week.

In connection with the discipline of Physical Education in the academic theater program, we affirm that in the history of the theater, the idea that the moment of the birth of the western theater is related to the representations from Ancient Greece, meant to celebrate the god Dionysos, is unanimously accepted. Researches in the History of Physical Education and Sport attest that Sport has the same origin, outlined in the organization and institutionalization of the Olympic Games, with Olimpia representing the sacred arena, the focal point and symbol of Greek life. Looking back, we can see that, where the representation and the ceremonial are present, the physical exercise and the movement, sports competition or scenic game are used, in forms that differ from the theater performance. Sport, physical education and theater are brought together through forms and practices that succeed, each maintaining its autonomy.

The ideal of Physical Education in the formation of the actor tends to place the spirit with the force in an interdependence relation, because the spirit needs a language to manifest itself, and the movements focus on the psychic concepts. The issue of Physical Education cannot but be of interest in the theatrical environment, as it is almost self-evident that Physical Education facilitates the preparation of other Movement disciplines in the actor's training program. Ensuring a higher quality of the actor and artist's training in general is generated by a higher development of all physical and mental competences.

When we speak of physical competences, we refer to psychic components, such as thinking, will, memory. Physical education must be seen as an authentic

¹⁷³ Gh. Cârstea, *Educația fizică – Teoria și bazele metodicii*, București, National Academy of Physical Education and Sport, 1997, p. 60

¹⁷⁴ Ibidem

formative process, the purpose of which is given by the multitude of skills, abilities and attitudes, acquired by the acting students. This motility luggage, once formed, will have a modeling impact on the other disciplines of movement and, implicitly, on the game on the stage, on the artist's creativity. It is essential for the artist to know methods of learning the components of physical education (skills, abilities and motor attitudes), which will be fixed mentally and in physical expression, removing the wrong technical aspects in their execution (for example, in performing acrobatic elements).

Acquiring a special physical capacity requires a high degree of educability, which must be achieved in the form of continuous and complex training, both technically (clear, correct executions, with minimal effort) and artistic. The care of the artist for the health, vigor and youth of the body is the same as the care for the dental health, as the authors explicitly state in the article *THE CLINICAL METHODS TO MEASURE TOOTH WEAR*.¹⁷⁵

The motility capacity means „the set of natural and acquired motor possibilities through which various efforts can be made in structure and dosage”. In the process of educating and training of performance athlete, of the student-actor and the young actor, this capacity will be required through a conscious and active participation, creating a communication through movement and by its force of expression, in order to achieve the creative act - the theatrical performance. In the information networks (ICT) we find many articles on Physical Education in Romania, very well documented. From such sources we were also inspired to make a brief presentation of the moment of the introduction of Physical Education in the Romanian pre-university education.

Ancient Greece has stood out in the whole history of human education, by perceiving „the human being as a complex, a combination of physical and spiritual properties, always perfectable and directed towards the ideal. It is not by accident that sport and culture have identical roots ”¹⁷⁶. In the creative process that is culture, physical exercise, through its effects stimulates, balances, and ennobles the human being, the notion of physical culture being fully justified as a syntagm that expresses the process of body cultivation.

3. The importance of general physical training for acting students

For the development of the complete actor, the study of the scenic movement (the specific corporal education) occupies an important place, contributing to the harmonious, artistic development of his own bodily activity, of the gesture and of the mimicry. The interpretation of a role is largely based on the quality of the scenic movement and the modern actor must be aware of the importance of physical actions in the performance of the role.¹⁷⁷

¹⁷⁵ AAS Obeyah, Ibrahim-Z-Al-Shami, AO Armencia, *THE CLINICAL METHODS TO MEASURE TOOTH WEAR ROMANIAN JOURNAL OF ORAL REHABILITATION* 9 (2), 100-104

¹⁷⁶ Vezi Rene Maheu, apud Antonie Mihail, *Antrenamentul expresiei corporale. Course*, Craiova, Universitaria Publishing House, 2005, p. 7

¹⁷⁷ A Ciobutaru, A Armencia, M Ursache, *The influences of chemical composition upon the hardness and atability*

The actor's motility actions are numerous and varied, through their whole, manifesting his active attitude towards the external world and its conditions. General physical training is the fundamental part of physical training. It pursues the development of basic physical qualities such as strength, speed, endurance, skill and is necessary for both the athlete and the actor. The content of the general physical training is characterized by the fact that it assures the learning of the most important forms of motor activity, necessary for the actor's training, such as: walking, running, crawling, dragging, climbing, crossing over obstacles, etc.

“Sport can express all feelings, all human emotions, just as culture and cultural spectacle - especially dance and theater, the most complete arts - express feelings and emotions in the actor and, through sympathy, in the spectator. Sport, like theater, literature or art, is a creator of myths. There is a sports mythology. Sport has its legends, its heroes and, whatever its mode of expression, it demonstrates the creative power and reveals the close connection between the complete arts and sports¹⁷⁸.”

4. Conclusions

The motility sports activities, as a social phenomenon within the general preparation of the future actor, fulfil objectives similar to those of the sportsman's preparation for performance. We list the following:

- development of basic motility qualities, emphasis on coordinative capacities;
- the acquisition of a rich fund of general motility;
- increased cardio-respiratory capacity;
- ensuring the general recovery, especially the mental one (in order to resume the spectacle on the same day or prepare another).

Recommendations

Physical education and sport largely supports the actor's complex training.

- The teachers of the Theater Faculty have the necessary training to work different acrobatic exercises but the contribution of a physical education teacher has proved very helpful.
- In order to detail some acrobatic elements and to prepare the students to be able to perform certain motility actions, the hours of physical education can solve these tasks under the guidance of the teacher.
- Practicing physical exercises in different forms and after finishing school courses (high school and university).
- The actor does not only need general physical training but also needs to go into detail in the principles and methodology of physical education and sports training.

References

1. AAS Obeyah, Ibrahim-Z-Al-Shami, AO Armencia, THE CLINICAL

of prosthetic restoration materials, Romanian Journal of Oral Rehabilitation 3 (1), 120

¹⁷⁸ <http://www.creeaza.com/familie/sport/SPORT-FENOMEN-SOCIAL-CU-CARACT476.php>

METHODS TO MEASURE TOOTH WEAR, 2017, ROMANIAN JOURNAL OF ORAL REHABILITATION 9 (2), 100-104

2. A Ciobutaru, A Armencia, M Ursache, The influences of chemical composition upon the hardness and atability of prothetic restoration materials, 2011, Romanian Journal of Oral Rehabilitation 3 (1), 120

3. Cârstea, Gh., 1997, *Educația fizică – Teoria și bazele metodicii*, National Academy of Physical Education and Sport, București, p. 60

4. Leșe, Ana-Cristina, 2011, *Actorul și sportivul pe căi comune*, Artes Publishing House, Iași , p. 68

5. Maheu, Rene, 2005, *Antrenamentul expresiei corporale. Course*, Universitaria Publishing House, Craiova, p. 7

6. Rusu, Oana, 2008, *Sociologia Educației fizice și Sportului*, Demiurg Publishing House, Iași, pp.11-12

7. Voiculescu, Carmen, 2002, *Istoria Educației fizice și sportului*, Ovidius University Press, Constanța, p. 18

8. UNIVERSITATEA ECOLOGICA BUCURESTI, Faculty of Physical Education and Sport, Sport - a social phenomenon of universal character, <http://www.creeaza.com/familie/sport/SPORT-FENOMEN-SOCIAL-CU-CARACT476.php>, 20 oct. 2019

3. ESSENTIAL ASPECTS IN THE CREATION OF MEANS OF SCENIC EXPRESSIVITY SPECIFIC TO THE PUPPET SHOW

Raluca Bujoreanu Huțanu¹⁷⁹

Abstract: *The expressiveness of a doll can be generated by the way it is constructed and animated, by the ability of the puppet to transmit messages through the play with the doll. Through color, sound, simple and clear suggestion of the puppet's message to the spectators, the object comes to life and the puppet show becomes an artistic act. In other words, the purpose of the puppet show creator is to suggest in his representation human behavior in the most expressive ways possible - using all the means of language that he has in an original and creative way.*

Key words: *expressivity, originality, doll*

1. Introduction

The term of expressivity represents a quality due to which the artist can transmit states or emotions. By means of the artistic language the state, emotion acquires expression and the means of transmission becomes expressive. In *Comentarii și delimitări în teatru*¹⁸⁰ (Comments and Restrictions in Theatre), Camil Petrescu asserts that expression has the role of objectifying the act of knowledge¹⁸¹. In other words, the creator uses expression in order to make the audience discover and understand the message that he/she transmits through his/her work. In the opinion of Camil Petrescu, expression can be artistic or scientific. However, people usually use a combination of the two - personal expression¹⁸². And in the case of the artist, the expression of his/her soul experiences is set up through the incorporation of his/her theoretical and practical knowledge. Expressivity becomes a skill through which he/she can express experiences or messages for the purpose of making his/her creation understood by the audience

2. Discussions

The scenic concept refers implicitly to the term of stage, and, by extension, is connected to the theatre. The stage refers to a space dedicated to artistic representations and is envisaged and organised so that it meets both the needs of

¹⁷⁹ Associate Professor PhD., "George Enescu" National University of Arts from Iași, Romania, email: r.m.bujoreanu@yahoo.com

¹⁸⁰ Camil Petrescu, *Comentarii și delimitări în teatru*, Volumul I, Fundația Culturală „Camil Petrescu”, București, 2006

¹⁸¹ “In order to be worth the function expressivity must be capable to objectify the act of knowledge” Camil Petrescu, **work quoted**, p. 202

¹⁸² “Normally, people’s expressions in general are nor artistic, neither scientific expressions, but rather personal expressions, mixing the two types, varying depending on the individual, giving what is called the personal style.” Idem, p. 203)

the one performing the representation, and the ones of the one that is not on stage, namely the on-looker. The idea of stage is closely connected to the one of dramatic representation. From a technical point of view, a theatre stage is made of four main parts: forestage, stage box, backstage (back of the stage), and the substage or towage. In the stage box there is the actual stage and the superior stage or the rigging-loft/ The actual stage is the place where the representation takes place, where the performer performs his/her show and the point where the audience's attention is directed.

However, moving past the technical details, one can attribute to the scenic concept, apart from the general significance of theatre, the meaning of atmosphere as well¹⁸³. In the thesis **Expresie și improvizație scenică (Scenic Expression and Improvisation)**¹⁸⁴, Suzana Badian also attributes to the stage the meaning of life mirroring¹⁸⁵. In other words, actors must know as many life situations as possible, which later on, they shall be capable of representing to the audience. Therefore, being expressive from a scenic point of view means having the skill to transmit a state, a feeling, an experience lived in a suggestive manner and closer to the nature of the human behaviour.

Scenic expressivity is closely connected, on principle, to the scenic image. Marian Popescu emphasizes in his book **Drumul spre Ithaca (Road to Ithaca)**¹⁸⁶ the importance that the image has in the scenic show¹⁸⁷. He asserts that each form of art is destined to enchant a certain human sense: as music is associate with the hearing, the theatre show is firstly connected to sight. In the theatre show, apart from the backdrop and the props, the image of the actor has a special importance. Due to this, on stage, the performer must emphasize all the means that he/she has in order to create an image capable to express what the producer has proposed. Thus, bodily and vocal training are essential for accomplishing means of scenic expressivity¹⁸⁸. The body and the voice, together with the gesture, movement, attitude, tonalities and inflexion are only a few elements that the artist on stage

¹⁸³ "The stage is not only a limited space with certain technical, material details. It is an entire atmosphere." Suzana Badian, **Expresie și improvizație scenică**, Institutul de Artă Teatrală și Cinematografică „I. L. Caragiale”, Facultatea de Teatru, Cinematografie și T.V., București, 1977

¹⁸⁴ Idem, p. 4

¹⁸⁵ "The stage entails the acceptance of certain superior conventions, which entail a broader knowledge of life. It must facilitate the actor the transposition into a visual essentialised language, significantly transmissible, of the infinite complexity of life." Ibidem, p. 15

¹⁸⁶ Marian Popescu, **Drumul spre Ithaca: de la text la imagine scenică**, Editura Meridiane, București, 1990

¹⁸⁷ "Through a tacit consensus it is accepted to go to theatre in order to see, although listening to in this case is as important as well and that we go to the concert in order to listen. Although this would be relatively improbable without seeing. In this latter case, however, seeing has the same importance as listening to, in the first case? Obviously not. What differentiates the quality of these two experiences is, in my opinion, the idea of scenic show. The stage is not essentially involved in the act of looking, in the concert hall, as it is in the theatre hall. [...] And for the arts of the show, certainly, the visual one (n.r. Dominant of artistic experience) is chosen as primarily." Idem p. 122

¹⁸⁸ "It is not even necessary to emphasize how important it is for the future actor, that, in his/her artistic training, to specially focus on his/her scenic behaviour, on the plastics of his/her artistic and suggestive movement, for the accomplishment of which he/she must consciously use the possibilities of unfolding that the format of the stage can offer, as well as his/her own possibilities, attributes of his/her own body, in the interaction with partners." Suzana Badian, **op.cit.**, pp. 3-4

can influence based on the intentions of the show author and its possibilities of expression. The light, music or text, props, costumes or setting are other elements of language that complete the interpretation of the artist. The personal touch of each artist indicates the originality and specificity of a scenic image.

We understand by originality, the actor's capacity to transmit a state through his/her own means of expression¹⁸⁹. In terms of specificity, the idea is synonymous with that of the autonomy of the puppet language. But the autonomy of the animation theatre, more exactly, the possibility of certain means, procedures and methods of representing the essence of human behaviour it is discussed not only at the level of the form of manifestation, but at the level of the essence of the message transmitted through language with puppet particularities. In this case, the autonomy of puppet language becomes an aesthetic specificity¹⁹⁰.

3. Results

The idea of a show is connected to concepts such as: stage, art, drama. We can speak about dance shows, for instance, but also about syncretisms within the same show, such as ballet and opera or theatre - dance shows, etc. We can interpret the meanings of the **puppet** concept by relating to the definitions of the concept of **puppet**. Ciprian Huțanu, in his paper **Teatrul de animație – Tradiție. Modernitate. Kitsch. (Animation Theatre - Tradition. Modernity. Kitsch)**¹⁹¹ defines the concept of puppet¹⁹² as the main object of the puppet show. By means of this object, the puppeteer-actor can transmit his/her message to the audience.

In the book **Magia lumii de spectacol (măști, păpuși, actori, marionete) (Magic of the Show World (Masks, Puppets, Actors, Marionettes))**¹⁹³, author Natalia Dănăilă clarifies this issue, synthesising the significance of the **puppet** concept as well. Firstly, within a puppet show, the puppet game must not be based on dialogues with lines rich in words, but, on the contrary, attitudes and silence become the main means of expression¹⁹⁴. Consequently, the show becomes regarding puppets if the script is designed in the form of a pantomime, and the scenic game, the scenic movement of characters suggests the human behaviour¹⁹⁵.

¹⁸⁹ "The means of accomplishing the expressivity of a puppet are:

- originality (finding new, personal ways of expression); [...]" Anca Doina Ciobotaru, **Teatrul de animație între magie și artă**, Editura Princeps Edit, Iași, 2006, p. 64

¹⁹⁰ Raluca Bujoreanu, **Autonomia limbajului păpușăresc**, Editura ARTES, Iași, 2008, p. 117

¹⁹¹ Ciprian Huțanu, **Teatrul de animație – Tradiție. Modernitate. Kitsch.**, Editura Artes, Iași, 2012

¹⁹² "If the puppet is a form of artistic expression capable of "undertaking" various personalities, equipped with an intelligent and sometimes very sophisticated mobility, meant to make available to the handler a wide variety of possibilities of expression, puppet (marionette or animation) theatre is the phenomenon that presents this form of expression to the audience in a certain game style and through various handling techniques, in an organised action and presented in the form of a representation." Idem, pp. 19-20)

¹⁹³ Natalia Dănăilă, **Magia lumii de spectacol (măști, păpuși, actori, marionete)**, Editura JUNIMEA, Iași, 2003

¹⁹⁴ "Through their nature, puppets must always do something, must act, must carry something out on the stage; must have reactions to the surrounding world, to speak through gestures, through attitudes, through silences.. Spoken words must be counted for a puppet." Natalia Dănăilă, **op.cit.**, Editura JUNIMEA, Iași, 2003, p. 178

¹⁹⁵ "A good script writer firstly structures his/her work as for a pantomime. After everything is clarified from the point of view of the action, of the dramatic conflict, of a scenic situation, of the coherence of the story, the authors solves the issue of dialogues as well. They must be concise, must incite to gesture reactions, to behavioural

In conclusion, we speak about a puppet show if we meet, first and foremost, two essential components: puppeteer artist and the puppet. The role of the puppeteer artist is to comply with the principles of the animation theatre and the elements of puppet language¹⁹⁶, as I have emphasized in the paper **Autonomia limbajului păpușăresc (Autonomy of Puppet Language)**. Furthermore, we assert that the ludic has a coordinating role in the creating activity of the puppeteer¹⁹⁷, the puppet show being designed through game¹⁹⁸. Therefore, helped by the streamlining, styling and overmeasure of the scenic behaviour of the puppets in a puppet show, the creator transmits to its audience a message¹⁹⁹.

Regarding the means of expressivity in the puppet show, the attention is drawn to the puppet. The expressivity of the puppet is defined through its capacity to draw the attention of the audience and to issue messages-ideas. Unlike the dramatic theatre, where the actor uses its own body to transmit as expressively as possible his message, in the puppet show, the possibility of expression of the puppet lacking the mimicry of the face is firstly created by the set decorator and/or the builder of the puppet, and then, by the handler, being helped by the set. Props, costume or sonorous background, complying with the principles of streamlining, styling and thickening²⁰⁰. Through streamlining one understands the capacity of the show creator to seek the most clear and significant ways to transmit a message to the audience. Complying with the principle of styling in a puppet show entails that the artist puppeteer shall represent through suggestion, in the scenic play of the puppet, human behaviour in various life situations. Finally, through the technique of thickening, the artist oversizes plastic or play elements, exaggerating the sizes or movements of the puppet and styling the ideas that he/she transmits to the audience²⁰¹.

revelations." Idem, p. 178

¹⁹⁶ "In many cases of approach or creation of the puppet language we practically meet situations when the show, the action of actual expression of the puppeteer, cannot be considered or assessed with the puppet mark. The explanation is simple: the puppet show was not carried out based on the principle of art of the animation theatre and implicitly, both in choosing the elements of theatre language and in the achievement of the means of communication in a puppet style, the particularities of this type of language were not complied with." Raluca Bujoreanu, **Autonomia limbajului păpușăresc**, Editura ARTES, Iași, 2008, p. 13

¹⁹⁷ "In the process of creation of puppet shows, the ludic is materialized in the subtle and refined game of the puppeteer artist, the ludic becomes a coordinate of the entire activity and a fundamental attribute of the creative personality." Idem, p. 121

¹⁹⁸ "Thus, puppet shows blossom from a game and as a game." **Colocvii teatrale**, numărul 10, Editura Artes, Iași, 2009, p. 29

¹⁹⁹ "The puppet-actor, although lacking mimicry, can express, due to the streamlining, styling and oversize of movements, message sometimes having a greater impact on the audience than the person actor. (...) The show becomes thus a game of coding, when it is created, but also of decoding, when it is received." (Anca Doina Ciobotaru, **op.cit.**, p. 48)

²⁰⁰ "Thus, the puppet has two possibilities of expression: one is given by the set decorator/puppet builder, and the other other by the animator. The immobility of the face, the lack of mimicry, as well as the constructive possibilities force the two to comply with three basic principles regulating the art of animation:

- streamlining;
- styling;
- thickening." Anca Doina Ciobotaru, **op.cit.**, p. 66

²⁰¹ "The thickening must be understood as having a stylistic function similar to hyperbolization in literature, meaning vis-a-vis the transmission of a message through the oversize of certain elements either visual (chromatic

4. Conclusions

Scenic expressivity is essential in any type of show. In the puppet show, the relationship between the creativity of the artist puppeteer and his/her means of expression is found in the manner in which the puppeteer represents general-human issues, in forms of puppet language that he/she creates (gracious, grotesque, hilarious, etc.). The expressivity of a puppet can be generated by the manner in which it is built and animated, by the puppeteer's capacity to transmit messages through the play with the puppet. As previously specified, the other elements of scenic language also come to support the puppeteer with a plus of expressivity, in order to contour and complete the image of a puppet show in its entirety. Through colour, sound, simple and clear suggestion of the puppeteer's message to the audience, the object comes to life and the puppet show become an artistic action. In other words, the purpose of the creator of the puppet show is to suggest in his/her representation human behaviour in manners as expressive as possible - using all the language means that he/she has at his/her disposal in an original and creative manner.

References

1. Baldwin, Peter; Speaight, George, Toy Theatres of the World, Sotheby Parke Bernet Pubns, Londra, 1993
2. Badian, Suzana, Expresie și improvizație scenică, Institutul de Artă Teatrală și Cinematografică „I. L. Caragiale”, Facultatea de Teatru, Cinematografie și T.V., București, 1977
3. Bălăiță, Aurelian, Arta teatrului de umbre, Editura Artes, Iași, 2007
4. Brancu, Ioan, Mișcare și expresie artistică în spectacolul de animație, U.N.A.T.C. Press, București, 2005
5. Bujoreanu, Raluca, Autonomia limbajului păpușăresc, Editura ARTES, Iași, 2008
6. Bujoreanu, Raluca, Repere psihopedagogice în limbajul păpușăresc, Editura ARTES, Iași, 2008
7. Ciobotaru, Anca Doina, Teatrul de animație între magie și artă, Editura Princeps Edit, Iași, 2006
8. Dănăilă, Natalia, Magia lumii de spectacol (măști, păpuși, actori, marionete), Cuvânt înainte de Ștefan Oprea, Editura Junimea, Iași, 2003
9. Huțanu, Ciprian, Teatrul de animație – Tradiție. Modernitate. Kitsch., Editura Artes, Iași, 2012
10. Pepino, Cristian, Modalitatea estetică a teatrului de păpuși (curs), U.N.A.T.C., București, 1993
11. Petrescu, Camil, Comentarii și delimitări în teatru, Volumul I, Fundația Culturală „Camil Petrescu”, București, 2006
12. Popescu, Marian, Drumul spre Ithaca: de la text la imagine scenică, Editura Meridiane, București, 1990

emphasis of the lines of the mouth or eyes, enlarging of a bodily segment of the puppet, depending on the character to be suggested), or by the play (gestures, exaggerated movements) or even the verbal nature.” Anca Doina Ciobotaru, **op.cit.**, p. 67

NUMBER 20 / PART III

FINE ARTS

1. FEATURES OF SOME CULTURES OF THE CERAMICS OF THE EARLY HALLSTATT COMPLEX WITH INCISED AND ENGRAVED CERAMICS ON THE TERRITORY OF ROMANIA

Ioana-Iulia Olaru²⁰²

Abstract: *The present study will only refer to the Early Hallstatt, Ha A-B, the beginning of the first Iron Age brought important transformations recorded in ceramics, once the production forces started to develop because of the spreading of iron metallurgy. In a time when ceramics suffers major transformations regarding forms and decor – we are talking here about the first period of Hallstatt (the early one) – the Hallstatt Complex with incised and engraved ceramics completes the image of pottery at that time, together with the other great cultural unity (the horizon with fluted ceramics).*

Key words: *flute, torques, metope, torsade, Hallstatt*

1. Introduction

In the entire Iron Age²⁰³, agriculture becomes more and more intense (by the generalization of the usage of iron tools, of the plough with an iron coulter), and grazing sheep is now a basic occupation which brought wealth. Still, step by step, because of the limitation of migrations, people will come back to sedentarism and the infiltrations of Eastern groups will continue in the entire Europe in the Iron Age. Craftsmen have a special place in society; merchants appear, because goods are more and more intensely traded. The society continues to have more and more distinctive classes. The consolidation of the union of tribes will lead to bigger conflicts. Regarding the field of ceramics, pottery continues to develop itself, the wheel of the potter now becomes an important tool. The Celts bring their advanced technique for the fast production of pottery by using the wheel.

²⁰² Associate Professor PhD., “George Enescu” National University of Arts from Iași, Romania, email: olaru.ioana.iulia@gmail.com

²⁰³ Approximately 1 150/1 000 – 50/70 B.C.: the date of birth of the Dacian State. Cf. Dinu C. Giurescu, *Istoria ilustrată a românilor*, București, Ed. Sport-Turism, 1981, p.25; Constantin C. Giurescu, Dinu C. Giurescu, *Istoria românilor din cele mai vechi timpuri și până astăzi*, București, Ed. Albatros, 1971, p.30; Vasile Pârvan, *Getica. O protoistorie a Daciei*, București, Ed. Meridiane, 1982, p.174; H. D., in Radu Florescu, Hadrian Daicoviciu, Lucian Roșu (coord.), *Dicționar enciclopedic de artă veche a României*, București, Ed. Științifică și Enciclopedică, 1980, p.155, s.v. fierului, epoca

2. Discussions

In the first period of Iron Age²⁰⁴, Hallstatt²⁰⁵, the identity of Norther-Pontic tribes is crystallized; now, the separation of Proto-Thracians takes place, they divide themselves into North-Danubian Geto-Dacians (what is specific to them is ceramic cultures decorated with flutes) and South-Danubian Thracians (who are known for imprinted ceramics, in the meridional Thracian group). New aspects of Bronze spirituality are added to the old ones: the perpetuation of the solar cult, the diminishing of the number of necropoleis, the simultaneous practicing of inhumation and cremation, but during Late Hallstatt, cremation will gradually expand itself (later, in Latène, this ritual became fundamental)²⁰⁶. We also have to mention here that there is a transition period from the bronze Age to Hallstatt, called Ha A (the 12th century – the 11th century B.C.). A cultural and territorial reorganization (due to the stabilization of the situation from the south of the Danube River) marks this transition period, characterized by instability in the relationships between communities and groups of communities (cultural zones), but also characterized by a relatively unitary economy.

The composite aspect of the decor of pottery which characterized the end of the Bronze Age would also continue at the beginning of the Iron Age, in Ha A. The predominantly pastoral character of economy is reflected in the zoomorphic clay figurines which were found in large numbers (Lechința from Mureș, *the flock of sheep from Lechința* represents many species of domestic animals).

Subsequently, once Early Hallstatt started (Ha A-B)²⁰⁷, an unseen period of development of production forces would start. Economy is also based on agriculture and shepherd activities. The fact that the migrants from the south of the Danube simply quieted also had consequences on the northern territory by a new attempt of instauring stability, the local fond assimilated new western views. The new forms of organization, far from statal forms (still, the Thracian tribes on the territory of our country have known a process of unification), allow the resistance to exterior pressure. Now, collective consciousness is crystallized, and also the unity of common myths (among which there is also the myth of Zalmoxis) and of the first unitary beliefs.

Two great cultural complexes appear now on the territory of Romania: the cultural complex with fluted ceramics and the early Hallstatt complex with incised and imprinted ceramics²⁰⁸. From the first complex (of fluted ceramics), the following are considered its components: the **culture Gáva-Holihady**, the

²⁰⁴ Approximately 1 150/800 – 450/300 î.Hr. Cf. A. Vulpe, M. Petrescu-Dîmbovița, A. László, Cap.III. *Epoca metalelor*, in Mircea Petrescu-Dîmbovița, Alexandru Vulpe (coord.), *Istoria românilor*, vol.I, *Moștenirea timpurilor îndepărtate*, București, Academia Română, Ed. Enciclopedică, 2010, p.289; H. D., in Radu Florescu et al. (coord.), *op. cit.*, p.155, s.v. *fierului, epoca*

²⁰⁵ Up to the year 800 B.C., it has been a period which is often confused with the end of the Bronze Age. Cf. H. D., in Radu Florescu et al. (coord.), *op. cit.*, p.155, s.v. *fierului, epoca*

²⁰⁶ Constantin Buzdugan, *Riturile funerare ale comunităților hallstattiene târzii din Moldova*, in *Acta Moldaviae Meridionalis*, II, 1980, Vaslui, p.51

²⁰⁷ Approximately 850/800 – 650 î.Hr. Cf. A. Vulpe et al., *op. cit.*, p.294

²⁰⁸ *Idem*, p.301

horizon with fluted ceramics from the south-west and the south of Romania and the **culture Corlăteni-Chișinău**. **Gáva-Holihrad**y is called after a settlement from Hungary and another one from Ukraine and its area of spreading is Tisa basin (the north-east of Hungary, the south-east of Slovakia, the north-west of Romania and trans-Carpathian Ukraine), and it later expanded in the south-west of Romania, the submontane area of Ukraine, the Plateau of Suceava, the North-West of Moldavia, the south of Poland and also the basin of San River, a confluent of the Vistula. The cultures Otomani, Suciul de Sus, and also Cruceni-Belegiș can be found at the basis of formation of the culture Gáva-Holihrad.

In the **horizon with fluted ceramics from the south-west and the south of Romania**, a series of cultural groups evolved: **the cultural group Susani** (in the centre and the north of Banat, having as a basis the group Balta Sărată), the **group Bobda** (in the west and the north-west of Banat, the north-east of Vojvodina – appeared from Cruceni-Belegiș), on the same cultural basis was formed the **group Ticvanu Mare-Karaburma III** (in the contact area between the western piedmont of Banat, the south-west of Banat, the south of Vojvodina); and we also add here, taking into account the contribution of Cruceni-Belegiș culture, the groups from the south of Banat and Oltenia: **Moldova-Nouă** and **Hinova**; their evolution will be interrupted in Banat by the short appearance of the culture Gáva-Holihrad, also interrupted by the appearance from the west of the group **Gornea-Kalakaca** (the south of Banat).

The **culture Corlăteni-Chișinău** (having an origin which is not very well defined) is also part of the first cultural complex of fluted ceramics; it was named after the discoveries from Corlăteni and the ones from Chișinău and its spreading area is the hilly region and the forest steppe from the Eastern Carpathians and the basin of the Dnestr, except for the northern part occupied by the culture Gáva-Holihrad. From the second complex (of incised and imprinted ceramics), the following are part of: the **culture Babadag** (spread in the north-east of Muntenia, the south of Moldavia and the north of Dobrogea, the north of Bulgaria), inside which the **group (phase?) Târnăoani** (the south of Moldavia, the north-east of Muntenia and the north of Dobrogea) was created; step-by-step, the culture from Babadag expanded in the entire Dobrogea and Muntenia, when there is the period of relative cultural unity with the **group Insula Banului** (Porțile de Fier) and with the **group Cozia** (the south and centre of Moldavia). What is special (or maybe a protraction of phase III of Babadag Culture – according to some researchers) is the **group Stoicani** (the south of Moldavia), named after the necropolis from the eponymous place.

The ceramics of this period has elegant shapes and a more and more simplified decor – but this does not lower expressiveness, but on the contrary, it becomes more refined –, a gradual change of the formal and ornamental vision is step-by-step recorded. Technically speaking, the characteristic shine imitates metal pots.

3. The Early Hallstatt Complex with Incised and Imprinted Ceramics

Except for Babadag culture, this ceramic complex encapsulates two important cultures. Ceramics from the **group Insula Banului** has a decor *imprinted with torques*²⁰⁹, smooth, having horizontal registers, but there are also metopes – on the neck of the pot²¹⁰. The variety and richness of this cultural group refers both to technique (impressions, flutes, incisions, reliefs – all combined), and to forms (bitronconic pots with a flaring lip; cups and mugs; bowls and pots; jars; a double vase with a median holder – called *salt cellar* – was discovered in Vârtop, Dolj County, where a pot for making fire was also found, being supported by three legs under which fire can be made), and also motifs (tectonically oriented, especially geometrical-spiral-like, though the fir motif can be considered of vegetal inspiration).

As far as the motifs are concerned, we remind here: strips of hachured lines, strings made of small rectangles or concentric circles or circles with a small cross, a rosetta or a point in the middle, strings of S-shaped volutes, sometimes having chained ends (forming running spirals, brackets, horseshoes, potcoave, Ws, Ms).

As far as the decoration system is concerned, for example, under the stay band below the bandy lip, we find horizontal strings of impressions and a ricrac with circles printed at its tip. In other cases, the neck is decorated with horizontal strings of different impressions or a series of parallel horizontal flutes, just as the ones which can be seen on urns, having the neck decorated with horizontal strings of impressions, under which garlands of large flutes can be noticed. The decor of the pot's neck can also be vertical, for example: 4 series of two strings of circles impressed in the area between neck and the bellied part of the body. Or a vertical string of impressions having a M-shape which descends up to the horizontal strip with impressions near the prominences. The vertically truncated firs appears vertically on the surface of the neck, being placed at equal distances, the metopes formed between them are incomplete, but there are also complete metopes between the vertical S-s which are imprinted and which go down the prominences.

The belly of big bitronconic pots (clearly separated from the neck) is decorated horizontally, combining big prominences in this area. But there are also examples in which the neck's profile smoothly passes in the central part, without a strong arching, the marking-out is made by the presence of prominences. This central part of the pot is entirely decorated with horizontal flutes, sometimes there are horizontal strings of impressions at the upper limit, under which there are other strings of impressions, fluted garlands or garlands of small impressions, or groups of arched flutes under fluted prominences. On a pottery fragment, above the bellied area, there is a horizontal string of concentric rhombuses, a concentric rhombus also decorates the prominence²¹¹. A large pot for supplies, bitronconic, from Ostrovu Șimian (Drobeta-Turnu Severin), is decorated with horizontal flutes

²⁰⁹ Ion Miclea, Radu Florescu, *op. cit.*, p.121

²¹⁰ Vladimir Dumitrescu, *Arta preistorică în România*, vol.I, București, Ed. Meridiane, 1974, p.429

²¹¹ *Idem*, p.431-432

on the neck and with a rope-moulding profiled strip, having handles placed at the meeting of the shoulder with the belly²¹².

The cups have especially fluted decorations, with two horizontal registers. The one from the upper part, under the lip and the one which is bellied, belonging to the body – they are vertically decorated. The one below the lip is composed of a string of small circles. The cup belly has garlands of flutes, with strings made of sawlike lines, strings of printed small circles. Between the upper and the lower register, strings of motifs go down, vertically (small circles, W-shaped motifs). The vertical strings of impressions also decorate the handles (for example, two vertical strings of concentric small circles having a point in the middle, on the one side and on the other side of a string of W-s)²¹³.

The bowls have less decor: oblique facets or large flutes on the lip which is turned towards the interior. Some bowls have ornaments on both facets: garlands of flutes – inside and strings of impressions – outside. For example, under the fluted lip, on some bowls there is a horizontal string of hachured triangles on the interior side, a string of ricrac, a string of tangent circles, a string of Ws, of running spirals, of reclining Ss²¹⁴. The relief decor of jar-pots – an alveolar strip, then strings of alveoles – it does not have a great artistic value.

The forms found in the ceramics from the **cultural group Cozia** are: urns having the shape of sacks, bitronconic or egg-shaped, bowls, glasses, pots having a pronounced shoulder²¹⁵. For the decor, the features are alveolar strips, small prominences, but especially the impressions inlaid with white and, sometimes, combined with incisions²¹⁶. Because of the absence of complete, undestroyed pots, the syntax is not easy to establish. But what is obvious is the horizontal development and the geometry of motifs. Large, ricrac strips are dominant, they are made of 4-8 parallel lines, bordered by a linear strip made of 2-3 strings of impressions. These ricrac strips do not always completely surround the pot, but they are sometimes closed by a printed vertical line or by small alveoles at the end of each line.

Outside the alveoles, there are also small imprinted circles, having a point, a cross or a smaller circle in the middle. What appears rarely is represented by the obliquely hachured triangles, the girdle with impressions, flutes or incisions, always combined with printed motifs. The incisions represent ricrac strings, hachured triangles under a printed strip or the motifs specific to a fir bough²¹⁷. Regarding a flat glass, entirely preserved, the central part which is curved outside is the only one which is decorated, being surrounded by a large strip with an interior pseudo-ricrac, while on the lateral area, outside the strip bordered by a string of impression, there is another one. On a pot fragment having a vaulted

²¹² Ion Miclea, Radu Florescu, *op. cit.*, p.123

²¹³ Vladimir Dumitrescu, *op. cit.*, p.432

²¹⁴ *Ibidem*

²¹⁵ R. F., in Radu Florescu et al. (coord.), *op. cit.*, p.119, s.v. *Cozia*

²¹⁶ Vladimir Dumitrescu, *op. cit.*, p.433

²¹⁷ *Idem*, p.435

body, the ricrac is composed of 4 strings of impression under 3 strings of horizontal impressions. On another fragment, a ricrac strip having wide strings of impression has small circles with a point inside of them in the triangular spaces which are left above and below the strip. Well, under two belts covered in incised pseudo-ricrac, were ingrained hachured triangles. In the case of bowls, only the thick lip is decorated: it has oblique sequences of impression.

4. Conclusions

During this period, the surface of ceramic pots is treated in such a way that they suggest bronze pots. A composite aspect of the decor which characterizes in general the end of the Bronze Age will continue at the beginning of the Iron Age. The cultures which are part of the early Hallstatt complex with printed and incised ceramics on the territory of Romania help us understand this important moment of Prehistory in our country, joining the important cultures which form the other cultural horizon (the one with fluted ceramics) of the moment, especially regarding the ceramics rich in forms and decorations, diverse motifs are combined on the surface of pots.

References

1. Buzdugan, Constantin, *Riturile funerare ale comunităților hallstattiene târzii din Moldova*, in *Acta Moldaviae Meridionalis*, II, 1980, Vaslui, p.51-60
2. Dumitrescu, Vladimir, *Arta preistorică în România*, vol.I, București, Meridiane, 1974
3. Florescu, Radu, Daicoviciu, Hadrian, Roșu, Lucian (coord.), *Dicționar enciclopedic de artă veche a României*, București, Științifică și Enciclopedică, 1980
4. Giurescu, Constantin C., Giurescu, Dinu C., *Istoria românilor din cele mai vechi timpuri și până astăzi*, București, Albatros, 1971
5. Giurescu, Dinu C., *Istoria ilustrată a românilor*, București, Sport-Turism, 1981
6. Pârvan, Vasile, *Getica. O protoistorie a Daciei*, București, Meridiane, 1982
7. Petrescu-Dîmbovița, Mircea, Vulpe, Alexandru (coord.), *Istoria românilor*, vol.I, *Moștenirea timpurilor îndepărtate*, București, Academia Română, Enciclopedică, 2010

2. DEVELOPMENT OF ARTISTIC CREATIVITY IN STUDENTS BY STUDYING AND APPLYING ORNAMENTAL MOTIVES IN THE TEXTILE ART COURSE

Olimpiada Arbuz-Spatari ²¹⁸

Abstract: *In the training process within the textile art course, a system of methods of studying and applying the elements of the plastic language is used within the proposed methodology, which was followed by the development of artistic creativity in the students of the plastic art faculty. These methods were developed and applied in the course of textile art for the compartments: elaboration of creative compositions; consciously applying the elements of plastic language; studying and applying ornamental motifs in the textile art course. The methods developed for the textile art course, in their interaction, will contribute to the development of the student's artistic creativity, helping him to execute the creative product in the field of textile arts.*

Key words: *artistic creativity, ornamental motifs, textile art*

1. Introduction

Ornamentation in general, and the popular (traditional and contemporary), in particular, includes three basic components: the item, the motif and ornamental composition.

- *The ornamental element* is the simplest (elementary) part of an ornament.
- *The ornamental motif* consists of two or more ornamental elements, making a whole decorative representation, visible in ornamental elements of the same thematic group: flower, star, tree, bird, man etc.
- *The ornamental composition* results from two or more ornamental motifs, without necessarily belonging to the same thematic group or to the same stylistic group.

The plastic language, besides its particularities of elaboration, implies the application of a codified system of signs. The plastic signs reflect the cultural codes specific to the genres of art. The definition of the concept of *plastic signs* refers to the presence and the specific meanings of the plastic elements that enter the process of elaborating the creative composition: from lines and points to silhouettes and volumes. The plastic signs are presented in figurative and non-figurative compositions, and their reception depends on the amount of information contained [4, p. 122].

2. Discussions

Thus, in our time, artificial languages have become widely used as *sign* systems that fulfill a combined function of knowledge and communication. The

²¹⁸ Associate Professor PhD, "Ion Creanga" State Pedagogical University from Chişinău, Republic of Moldova, email: olimpiada123@mail.ru

difficulty of sensitive penetration and rational decoding of the artistic language increases in direct relation with the evolution of art, from the classical-realistic presentation, to the abstract, modern presentation of the plastic image, from the figurative to the non-figurative, from a smaller quantity to a greater number of *signs* and, implicitly, from the semantic to the aesthetic information [6]. Therefore, *the signification of the signs* of plastic language poses certain creative problems to the creative personality, including:

1. knowledge of specific codes and sub-codes for different types of art, of different conventions adopted, of the differences between the creative styles;
2. understanding the unity relation between semantics and syntactic, with the particular mode of existence, information;
3. the recognition of the superiority of the syntactic to the semantic in all the basic planes of the artistic representations: in the plane of the composition of the meaning, of the expressiveness, originality, etc. ;
4. admitting cognitive subtlety that shows that the world, things are unfolding in front of us in a dialectical and semantic-syntactic way.

The *semantics* is in unity with the *syntactic*, in the sense of framing the plastic-shaped components, which represent the semantic sphere, in geometric figures, in canons, proportions - the latter constituting the syntactic structure. The points merge into lines, shapes. Lines integrate with colors, volumes, symmetry or asymmetry, etc. All together they are incorporated - and there are plenty of them - on different levels, with a creative vision with its syntactic constituent. Another way, in plastic creation, meant to develop creativity in students and illustrating *semantics* and *syntactic*, is given by the *application of plastic elements of language*, according to certain compositional principles, according to certain rules, among which the more known are: symmetry, asymmetry , alternation, respecting some proportions [7, p. 41-44]. Compared with the denotative "signs of science", with their universal meaning for all who know the code, the semantics of art are characterized by *connotation* [Ibidem, p.38].

The signs of fine art are characterized by connotation (as opposed to the signs of science with their denotative meaning, with their universal significance for all who know the code), the diversity and difficulty of knowing the sub-codes of art. The connotative character of the signs of the plastic art manifests itself with differences from the semantic and syntactic perspectives. The semantics of the fine art comprises simple elements, with their singular, incipient and non-unitary meaning, with meanings in which certain degrees of knowledge of the unknown elements are present, with notes of resemblance and partial equivalence to nature (for example: *lines, colors, shapes , movements-rhythms, volumes of different sizes* etc.). The syntactic is characterized by a *clustering*, a clustering of several simple constituents, such as those listed above and, consequently, by the perception of the whole in which the semantic notes are incorporated. Art is expressed through metaphorical (*connotative*) language and, for this reason, manages to capture only part of the essence of reality, the other being "poetry".

The abstractization of the plastic geometric form that has become a sign, meaning in the subjective system of creative reflection of the creative personality, becomes a symbol. Like any symbol, the *geometric symbol* has a conventional character. This conventionality can be determined either at the level of a culture, a current or artistic movements, or at the scale of an artist's creation. Due to the expressive complexity of the geometric meanings, the *geometric symbol* becomes an overlapping *geometric language* and is correlated with the *plastic language*. Symbols are the center of attention, they being the very essence of imaginative life, because they reveal the secrets of the unconscious, they move the most hidden springs of actions and offer new perspectives on the unknown and infinity. Studying the symbol is very important for the successful realization of any artistic creation in the field of textile art.

According to the specified meaning, the symbol represents *a sign, object, phenomenon that is vested with a special capacity to convey ideas, concepts, even ideological allusions, much more complex than their simple representation, according to a generally accepted code*. In the fine arts, the symbol is a visual sign with an allusive character, referring to a different material or spiritual reality, than the one that the image depicts. The symbol can be noticed and intuitive, in some cases, when the sign and what it signifies have both a concrete character. However, there are also repertoire symbols of ancient visual experiences, such as the color symbol, the numerical symbols [4, p.128]. The emotional consistency of a geometric form is perhaps justified by the author's imaginative matrix; geometrical figures and volumes, which do not actually exist in reality, being a product of human fantasy and intelligence. In this context, Zamfir Dumitrescu proposes three categories of symbolic interpretation of geometric figures and shapes:

- the category of *geometric symbols* with associative value; this category including the geometric figures adopted as a symbol for an idea, a historical, social, religious notion, through an association, removed from the structural-geometrical motivation of the sign that has become a symbol;
- the category of *symbols with a purely conventional value* within systems recognized and established as such, such as mathematical, logical, physical, chemical, etc .;
- the category of *symbols in which they receive their structural-geometric value*, with the respective implications on the level of visual perception and psychological effects in the representation of the geometric form [5, p. 34].

Out of this classification we can take notice of the fact that the third category of geometric symbols is in correlation with the elements of the plastic language. The geometric shapes overlap with the elements of the plastic language (square, rectangle, spiral, etc.). The conventional-geometric codes stipulate in the plane of the psychology of perception, the following ideal correspondences: the point - the idea of localization, marking (punctuation); the triangle - the idea of dynamism (a dynamism resulting from the force suggested vertically by the sharp

tip of the angles, sometimes consecrated by the size and proportion of the closed figure); the square - the idea of stability due to the order within its area determined by the four right angles and the equality of the sides [3, p. 382].

The geometric symbols also apply to the elaboration of plastic compositions in textile art, which make use of the visual image of the geometric symbol. The geometric sign appears frequently in simple, non-coded languages, or with an easily accessible number, without previous specialized training. Analyzing the principles of applying geometric symbols and forms in the elaboration of decorative compositions, it is obvious the process of transforming the geometric symbol into a plastic symbol, having as its purpose the synthesis (geometrical-plastic) of the signs that have become, by creation, symbols. The *geometric symbol*, included in the third category, approaches until the total overlap with the plastic symbol. The few geometric-plastic forms (*point, triangle, square, angles: right, sharp, obtuse*), are the primary plastic geometric shapes analyzed in the present research, derived from the condition of the straight line. Along with the straight line, the study of the curved line, with its multiple hypostasis - open (*spirals, parabola, hyperbola, etc.*) and closed (*plane figures of the circle, ellipse, oval etc.*) - gives us structural-geometric stages with an expressive plastic content specific [3, p. 44]. Therefore, the geometric and plastic symbols contribute eloquently to the development of creativity in students, perpetuating, according to the researcher V. Vasilescu, "the genetic stock of people united by common beliefs and by the permanence of the signs that linked bridges over time" [9, p. 72] .

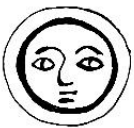
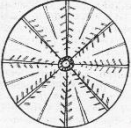
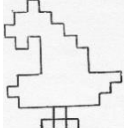
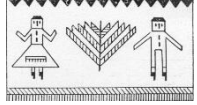
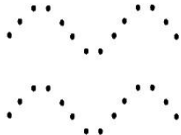
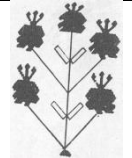
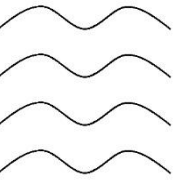
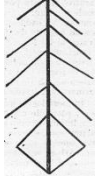
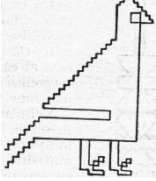
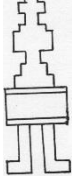
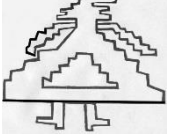
3. Results

It should be mentioned that the study of decorative art, in general, and the study of traditional folk ornamentation, in particular, is an essential compartment in the course of textile art. The transformation of the elements of the plastic language into *ornamental decorative motifs* by methods of geometrization and abstraction and their application in the creative compositions of textile art are objectives that underlie the stimulation of the artistic creativity in the students of the faculties of fine arts. Folk art develops students' aspirations, experiences, taste, conceptions of beauty to the extent that they practice it. In the contemporary creation, certain elements are taken from popular art, without being mere copies or imitations, but giving them new content - "*processing and framing as a whole a compositional structure, a creative manifestation of the elements of the plastic language*" [6, p. 17].

In decorative art, the elements of nature are rendered in a simple form, obtained through stylization. This mode of play involves some *creatively simplifying natural elements*. Stylization represents the transformation of nature structures into plastic structures through geometry and abstracting, emphasizing their expressive particularities. The selection of the specific features of the represented reasons is the selection always accompanied by generalization

(geometrized), creativity and plastic inventiveness. The essential character of the natural structures is preserved according to the working technique, the specificity of the textile art: *painting on silk - batik, weaving (goblin, carpet), embroidery*. The obtained by means of stylization plastic structures are called ornamental decorative motifs. Following the study of popular ornamentation, ornamental decorative motifs were classified into several large groups: *abstract ornaments (geometric, freely drawn)*, *cosmomorphic ornaments*, *phytomorphic (geometric) ornaments*, *zoomorphic ornaments (geometric)*, *anthropomorphic ornaments*, *social ornaments* (Figure 1).

Fig. no. 1. Groups of decorative ornamental motifs

Abstract ornaments	Cosmomorphic ornaments	Phytomorphic ornaments	Zoomorphic ornaments	Anthropomorphic ornaments
				
				
				
				

- Abstract ornaments: *geometric* - point, several points, line, horizontal or vertical lines, overlapping lines; *freely drawn* - broken lines, curved lines, curled lines, intuitive lines; *mixed* - *geometric and freely drawn* shapes, geometric and non-geometric shapes.
- Cosmomorphic ornaments: *geometrical* - sun, sun and flower, stars, motif; *freely drawn* - stars, lightning, rainbow, corner bypassed with suns; *mixed* - sun in geometric transposition and freely drawn, astral motifs, composition with sun.
- Phytomorphic ornaments: *geometric* - flower, leaves, corn, tree of life, fir branches, flower-wheel; *freely drawn* - gorse leaf and a flower, chestnut leaf, acorn flower, acacia flower, flower and leaves; *mixed* - non-geometric and geometric floral composition.
- Zoomorphic ornaments, including avimorphs: *geometrical* - representations of horses, hawks, cocoons, butterflies, roosters, ram's horns; *freely drawn* - peacock, sheep, deer, pair of ox, bird, snail, rooster, wolf with sheep in mouth.
- Anthropomorphic ornaments: *geometric and freely drawn* - compositions with human faces.
- Social ornaments: *geometric* - peasant hour; *freely drawn* – the newlyweds, a

round dance (hora); *mixed* - representations of peasants' (hora) round dance.

Ornamental decorative motifs are treated in two ways: synthetic and detailed. The geometrical ornaments, having at first a realistic motivation, symbolic through repeated processes of abstraction, have in time come to lose their initial meaning. The most common geometric ornaments in textile art are called in the popular language: *the zigzag or the teeth of the saw, the apron or the rhombus, the squares (also called plates, pavers, ladies), the horns of the ram, the moss or the old lady* etc. The geometry is characteristic for all categories of ornaments. Ornaments applied in textile art can be called abstract or generalized. The dots, the continuous lines, the dashed lines, the crosses, the squares, etc., even without having any emotional or ideational message, enhance the beauty of the decorative ornamental motifs applied in the creative textile compositions [2, p. 18,19].

Therefore, the decorative ornamental motifs used for the elaboration of creative compositions cannot be applied without expressive expression. It is clear evidence that the methods of making the ornamental assembly were not accidental, but aimed at perfect harmony between the constituent parts. The mixed ornamental field, in which phytomorphic ornaments combine with zoomorphic and anthropomorphic ones, does not affect the compositional unit. In the case of Moldovan textile art, the compositional organization respects the two specific modalities of our popular art: the first - static, with an ordered, symmetrical arrangement, of the motifs according to ancient models, the second - dynamic, based on the element of surprise, betraying a tendency of decentralization [Ibidem, p. 38]. The mixed compositions, in which the geometrical element combines with phytomorphic, zoomorphic or anthropomorphic elements of the Moldovan folk ornament, are particularly original and convey a fresh sensation. Sometimes, in the center of the composition, a single tree appears, with branched branches, on which are different flowers, leaves and fruits. The frame is made up of geometrical or, rarely, plant (and often geometrical) motifs. Compositions with the surface sectioned into two or three rectangular registers can also be elaborated, which frame one tree and represent the compositional center of the creative work [2, p. 42]. In general, the geometry of plastic forms, as an efficient way of developing creativity, has worried many scholars in the field of art theory. In this context, W. Worringer mentions that form is represented by the art of ornamentation; this art is the expression of the relationship in which a community finds itself in front of the world; only after the syntax of the artistic language (the art of ornamentation) has been established can the human being translate the objects of the outer world into this language [Apud 5, p. 28]. Continuing this type of approach, L. Blaga notes the existence in the folk art of the Romanians of a geometrism of simple figurative essence, predominantly linear, static, less loaded, discreet, as well as the tendency to geometrize the motifs inspired by the surrounding nature [Apud 5, p. 29].

In his research on popular ornaments, Al. Dima notes some of their most

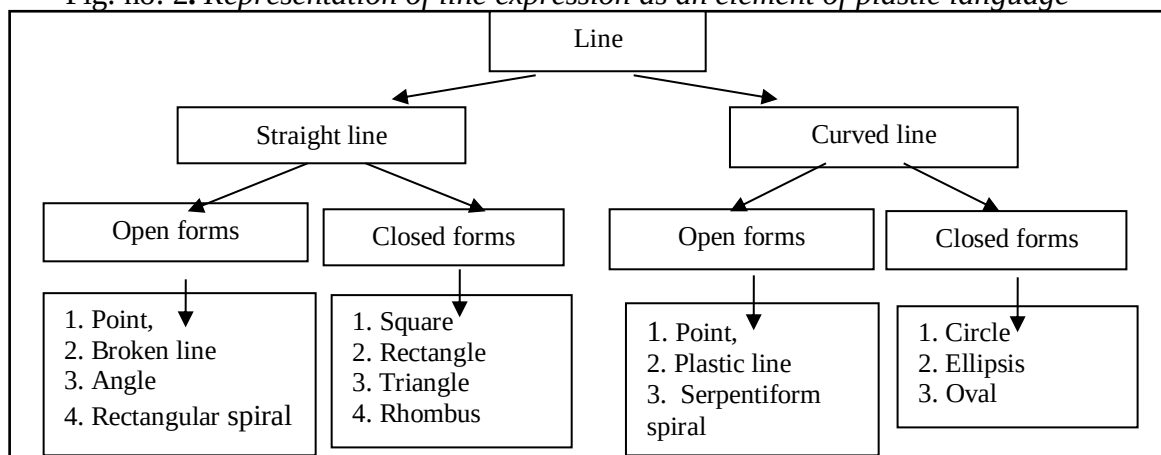
important features: geometry in Romanian folk art; folk art uses the simplest geometric means. The author notes the process of associating motifs in ornamental compositions [Apud 5, p. 29]. I. Frunzetti has scientifically substantiated the realistic character of the geometrical ornamental motifs in the Romanian folk art: *almost every geometrical motif is the result of the operation of adapting a realistic theme to the demands of the popular ornament; as a language, geometry can express realistic observation contents, yet geometry remains in formal relation*. The author confirms that the geometry is specific to the Romanian folk decorative art which has the sensory, realistic, concrete meaning [Apud 5, p.30]. Therefore, the popular ornamentation (traditional and contemporary) consists of all the elements, motifs and ornamental compositions. The ornamental forms of folk art do not express a strictly individualized plastic creation, they are inserted in the ethnopsychological and ethnocultural context. Popular ornament expresses a specific phenomenon of communication, a message characterized by a *language* of a rare linear richness or free, rhythmic or arrhythmic forms, repetitive or alternating, symmetrical or asymmetrical. Ornamentation is a *means of communication*, like a code. The signs used in this code exceed the quality of simple graphic signs, becoming *ornaments* [5, p.61,62]. Based on the above, we find that the symbolism of the forms and its creative application in the plastic language offer vast possibilities for the development of creativity in the achievement of abstract decorative compositions at the university course in textile art. The study and analysis of the geometric symbol and the plastic symbol, but also the correlation between these symbols in the instructional process at the faculties of plastic art, is a basic condition in the process of elaborating creative plastic compositions.

The present study aims to analyze the correlation between the elements of the plastic language and the geometric forms for their conscious application in the elaboration of creative compositions, in the activity of creation of the future plastic artists. In the plastic arts, the organization of forms is an essential way of creation, art being conceived throughout the aesthetic development as a process of composition and elaboration. Viewed singularly, geometric shapes and figures can sometimes seem moving, and sometimes static. They can generate a set of sensations, of a certain quality when developing creative plastic geometric shapes and their conscious application in creating plastic compositions. Thus, the general language of geometric signs and symbols becomes a specific plastic language. The world of geometrical general notions enters the subjective world of the artist, who has the ability to combine these notions in the creative elaboration process of plastic compositions. The geometric and plastic combinations that underlie the artistic conception of a creative composition can be competed only by the possibility of expressing an infinity of thoughts, ideas, affective states with a limited number of geometric signs. The unanimously conventional language of geometry is the basis of an endless series of specific artistic languages. In addition, the geometric and plastic forms contain both semantic and syntactic

characteristics. The unity and identity of the semantic and the syntactic comes from the fact that a certain sign, a certain geometric or plastic form contains both distinctive semantic and syntactic notes.

Among the conventional geometric codes it is considered that: *the point* corresponds to the idea of *location, marking* (punctuation); to the *triangle* corresponds, on the same plane of the psychology of perception, the idea of *dynamism* (a dynamism resulting from the force suggested vertically by the sharp tip of the angles, sometimes consecrated by the size and proportion of the closed figure); the *square*, due to the order within its area determined by the four right angles and the equality of the sides, corresponds to the notion of *stability*. The dictionary meaning explains the *triangle* as the first surface. Any geometric figure, if we take straight lines from its center to the corners, can be divided into several triangles. The triangle symbolizes divinity, harmony, proportion [3, p.382]. Derived from the structural geometrical and plastic condition of the triangle and the square, the expressivity follows: the *sharp angle* (below 90 °), which assumes the dynamic vector condition mentioned in the case of the triangle, - *pointing outwards*; the *obtuse angle* (greater than 90 °), which tends to lose its dynamic targeting capability of the suggested angle vector in favor of a force of opposite direction, pointing inwards at the opening of the angle arms; the situation is all the more clear as the obtuse angle is larger, approaching the condition of a circle arc or an open curve - *pointing inwards*. These geometric symbols are also applied in the elaboration of plastic compositions in textile art that use the visual image of the geometric symbol. The geometric sign appears frequently in simple, non-coded languages, or with an easily accessible number, without previous specialized training. Analyzing the principles of applying geometric symbols and shapes in the elaboration of decorative compositions, the process of transforming the geometric symbol into the plastic symbol is obvious and has as its purpose the synthesis (geometrical-plastic) of the signs that have become, through creation, symbols. The table below reflects the multitude of possibilities of expression of the *line* as an element of the plastic language in decorative composition, revealing all the characteristics and hypostases of the line in its closed and open version (Figure 2).

Fig. no. 2. Representation of line expression as an element of plastic language



After many millennia, the primary signs became symbols, holy signs, and in the Christian era, with their abduction of the mythical spirit they took on an artistic model in plastic language. The geometric and plastic symbols emphasize the genetic trunk of people united by common beliefs and the perennality of the signs that have linked bridges over time. Any creative process involves placing *symbols* in plastic language in a meaningful context. The *symbols* are in the center of attention, they are the heart of the imaginative life, because they reveal the secrets of the unconscious, they move the most hidden springs of actions and offer new perspectives on the unknown and the infinite. The symbol plays a dominant role, especially in textile art. In contemporary art and modern art, studying the symbol is also important for the successful creation of artistic creation in the field of textile art. The dictionary sense of the notion of symbol: *symbol - sign, object, phenomenon, which is vested with a special capacity to convey ideas, even ideological allusions, which are much more complex than their simple representation, according to a generally accepted code*. In the plastic arts, the symbol is a visual sign with an allusive character, referring to another material or spiritual reality, than the one that the image depicts, in the medieval art, of the Renaissance and the Baroque. The symbol can be noticed and intuitive, in some cases, when the sign and what it signifies have both a concrete character. However, there are also repertoire symbols of ancient visual experiences, such as color and numerical symbols [3 p.128].

We will examine the symbolic meanings of the elements of the plastic language, which are in correlation with the geometric shapes, specific and frequently applied in the elaboration of the plastic compositions in the field of textile art (*spiral, angle, triangle, rhombus, cross, twin segments, circle*). A sign with great power of influence in textile symbols, taken from the symbol and geometric form, is the spiral - that open curve line. Over the millennia, the spiral has taken different forms, with multiple meanings: *repeated, opposite, clipped, fleeting, chain, veiled, braided*, etc. The variants of the spiral identified in the national costume are, in fact, identical signs of the spiral that adorned the costume of the deities from Cârna, taken on a higher plane from much older local cultural glasses. The chain spiral, fleeing, in bound scrolls, known since the Neolithic in the area of the Danube Carpathians, was introduced in the ceremonial clothing complex.

The primary angle. In the practice of textile art, the angle has taken different faces, has been placed in different positions, according to some difficult to decipher requirements. Thus, the angles with the parallel sides bordered by two lines adorned the narrow collars, hemlines and borders of all types of clothing, using the black thread with predilection. The larger grouping of parallel angles, bounded by two lines, or not, with rib or not of the type of the one from Ostrovu Corbului or Parța was used intensely, in the form of a cross, as a stand-alone element. *The cross in little wings* was an important source of ornament, being frequently associated with phytomorphic elements, which demonstrates that this

motif was created later and derives from the bird-goddess pattern. In the textile ornament was maintained vigorously in the villages of Sibiu. With a square in the middle or not, this cross in ancient times was an important model in the embroidery of the garments in the villages of Briceni-Basarabia. Sulița and Ostrița-Bucovina remained preferable in sewing Moldovan towels [3, p.72].

The closed angle - the triangle "filled" or always outlined, has been an important source in the textile compositions in Muntenia and Country of Crisura. The angle formed by the frieze, created at Turk's Cuina and Turda, has spread in the clothing embroidery to a considerable extent because it is found on all the garments. Frequently it appears intercalated or repeated.

The rhombus on textile materials in the writing of the form was the sun's sign, and the Egyptians rendered it in tissue art, obtaining special reflexes and starting with the sixth millennium it was extended in all neolithic glass. The *charged rhombus*, whether circumscribed or suggested by the pairing of the hourglasses, has always created effect in composition through graphic simplicity and polychrome. Under the impulse of longtime forgotten traditions, it was often associated with the column, the angle and the parallel lines.

The twin segments. The multitude of pair- segments constituted a certain expression in the paleolithic language, subsequently confirmed in the windows of the Iron Gates area. The straight segments rendered in the bone, in the horn, in the clay, grouped the various kinds of worship accessories, either woven or embroidered. In those distant times, the group consisting of two segments represented the symbol of duality, the multiple, the group of three segments presented the image of the god of non-being, the group of four superlatively raised the dual multiple, etc., all pertaining to the structure of an archaic alphabet, later forgotten.

Alt semn primar - linia curbă închisă. Cercul, conturul mărgelui de la Nandru a luat chip diferit de-a lungul timpului scurs, ajungând în epoca bronzului un ax al ființei universale: *Cultul Soarelui*. La Spânțov-Oltenița, *cercul* se hașura în interior, iar mai târziu se hașura numai spațiul dintre două cercuri concetrice, așa cum s-au brodat cojoacele în importantele centre de prelucrare a pieilor, cum se brodau cercuri pe colțul hainelor lungi în Bihor, Gorj, Dolj și Romanați. Cercul s-a asociat compozițional cu spirala și numai în cazuri rare a intrat în compoziția frizelor alături de coloană, de unghi, sau de romb [3, p.73].

Another primary sign - the closed curve line. The *circle*, the contour of the bead from Nandru took a different face over time, reaching in the Bronze Age an axis of the universal being: the *Cult of the Sun*. In Spântov-Oltenita, the circle is hachured inside, and later only the space between two concentric circles is being hachured, as the coats were embroidered in the important centers of leather processing, as circles were embroidered on the corner of long clothes in Bihor, Gorj, Dolj and Romanians. The circle was compositionally associated with the spiral and only in rare cases entered the composition of the friezes next to the column, angle, or rhombus [3, p. 73].

Considered in particular, the geometric shapes and figures may appear moving or static, giving a set of sensations, of a particular quality when it comes to developing creative plastic geometric shapes and their conscious application in the elaboration of plastic compositions. The general language of geometric signs and symbols becomes a specific plastic language; the world of geometrical general notions is reduced to the subjective world of the artist, who has the ability to combine this data in the creative elaboration of plastic compositions. The geometric and plastic combinations, which are the basis of the (artistic) conception of a creative composition, can be competed only by the possibility of expressing an infinite number of thoughts, ideas, affective states with a small bunch of geometric signs. The unanimously conventional language of geometry is the basis of an endless series of specific artistic languages. The study of geometric symbols and plastic symbols and their application in the elaboration of creative compositions is an absolutely necessary condition in the process of developing artistic creativity in the students of the plastic arts faculties. We propose to develop the level of creativity in students through *specific methods: the conscious study and application* of plastic symbols, knowing all the particularities mentioned below. The study of plastic symbols will be carried out by:

- *determining the semantic definition (plastic language elements, geometric shapes);*
- *analysis of symbols (elements of plastic language, geometric shapes);*
- *selection of symbols (elements of plastic language, geometric shapes);*
- *comparison (elements of plastic language, geometric shapes).*

The *conscious application* of the symbolism of the plastic forms in the elaboration of creative compositions at the hours of textile art will suppose:

- *the use of plastic language elements as plastic symbols;*
- *use of geometric shapes as geometric symbols;*
- *applying the philosophical concept of geometric symbols and plastic symbols in the elaboration of creative compositions;*
- *applying the psychological concept of geometric symbols and plastic symbols in the elaboration of creative compositions.*

The development of creativity in students by studying and applying the symbolism of the plastic forms is a priority problem for the higher artistic education. The *specific methods* proposed foresee the initial stage in the elaboration of creative compositions for textile art activities. In the plastic arts, the application of symbolism is an essential process of creation, art being conceived throughout the ages as a means of aesthetic development and as a process of creation of the studious youth. *The decorative structure of the popular ornament* (traditional and contemporary) comprises: elements, motifs and ornamental compositions, which can be applied in the creation process in the students' works. The ornamental element constitutes the indivisible part, the simplest ornamental part, which can however appear by itself, in decoration (eg:

a leaf, a petal, a branch, a stem, a fruit, etc.). The *ornamental motif* consists of two or more ornamental elements, making a whole decorative representation, divisible into ornamental elements of the same thematic group: *flower* (comprising leaves, petals etc.), *large chariot* (comprising more stars) etc. The *ornamental composition* results from two or more ornamental motifs, without necessarily being from the same thematic group, and not even from the same stylistic group: a bypass (made in geometric style, comprising a chain of at least three broken lines, framed by a sequence of cuts); or a bypass with flowers (made in a non-geometric style, that is, in the form of a free drawing, and comprising a serpentine line, framed by a succession of phytomorphic and freely drawn motifs).

4. Morphological classification

A scientific systematization in traditional ornamentation should begin with the morphological classification of ornamental elements, motifs and compositions, and within it, with the liquidation of confusion between stylistic form and thematic content, between stylization type (form) and semantic classification (thematic or content of representations). From the point of view of the form or according to the type of stylization, that is, from the point of view of the morphological classification, three categories of ornaments are differentiated: on the one hand,

- a) geometric and geometrical elements, motifs and ornamental compositions, rendered on axes or contours,
- b) freely drawn - or non-geometrical, rendered mainly on the outlines; and on the other hand, a category derived from the first two, consisting of
- c) mixed ornamental compositions, consisting of the combination of geometric and non-geometrical motifs (freely drawn) or of representations rendered in these two modes of treatment, but from different fields of inspiration. Considered as a whole, this category includes most of the abstract ornaments, a good part of the symbolic ones, as well as a part of the concrete, so-called realistic ones, in any case a large number of the old ornaments with an inspirational realistic topic, subjected over time to repeated operations of processing, generalization and abstraction.

An overview of the traditional Romanian ornamentation, from the point of view of its stylistic specificity, highlights the richness of the representations transposed into a geometric form. This mode of treatment, in fact with a universal spread, also known as *elementary or elemental*, leads, as L. Blaga points out, "to the excess the process of elimination and sees the need beyond what is generic, in some respects. elementary and universal things ". *Through this stylistic process we reach forms" that completely exceed the organic, to contaminated forms as if by the geometric nature of the crystal patterns "*. Whether they are transposed in a straight-line form, as in Romanian geometry, or in a dynamic rendering, as found in the ornamentation of the Nordic and Asian peoples (Chinese, Indians), the geometric decoration reflects only the essential lines of everyday beings and

things.

The study of Romanian ornaments reveals that in traditional folk art the treatment of ornamental motifs is characterized by a straight-line geometry, by a simpler, more sober and more retained figurative invention, taking over and exploiting the traco-Dacian, Carpathian-Danube Carpathian-Danube geometric traditions. and southeastern European Byzantine [6, p.48, 49]. The process of *abstracting in popular art* usually means a shift from the perceived reasons at the beginning individually, from the surrounding reality, to the generalization of a mass of more or less similar reasons, the process continuing until the original meaning is omitted. The elements, motifs and compositions resulting at the end of this stylization process constitute the subdivision of ornaments that have become abstract. In contrast, some of the abstract ornaments are usually the result of the play of techniques and of following the natural suggestions of the materials to which they are applied.

As Nicolae Danăre mentions, from a stylistic point of view, abstract or abstract ornaments can be or can become geometrical, with freely drawn or mixed shapes. For example, *the point and the line* form the simplest and oldest ornamental elements in this category, common to the Romanian folk art, as to other peoples. The *point* bears various names (point, bud, points, drops, eyes, etc.), taken from the abstract or concrete ornamental theme. The *line* can be simple, or the result of joining several strokes, twigs or ages arranged parallel, in a transverse direction, when facing the structure of the material, or from overlapping lines, in warp and weft, on different popular textile pieces, in the specific transposed decoration. on textiles. [6, p.75].

The *problems of geometry* are discussed and debated in the first comments on Romanian folk art and, not infrequently, they have covered the whole theoretical field, talking about the preponderance or even the exclusivity of geometry in the vision of the popular artist. According to Ion Frunzetti, the geometry so prevalent in the foundations of folk art is only "the letter of the Romanian folk decorative art", the grammar of this language ", upon closer examination imposing the fact that the depth of this art, the spirit , its meaning is sympathetic, sensory, naturalistic, concrete ". The reduction, the synthesis process, the fixation of some geometrical structures, seem to us dictated by the need to put into circulation a certain mental operation, a logical discourse, a "writing" which, in its end, actually deepens the effort's implementation. general human cognitive in the immensity of the real, within the cultures in which the primitive mentalities are still active.

The filter of geometrical stylization, from the reduction of the image of an object to a few essential forms - equivalent to the angle, triangle, square, circle, rhombus etc. - in which the allusion to the configuration of reality is quite transparent, until the keeping of a sign that no longer constitutes an evocative call of the object, but only a purely conventional, symbolic reference, is applied for a large number of reasons. This process is also supported by the prominent

representations of popular imagery - man, horse and rider, astral bodies, tree of life, etc., the multitude of motifs inspired by fauna and flora, the climate of daily life, or descending from the universe of fairy tales and mythology [8 , p.31,34]. When studying the elements of plastic language and ornamental motifs in the educational methodology in the process of developing artistic creativity in students, the following aspects are considered:

- determining a group of elements of the plastic language and the plastic forms: point, line, square, rhombus, circle, etc. ;
- investigation and knowledge of symbols and meanings in textile art through the elements of the studied plastic language: plastics, geometrical, ornamental;
- the correlation between the elements of the plastic language and the plastic, geometric, expressive, intuitive forms, the plastic structures.

To graph the above, we will use the form-content formula. We will notice that the forms specific to the plastic language contain information - contents (Figure 3).

Fig. no. 3. *Methodology of studying plastic language*

Studying the elements of plastic language through the creative application of the <i>form-content</i> formula			
Plastic language specific forms	<i>Plastic</i> <i>Expressive</i> <i>Freely drawn</i> <i>Intuitive</i> <i>Geometric</i> <i>Ornamental</i> <i>Traditional</i>	Informations- contents	<i>Symbolic</i> <i>Semantic</i> <i>Iconic</i> <i>Conotative</i> <i>Codified</i>

The study of the plastic language by applying the form-content formula determines the specific forms of the plastic language and the information - contents, in which, for the compartment, the specific forms of the plastic language are selected and presented in the following order: plastic, expressive, freely drawn, intuitive, geometric, traditional ornamental. The following types are specified for the Information-Contents compartment: symbolic, semantic, iconic, connotative, coded.

5. Conclusions

We mention that:

- developing artistic creativity by studying the elements of plastic language is a form of organization of the creative process;
- the process by which the young student is stimulated - the application of the elements of the plastic language in the creative process - optimizes and raises the aesthetic value of the creative works within the course of textile art. It is a necessary stage, prior to the intercommunication through the artistic language;
- the optimization of creativity maintains a high tone during the development of the creative process of studying and developing creative compositions with the conscious application of the plastic language in the creative works in the field of

textile art;

- the plastic elements are the following: expressive expression, compositional laws, expressive organization of plastic language elements, artistic knowledge are constituted in plastic signs necessary for representations;
- from the perspective of the plastic language, the meaning of the creative product is given by the semantic-syntactic success, which includes an individual path in which each creative activity realizes the form - the content, the way in which the elements of the plastic language are superimposed, juxtaposed;
- the selection and processing of some elements of reality are operations (transformation, stylization, simplification) through elections and processing that illustrate an original way of rendering reality;
- the study of plastic language is a necessary stage, prior to the intercommunication through artistic language;
- practiced in various ways and working procedures, with various tools and materials, the language elements become creative affirmation tools for the creative personality. In this context, the development of creativity contributes to ensuring the autonomy of the creative personalities.

From the above, we can deduce that in the process of developing artistic creativity in students it is important to study the elements of plastic language by selecting and processing the elements in nature. Studying the elements of plastic language contributes to educating and informing the creative personality, at the same time choosing and processing reality in the context of a creative methodical thinking - together with the compositional laws, proportions, rhythm, movement, plastic forms.

The framework and reference objectives of the Textile Art course indicate the priority of the student's introduction in the theory of plastic language. It is essential to discover new possibilities for studying and applying the elements of plastic language in order to trigger students' creativity. To this end, in the course of textile art, we will examine the necessity of studying the plastic language, the synthesis of the creative forms in the context of the essential determination of the contents in the process of developing artistic creativity in the students.

References

1. Arbuz-Spatari O., Dezvoltarea creativității artistice la studenți în cadrul cursului de artă textilă: ghid metodologic/Arbuz-Spatari O., Simac A.: Chisinau, Garomond Studio, 2012. – 250 p.
2. Ciubotaru S., Ciubotaru I. Ornamente populare tradiționale din Moldova (cusături, țesături). Iasi: „Al. I.Cuza”University; Centre of linguistics, Literary History and Folklore, the Folklore Archive of Moldovei and Bucovina, 1988. 337 p.
3. Chevalier J. Gheerbrant A. Dicționar de simboluri vol. I, II, III. Bucharest: Artemis, 1994. 503 p.

4. Dicționar de artă. Forme, tehnici, stiluri artistice. Vol. I, II. Bucharest: Meridiane, 1998. 188p.
5. Dumitrescu Z., Structuri geometrice structuri plastice. Buc: Meridiane, 1984. 221 p.
6. Dunăre N. Ornamentica tradițională comparată. Bucharest: Meridiane, 1979. 159 p.
7. Mureșean D. Cunoașterea și creația artistică cu referiri speciale la artele plastice. Bucharest: Cybela, 2000. 110 p.
8. Prut C. Calea rătăcită. O privire asupra artei populare românești. Bucharest: Meridiane, 1991. 159 p.
9. Vasilescu V. Semnele cerului. Cultură și civilizație carpatică. Iasi: Arhetip-Renașterea Spirituală, 1993. 214 p.

3. THE ROLE OF ARTS IN SCHOOL EDUCATION

Ana-Maria Aprotosoiaie-Iftimi²¹⁹

Abstract: Contemporary psychologist Didier Anzieu²²⁰ speaks of five phases of the process of creation: creative emotion, gaining consciousness, transposition, elaboration, and exposure. Each of the five phases has a correspondent in the stages of development of visual-plastic educational activities, and the role of the teacher is essential in each of them. Starting from the five phases, we propose an approach pattern to the creative process, adapted and developed during the years of experience in pre-university educational environment, and refined throughout the research activity carried out in the university environment.

Key words: creative process, creative behavior, vizual art teacher, creative child

1. Introduction

Art is important because it is an essential component of human culture, heritage and creativity, summing up ways to know, present, represent, interpret and symbolize human experience. Contact with art with art requires the ability to ask, explore and compare, involving the expansion and development of one's own ideas and others' ideas. Artistic creation requires a certain professional specificity, an adaptation to work discipline and the ability to respond positively to challenges.

In 1999, the United Nations Educational, Scientific and Cultural Organization (UNESCO) launched an *International Call for the Promotion of Artistic Education and Creativity in Schools as part of Culture Development for Peace*. Violinist and conductor Yehudi Menuhin, present at the event together with other international artists, said that "there is a lack of mediation and creativity everywhere, especially in schools. Arts are missing from our lives, which makes way for violence."²²¹ The call argued that we need to become "clearly and strongly aware of the importance of the influence of creative spirit in the formation of human personality, fully developing the full potential of children and adolescents and maintaining the emotional balance, which are factors that foster harmonious behaviors".²²²

People of all historical times have sought and will seek answers to questions about their own existence. Each culture develops symbols through which the understanding, knowledge and vision obtained from this search is shared and

²¹⁹Lecturer PhD., "George Enescu" National University of Arts from Iași, Romania, email: anamariaiftimi@gmail.com

²²⁰Anzieu Didier, *Le corps de l'œuvre*, Gallimard, Bibliothèque de l'inconscient, Paris, 1981, pag. 377.

²²¹ UNESCO Appeals for the Promotion of Arts Education and Creativity at School to help Construct a Culture of Peace, Paris, November 3 {No.99-241}

UNESCOPRESSE, http://www.unesco.org/education/ecp/art_edu.htm, Paragraph 2.

²²² Idem, Paragraph 3.

passed on. The basics of communication are words, movements, touches, sounds, rhythm and images. In many cultures, the expression that communicates the perception of touching one's inner self and causes the opening of the human mind to reflection is called art. Throughout history, different ways of artistic expression received various labels. It is important to realize that, although terms like dance, music, drama, fine art are used all over the world, the deep meanings of these words differ from one culture to another. Thus, any list of the fields of art should only be seen from the perspective of a pragmatic characterisation, never exclusive and always evolving. A complete list cannot be presented here either, but an indicative attempt may include performing arts (dance, drama, music), literature and poetry, crafts, design, digital arts, visual arts, film, media, photography, and the list remains open. In order to be taught, learned, acquired, art can be introduced gradually, "through artistic experiences and practices, and their value must be maintained not only through the results of the process, but by the process in itself".²²³ Moreover, because many artistic forms cannot be limited to a single discipline, it is important to place particular emphasis on the interdisciplinary character of the arts and on the common aspects of various fields and artistic forms and formulas.

2. Cognition and emotion through artistic education

Imagination, creativity and innovation are present in every person, even if sometimes only in a potential state; and therefore they can be cultivated and applied. Between these three basic processes there are close connections: imagination is the characteristic of human intelligence, creativity is the ability of the imagination to be properly applied, and innovation complements the process by using critical judgment in the development and application of an idea. In this study we assume that all people have a creative potential. Arts provide the environment and determine the practice of creative development, thus cultivating imagination, emotional intelligence, individual and collective initiative, critical thinking and free action²²⁴.

At the same time, artistic education stimulates cognitive development in relevant directions so that beneficiaries are adapted to the needs of the society in which they live. Experimentation and development of knowledge and appreciation of art allow "the development of unique perspectives in a wide range of areas, perspectives that cannot be discovered by other means of education".²²⁵ In order for adults and children to actively participate in cultural and artistic life, they need to progressively learn, understand, appreciate and experience diverse artistic expressions, share and explore various aspects of life.

According to researchers Mary Helen, Immordino-Yang and Antonio

²²³ Unesco, *Road Map for Arts Education The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, Lisbon, 6-9 March 2006, p. 7,

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf ,

²²⁴ Idem., 4, p. 4.

²²⁵ Idem., p. 5.

Damasiao²²⁶ nowadays one can notice the growing differences between cognitive and emotional processes, differences caused by the increased emphasis on learning environments, on developing cognitive abilities, while emotional processes are less valuable. This emphasis on cognitive capacities at the expense of the emotional sphere is an important factor in the tendencies of moral decline of contemporary society. Cognitive capacities, but equally, emotional capacities are becoming more and more important in order to meet the challenges of the present century. Due to social changes affecting family structures, children are often deprived of parental attention. Due to the lack of communication and close relationships in family life, children are exposed to problems they are unable to cope with emotionally. Moreover, the transmission of cultural values and artistic practices in the family environment is becoming more cumbersome in rural areas, and in urban areas it is almost entirely lost.

In decision-making, emotional processing is an active part for various actions and ideas, setting the direction of reflection and judgment. Without emotional involvement, any decision, action or idea will be based solely on purely rational terms. The consciousness of moral behavior, which is part of the solid preparation of being a citizen, requires emotional participation. 21st century societies are increasingly demanding creative, flexible, adaptable and innovative individuals, so education systems need to evolve in such a way as to provide conditions for both cognitively and emotionally balanced development. Artistic education is able to develop these skills, encouraging free expression, critical environmental evaluation, and active engagement in various aspects of human existence.

Therefore, this factor can also be seen as a means of developing the human resources needed for a valuable cultural capital. Human resources and cultural capital are the key to developing powerful and sustainable cultural institutions (museums, cultural centers, galleries, theatres, musical events) and cultural industries (music, film, television, advertising, media), which are ways to access culture and arts and which are a good indicator and facilitator for the economic growth of society. As a result, education programmes through and for art can facilitate the discovery of a variety of cultural expressions offered by cultural institutions and industries, but, at the same time, they also develop the ability to critically respond to cultural productions. In contrast, these cultural entities serve as a resource for educators to incorporate art into education.

3. Education for art, through art, with the help of art

In all cultures, art is an integral part of life, an area that provides an optimal framework in which creation and learning are interconnected. The benefit of introducing arts and cultural practices in learning environments results in an

²²⁶ Immordino - Ian- Yang, Mary Helen, Damasio Antonio R., *We Feel Therefore, We Learn: The Relevance of Affective and Social Neuroscience to Education*, Article Published In *Mind, Brain and Education* Volume 1, Issue 1, pages 3–10, March 2007, pp. 3-10.

intellectual, emotional and psychological balance in the development of individuals and society. A study published in 2006, applied to forty states and international organisations, led by UNESCO in collaboration with the International Federation of Arts Councils and Culture Agencies (IFACCA) and the Australia Council for the Arts (OZCO),²²⁷ highlights that: a) arts are included in educational policies all over the world; arts are differentiated according to specific cultural contexts, and the biggest differences arise between economically developed and developing states; b) arts serve different purposes, including *education for art* and *education through art*. UNESCO supports two main approaches to artistic education, which can be implemented simultaneously but which, at the same time, must remain distinct. Art can be addressed in education as a study of individual disciplines and will therefore develop both sensitivities, processes, knowledge, specific artistic skills, and the ability to appreciate art.

Education that emphasizes the value of various cultural - artistic, multi- and inter-cultural perspectives, of specific artistic languages, is *education for art*. Instead, *education through art* or "arts in education" (IEA)²²⁸ is seen as a cumulation of learning and teaching methods in which skills, knowledge and processes are engaged throughout the curriculum for very varied purposes, and cultural and artistic dimensions are included in all subjects in the curriculum. The approach to learning through art/culture underlines how traditional and contemporary cultural expressions, resources and practices can be used as learning tools. Specifically, the second approach highlights the potential of art to play an instrumental role, both formally and conceptually, as a vehicle to convey knowledge and mobilize learning methods for different disciplines.

Arts and cultural traditions related to them are a means of addressing and/or understanding much more deeply the general subjects or disciplines of the curriculum. For example, the use of colors and shapes in mural painting and architecture, to teach subjects from various exact or humanities disciplines, but also in teaching other forms of art. By embracing the "Multiple Intelligences"²²⁹ theory, proposed by psychologist Howard Gardner in 1980, art education approach aims to expand the benefits of artistic education for all beneficiaries of education and for all disciplines. At the same time, it is aimed to contextualize this approach through practical applications of artistic disciplines. In order to be effective, this interdisciplinary approach requires changes in both teacher training and in the methods used. The instrumental approach of art does not limit art to an additional educational tool, but it causes an integrative approach, without neglecting its existence in the curriculum as a main or stand-alone subject of

²²⁷ Bamford Anne *The WOW factor: Global research compedium on the impact of the arts in education*, Munster Publishing House, Germany: Waxmann Verlag GmbH, 2006, p. 104.

²²⁸ UnescoRoad Map for Arts Education *The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, Lisbon, 6-9 March 2006, p. 8,

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf.

²²⁹ Gardner Howard, *Multiple intelligences. New horizons for theory and practice*, Sigma Publishing House, Bucharest, 2007.

study. The third generally accepted approach involves the intersecting of arts and other curricular disciplines, a way that guarantees *learning with the help of the arts*. In this orientation, arts are engaged for a variety of social purposes, such as identifying people with special needs or assimilating notions of health and well-being.²³⁰

In recent years, education has a tendency to narrow its focus area by focusing on those academic skills that can be tested and hold a large stake in evaluation, while other aspects of the development of the individual are ignored. Opposite this general trend, an alternative direction is "holistic education", which balances and envisages the cultivation and development of all dimensions of the individual, including both physical/sensory, emotional/cognitive aspects, as well as social, moral and spiritual²³¹ attributes. The holistic approach is relatively new in the field of artistic education, but recognition of its importance is highlighted by recent publications on this topic.

4. Conclusions

All these approaches in the fields of arts and education have prompted strong debates, in the sense "that they represent the applied benefits of artistic education rather than the cultural or intrinsic values of the arts itself".²³² The aspect that is increasingly highlighted in contemporaryity is the fact that arts play a multitude of roles in understanding what it means to live in communities, whether they are from the same street, from the same neighborhood or anywhere in the world, meaning that "the world perceived from one place is not the entire world".²³³

The present historical period is determined by global economic development, neo-liberalism (targeting economic control from the public to private sector), religious tensions, etc. As far as education is concerned, we notice the development of the theory of critical pedagogy/education, which promotes the ideology of education as an instrument of social development in order to achieve social, cultural and economic fairness. It emphasizes the feature of objects, phenomena and human behavior of being dispensable, easy to replace, lacking durability. Short-term or even single-term handy. These aspects are found globally and are increasingly important even at a national level due to the development of the current "consumer society".

In this complex setting, visual artistic education has the potential to play an

²³⁰ Mills & Brown, 2004, apud, Wright Pether, *Teaching in Arts Education* Article Published In Saha Lawrence J. & Dworkin Gary (Ed.), *International Handbook of Research on Teachers and Teaching*. Publishing Springer International Handbooks of Education, Volume 21, 2009, pp 1029 – 1040.

²³¹ Campbell Laurel H, *Holistic Art Education: A transformative Approach to Teaching Art* article published in the journal *Art Education*, March 2011; 64, 2; Arts & Humanities, pp. 18-22.

²³² McCarthy, Ondaatje, Zakaras, & Brooks, 2004, apud. Wright Pether, *Teaching in Arts Education* Article Published In Saha Lawrence J. & Dworkin Gary (Ed.), *International Handbook of Research on Teachers and Teaching*. Publishing Springer International Handbooks of Education, Volume 21, 2009 p. 1030.

²³³ Greene Maxine, *Releasing the imagination: Essays on education, the arts, and social change*, Jossey-Bass Publishing House, San Francisco, 1995, p. 5.

important role in educating young people around the world. This role involves contributing to the development of critical thinking, creativity and personal, cultural and social awareness of young people, a role that indicates the social importance of artistic education.

References

1. Bamford, A., (2006), *The WOW factor: Global research compedium on the impact of the arts in education*, Munster Publishing House, Germany: Waxmann Verlag GmbH.
2. Gardner, H., (2007), *Multiple intelligences. New horizons for theory and practice*, Sigma Publishing House, Bucharest.
3. Greene, M., (1995), *Releasing the imagination: Essays on education, the arts, and social change*, Jossey-Bass Publishing House, San Francisco.
4. Immordino - Ian- Yang, Mary Helen, Damasio Antonio R., *We Feel Therefore, We Learn: The Relevance of Affective and Social Neuroscience to Education*, Article Published In *Mind, Brain and Education* Volume 1, Issue 1, pages 3–10, March 2007, pAg. 3-10.
5. Mills & Brown, (2004), apud, Wright PEther, *Teaching in Arts Education* Article Published In Saha Lawrence J. & Dworkin Gary (Ed.), *International Handbook of Research on Teachers and Teaching*. Publishing Springer International Handbooks of Education, Volume 21, 2009, pp 1029 – 1040.
6. Campbel L., H., (2011), *Holistic Art Education: A transformative Approach to Teaching Art* article published in the journal *Art Education*, March 2011; 64, 2; Arts & Humanities, pp. 18-22.
7. McCarthy, Ondaatje, Zakaras, & Brooks, (2004), apud. Wright PEther, *Teaching in Arts Education* Article Published In Saha Lawrence J. & Dworkin Gary (Ed.), *International Handbook of Research on Teachers and Teaching*. Publishing Springer International Handbooks of Education, Volume 21, 2009.
8. UNESCO, (2006), *Appeals for the Promotion of Arts Education and Creativity at School to help Construct a Culture of Pace*, Paris, November 3 {No.99-241} UNESCO PRESSE, http://www.:/www.unesco.org/education/ecp/art_edu.htm, 19.09.2019, 20:20.
9. Unesco, (2006), *Road Map for Arts Education The World Conference on Arts Education: Building Creative Capacities for the 21st Century*, Lisbon, 6-9 March 2006, http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf , 13.08.2019, 09:30.

4. THE PLACE OF VISUAL ART IN THE DEVELOPMENT OF CRITICAL DIMENSIONS OF THINKING

Gabriela Monica Assante²³⁴

Abstract: *The present study aims to describe the ways in which art education impacts community life through art products. The sample consists of 32 teachers/creators in various fields of work such as fine arts, composition, literature, musical interpretation, choreography and acting. Categorical content analysis is used for data analysis. The highest-ranking emerging theme is related to the means of educational intervention in the community through art. Artistic education leads to empowerment and emancipation by provoking people to think differently while the exposure to artistic creations has a therapeutic effect and contributes to identifying new ways of action. Artists in the role of teachers feel a responsibility both for the educational process and also for the emotional message that their creative product transmits to the audience.*

Key words: *“Dialectics”, “Phenomenology of Design” “Meta–design” “Interdisciplinarity” and “collaborative” approaches, “Design paradigms” “Autopoiesis and Allopoiesis”*

1. Introduction

It is generally accepted that critical thinking and the development of the required necessary skill represent a broadly accepted educational goal. The definitions of critical thinking are often challenged, but competing definitions can be seen as different perspectives over the same concept. In general, critical thinking definitions emphasize the attentive thinking aspect, directed towards a specific purpose. Critical thinking perspectives differ in terms of purpose, criteria, and rules of thinking that they focus on. Establishing critical thinking as an educational purpose has been recommended mainly due to its effects in terms of increasing students' autonomy and preparing them as active citizens in a democratic society. Well-Developed critical thinking provides the necessary skills and dispositions that make individuals think critically in various situations. Generally, educational interventions for developing critical thinking skills include dialogue, specific training and mentoring (Hitchcock, 2018).

One of the first personalities that used the term "critical thinking" to describe an educational goal is the American philosopher John Dewey (1910), who most commonly used the form of "reflective thinking". He defined it as an active, persevering and attentive analysis of any belief or presumed forms of knowledge in the light of the reasons that support it and of the subsequent conclusions to which it tends (Dewey, 1910). He emphasized that such considerations are the main characteristics of scientific thinking. He, therefore,

²³⁴Candidate Doctoral, “Alexandru Ioan Cuza” University from Iași, Romania, email: panzaru.monica@yahoo.com

proposed the development of a scientific attitude as an educational goal.

Furthermore, the socio-political version of critical thinking, namely critical consciousness is being defined as a state of mind that allows critical thinking to emerge (Watts & Abdul-Adil, 1998). Critical consciousness is needed to reach authentic knowledge (Freire, 1970). As a complex process that allows people to become aware of the socio-economic and cultural context that influence their life, critical consciousness encourages individuals to transform their reality (Freire, 1970). Critical consciousness represents a form of critical thinking, applied in the context of nowadays society. Current formulations of critical consciousness concepts are mainly grounded in Freirean thought and refer to three central elements: critical reflection, critical motivation (or efficacy), and critical action. The process of developing reflection and action represent core elements of critical consciousness, since this concept implies a process of learning to easily identify social, political, and economic contradictions, and to take action against the oppressive elements of social reality. Critical reflection refers to a process of learning to put under scrutiny the social conditions and structures that lead to marginalising groups of people.

In the scientific literature, theories and conceptualizations of critical consciousness usually describe a combination of critical social analysis, collective social identity, political self-efficacy, and actions designed to promote social justice (Watts, Diemer & Voight, 2011). Therefore, critical consciousness has been considered as an antidote to injustice mainly because it advances awareness, motivation, and agency to identify, challenge and change social and structural constraints (Diemer, Rapa, Voight & McWhirter, 2016).

2. The importance of critical thinking and critical consciousness

Critical thinking and critical consciousness share common concerns. Both speak of a general population in society who manifest, to some extent, issues in terms of abilities or skills that would allow them to discern between certain types of inaccuracies, distortions and even false information. Both share a concern about how these inaccuracies, distortions, and misinformation limit individual freedom. This concern is especially more articulated in the tradition of critical consciousness, which sees society as fundamentally divided by unequal power relations. Critical educators are especially concerned with educational influences and cultural formations, which perpetuate or justify an unfair status quo. Developing critical capacity among individuals is a way of protecting against these powerful effects. It speaks in particular of those social groups that are socially, economically or politically disadvantaged. Many authors in the field of critical thinking would have similar concerns but would consider them to be the result of analysing and evaluating the validity of certain assumptions. For critical thinking advocates, all individuals need to be more critical, and the implicit idea is that improving critical thinking could have a general humanized effect manifested in all social groups and classes. In this sense, both critical thinking and

critical consciousness argue that by helping people become more critical in thinking and action, teachers can help individuals to perceive the world as it is.

Critical education can increase individual freedom and broaden the scope of human possibilities (Burbules & Beck, 1999). However, the practices of critical thinking and critical consciousness inherently imply bringing social conditions into question. Nevertheless, from a critical consciousness perspective, the effort to teach others to think critically is less a matter of fostering skills and individual dispositions and more the consequence of the pedagogical relations, between teachers and students, as well as among the students who promote it. Finally, the object of critical thinking, in general, is not only against false beliefs but also against deceptive, partisan or those involved in maintaining an unfair status quo. Therefore, the primary concern of both forms of critical thinking is to replace unconditional or distorted thinking with thinking based on reliable investigative procedures.

3. Visual art as a facilitator in the development of critical dimensions of thinking

Today's society is highly visually integrating images everywhere which means that visual proficiency is gradually becoming very crucial. A lot of information is transmitted and received via the visual channel and visual art provides a distinctive way of material presentation, which can enable its better storage in the long-term memory (Vittuli & Santoli, 2013). Referring to the studies that integrate art in the development of critical thinking skills, we aim to debate why visual arts can become dominant in enhancing skills of critical thinking. When using visual arts, students get the possibility of analyzing and evaluating information, which are important skills, both for academics, and citizenship domains. Art viewing promotes critical thinking and artistic education plays a significant role in the development of both, critical thinking and critical consciousness. Especially because developing critical thinking in a vacuum, in the absence of an object of thought, upon which the subject must act it represents an extremely difficult task. Reasoning about art is an effective and attractive practice, which can provide help in seeking one of the most challenging goals in education, namely developing critical thinking. Visual art leads to unique experiences and it facilitates understanding human nature.

The subtle ways in which art can function as an appropriate way of developing critical thinking skills along with a proper pedagogical process might be disregarded. In this sense, Housen (2002) emphasized the unprecedented place of art in the development of critical thinking. To exercise thought, the art chosen for the development of critical thinking must include some specific characteristics. It must be noted that this method may be used with first encounters of art, several years of preparation, according to Housen (2002), are not mandatory since a work of art represents a self-contained world. It incorporates all the necessary information for any individual to begin its interpretation, and it

challenges the viewer to create new understandings. Art can find a way to speak to all viewers, children can read a painting long before they start reading words. Through art can be transmitted enduring issues. Art helps its viewer to reach his potential. Due to its ambiguous nature, art encourages speculation and the interpretative possibilities are unfolding the more one looks at it (Housen, 2002). Nonetheless, art helps fulfill the need for meaning, imagination, emotions or self-awareness (Russell & Zembylas, 2007).

Visual art offers the perfect opportunities for observation and dialogue. During the discussions triggered by the exposure to various artworks, individuals may have the chance to use past experiences and previous knowledge to reason out what an artwork means. Therefore, individuals may start creating different new meanings (Bruchenal & Grohe, 2007). Further to this idea, Richmond (2009) suggested that art education contributes to the emancipatory process of learners by encouraging independent views, upon which individuals can base their future life-shaping actions. By accomplishing these things, visual art contributes to the development of critical consciousness. Visual artwork elicits dialogue and provides the opportunity and the place where knowledge can be gradually constructed by the exchange of ideas, by taking a reflective stance toward each other's constructs, and by acknowledging the power of multiple perspectives for negotiating a better understanding of subject matter (Forman & Fyfe, 1998). When visual artworks are used for developing critical thinking the learner has the role of the researcher and teachers act as facilitators, inspiring them to develop their ideas (Hubard, 2011). Dewey emphasized that critical thinking may be promoted by any school subject if teachers base their teaching on critical reflection over various challenging issues presented for investigation. (Kokkidou, 2013).

Art-viewing that fosters guided dialogues about art can promote important skills in the development of critical thinking, such as observation, analyzing, reasoning, and openness to multiple perspectives. The process of making sense of an artwork implies some sort of logical reasoning. The main advantage visual artworks hold against written texts, is that visual artworks present themselves as physical entities that share the same space as we do. There is a certain sense of immediacy when viewers observe an artwork. Visual artwork is embodied in images and is being perceived as a material thing that can potentially be touched. All of these characteristics lead to a physical, sensorial, and often emotional engagement. Visual art uniquely acts in engaging and integrating various ways of understanding. Thus, being exposed to visual artwork may engage one's reason, feelings, emotions, and motor responses (Hubard, 2011).

Dialogue that artworks trigger, the one which questions the norms of the society, offer new perspectives to the students to connect with current beliefs, this perspective further expands critical thinking skills and reasoning (Lampert, 2006). Moreover, investigation of the components and principles of an artwork is a method of organizing visual information. Observing components like line, shape,

form, texture, space, color, and worth including the basics like balance, contrast, shifts, emphasis, pattern, proportion, and unity is highly beneficial in promoting long-lasting skills of deeply observing visual images, thus giving them a more thoughtful explanation. Understanding, responding and reasoning about visual arts heightens the engagement of students regarding critical thinking skills such as assessment, clarification, reflection, and use of perspective. Critical reasoning intensely focuses on thoughtful and skilled use of ideas, methods, and materials. Critiquing arts entails a close analysis of information and patterns, collecting proof, and using specific criteria for evaluation and decision-making (Cornett, 2011). Visual artworks used in critical thinking development teach learners that many aspects among which, the works of art, do not offer one unique and correct answer. Individuals can develop their conclusions by having the freedom to perceive in a personal way and make their investigations (Vitulli & Santoli, 2013).

Methodologies based on visual arts should lean towards collective and grass-roots engagement. Such a perspective is empowering since it offers the opportunity for people to come together and mutually develop critical consciousness by participating in problem-posing dialogues to determine underlying factors to their problems and organizing effective social actions (Freire 1970). Methods that have a visual basis promote learning processes and empowerment through collective visualization of ideas and feelings. Visual elements are powerful for self-expression elements in specific cultural contexts (Eisner & Day, 2004). Moreover, the dialogue exercises critical analysis and develops an in-depth understanding of individuals' relationships with their social realities.

Interventions that rely on arts can assist in changing social beliefs through heightened social awareness concerning a problem. According to Pavlidis (2015), arts offers alternative perspectives of the human condition that determine others to mobilize and transform their social actions. Moreover, Cranton (2006) suggests that critical consciousness happens through having various views and advocates art-based activities based to foster transformative learning and heighten consciousness. On the other side of the argument, having contact with an art event it may not trigger a transformative experience for all the people exposed. This may be due to their anterior level of consciousness or failure to fully comprehend the context because of several social and cultural factors. All of which will impact the experience and further interpretation of the art event (Madsen, 2018). According to Giroux et al. (1999), to help learners discover the power of arts, teachers can find effective to use a pedagogy that encourages reflective self-examination of attitudes, values, and beliefs within the historical and cultural critique.

4. Conclusions

For a long time, critical thinking represents one of the most aimed to educational goals. As a higher-order thinking skill, its influence overreaches the

academic field, being an extremely relevant skill in everyday life. Critical abilities or skills may help individuals to discern between various types of information, inaccuracies, distortions, and even false information. Without the capacity to analyze inaccuracies, distortions, and misinformation individual freedom might be limited. The main concern in the field of critical thinking is to find the most efficient manner for encouraging people to carefully analyse and evaluate assumptions validity. Therefore, critical thinking advocates emphasize that all individuals need to be more critical, and this could have a general humanized effect manifested in all social groups and classes. In general, critical thinking and critical consciousness suggest that by helping people become more critical in thinking and action, teachers can help individuals to perceive the world in a more objective way. Therefore, critical education can increase individual freedom and broaden the scope of human possibilities (Burbules & Beck, 1999).

The fact that visual art contributes to a profound understanding and appreciation of social aspects represents a widely held position (Leshnoff, 1995). Hence, visual art may play a particular role in developing critical thinking. Due to its richness in images, visual art that addresses social and historical issues may create the opportunity for learners to exercise dialogue and critical analysis. Visual art can include a considerable number of pieces that address current issues and may offer many possibilities for exploring social, historical, and political topics resulting in an in-depth understanding of individuals' relationships with their social realities. The visual stimulus may serve as an open-ended prompt that engages the learners in a genuine discussion about societal issues (Rawlinson, Wood, Osterman, & Sullivan, 2007). In order to stimulate critical thinking, teachers can greatly benefit from visual artworks which can generate many types of questions and various dilemmas. This will open the communication field for critical analysis and interpretations that may be based upon internal evidence and expressive content in the artwork itself.

Acknowledgement

This work was co-funded by the European Social Fund, through Operational Programme Human Capital 2014-2020, project number POCU/380/61131123623, project title <<PhD Students and Postdoctoral Researchers Prepared for the Labour Market!>>.

References

1. Burchenal, M., Grohe, M. (2007). Thinking through art: Transforming museum curriculum. *Journal of Museum Education*, 32(2), 111-122.
2. Burbules, N. C., Berk, R. (1999). Critical thinking and critical pedagogy: Relations, differences, and limits. *Critical theories in education: Changing terrains of knowledge and politics*, 45-65.
3. Cornett, C. E. (2011). *Creating meaning through literature and the arts*. Boston, MA: Pearson Education, Inc.
4. Cranton, P. (2011). A transformative perspective on the scholarship of teaching and

learning. *Higher Education Research & Development*, 30(1), 75-86.

5. Dewey, J. (1910). *How we think*. Heath, Lexington.

6. Diemer, M. A., Rapa, L. J., Voight, A. M., McWhirter, E. H. (2016). Critical consciousness: A developmental approach to addressing marginalization and oppression. *Child Development Perspectives*, 10(4), 216-221.

7. Eisner, E. W., Day, M. D. (Eds.). (2004). *Handbook of research and policy in art education*. Routledge.

8. Forman, G., & Fyfe, G. (1998). *The hundred languages*. Norwood, NJ: Ablex Publishing.

9. Freire, P. (1970). *Pedagogy of the oppressed*. Continuum, New York.

10. Giroux, H. A., Flecha, R., Freire, P., Macedo, D., Castells, M. (1999). *Critical education in the new information age*. Rowman & Littlefield Publishers.

11. Hitchcock, D. (2018). Critical Thinking. In Zalta, E.N. (Ed.). *The Stanford Encyclopedia of Philosophy*. Stanford, United States: Stanford University.

Housen, A. C. (2002). Aesthetic thought, critical thinking and transfer. *Arts and Learning Research*, 18(1).

12. Hubbard, O. (2011). Rethinking critical thinking and its role in art museum education. *Journal of Aesthetic Education*, 45(3), 15-21.

13. Kokkidou, M. (2013). Critical Thinking and School Music Education: Literature Review, Research Findings, and Perspectives. *Journal for Learning through the Arts*, 9(1).

14. Lampert, N. (2006). Enhancing critical thinking with aesthetic, critical, and creative inquiry. *Art Education*, 59(5), 46-50.

15. Leshnoff, S. K. (1995). Art, ambiguity and critical thinking. *Art Education*, 48(5), 51-56.

16. Madsen, W. (2018). Raising social consciousness through verbatim theatre: a realist evaluation. *Arts & Health*, 10(2), 181-194.

17. Pavlidis, P. (2015). Social consciousness, education and transformative activity. *Journal for Critical Education Policy Studies*, 13(2).

18. Rawlinson, K., Wood, S. N., Osterman, M., Sullivan, C. C. (2007). Thinking critically about social issues through visual material. *Journal of Museum Education*, 32(2), 155-174.

19. Richmond, S. (2009). A Post Postmodern View of Art Education. *International Journal of Learning*, 16(6).

20. Russell, J., Zembylas, M. (2007). Arts integration in the curriculum: A review of research and implications for teaching and learning. In *International handbook of research in arts education*. Springer, Dordrecht.

21. Vitulli, P., & Santoli, S. P. (2013). Visual Arts and Social Studies: Powerful Partners in Promoting Critical Thinking Skills. *Social Studies Research & Practice*, 8(1).

22. Watts, R. J., & Abdul-Adil, J. K. (1998). Promoting critical consciousness in young, African-American men. *Journal of Prevention & Intervention in the Community*, 16(1-2), 63-86.

23. Watts, R. J., Diemer, M. A., & Voight, A. M. (2011). Critical consciousness: Current status and future directions. *New directions for child and adolescent development*, 2011(134), 43-57.

5. QUALITY ASPECTS OF PRODUCT DESIGN IN ARTISTIC EDUCATION

**Bard Bajçinovci, Uliks Bajçinovci,
Elena Rexha, Bujar Bajçinovci²³⁵**

Abstract: *The University of Prishtina “Hasan Prishtina” is the biggest higher education institution in Kosovo, which ever since its foundation has held the main burden of education and the development of the Kosovar society. If in the past the University of Prishtina was not only a hearth of knowledge, but also an icon of Kosova’s high education, now its mission is to offer stable and qualitative education to the new generation, functioning as an asset for the development and the strengthening of the Kosovar society. Currently, the UP is the biggest higher education institution in the Kosovo, with 42.006 students, above 1.000 academic staff members and around 350 administrative staff members, accommodated in 14 Academic Units. The research conducted in this paper reflects quality aspects in artistic education for sustainable product design, especially in art, architecture, creativity and innovation in academia curricula. The research methods consist of empirical observation in academia, direct observation of teaching methods, and promoting contemporary interactive teaching methods. To perceive a clearer research data, exploring was made within: The department of Architecture, Department of Anthropology-Archeology, The faculty of Arts in the University of Prishtina, also with UBT - Higher Education Institution in Kosovo, in the context of the possibilities for the improvement of the curricula’s, within actual and accredited academic frameworks. Research concludes that new teaching strategies must involve a new closeness, a brand new and more refining holistic system, as a response to less functional academic curriculums.*

Key words: Artistic Education, Quality Aspects, Product Design, Academia

1. Introduction

The University of Prishtina “Hasan Prishtina” is the biggest higher education institution in Kosovo, which ever since its foundation has held the main burden of education and the development of the Kosovar society. If in the past the University of Prishtina was not only a hearth of knowledge, but also an icon of Kosova’s high education, now its mission is to offer stable and qualitative education to the new generation, functioning as an asset for the development and the strengthening of the Kosovar society. Currently, the UP is the biggest higher education institution in the Kosovo, with 42.006 students, above 1.000 academic staff members and around 350 administrative staff members, accommodated in 14 Academic Units.²³⁶ *“The Faculty of Arts at the university of Prishtina are founded from the Academy of Art, which was established by the Assembly of Kosovo in 1973. The Academy started working on of the academic year 1973/74, and in the timeline of development in the academic year 1986/87, the Academy was transformed into the Faculty of Arts, with the title Faculty of Arts in Prishtina. In this context, the establishment of the Academy and later of the Faculty of Arts*

²³⁵ Student, cand.MSc., email: bb34218@ubt-uni.net, Student, cand.MSc., UBT. Architecture - Spatial Planning from Prishtina, email: ub35398@ubt-uni.net, Student, cand.BSc., email: elenarexha3@gmail.com, Associate Professor PhD., University from Prishtina, Republic of Kosovo, email: bujar.bajcinovci@uni-pr.edu

²³⁶ University of Prishtina, The Rector’s speech. UP -Yearbook 2019.

was the coronation of the many years of efforts of the pioneers of figurative, musical, and dramatic arts. Currently, the Faculty of Arts has three Departments: Department of Figurative Arts, Department of Music, Department of Dramatic Arts. So far, at the Faculty of Arts have graduated more than 900 students in Albanian language.”²³⁷ Product Design, discusses and studies the conceptual phase of the product development process. The main role of the quality aspects is to study, research and learn the process of conceptual product design development, theoretically and practically, singling out the process of creative thinking as a fundamental element in new product development. The product type typology is evolutive and each year diversely, according to current trends in collaboration with wide global trends. The aim of the quality aspects development is to initiate fundamental theoretical and practical principles in the field of product design, including the symbiotic interrelationship of technology advancement, lifestyle, understanding of the role of users, target groups and market segments in the design of products. The main objectives of the system are the subject of various interdisciplinary approaches to study and understand the interrelationship between user research, standards, use, operation and product handling.²³⁸ In this context the question of, what should be exactly the role of quality aspects in product design and artistic education. Hence, for the future apperception of higher education, it is central to present and carry out an unconventional study or a contemporary way of transmitting knowledge. Hence, *“we argue that new contemporary academia challenges should encourage a brand-new complementary study, using and developing new action research theories. strengthened with actions towards the exploitation of all resources, especially in nurturing cognitive development, in order to provide a better learning process.”*²³⁷

2. Materials and Methods

The research conducted in this paper reflects quality aspects in artistic education for sustainable product design, especially in art, architecture, creativity and innovation in academia curricula. The research methods consist of empirical observation in academia, direct observation of teaching methods, and promoting contemporary interactive teaching methods. To perceive a clearer research data, exploring was made within: The department of Architecture, Department of Anthropology-Archeology, The faculty of Arts in the University of Prishtina, also with UBT - Renowned Higher Education Institution in Kosovo, in the context of the possibilities for the improvement of the curricula's, within actual and accredited academic frameworks. Quality aspects of product design in artistic education and architectural studies was explored through review of timeline of academic workshops, curricula's, and within studio researches of the students in

²³⁷ Bajçinovci, B., Bajçinovci, U., Bajçinovci, B. (2019). Interactive Academic Education and its Impact on Urban Development - History and Contemporaneusness. Review of Artistic Education. Vol 18, Is.1.Sciendo. Romania

²³⁸ Bajçinovci, B. (2019). Syllabus of Product Design, The Faculty of Arts. The University of Prishtina.

Master programs of the department of architecture in the University of Prishtina, and UBT. With this paper the objective was to present an evolutive teaching methods in academia. Furthermore, describing the teaching methods with the emphasis on creativity in education, which directly reproduce actions on artistic product design.

Tab. no. 1. University of Pristina by numbers. (UP -Yearbook 2019; Bajcinovci, 2019)

Academic Unit	Academic Staff	Administrative Staff	Current Students
Faculty of Philosophy	58	18	3059
Faculty of Mathematics and Natural Sciences	105	28	2841
Faculty of Philology	101	14	2541
Faculty of Law	56	20	6024
Faculty of Economics	63	20	8095
Faculty of Civil Eng. and Architecture	89	11	2329
Faculty of Electrical and Computer Eng.	37	13	1801
Faculty of Mechanical Engineering	40	11	1281
Faculty of Medicine	252	25	3322
Faculty of Arts	161	12	828
Faculty of Agriculture and Veterinary	45	19	1652
Faculty of Physical Education and Sports	23	8	832
Faculty of Education	57	12	3380
Central Administration		301	
Total	1087	512	37985

On the other side, *“the industry system in the 20th Century have undergone cardinal transformations as a result of the development of science, technology, the growth of the economic base of society and the growth of the human living standards. Historically, Kosovo's industry has gone through various stages of its development and fully dependent on the economic system. In general, Kosovo's industrial development was based on the exploitation of raw materials and their processing to a certain degree, but not to a satisfactory degree of processing and finalization.”*²³⁹ Furthermore, according to the result presented in **Table 2**, there is a lack of variety of courses in organization of the study programs, therefore we need a substantial rethinking of what we have to offer as an attractive curriculum. Hence, the current resolution of the academic situation, formally accomplish legal academia standards cannot solve the actual and future challenges. Challenges, that are associated with the globalization, development of technology, life style, and global world trends surely needs a much more holistic approach.

²³⁹ Bajcinovci, B., Aliu. V. (2018). Visual Organization of Industrial Functional Compositions, JOSHA. Freiburg, Germany.

Tab. no. 2. Students satisfaction with current study programs. (Eurostudent.eu/113, 2016; Bajčinovci, 2018)

	(Very) Well	Fairly satisfied	(Some) Dissatisfied	Total
	percent	percent	percent	percent
1. Quality of teaching	48.9	33.5	17.6	100
2. Organization of studies	41.6	31.4	27	100
3. Variety of courses	26	23	51	100
4. Study facilities	38.6	23	38.4	100

3. Discussions

The holistic process in artistic education is associated within permanent activities thru all phases of studying. Especially in the product design, where teaching has the character of interactive discussions, engaging in discussion all students, academia and community participants. Also, courses aim to encourage working in groups, within concrete researches in the form of design projects, case studies, seminars, exercises and site visits. The course is held by Ex Cathedra lectures, project analysis, with interactive close supervision of design works during exercises. Furthermore, contemporary lectures, and exercises during class use different audio-visual techniques, software, and tools. After completing the course, students have understood and mastered the basic design principles in the field of product design:

- Students have developed design skills and techniques;
- Students have developed the skills necessary for technical qualities, anthropometry, ergonomics and product aesthetics;
- Students have developed skills and techniques to describe, analyz and articulate the interdisciplinary design process;
- Students have developed the ability to document and present the creative design process, in particular with: methods used, activities undertaken and research conducted.

Nowadays, we have multifunctional and complementary studies as a result of the globalization trends, strengthened with the high technology development. Therefore, those phenomena can realistically do impact on the global labor market, hence, the whole global academia network are holistically interdependent within a wide product industry subsystem, thus forming the future global labor market. Actually, the global product industry development is faced with many challenges especially being pressured on price and quality, thus, these aspects are more strengthened with a heavy global concurrence. On the other hand, *“It took me a long time to understand the relationship between ideas and between objective facts. But after I clearly understood this relationship, I didn't fool*

around with other wild ideas. That is one of the main reasons why I just make my scheme as simple as possible.” (Ludwig Mies van der Rohe).

Fig. no. 1. Quality definition model: Actions to exploit quality on teaching for product design processes. (Bajčinovci, 2019)

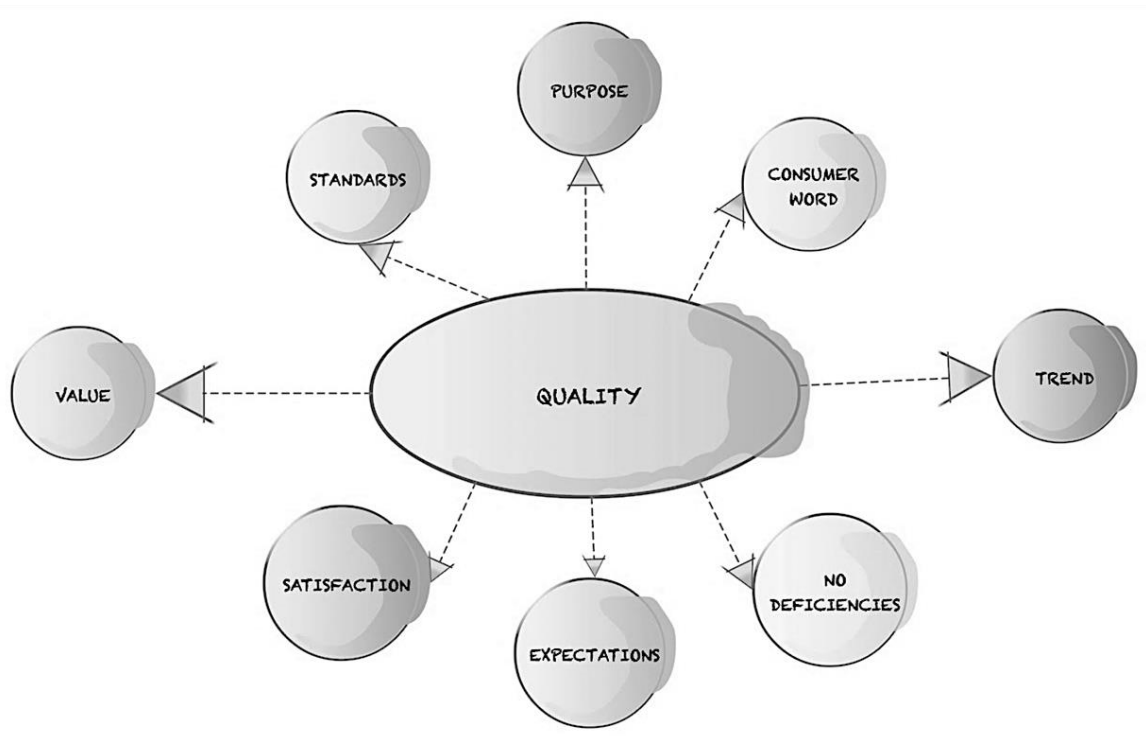
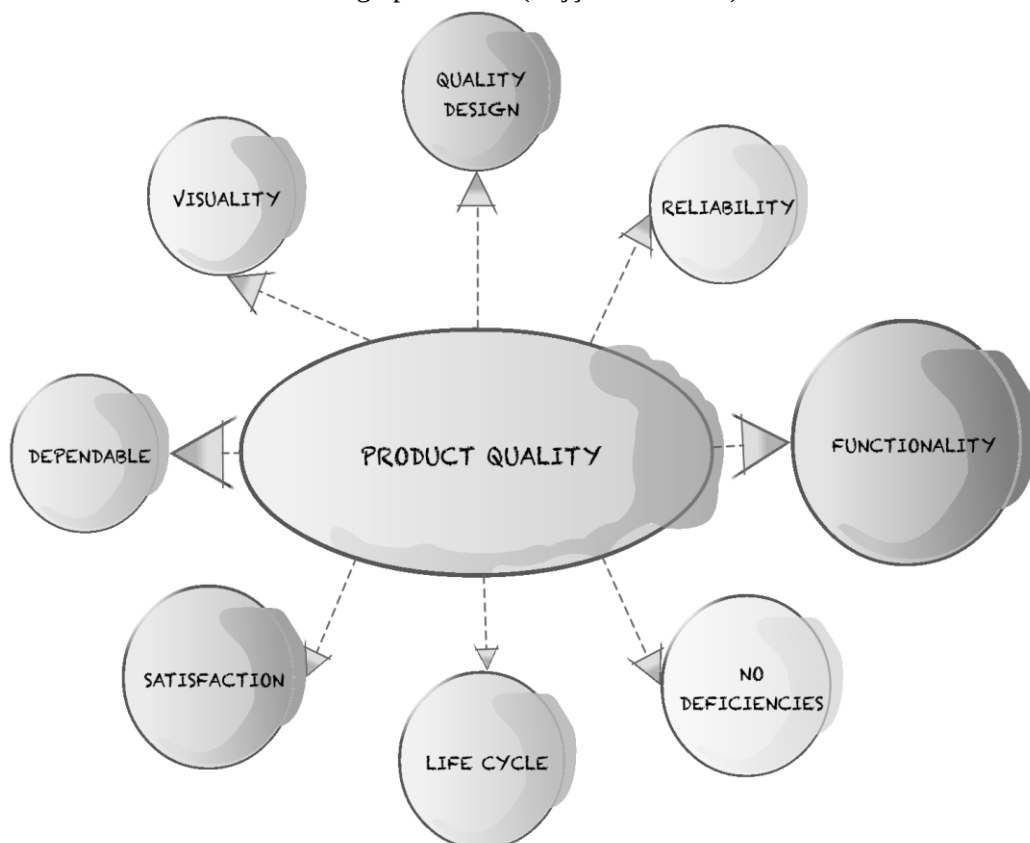


Fig. no. 2. Product Quality definition model: Actions to exploit product quality on teaching for product design processes. (Bajčinovci, 2019)



Furthermore, Hawking in his work: *A brief history of time*, states: “In real time, the universe has a beginning and an end at singularities that form a boundary to space-time and at which the laws of science break down. But in imaginary time, there are no singularities or boundaries. So maybe what we call imaginary time is really more basic, and what we call real is just an idea that we invent to help us describe what we think the universe is like”²⁴⁰

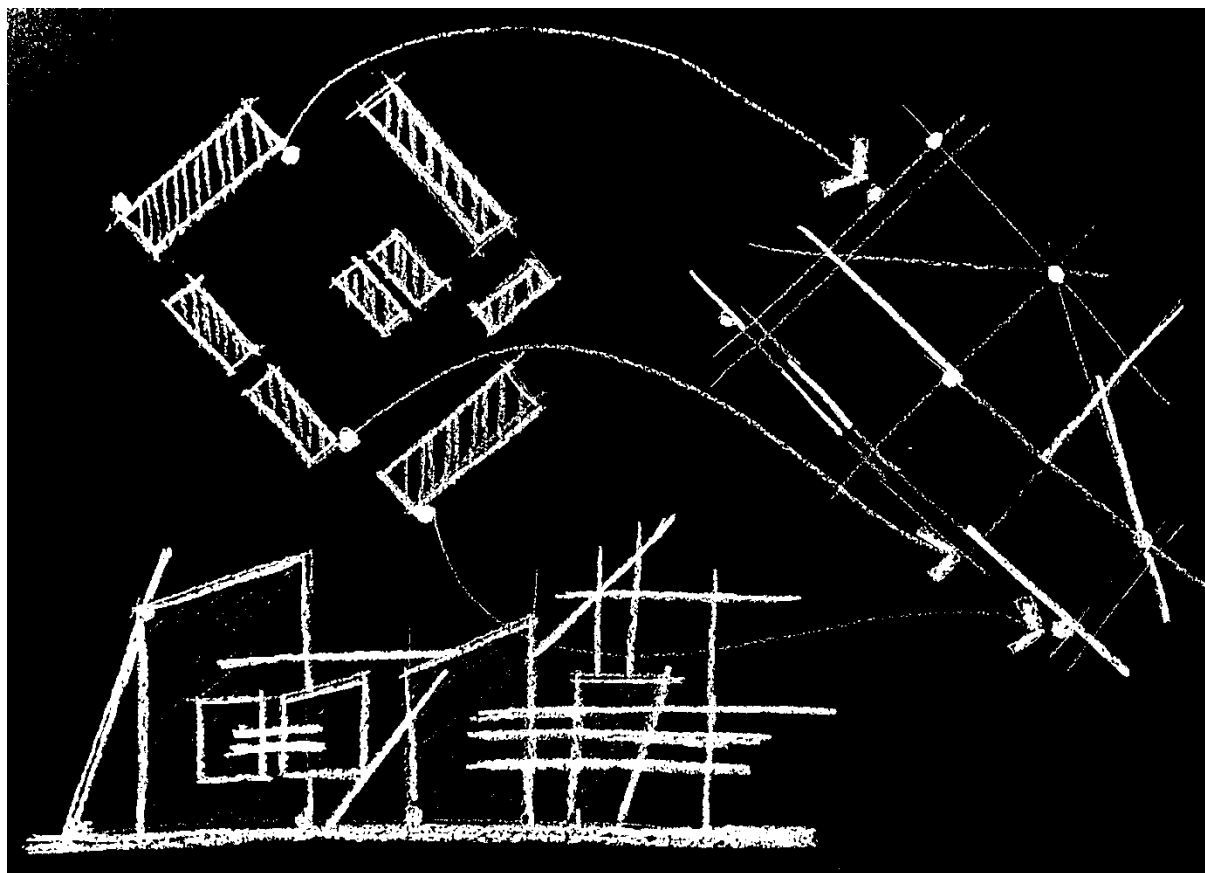


Fig. no. 3. Conceptual drawings, a holistic approach to the sum of all parts. Contemporary art reflection of Calvino's *Invisible Cities* prose poems. (Bajčinovci, Thači, 2017)

*“The future art public won't be a simple passive receiver, easy to manipulate, but, through a harmonious development of the soul functions and of the intellectual abilities, it will be able to develop its own creative, response and selection capacities for the messages coming from the social environment, messages that can distort the perception of reality and of internal representations.”*²⁴¹ Hence, formally fulfilling legal academic standards, within adapted and accredited academic frameworks, cannot be expected to solve comprehensive and future challenges, associated with the development of technology, labor market, life style, and global world trend.

²⁴⁰ Hawking, S. *A Brief History of Time*. Bantam Books, Paperback, 1996.

²⁴¹ Pașca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262.

4. Conclusions

The present state of academia requires specific contemporary methods, especially when the situation is directly linked to the quality of teaching and future challenges of the labor market. *“Education, of course, is always based on what was. Education shows you what has been and leaves you to make the deduction as to what may be. Education as we pursue it cannot prophesy, and does not”*.²⁴² Findings in this paper indicate that through quality aspects of product design in artistic education teaching methods as contemporary learning strategies strengthened with informal meeting places for education, can concurrently present a teaching strategy, by which can bring more clarity to the academia and product design industry. Hence, new teaching strategies must involve a new closeness, a brand new and more refining holistic system, as a response to less functional academic curriculums. The current classic teaching methods, formally fulfilling academic, and legal standards, requires a serious approach of academia for the contemporary teaching methods.

References

1. Bajčinovci, B., Thaçi, K., Bajčinovci, B. (2017). Architectural Reflection on Italo Calvino's Invisible Cities. Journal of Science, Humanities and Arts. Freiburg. Germany, DOI: 10.17160/josha.4.1.261.
2. Bajčinovci, B., Jerliu, F. (2017). The Concept of “Modelarium” and its Impact on Creativity and Artistic Education. Review of Artistic Education no.14 2017. De Gruyter. DOI: 10.1515/rae-2017-0030.
3. Bajcinovci, B., Aliu, V. (2018). Visual Organization of Industrial Functional Compositions, JOSHA. Freiburg. Germany. DOI: 10.17160/josha.5.5.437.
4. Bajčinovci, B., Bajčinovci, U., Bajčinovci, B. (2019). Interactive Academic Education and its Impact on Urban Development - History and Contemporaneity. Review of Artistic Education. Vol 18, Is.1. Sciendo. Lasi, Romania. DOI: 10.2478/RAE-2019-0029.
5. Bajčinovci, B. (2019). Syllabus of Product Design, The Faculty of Arts. The University of Prishtina.
6. EuroStudent. <http://database.eurostudent.eu/113>, (Accessed: October 2019).
7. Hawking, S. A Brief History of Time. Bantam Books, Paperback, 1996.
8. Pașca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262. DOI: 10.1515/rae-2016-0030
9. University of Prishtina, The Rector's speech. UP -Yearbook 2019.
10. Wright, Lloyd, F. (1955). <https://christen.community.uaf.edu/2013/05/26/frank-lloyd-write-on-education/>, (Accessed: October 2019).

²⁴² Pașca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262.

6. URBAN DEVELOPMENT OF UNIVERSITY CAMPUS AND QUALITY ASPECTS OF ARTISTIC EDUCATION: A CASE STUDY OF PEJA

Modest Gashi, Vlora Aliu, Bujar Bajcinovci²⁴³

Abstract: *Kosovo after the 1999 conflict was in a social, economic and environmental disadvantage. The creation of peace and stability depended on many actors such as UNMIK, whose mission was to achieve the overall goal of providing security and the normal living of all peoples in Kosovo and to achieve stability in South East Europe and the Balkans respectively. The research conducted in this paper reflects quality aspects in urban development of university campus and quality aspects of artistic education, especially in art, architecture, creativity, and regular meetings with focus groups, especially with residents of all settlements in Peja. The research methods consist of empirical observation in academia, observation of teaching methods, and promoting healthy academic campuses. Research concludes paper indicate that through urban development of university campus in Peja and quality aspects of artistic education in teaching methods as contemporary learning strategies strengthened with informal meeting places for education, can effectively present a urban plan methodology, hence, which can bring more clarity to the academia campuses and contemporary labor market. Furthermore, new academia campuses must involve a new closeness, a brand-new teaching method, as a response to the future contemporary academic objectives strengthened with a quality aspect of artistic education, for which Peja municipality are very well known. Peja has had and actually has the two artistic branches with legacy in education, such are the school of Fine Arts and the school of Music. The two schools in which has attended the dozen renowned Kosovar artists, who now live and work across Europe.*

Key words: *Quality Aspects, University Campus, Urban Development, Academia, Peja*

1. Introduction

Kosovo after the 1999 conflict was in a social, economic and environmental disadvantage. The creation of peace and stability depended on many actors such as UNMIK, whose mission was to achieve the overall goal of providing security and the normal living of all peoples in Kosovo and to achieve stability in South East Europe and the Balkans respectively.²⁴⁴ UNMIK's work in Kosovo enabled the creation of Provisional Institutions of Self-Government of Kosovo of all ethnicities. Security in Kosovo is monitored by KFOR, which is an international peacekeeping force and is led by NATO.²⁴⁵ For the functioning of the Provisional Institutions of Self-Government in Kosovo, various Ministries had formed which began immediately with the process of drafting legal frameworks for each

²⁴³ UN-Habitat. MSc., Spatial and Urban Planner from Prishtina, email: modest.gashi@unhabitat-kosovo.org, Assistante MSc., email: vlora.aliu@uni-pr.edu, Associate Professor PhD., University from Prishtina, Republic of Kosovo, email: bujar.bajcinovci@uni-pr.edu

²⁴⁴ <https://unmik.unmissions.org/mandate>, 2019.

²⁴⁵ <https://jfcnaples.nato.int/kfor/about-us/welcome-to-kfor/mission>, 2019

department.²⁴⁶ The Law on Spatial Planning No. 2003/14 is recognized as the first law on spatial planning that was drafted based on internationally accepted principles such as: Promoting Kosovo's common interests by protecting natural resources and supporting sustainable development, Promoting participatory democratic process and involvement in formulating development strategies and physical plans, Promote complete transparency in planning and decision-making by allowing participants access to the necessary data and maps, Promoting equal economic and social rights for all Kosovars, Promoting improved quality of life and balanced forms of housing, Promotion of harmonization with the principles and plans of the European Spatial Development.

In another sense, the Law on Spatial Planning No. 2003/14²⁴⁷ was the transition from conventional planning to strategic and comprehensive planning. This obliged municipalities to develop their development plans at the municipal and urban levels as well as to develop regulatory plans for the different settlements. This shows, after many decades of centralized and conventional urban planning, municipalities are now independent in drafting municipal development documents which should be in line with the Kosovo Spatial Plan, which is drafted by the central level respectively by the Ministry of Environment and Spatial Planning.²⁴⁸ The transition from conventional to strategic planning was not easy. On the contrary, all municipalities of Kosovo and urban directorates had staff that was oriented on conventional planning. Building new capacities for strategic planning required a great deal of time and investment.

Peja Municipality is recognized as a pioneer in the implementation of the Law on Spatial Planning 2003/14. Municipal interest in setting sustainable development directions through strategic and inclusive planning was not easy. There were many issues that had a negative impact on the spatial planning process, namely the drafting of the Municipal Development Plan and the Urban Development Plan, such are: Lack of local professional staff to lead the planning process, lack of contemporary knowledge and good practices in spatial and urban planning, lack of internal cross-sectoral cooperation for the development of the plan, lack of data on social, economic and environmental issues, lack of support of decision makers in the planning process, lack of data on potential stakeholders that may affect the development and implementation of the plan, resistance of conventional professional generations (internal and external) to strategic planning processes, refusal of participation of certain ethnic groups in the planning process and interventions of local UNMIK Administrators in the planning process. Since the above issues were a block in the development of development plans, some concrete steps have been taken to overcome them: Identification of internal cross-sector professional capacities that can bring results in the process of drafting development plans, engagement of the EU consulting company to support the

²⁴⁶ Provisional Institutions of Self Government in Kosovo. 1999

²⁴⁷ <https://gzk.rks-gov.net/ActDetail.aspx?ActID=2471>

²⁴⁸ Boussauw, K. (2012). Challenges, threats and opportunities in post-conflict urban development in Kosovo.

Municipality of Peja in the development of development plans and the use of contemporary best practices in the field of planning, building a Municipal Planning Team composed of municipal sectoral experts as well as potential external experts who contributed to the planning process, build bridges of cooperation with local NGOs and engage the municipal sectors to collect data from each sector with particular emphasis on social, economic and environmental areas. Various international programs have also been supported to support the process: Regular reporting by the Directorate of Urbanism on the process of municipal and urban planning and the establishment of a Steering Council composed of members of local political parties, identifying potential stakeholders to support the process. Local NGOs also play an important role in identifying all potential stakeholders, Integrating all professionals belonging to conventional generations (internal and external) into the various thematic working groups and engaging them in the strategic planning process, regular meetings with residents of other ethnicities and their engagement in decision making and report progress on a monthly basis to the local UNMIK Administrators on the development planning process.

2. Materials and Methods

The research conducted in this paper reflects quality aspects in urban development of university campus and quality aspects of artistic education, especially in art, architecture, creativity and regular meetings with all stakeholders, with focus groups, especially with residents of all settlements in Peja. The research methods consist of empirical observation in academia, observation of teaching methods, and promoting healthy academic campuses. To perceive a clearer research data, exploring was made within: The municipality of Peja, faculty of Architecture, in the University of Prishtina, in the context of the possibilities for the improvement of the urban development, within actual and accredited academic frameworks. Continuing the process of developing plans, regular meetings with all stakeholders, focus groups, with residents of all urban and rural areas have highlighted problems that were not previously known.

Addressing these problems also indicated the direction of development of the Municipality of Peja for the next two decades. Geographical position, natural resources, actual economic situation compared to the past and looking to the future, social and cultural life, very young population oriented local and international professional experts in the direction of future development of Peja Municipality tourism, agricultural development and light industry development (no pollution).

These directions were also accepted by the decision makers who had committed that all the processes for drafting the development plans would end and continue with the process of implementing the plans. In fact, from these

directions of development the motto "Peja green and vital region" is created.²⁴⁹ The key connecting point of the development directions mentioned above was the construction of new educated generations. Therefore, the Municipality of Peja in the next 20 years saw itself as a University City which would offer faculties oriented in tourism, economics and agriculture. Lack of property to build the University with all the necessary infrastructure was a major challenge. In general, all Municipalities in Kosovo lack municipal properties. The socially owned properties that operated until 1999 were under the management of the former Kosovo Trust Agency,²⁵⁰ which has made their identifications throughout the territory of Kosovo and privatized them for a period of 99 years. This privatization process, although seen as a promoter of the economic development of the municipalities, unfortunately resulted in the impoverishment of the municipalities.

The lack of a clear strategy of the former. The KTA but also the KPA for monitoring privatized properties had a not so expected impact on the municipal and urban planning process. Therefore, the only alternative for Peja Municipality to plan the construction of the University campus was the former property. This property had only two reconstructed barracks. Now these rebuilt barracks were used. This year provided the Municipality of Peja with a good opportunity to take all the necessary steps for the sustainable development of the university campus. Therefore, when designing the urban development plan, this location is dedicated to the university campus, which will interrelate sport and tourism.

Design and approval of Urban Development Plan provides development directions of neighborhoods within urban area. This means that detailed development for the coming years is carried out with lower level plans known as urban regulatory plans. As the area of the university contained both the development of sport and the development of tourism, there was a need to provide a clear vision for the development of this location. In fact, the purpose of visioning the site was to make a sustainability assessment for the university campus. This would be achieved by organizing a visioning workshop dedicated to the university campus. This workshop identified stakeholders from central level institutions, the University of Prishtina, civil society, local administration, local external professionals. The workshop was supported by the UN-Habitat program in Kosovo, which, with international professional support, enabled the Municipality of Peja to implement a modern, inclusive decision-making methodology.²⁵¹ *"The future art public won't be a simple passive receiver, easy to manipulate, but, through a harmonious development of the soul functions and of the intellectual abilities, it will be able to develop its own creative, response and selection capacities for the messages coming from the social environment, messages that*

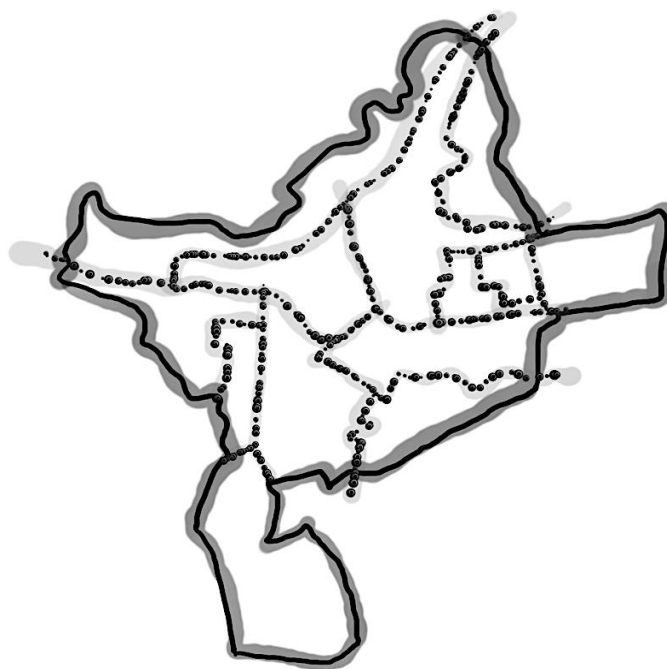
²⁴⁹ https://kk.rks-gov.net/peje/wp-content/uploads/sites/24/2018/04/Plani-zhvillimor-komunal_shqip.pdf, 2006.

²⁵⁰ <http://kta-kosovo.org/html/index.php>

²⁵¹ UN, Habitat. (2008). https://unhabitat-kosovo.org/un_habitat_documents/handbook-on-visioning/

can distort the perception of reality and of internal representations.”²⁵²

Fig. no. 1. Peja Municipality, Urban districts and neighborhoods, area in acres



Tab. no. 1. Students statistics of Municipality of Peja

	Students	Teaching Staff	Students	Students, Male	Students, Female
		100%	100%	52.37%	47.63%
29. Primary Schools	15,000				
6. High Schools	5,283				
1. School of Music	175				
1. Special school for students with disabilities	69				
Total		1,200	22,853	11,973	10,880

3. Discussions

The main principle of education policy is "Inclusive education", according to which all children and young people should be able to attend school. The lessons are held in Albanian, Bosnian and Serbian language. In special education, the lack of qualified staff that can create an appropriate educational environment for these children is very pronounced. Illiteracy is still present and more pronounced in the female gender. Illiteracy is usually higher in rural areas than in urban areas. The male-female ratio across school levels indicates that the

²⁵² Pașca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262.

percentage of females in education is lower. This is emphasized at all levels of education. Failure to attend school also affects distance from school facilities and not safety. In the municipality of Peja (for the year 2005) there are 38 schools, 29 primary schools with a total number of students around 15,000, 6 high schools with 5283 students. Preschool 6 with 510 students. Two kindergartens with 365 children. Lower School of Music, Special School for students with disabilities, and the Faculty of Management. Special education is organized for 69 children with disabilities. The Lower School of Music has a total of 175 students. The total are 22,853 students, of which 11,973 (52.37%) males and 10,880 females (47.63%). There are about 1,200 teachers and teachers without support staff. Also, there are three specialized courses at the University of Business School:

1. Business Administration
2. Applied Business Informatics and
3. Management in tourism and catering.

The investments made in the education of our municipality are mainly foreign donations, budget funds from the Ministry of Education, Science and Technology and the Municipal Budget. During the post-war period, a four-grade primary school was built in Brolic, with USAID investment, a 4-grade school in Kotradic by the Danish DRC, another one in Leshan, by the Spanish Red Cross, four-grade schools in Rugova, in the villages of Bogë and Koshutan with Care-International investments, then the new eight-year school in Reka of Allages and the repair of 8-year schools in Haxhaj and Drelaj. Crystal, donor of BB-Islamic. Most of the school buildings have been renovated with the help of NGOs. Action has already begun on equipping them with teaching aids. Special Regional Funds enabled the provision of facilities for children with disabilities, and equipment for school centers and sports halls. There is a need for curriculum and teaching methods to be further reformed. Continued attention should also be paid to the professional development of current university staff, as well as to the training of the new teaching staff for the university.²⁴⁹ Hence, the headed workshop was supported by the UN-Habitat program in Kosovo, with professional support, for the Municipality of Peja to implement a modern, and contemporary decision-making methodology. The visioning workshop, held in August 2007, was organized in several stages:

1. Telling a location-related event,
2. The main issues,
3. Swot analysis,
4. Location Vision
5. Vision mapping,
6. Harmonization of vision

The visioning process sparked debate among the attendees about the university campus. There were three sustainability factors that had to do with: The entire site with an area of 11 ha should be located only at the service of the university. The determination of local policy to stay behind campus development,

which also means allocating the budget for the construction of all infrastructure, To think beyond the limits of the campus, respectively, the relation with other parts of the city and to protect a part of the site's past identity, where all present at the meeting considered the site a dangerous military zone. To address the aforementioned issues, thematic working groups have been formed which have addressed this site in terms of:

1. Networks - how the site will be networked with traffic infrastructure and technical infrastructure in and out of location,
2. Nature and environment - impact of the location on the environment and the surrounding nature and promotion and implementation of the motto "Peja green and vital city",
3. Housing and surroundings - connectivity between the territorial communities of Zatra, Centar, Bello Poja and Dardania,
4. Services - that the location will provide within it and the connectivity with other existing services outside it.

The final results of the working groups showed that the development directions of this area contained more in common (synergy) than in opposing (separator). Summing up all the points in common and overcoming the points of disagreement led to the vision of the site called the EST (Education, Sport and Tourism) area which has different meanings in many parts of the world where it should be noted in the Latin EST - it is , I'm (it's here, I'm here). Furthermore, the Joint statement for EST zone is: Educational, sports and tourism zones - "EST" will be developed in the wake of the Damned Mountains National Park, between the "Zatra" and "Dardania" neighborhoods, the "Karagaç Park" and the Bellopoja neighborhood, which will be attractive and easily accessible. Accessible from all other centers in the region. In 2015, the EST Center will be a part of the tourism offer, developed through the consolidation of the private sector and its promotion in the region. "EST" will be a place where nature and health come together, and this will create the future for the city. EST will be the brain center of Dukagjini, where young people will gain knowledge to cope with market demands. Continuing the process of drafting the plan at the regulatory level was challenging for the Municipality of Peja. The lack of knowledge about the sustainable development of a location where sports education and tourism are intertwined was quite challenging. Concrete and strict steps had to be taken, as the university campus should not be allowed to develop in a "casual" way. In 2009, following the departure of the former. The existing barracks have been taken over by the Faculty of Business which has been open in Peja since 1960. EST found no support from local Urbanism staff. This was due to the lack of experience and the courage to take responsibility from local staff for such an important development. The proposal of the local staff was that this area be open to different opinions and this means that there will be open international competition. The purpose of the competition was that besides getting different ideas of urban and architectural solutions, this competition will also be a good promoter of Peja. This idea was supported by

decision makers who allocate the necessary tools for organizing and running this event.

Fig. no. 2. Peja Municipality, location of Zone EST presented at Europan 12



Since now, the Municipality of Peja was in a better position because the planned location for the university campus was used by the Faculty of Business, the Location Vision was defined, the concept of development through international competition was designed, then only the last step remained that all this work be harmonized with the legal framework, respectively with the Law on Spatial Planning. Therefore, the Municipality of Peja makes the decision to draft the Urban Regulatory Plan for the EST Zone, to open the way for the development

of the University Public Campus, the sports area and the baptized tourist resort named Borea which connects the city of Peja with the Borea tourist center in Kopranik.²⁵³

Fig. no 3. Peja Municipality, Urban zone of University Campus



4. Conclusions

As to be concluded, now in the EST Zone operates the Public University "Haxhi Zeka". The University Campus has always been focused on building of full-time study curriculum that would educate students with up-to-date professional qualifications that respond to the needs of economic development

²⁵³ <https://www.borearesort.net>

and contemporary business market. Findings in this paper indicate that through urban development of university campus in Peja and quality aspects of artistic education in teaching methods as contemporary learning strategies strengthened with informal meeting places for education, can effectively present a urban plan methodology, hence, which can bring more clarity to the academia campuses and contemporary labor market. Furthermore, new academia campuses must involve a new closeness, a brand-new teaching method, as a response to the future contemporary academic objectives strengthened with a quality aspect of artistic education, for which Peja municipality are very well known. Peja has had and actually has the two artistic branches with legacy in education, such are the school of Fine Arts and the school of Music. The two schools in which has attended the dozen renowned Kosovar artists, who now live and work across Europe.

References

1. Bajçinovci, B., Jerliu, F. (2017). The Concept of “Modelarium” and its Impact on Creativity and Artistic Education. Review of Artistic Education no.14 2017. De Gruyter. DOI: 10.1515/rae-2017-0030.
2. Bajçinovci, B., Bajçinovci, U., Bajçinovci, B. (2019). Interactive Academic Education and its Impact on Urban Development - History and Contemporaneity. Review of Artistic Education. Vol 18, Is.1. Sciendo. Lasi, Romania. DOI: 10.2478/RAE-2019-0029.
3. Boussauw, K. (2012). Challenges, threats and opportunities in post-conflict urban development in Kosovo. Habitat International. Vol 36, Is.1. p: 143-151. Elsevier. <https://doi.org/10.1016/j.habitatint.2011.06.011>.
4. Borea Resort. (2019). <https://www.borearesort.net>. KTA-Kosovo. <http://kta-kosovo.org/html/index.php>
5. Municipality Development plan, Peja, https://kk.rks-gov.net/peje/wp-content/uploads/sites/24/2018/04/Plani-zhvillimor-komunal_shqip.pdf
6. NATO, KFOR. Mission. <https://jfcnaples.nato.int/kfor/about-us/welcome-to-kfor/mission> , 2019
7. Paşca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262. DOI: 10.1515/rae-2016-0030
8. RKS, Provisional Institutions of Self Government in Kosovo. 1999 RKS, <https://gzk.rks-gov.net/ActDetail.aspx?ActID=2471> .
9. UNMIK. (1999). <https://unmik.unmissions.org/mandate>, 2019.
10. UN, Habitat. (2008). (Accessed: October 2019). RAE https://unhabitat-kosovo.org/un_habitat_documents/handbook-on-visioning/

7. THE BURKE'S PENTAD HEURISTIC: POTENTIALITY FOR CREATIVE IDEA GENERATION IN GRAPHIC COMMUNICATION DESIGN

Sylvester Zifegha Ebigbagha²⁵⁴

Abstract: *The Burke's Pentad (Act, Agent, Agency, Scene and Purpose) is a creative idea generation guide for dramatism (or dramatistic framework). Its utilization to probe, often engenders a process of stochastic combination, whereby a vista of multiple ideational variations emerge in one's mind, from which an appropriate subset could be selected and implemented. This usually affords inspiration, creative flow and energy that are pivotal for success in drama as much as in visual communication. However, there is prevalent unawareness of the potentials of the Pentad model as a veritable structure to creating innovative ideas in art and design. Therefore, this paper focused on the potentiality of the Pentad for creating and or analyzing ideas on form generation for pedagogical, practical, or theoretical purpose in graphic communication design. Towards this end, a triangulation of methods: critical-historical-analytic examination, artistic exploration, and content analysis are employed. The paper introduced the reader to the need for a strategy to generate new ideas, stimulate creative thinking, and enhance self-motivation in visual expression for structural and human development. Furthermore, it highlighted the processes of creativity, and form generation for material culture development. Also, the paper discussed the Pentad and its utilization for generating new ideas in art/design. It was found that the Pentad is indispensable in generating ideas for creating, interpreting and teaching visual form. The paper ended with the need for visual communicators to be acquainted by use of the Pentad for creative ideas to generate product with satisfactory outcomes.*

Key words: *Graphic communication and design, Creative ideas generation, Form generation, Burke's pentad or dramatist heuristic*

1. Introduction

The generation of creative ideas is indispensable for innovation and growth of material culture and human development in every society. Edexcel Limited (2009:1), succinctly expressed this thus: "Ideas and concepts are the core of all creative art and design thinking. Innovation, imagination and intuition in the vocational world of art and design are essential for practitioners to create successful artworks, designs, and products". In addition, it emphasizes that "Practitioners must generate innovative ideas and be able to refine and present their ideas in exciting, persuasive and convincing ways".

The above underscores the criticality of idea generation in product development, which is the chief enterprise of graphic design and communication. So, the generation of creative ideas invariably determines the standard of living and the success or otherwise of a people in general, and the artist/designer in particular. For this reason, McGuiness (2018: Para 1), states that "one cannot

²⁵⁴ Associate Professor PhD., Niger Delta University from Wilberforce Island, Bayelsa State, Nigeria, email: ebigbaghazsylvester@yahoo.com

afford to be short of ideas or the energy to put them into action". The consequences of falling short of creative ideas in the course of creative endeavor are grave. It leads to creative block that has ruinous effect, puzzles, paralyzes, frustrates and damages career, and so it is the worst enemy to a creative professional and invariably the society (Tartakovsky, 2014; McGuiness, 2018).

From the foregoing, the need for artist, architects, designers and other creative professionals to have a grasp of how creative ideas are generated cannot be over-emphasized. Discovery procedures are intended to help generate multiplicity of ideational variations or options, from which appropriate choices, selections and implementations could be made in order to provide satisfactory resolutions to existing uncertainties and meet user needs (Winterowd, 1981). Discovery procedures, strategies, or heuristics (as in writing, psychology, mathematics and philosophy), are verbal structures that describe and prescribe means/ways new ideas could be discovered or old ones combined, explored, or transformed in new ways, which is creativity (Ebigbagha, 2016a). Examples include Alex Osborn's Creative Problem Solving or Brainstorming, Rudyard Kipling's "Six Serving Men", Pike's Tagmemics or Shifting Perspectives; and Kenneth Burke's Pentad or Dramatist heuristics, to mention a few.

According to Moxley (2008), the Burke's Pentad should be used to analyze, interpret and predict human behaviour, events and develop ideas. This is necessary in order to provide robust insights on seemingly simple acts, and avoid simplistic explanations to ambiguous, conflicting and complex reasons for motivated actions of people. Gretchen (2011), citing Rueckert (1982:267), states that "Everything is more complex than it seems", so the need to probe beyond the surface and explore the depths of motives for a more comprehensive understanding and knowledge utilization cannot be over-emphasized. Moxley (ibid), states that any complete statement about motives would to a large extent be addressed by Burke's Pentad.

The Burke's Pentad/dramatist heuristics describes and prescribes five items: Act, Scene, Agent, Agency, and Purpose, which need be examined in order to generate ideas to simplify and resolve issues that concern actions of human motivation. Material culture development generally, and products of art and design or visual communication in particular, are largely human motivated activities. Although the documentation of the heuristic to creating or combining ideas in contemporary writing, sociology philosophy, and psychology is common but in art, graphic communication and design, it is otherwise. Therefore, it is of paramount importance to consider the potentiality of the Pentad framework for creative idea formulation oriented towards form generation in art and design. Towards this end, we would examine the processes of creativity and form generation for material culture development. Also, we would consider the Pentad heuristic as a guide for creative idea formation. And we would consider the potentiality of the Pentad heuristic to generating creative ideas to satisfactorily resolve tasks in art, graphic communication and design.

2. Creativity and Form-Generation Process for Material Culture

The production of tangible objects that constitute material culture is complex. It is coalesce of many interrelated activities, functions and processes, which include intellectual, inductive, intuitive and emotional activities in the creative process. And it involves the activities of definition, analysis, ideation, selection, implementation and evaluation in the process of problem-solving that underlies the use of media to combine elements of design according to the principles of organization in the process of form-generation. These complicated activities, functions and processes could be ambiguous if not discussed in the light of existing theoretical frameworks. Therefore, models of creativity, and form-generation are examined hereunder.

Creative Process for Material Culture Development

Creativity often involves new combinations of familiar ideas, exploration of structured concepts, and transformation of some dimensions of a structure. This produces new ideas and structures, which are indispensable for innovation that affords growth, development and production of material culture (Sefertzi, 2000). Nevertheless, creativity is hindered by lack of understanding of the creative process. Gilkey (2008), states that most people are unaware of a documented process of creativity, and that this air of mystery and mysticism, which surround the creative process is a potent problem. It assumes and reinforces the false notion that creative potentials are limited to some and others do not have. On the contrary, everybody has the potentials to be creative, and an understanding of the creative process facilitates creativity (Sefertzi, 2000).

The description/prescription of the creative process in a documented form are many. Examples include the six phases: Inspiration, Clarification, Evaluation, Distillation, Incubation, Illumination and Perspiration (Petty, 1997); the four steps: Preparation, Incubation, Illumination and Implementation (Gilkey, 2008); and the seven stages: Identity, Vision, Intent, Insight, Engineering, Building, and Using (Taylor, 1996); to mention a few. However, a model that aptly describes/prescribes the creative process that is akin to art and design, is the Hurlburt's model. Hurlburt (1981), described/prescribed the creative process based on activities in the consciousness levels of the human mind. The model (Figure 1), shows three levels of consciousness (conscious, preconscious and unconscious) following Freud's topography of the human mind (Ejembi, 1989:259; Allyn and Bacon, 2003:1).

The conscious (small) level of the human mind holds what one is aware of and can be expressed in words and thought about in a logical form. While the preconscious (small-medium) level is the normal memory, where things stored could be readily accessed and brought to the conscious. It is an interim between the conscious and unconscious levels. And the unconscious (enormous) level, which is not accessible at will. It is a dumping ground (Allyn and Bacon, 2003). So, as information flows between the conscious and unconscious levels, it could

slip into the unconscious level. However, deliberate creative activities are carried out in the conscious and preconscious levels that are sometimes influenced by experiences in the unconscious level.

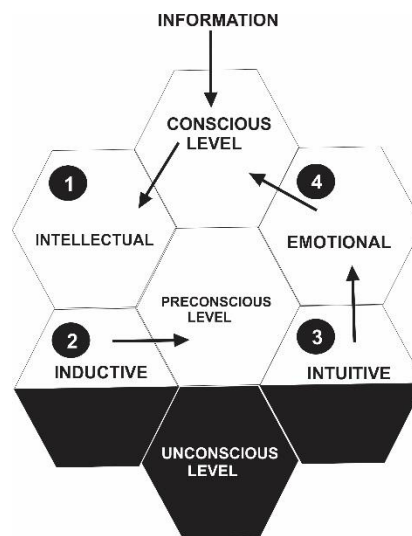


Fig. no. 1: The Creative Process showing activities at the three levels of consciousness (Ejembi, 1989:259 citing Hurlburt, 1981)

Furthermore, the model shows four creative activities that take place in the mind. These are: Intellectual, Inductive, Intuitive/Emotional, and Emotional/Conscious. First, as information enters the conscious level of the mind, activities to understand it through critical/intelligent thinking and contemplation are begun; these constitute the intellectual activity. Second, gathering existing related facts, ideas, information, and design constitute the inductive activity. Third, is the intuitive/emotional activities, whereby factual materials gathered are influenced by ideas, and opinions based on feelings and emotions rather than thoughts based on established facts/principles. This is affected by the ideas and knowledge from the inductive activities through memory (preconscious), in the same way as ideas/opinion formed at this (intuitive/emotional) stage could affect the ones from memory. Thus, the information/knowledge from inductive activities could be influenced by fresh ideas that could crop up in a flash, which is not based on known fact. This is a result of the link, which the preconscious provides between the conscious and unconscious. This interim is probably the origin of intuition, which is the quick and ready insight that produces ideas without the apparent involvement of our conscious thought (Ejembi, 1989:260 citing Hurlburt, 1981:10). And fourth, is the employment of facts, knowledge and feelings in the conscious level to resolve design tasks.

However, the Hurlburt's model presents the mind as if it were programmed to follow a specific pattern of activities but the human mind does not always work this way in the creative use of information. As information enters the conscious level of the mind, there could be a leap of insight-a sudden flash of solution from within, which could be stimulated by external factors, e.g. the pressure of short deadline/urgency that often does not allow adequate time to understand and make

references to information yielding materials. Moreover, creative ideas could emanate from objects that were not sort for, and become the basis for effective product development.

Furthermore, the model did not take into account the useful role of dream in the creative process. Many creative works and activities are based on the influence of the unconscious level through dreams. For example, Surrealism-reflected dreams, repressed and painful thoughts and experiences dumped in the unconscious. The usefulness of dreams in the creative process is stressed when Glover (1990:9) states that: “Dream-work (primary process) is somehow able to translate what is unconscious, repressed and unacceptable into an artistic construction”. So, the creative process in form generation is influenced by activities in all the three levels of consciousness of the mind.

Even though, the Hurlburt’s model have some short comings mentioned above, and it is not specifically meant for art/design, it appropriately, accurately and vividly described/prescribed the creative activities involved in the development and production of visual forms by artists, designers and other creative professionals. When confronted with a design task, the artist/designer first defines the problem through critical and intelligent thinking (intellectual activity). She/he then gathers reference materials (inductive activity) in order to be equipped with related ideas and knowledge that prospect solution to a given design task. These ideas/knowledge are to a large extent, modified/adapted and adopted based on feelings rather than fact of what seems right, and burst of insight (intuitive/emotional activity). And the ideas, knowledge and opinions as well as feelings from the intellectual, inductive, and intuitive/emotional activities are consciously put together (emotional/conscious activity) in order to provide satisfactory resolution and produce tangible forms that meet aesthetic and functional purposes. So, the model is useful, and points that knowledge production/utilization from properly understood information through intellectual, inductive, emotional and conscious activities are indispensable, and impact on how the artist/designer thinks in the process of product development.

Form Generation process for Material Culture Development

The process of generating form that constitutes tangible material culture involves problem-solving and developing the form itself. This is described/prescribed in Wallschlaeger and Basic-Snyder’s processes (See figure 2a and figure 2b).

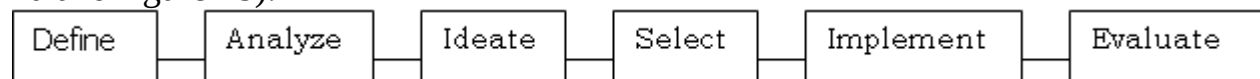


Fig. no. 2a: The Problem-Solving model showing steps involved in Solving Problems of design (after Wallschlaeger and Basic-Snyder, 1992:9)

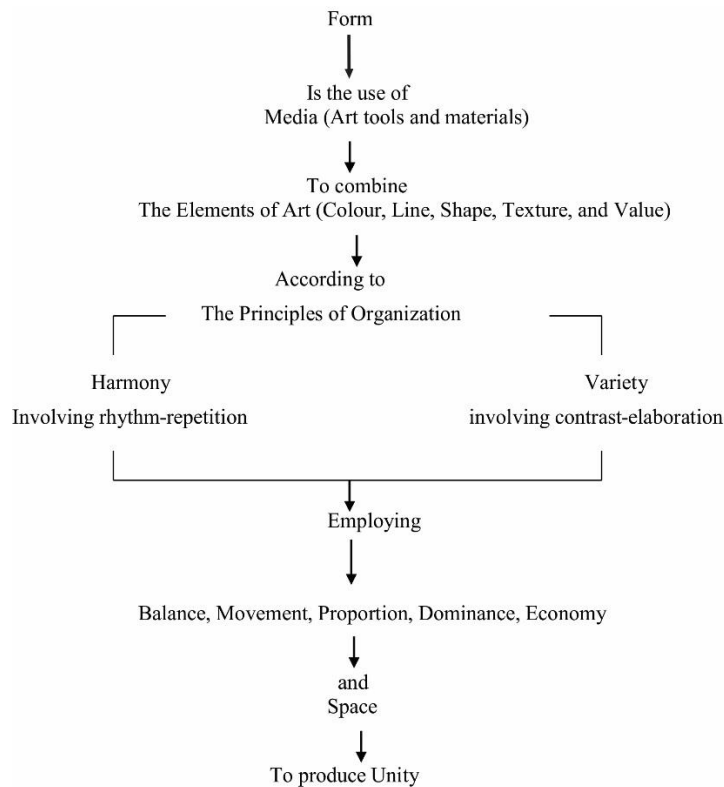


Fig. no. 2b: The form Generation Model showing elements of Art, Principles of Organisation and steps involved in generating visual form (After Wallschlaeger and Busic-Snyder, 1992:9)

In solving problems while generating visual forms, six steps are identified as follows: (i) Define: have a clear and thorough description of the problem. (ii) Analyze: separate the whole into parts and critically examine. (iii) Ideate: ideas generated from various parts examined. (iv) Select: choose the most suitable ideas. (v) Implement: combine selected ideas in new form; and (vi) Evaluate: assess outcome, and if necessary repeat any of the steps. Moreover, in generating visual form, the process, has been described/prescribed as follows: (i) Form, is the use of (ii) Media (art materials and tools), to combine (iii), Elements of Art/Design, (colour, line, shape, texture, and value according to (iv), Principles of Organization, which could either be in harmony (involving rhythm-repetition), or variety (involving contrast-elaboration); employing Balance, Movement, Proportion, Dominance, Economy and (v), Space, to produce (vi), Unity, which on the whole is called composition or form.

From the above, visual form could be created by combining, exploring, or transforming the elements of design into a unified and pleasing whole, using the principles of organization. During this process of combination, ideas generating heuristics are required to produce many options from which choices are made. For example, choices could be made from probes using the pentad heuristic as follows: the Act, what is done? – An Information, Education and Communication (IEC) material for effective campaign. The Scene, where the IEC materials would be mounted and utilized? What media determination plan would be appropriate:

broadcast or print or a combination? The Agency, what medium and features? - What typefaces would be suitable-Serif, Sans Serif or Italics, Condense or Extended, Bold or Light for a given target audience? What would be the relationship between Image and Background, or Negative and Positive space; Iconic and Digital symbols, and size of Headings/Subheadings? (iii) Would the image be Abstract or Realistic; Illustrations or Photographs? (iv) Which layout would be more appropriate for the design task-Mondrian, Silhouette, Circus, Rebus, Picture-Window, Big type, Frame, Alphabet Inspired or Multi-Panel layout? Which colour/combination of colours would be suitable to effectively depict the message in a given design task? The Agent, who are the Source or media requesting agency, and who are the target audience? What is the Source's aim and what is the target audience information need? And the Purpose, what is the overall desired goal for the IEC materials?

The aforementioned strategy to probe for ideas, like other procedures for enquiry, provide investigative items that often illuminates creative ideas shrouded in obscurity. A diligent consideration of every item in grid or ratio with other items in a given heuristic, provides a shift in perspective. According to Winterowd (1981:57), "different and strange angles of vision on your subject often generate new ideas. When you change perspectives, you discover ideas". This brings us to the discussion on the Pentad heuristic and its potentiality for new ideas in the process of form analysis and generation that constitutes material culture.

3. The Burke's Pentad Heuristics for Creative Ideas Generation

Develop versatility in thinking, ways to view subject from different angles, to 'take it apart' and see what makes it tick, to find various ways of understanding and explaining it. Winterowd (1981: 57), in the above citation, aptly describes the function of heuristics as formidable methods for discovery of novel ideas, ways, and means to satisfactorily resolve difficulties. The Burke's Pentad is a key strategy with potentiality to analyze, view and generate creative ideas. Act, Scene, Agent, Agency, Purpose. Although over the centuries, men have shown great enterprise and inventiveness in pondering matters of human motivation, one can simplify the subject by this Pentad of key terms, which are understandable almost at a glance.

From the above, Nordquist (2017: np.) citing Burke (1945), describes the Pentad (Greek word for a group of five) as a key analytical tool to generate new ideas through consideration of five variables: Act, Agent, Agency, Scene, and Purpose. Like the six honest serving men heuristic, it can be presented as a series of questions. Moxley (2008: np), states that "by asking these fundamental questions, Burke proposes that we can generate insights", insightful ideas that strictly affords human activities. Winterowd (1981), and Nordquist (2017), explained these questions thus: Act: What was done? Agent: Who did it? Agency: How was it done (Medium – Language)? Scene: When and where was it done (Setting, Time, and Place)? Purpose: Why was it done (Motivation)? Furthermore,

the Burke's Pentad is useful for conducting research in order to understand, interpret and predict human behaviour as well as support the probing and finding of invaluable ideas. Nordquist (2017: np), encourages researchers to employ Pentad to seek data and pay attention to:

1. Act: What happened? What is going on? What are people saying and doing? 2. Scene: Where and when is the act happening? What is the background context? What happened right before and after the act? 3. Agent: Who and what is involved in performing or construing the action? Who are the actors? 4. Agency: By what means, method or tools did the agents act? 5. What were the goals and motivation of the action? Why did the agent act in this way?

However, the Pentad model, as most heuristics, has its limitation. It does not provide sufficient and necessary ideas to adequately explain human behaviour, when the question items are examined specifically. Nordquist (ibid), states that Burke was aware of the limitation of the Pentad and made efforts to address it by adding the element of "Attitude", which increased the Pentad to "Hexad" but was not the panacea for the shortcoming of the model. So, a grid, ratio or relationship among term is prescribed (Winterowd, 1981; Moxley, 2008; Nordquist, 2017). This involves a consideration of one element in the light of itself and the others - what could be learned of one question through considering the rest? For example, what can I learn of the act through considering agent, scene, agency and purpose? This provides a set of ratios and questions thus: Act-Scene (what does scene reveals about the Act?), Act-Agent (what does Agent reveal about the Act?), Act-Agency (what does Agency reveals about the Act?), and Act-Purpose (what does Purpose reveal about Act?). Winterowd (ibid) states that applying the ratio/grid method provides to what appears simple and meh task a more penetrating, complex and complicated as well as satisfactorily robust resolutions.

4. Potentiality of the Pentad for Creative Ideas in Art /Design

The Burke's Pentad heuristic is a veritable structure for generating ideas in writing, sociology and drama to mention a few. The variables interrogated are essential to the making of graphic communication media to effectively share messages for structural and human development in communication campaigns. The preparatory and advance stages of these campaigns engage art and design activities, which are largely motivated actions. Art and design objects as well as visual communication activities are acts occasioned by agents employing the agency of information, education and communication structures within a given context/scene with specific or general target/purpose. The Pentad items (Agent, Act, Agency, Scene, and Purpose), could be juxtaposed, and used to probe the variables of general communication (Source, Message, Channel, Receiver, and Effect) respectively to yield insightful ideas. Therefore, interrogating the variables of general communication with the pentad items during media production, suggests enormous prospect to generate creative ideas. This affords satisfactory resolution of technical, semantic, syntactic, pragmatics and arousal/aesthetic

uncertainties that are bound to occur in the process of transforming thought cues/creative ideas into visual language and communication. So, the Burke's Pentad is prospective of high potentiality for generating ideas in art and design practice, pedagogy, and theory. In practice, the potentiality of the Pentad to generate ideas for configuration of effective visual language is exemplified by the development process of the logo used for the ORT campaign in Egypt (as shown in Figure 3; Ebigbagha, 2016b citing World Health Organization, 1987)

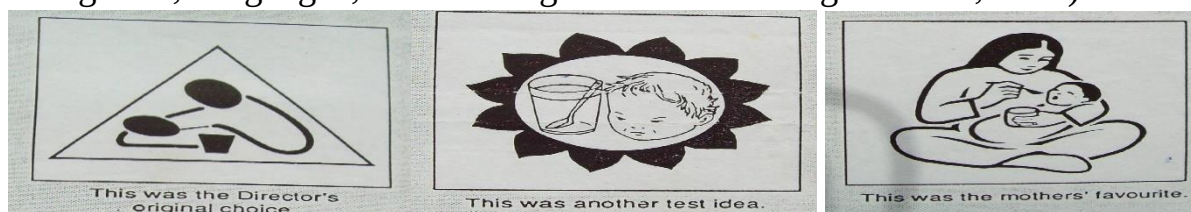


Fig. no. 3: Logos Pre-tested for the ORT Campaign in Egypt, showing how test improved logo (After World Health Organisation, 1987)

The ORT Campaign in Egypt, emphasises very strongly the need for the draft of visual language to be adequately structured on the basis of the Pentad heuristics, whereby the Act, Scene, Agent, Agency, and Purpose of the visual task are thoroughly examined. In considering the Act, it is salient to provide answers for the following question(s): what is expected to be done; or what visual representation would meet the Source's purpose, and target audience information needs? Likewise, in probing for answers to satisfy the Scene, one should consider the question(s): when, and where would the visual/graphic message be created so that it meets the knowledge, aptitude, and practices of the people in the area where the visual would be utilized? Similarly, the uncertainty of the item, Agent, need be resolved by answering the following question(s): who is the Source (Source 1 - media requesting agency, and Source 2 - media team including subject/topic specialists and the graphic encoder/artist), and who are the target audience (their knowledge, aptitude and practices?) Equally, the item, Agency, need be given answer by considering the following questions: what medium/media and channel would be appropriate to effectively communicate intended messages? What kind of pictorial representation would be appropriate for the receivers – abstract, analogical or representational, Illustrations or pictures? And the Purpose need be ascertained by the following interrogation(s): what is the reason for the expression in visual language or the desired overall communication aim?

The above is necessary and adequate to generate satisficing visual form for predominantly aesthetic purpose (usually, as it is in painting and sculpture - fine art) but insufficient for the production of IEC materials to support communication campaign for development initiatives and utility products whereby duality of purpose - functionality and aesthetics is coalesced (usually, as it is graphic, and product design - industrial design). This requires pre-testing, for confirmation of efficiency and effectiveness of products, and revision (if necessary) before final production is made. The additional step of pretesting, is necessary to avoid the dangers associated with rash decision-making and production of ineffective

graphic media for development programmes as exemplified in the production process of the ORT Logo.

The first Executive Director of the Egypt ORT Project was to decide on and adopt a logo for the project. Having examined many logo ideas submitted to the project by different artists and designers, he liked one more than the others (see figure 3). The director did not consider Burke's pentad, which would have shed light on the need for target audience input while considering the act, scene, agent, agency and purpose ratios. So, he was tempted to adopt the particular logo he liked for the project without further deliberation. However, he decided to withhold his opinion and decision until all logos were thoroughly tested with a sample of the target audience, mothers.

The result shows that, the logo the director preferred was the one least favoured by the pre-test respondents. It also shows that the logo chosen needed to be modified in order to be more effective. A large number of the respondents opined that the colour be modified and the mother pictured in the logo should put on a wedding ring. This would have been satisfactorily resolved had the director and the artist/designer of the logo taken into consideration the act-scene, the act-agency, the act-agent and act-purpose ratios. The logo selected by the pre-test respondents was adopted for the ORT campaign. The experience so impressed the first Executive Director that he often recounted the story, to emphasise the need to pre-test draft with target audience for successful communication in development programme.

Had the director adopted the particular logo he liked without the target audience involvement in the development process through pre-test, the necessary and important improvements made on the logo, would have been missed. The introduction of a wedding ring on the hand of the pictured mother in the logo, is very significant and instructive. It is a staple on the socio-cultural influence on the interpretation of graphic language, which is considered by the act-agent, act-agency, and act-scene ratios in particular. Significantly, it points to the socio-cultural interpretation of motherhood as a product of legality in marriage, symbolised by the wearing of a wedding ring. It also points to the fact that very crucial point can be omitted when making initial draft, which can be corrected during the pre-test and evaluation process. The omissions, if not corrected can significantly affect target audience response.

Moreover, the pentad and its ratios could be very important to generating ideas for pedagogical, and theoretical purposes in art/design. For instance, if we are required to generate ideas on "Achieving Harmonious Colour Relationship in Art/Design", first, for pedagogical purpose (to be taught as a topic in art/design education), and second, for theoretical purpose (to be analyzed and interpreted in the context of a given movement in art/design history); the ideas that would be generated to meet these purposes would often be much more varied, comprehensive, expository and far reaching than otherwise.

Firstly, in art/design education, the Act of achieving harmonious colour

relationship in art/design - what is done? Colour are to be combined in a certain way using the colour wheel as a guide. From the colour wheel, a hue is selected, and the value and intensity scales of the selected hue could be mixed and combined to transform ideas into visual language. Since all the value and intensity variations are from the same hue, it has harmonious relationship, which is called Monochromatic harmonious colour scheme. Likewise, two colours that are directly opposite each other on the colour wheel could be selected, and their value and intensity variations combined to create visual messages; this is known as Complementary harmonious colour scheme. In the same way, three colours that are at equal distance on the colour wheel, and the variations in intensity and value could be combined to generate visual language with pleasing harmony, this is what artist/designer do in order to achieve Triadic harmonious colour scheme. And the selection of double complementary hues from the colour wheel, and their intensity and value variations mixed and combined for visual expression result in harmony, which is known as Tetrad harmonious colour scheme.

Now, let us consider the scene of achieving harmonious colour relationship - where and when could harmonious colour relationship be achieved? What is expected to be known in order to achieve harmonious colour relationship? What effect achieving harmonious colour relationship occasion? Most visual tasks in art and design need harmonious colour relationship in order to meet aesthetic and functional purposes because colour is an important element of art, design and nature, which often immensely impact on target audience behaviour. When colour is engaged in harmonious relationship, it creates awareness, stimulate interest, foster cognitive consolidation, effect clarity, provide direction and facilitate comprehension of a given message expressed on a surface (canvas, paper, and panel, to mention a few). So, whenever and wherever there is need for visual expression to arrest attention, interest, clarity, emphasis, and understanding of art/design objects, colour harmony is a critical variable.

The above requires an appropriate knowledge of the traditional three domains of colour – physical approach (its physical characteristics - hue, intensity and value, colour mixing; and texture), psychophysical approach (its physiological behaviour - the phenomenon of contrast – Successive and Simultaneous (juxtaposition of high and low brightness, degree of saturation, adjacent and distant hues). These are modified by Spatial variables (size of area occupied, defined outline/shape, degree of complexity of linear pattern, and conformity); Colour Constancy; Colour Harmony and Colour Measurement and Naming. And, psychological approach (visual experience besides the spatial and temporal aspects of colour - Modes (film, volume, and surface and derivatives – lustre, metallic, and luminosity); Dimensions (hue, intensity, and value); and Derivative properties (temperature, weight, size, and affective response). Achieving harmonious colour relationship in visual expression is lodged in psychophysical approach and usually have salutary effect on the artist/designer, the media requesting agency, and the target audience.

Furthermore, is consideration of the agent - who or what is involved in creating harmonious colour relationship? Who are the creators? The artist/designer is primarily involved in generating colour harmony. For predominantly aesthetic purpose, the artist's choices and preferences are almost absolute but in aesthetic and functional products the designer's choices and preferences are often modified by the Source, other members of the media team and target audience. However, responsibility of achieving harmonious colour relationship lies on the artist/designer in training in this instance. So, the emphasis on student to have a thorough grasp of what it involves in order to create harmonious colour relationship is adequately considered, when pentad is employed to guide idea generation for pedagogical reason.

In addition, let us now examine using the item, Agency to provide ideas. In order to do that, one need consider the questions as follow: what means, methods and tools do artist/designer employ to achieve harmonious colour relationship? These questions would guide us to consider Colour Substances (such as wet pigments: water, and oil base; or dry pigment: chalk or oil pastel), Brushes and Knives (painting and pallet); Surfaces (paper, canvas or panel), and Colour circle/wheel, for examples.

Lastly, in employing the item, Purpose, to investigate and provide sufficient and necessary information content for teaching the topic "Achieving harmonious relationship in colour", one need provide satisfactorily answers to the following question – what is the goal for teaching how to achieve harmonious colour relationship in art/design education? Some possible answers would include - artist/designer need create objects that are aesthetically and functionally effective. Also, the artist/designer would be able to gain mastery and create at will visual messages with colour harmony tailored to suit a given visual task. And, the artist/designer would knowingly, be able to use colour in harmonious relationship and stimulate the desired response from target audience at any given time, to mention a few.

Secondly, the Pentad framework could be utilized to generate ideas in art theory, and analyze activities and works of art/design that have been produced in a given epoch. For instance, in an art history exercise, one is assigned the task: "Make a critical analysis of harmonious colour relationship in the works of the Zaria Rebels in Nigeria since 1965". The above task could satisfactorily be tackled by consideration of the act – what happened that occasioned the name "Zaria Rebels"? What was the appearance of their art/design? What were they doing with colours in terms of harmonious colour relationship? Were their colour usage in conformity with any prescribed order? These questions would provide guide that enables one to conduct research to provide answers to the probes on the act. Moreover, further information content is provided when the item, Scene, is examined. This item investigates – where and when did the Zaria Rebels visually expressed themselves in colour? What is the context of their background in the use of colour? What happened before and after their "rebellion" in the way they

express themselves visually with particular attention to harmonious colour relationship in their works of art? The information provided by answers to these questions would be more robust and ordered than otherwise.

Furthermore, more insightful information is provided in analysis of the topic “Make a critical analysis of harmonious colour relationship in the works of the Zaria Rebels in Nigeria since 1965” when answers are provided to questions on the item, Agent. The probe could include for example, who are the Zaria rebels? How does their personality, and that of their instructors at the time, impact on the features of their artwork/design? This would provide a deeper insight on who the Zaria rebels are and who their instructors were. Also, it would be expository to why they were called “Zaria Rebels”?

Moreover, an examination of the item, Agency, as a question tool, would reveal a body of information for in-depth analysis. The item questions would include the following: by what means, methods and tools did the Zaria Rebels perform their visual tasks? Were they dragoon to conform to prescribed means, methods and tools by their instructors? Or did the Zaria Rebels improvised tools and materials in accord with the dictates of existing local conditions? These would provide a standpoint from which to analyze the key issues that confronted the Zaria rebels in relation to the use of colours that constitute the features of their works of art, and how it contrasts and varies in different epochs from 1965 up to now. Finally, it is salient to consider investigation with the item, Purpose, in order to provide satisfactory analysis of the topic. This would involve the following questions: what was the goal of the Zaria Rebels to express themselves visually the way they did? What motivated their actions and visual performances, with particular reference to the use of colours in harmonious relationship? One would be able to comprehensively relate whether or not their purpose was achieved.

From the foregoing, any motivated human activity, as in the creation of works of art/design, the creative mind is poised to receive ideas from inductive activities - engaging in reference sources that could yield data, which could satisfactorily resolve the probed items using the pentad. It is noteworthy that a set of more robust ideas/data would be generated when the pentad items are used in grid form that would have otherwise been simplistic or complex. For example, what influence does Scene has on the Act – what did the Zaria Rebels” do in the 1960s, and how has where they lived at the end of the 20th century, impact on their works? What impact does the predominant directionality of the environmental conditions and influences today have on their work? Likewise, Agent on Act, Agency on Act, and Purpose on Act? This possesses the capability to provide a more comprehensive understanding of the act of the “Zaria rebels” than otherwise.

Although the pentad heuristic is a very useful one to generate creative ideas, it did not ardently address structure and audience. These variables are salient for works of art and design that meet aesthetic and functional purposes, as in graphic communication for development initiatives, for example. Nevertheless, it describes and prescribes a veritable procedure that could foster formulation of

creative ideas particularly for knowledge, aptitude, and practice (KAP) studies. This is pivotal for a successful analysis and generation of effective information, education and communication (IEC) materials that support sustainable development programmes.

5. Conclusions

The Burke's Pentad is a veritable guide to generate creative ideas, which is the nucleus of innovation, structural and human development. Using its prescribed five items for probe, often engender an insightful stochastic process that provides a vista of enormous amount of ideational variations in the mind, from which subset is selected and implemented. This is usually achieved through combinatorial, exploratory or transformational creative approach determined by the nature of problem solved; and intellectual, inductive, intuitive and emotional activities of the mind during creativity.

The interrogation of a given act, agency, agent, scene, and purpose as prescribed in the Pentad, prevents rash decision-making and simplistic explanations of human activities. It avails a platform for critical analysis and in-depth understanding as well as thorough interpretations of motivated actions. From this standpoint, well-informed decisions are usually made during the process of form generation or analysis and interpretation, which often culminate in effective media production for development communication campaign in practice, and robust research data for pedagogical and theoretical purposes in art and visual communication.

The potentiality of the Burke's Pentad as a heuristic to generate creative ideas for visual expression is high. It is crucial for investigation in KAP studies, whereby necessary and sufficient data are gathered to produce potent media for effective communication with prevalent non-literate target audience. Also, it is salient for making analysis for persuasive and expository writing for art/design pedagogy and theory, despite its limitation for art and design practice because of its lack of active items on creation of tangible material culture. Therefore, artists, architects, designers and other creative professionals should be conversant with and internalize the Pentad in order to generate creative ideas and produce products with satisfactory outcome.

References

1. Allyn and Bacon. Topography of Mind: Freud's Iceberg Model for Unconscious, Preconscious and Conscious. <http://www.wilderdom.com/personality/L8-3TopographyMindIceberg.html> 2003. Last updated 22 Sept. 2003. Accessed: 3/15/2007. Online.
2. Burke, Kenneth. *Grammar of Motives*. Berkeley: University of California Press, 1945. Print.
3. Ebigbagha, S. Zifegha. Visual Form Generation: Optimizing Creativity Vis-a-vis Hurlburt's Model. *Global Journal of Human-Social Sciences*. Volume 16 Issue 6 (2016): Pp. 5-12. Print.

4. Ebigbagha, S. Zifegha, *Graphic Encoding Choices in Development Communication: Identifying the Several Loops of the Graphic Encoder/Media Team Collaboration*. Germany: Lap Lambert Academic Publishing - Ominiscriptum, Gmb & Co. KG, 2016. Print
5. Edexcel Limited. "Ideas and Concepts in Art and Design". <https://qualifications.pearson.com> > pdf. Accessed on: 1/1/2010. Online.
6. Ejembi, E. Agbo. *Graphic Communication in Development Programmes: Models for Communicators*. An Unpublished Ph.D. Thesis. England: Department of Typography and Graphic Communication, University of Reading, 1989. Print.
7. Gilky, Charlie. Demystifying the Creative Process. Four Steps of the Creative Process <https://www.productiveflourishing.com>. Accessed on: 14/6/2014. Online
8. Glover, Nicky. *Psychoanalytic Aesthetics: The British School*. [http://humannature.com/free - associations/glover/chap1.html](http://humannature.com/free-associations/glover/chap1.html). Accessed on: 3/15/2007. Online.
9. Gretchen, K. Underwood. From Form to Function: In Defense of an Internal Use of the Pentad/ KB Journal, www.kbjournal.org>underwood. Accessed on 04/02/2016. Online.
10. Hurlburt, A. *The Design Concept-A Guide to Effective Graphic Communication*. New York: Watson -Guptill Publications, 1981. Print
11. McGuiness, Mark. How to Overcome Creative Block. [http://blog.prototypr.io<how-to-overcomecreativeblock](http://blog.prototypr.io/how-to-overcomecreativeblock). Accessed on: 08/02/2019. Online.
12. Moxley, Joe. "Burke's Pentad – Writing Commons" <https://writingcommons.org>rhetoric>. Accessed on: 12/12/2018. Online.
13. Nordquist Richard. Definition and Examples of Kenneth Burke's Pentad. <https://www.thoughtco.com.penthad-rhetoric>. Accessed on 12/12/2018. Online.
14. Petty, Geoff. "How to be Better at Creativity" www.greenfields.u-net.com/./home.html Accessed on: 01/03/2014. Online.
15. Reukert, W. H. *Kenneth Burke and the drama of human relations*. Berkeley, University of California Press, 1982. Print.
16. Sefertzi, Elena: Dissemination of Innovation and Knowledge Management Techniques. *Creativity Report*. Innoregio, European Commission Funded Innoregio Project. (2000): Pp. 1-20. Print.
17. Tartakovsky, Margarita. "Creative Block: The Jealous Curator". [www.thejealouscurator.com /blog/creative block](http://www.thejealouscurator.com/blog/creative-block). Accessed on: 19/04/2016. Online.
18. Taylor, M. G. "Creativity". www.mgtaylor.com/./7stages.p.htm. Accessed on: 6/4/2006. Online.
19. Wallschlaeger, Charles and Busic-Snyder, Cynthia. *Basic Visual Concepts and Principles for Artists, Architects and Designers*. Dubuque: Wmc Brown Publishers, 1992. Print
20. Winterowd, Ross. *The Contemporary Writer*. New York: Harcourt Brace Jovanovich, Inc. 1981. Print.
21. World Health Organisation. *Communication – A Guide for Managers of National Diarrhoeal Disease Control Programmes*. Switzerland: World Health Organisation, 1987. Print.

PART IV

EDUCATION

1. METHODS OF INDIVIDUAL CREATIVITY STIMULATION

Marinela Rusu²⁵⁵

Abstract: *The concept of communication is a notorious one but at the same time, difficult to define precisely. However, many researchers recognize a number of attributes as easy to define and interpret. In this paper we will carry out a detailed analysis of each of these components of the basic model of communication (Hargie, O., Dickson, D. 2004, Dickson, 2001, Hargie and Tourish, 1999, Dickson et al., 1997). Interpersonal communication is a transactional, intentional, multidimensional, irreversible and (possibly) inevitable process. It is strictly determined by factors such as the situational context of the person, cognitive, affective or temporal elements. The participants in the communication carry and reflect the whole personal "baggage", of which the accumulated knowledge and experiences, motives, interests, values, emotions, attitudes, expectations and personal dispositions are part. To these are added the self-image, the beliefs about one's own abilities to succeed (self-efficacy). All these elements will determine the kind of meetings planned, the objectives selected, the persistence in achieving them, as well as the anticipation of possible rewards. Effective interpersonal involvement can be interpreted in terms of concepts such as: person-context, goals, mediation processes, responses, feedback and perception. We can think of spatial, temporal, relational and sometimes organizational frameworks in which the communication process is incorporated. The personal characteristics of the participants, together with the specifics of the situation, act to model the interaction. Also, the objectives pursued are determined by personal and situational factors. The plans and strategies for their realization come from the mediation processes and the strategy adopted accordingly, is reflected in the manifested answers, in behavioral and decision choices.*

Key words: *communication, person, situational context, affectivity, cognition, feedback, mediation*

1. An initial model of interpersonal communication

In the present paper we want to explore and analyze the essential components and processes that underlie dyadic (between two people) interaction skills. In this way, we will rely on a conceptual model presented by Hargie and Tourish (1999), Hargie (1997) and Dickson et al. (1997), based on Argyle's earlier theory (1981). The aforementioned model identifies six elements of interpersonal interaction skills. These are: 1. *the person-situation context*; 2. *the purpose*; 3. *the mediation processes*; 4. *the answer*; 5. *feedback*; 6. *perception*. In the overall

²⁵⁵ Researcher PhD. and visual artist, Romanian Academy, Institute "Gheorghe Zane" from Iași Branch, Romania, email: marinela1808@yahoo.com

presentation, this model is based on three main hypotheses. The first is that, as already stated, people act according to a given context; secondly, they are sensitive to the effects of their action; and thirdly, they take steps to modify subsequent actions based on this information. According to the model, dyadic interaction is described in a person-situation framework. This is why, when individuals engage in communication, their particular attributes and characteristics manifest themselves strongly, which defines each individual as a unique component in the communication process, due to the parameters of the common situation in which they are.

A widely accepted feature of social activity is that it is goal oriented (Jordan, J. 1998). People set and pursue goals in the situations in which they interact. In trying to achieve the goal, the mediation processes are operationalized. Consequently, possible strategies can be formulated to achieve these results, evaluating the projected effects, the result being a decision on the action plan. The manner of implementation of this course of action will, in turn, be reflected in the answers given. The interactive nature of the communication process consists in the fact that each participant in the interaction, in reaction to the other, offers as feedback, relevant information to reach the decisions regarding the achievement of the objective. In this way, the individual has access to his own level of performance, allowing the process of self-monitoring.

Even if the feedback provides important information, they can only take action if they have been fully received by the recipient. Perception is indeed essential for a good communicative interaction. However, due to its inherently selective and subjective nature, information retrieval is faced with perceptual inaccuracy and miscommunication (Hanna and Wilson, 1998). Given these weak links of communication, the three elements: the perception of the self, the context and the interlocutor will be interpreted according to a complex of mediation processes whose result will be a plan for coordinating the action.

2. The elements of a successful communication

This action plan, considered to maximize the opportunities to achieve the objectives in the prevailing circumstances, is represented by the strategies to be carried out, thus determining individual, specific responses. To summarize and to respect the cognitive theories of interpersonal communication in general, - *"people are assumed to be actors and to have goals, ... these actors have endowed with complex mental machinery. The machinery is deployed in pursuit of those goals"* (Samp, J. and Solomon, D. 1998)²⁵⁶. Due to the dynamic and constantly changing character of the communication, both participants are, at the same time, senders and recipients of information. Each is a communicator, even when he is silent, acting or reacting to the other. It should be remembered that there are potential barriers to successful communication in each of the different stages of

²⁵⁶Samp, J. and Solomon, D. (1998). Communicative responses to problematic events in close relationships I: the variety and facets of goals, *Communication Research* 25:66-95, p.89.

the interaction (Dickson, 2001). Next, we will perform a more detailed analysis of each of these components of the model. Further information can be found in Hargie (1997), Hargie and Tourish (1999) and Dickson (2001).

3. Situational context

As we already mentioned, what happens during the interaction is due in part to the participants and the personal "baggage" they bring to the meeting. This baggage includes their knowledge, motives, values, emotions, attitudes, expectations and personal dispositions. The quality of self-perception (self-image) and the beliefs they have formed about their own abilities to succeed in various types of actions (self-efficacy) will also determine the type of meetings planned, the objectives selected, as they are pursued and rewards derived from these are anticipated. The interaction is also determined by the parameters of the situation in which the individuals are, including the requirements of the role and the related social rules. Take, for example, a teacher and his students in the classroom. Even though, each one is unique, however, the respective roles offered by this specific situation, suppose that, whoever was involved in this type of activity, it will consist in the action of the students and the teachers, at the same time and yet differentiated. The implicit rules that coordinate the conduct of the two parties, in such circumstances, will be defined by the approval of some actions and the conviction of others, regulating the ongoing interaction.

The physical setting (clothing, age, health, etc.) is an additional constraint factor of the environment that has direct effects on the interaction. The way the space is organized and decorated can exert a significant influence on the communicative process (Kaya and Erkip, 1999; Hargie, O., Dickson, D. 2004). These sources of influence are bidirectional. We do not refer only to the fact that personal characteristics and situational factors influence behavior. What transpires during social contact can also cause changes in the interaction. This can lead to changes in individual knowledge, beliefs and attitudes (indeed, the success of educational and counseling interventions depends on it) and may also limit the social situation. Thus, the participants can decide to dispense with the usual formality that characterizes certain situations, such as the selection interview, the summit meetings, etc. and turn them into a more relaxed occasion. The approach of "*walking in the woods*" as a method of "meeting and discussion" adopted by Reagan and Gorbachev, which eventually led to the end of the "Cold War", was in stark contrast to the type of official summit type that typifies international relations.

4. Personal characteristics

A complex of personal factors including knowledge, motives, personality, attitudes and emotions shape the interactive process regarding the goals pursued, the perceptions and the interaction models.

a. Knowledge. We can distinguish between what is known, on the one hand, and

the cognitive processes through which information is decoded, stored and retrieved from memory, on the other (Greene, 1995; Ryan, R. and Deci, E., 1996). The knowledge of our social world and its functioning, the people and the circumstances in which they are found, together with the common communication codes, are fundamental data in understanding any effective communication action. Having relevant information on a topic we want to present is essential to success. Each stage of the communication process must be carefully analyzed, from the identification of the objectives, through the exact identification of the sense of the situation and the actions of the other, until the selection and implementation of an action strategy. Researchers and communication specialists have used the concept of **schema** in explaining how information is organized in a particular framework, which represents the world as it is lived by the individual, using, at the same time, the interpretation of current events. A scheme can be thought of as a "mental structure that contains general expectations and knowledge of the world. This may include general expectations regarding people, social roles, events and behavior in certain situations" (Augoustinos and Walker, 1995)²⁵⁷. Different types of schemes have been identified (Fiedler, K. and Bless, H., 2001) and these include the following elements:

- **schemes of self** - they are related to the process of self-knowledge;
- **schemes of an event or scenarios** that represent the sequences specific to social occasions, frequently encountered, such as choosing a menu at the restaurant or buying a newspaper;
- **role schemes** that involve concepts according to which we expect people with a certain status to behave according to the norms required by that status;
- **causality schemes** - allow us to formulate judgments about cause-effect relationships in our physical and social environment and to adopt modes of action based on the anticipations offered by this scheme;
- **personal schemes**, facilitators - are organized knowledge sets about specific characteristics and the social classification of others.

The related category concept was also used to explain how we structure information about others and impose meaning on the social world in which we operate. Fiedler and Bless (2001) defined the category as "*grouping of two or more distinguishable objects that are treated in a similar way.*"²⁵⁸ "Party", for example, is a category you can use to group certain social events, having characteristics that distinguish them from other social events, such as lectures, concerts or public meetings. The complexity of our social worlds makes it impossible to categorize people, occasions and events. It would be almost impossible to consider that everything we encountered in life is fragmented, separate, unique and distinct, since we could not function in this way (Hartley, 1999). Therefore, the categorization of others and of our social world is inevitable.

²⁵⁷ Augoustinos, M. and Walker, I. (1995). *Social cognition*, London: Sage, p.32.

²⁵⁸Fiedler, K. and Bless, H. (2001). Social cognitio, in M. Hewstone and W. Stroebe (eds) *Introduction to social psychology* (3rd edn), Oxford: Blackwell, p. 123.

However, some people have more elaborate category systems than others to represent areas of their social life.

However, placing people in categories can have a negative side. It can lead to the application of stereotypes, whereby individual characteristics are neglected and all members of the group are unjustifiably viewed in an undifferentiated way, as sharing a generalized set of attributes (Nelson-Jones, 1988). Under these conditions, individuality suffers, and individuals or events are considered as undifferentiated. *"The cost of this type of generalization is that we fail to appreciate the completeness of the whole person, ensuring that our stereotypes sometimes lead us into judgments that are both erroneous and biased"* (Hargie, O., Dickson, D., 2004).²⁵⁹ These stereotypes can be broadly retained (social stereotypes) or can be specific to an individual (personal stereotypes). Stereotypes can also become *self-fulfilling*. If we consider all people of color to be aggressive, we can act against them in a belligerent manner and so we precipitate an aggressive reaction that confirms our stereotype.

b. The Reasons. We can consider two vital and related questions:

1. Why do people adopt certain goals that they accomplish?
2. After they have done this, why do they still behave in accordance with those goals?

The second question is probably easier to answer than the first. Objectives are adopted to contribute to both the orientation and the momentum of the interactive process and, therefore, have inherent motivational implications (Maes and Gebhardt, 2000). These have been described as factors of attraction by Carver and Scheier (2000), who continue to explain that *"people spend much of their time doing things that keep their behavior in close proximity to their goals."*²⁶⁰ Persistence towards a certain achievement is an important feature of goal-oriented behavior and this motivational effect is perhaps the one that has received the most attention from researchers. Not all objective aspirations are translated into action, as this depends on a variety of external and internal factors. These include assessments of favorable environmental circumstances, at that time, for achieving the goal, together with self-efficacy judgments (Bandura, 1997), which determines the extent to which the individuals in question believe they have the skills and resources available to succeed. Greene (1995) considered the reasons as internal responses to certain needs. Aronson (1999), in turn, believed that goals reflect broader motives. But what are these needs that determine us to set goals in directing our activities? Three constant concerns have been identified (Aronson, 1999), given the need for:

- to feel in control and to be able to predict events of which one is part;
- have a sense of belonging and of being intimately involved with others, making

²⁵⁹ Hargie Owen & David Dickson. (2004). *Skilled interpersonal communication: research, theory, and practice*. Edition: 4th. Publisher: Routledge, London, p. 193.

²⁶⁰ Carver, C. and Scheier, M. (2000). On the structure of behavioral self-regulation, in M. Boekaerts, P. Pintrich and M. Zeidner (eds) *Handbook of self-regulation*, San Diego: Academic Press, p. 70.

possible the positive appreciation from them;

- exercise mastery and display competence in one's striving, thus experiencing a sense of self-worth.

Within a broader horizon, the basic physiological needs (of food, sex, etc.), of safety, of protecting ourselves from physical injuries, often determining what we seek in our environment are included.

c. Attitudes. Our attitudes are another significant personal characteristic that has an impact on the interaction. The way these attitudes are structured and the extent to which they determine what we do are topics of continuous debate (Wilmot, W., 1995). A specific model of interpreting attitudes comprises three important levels:

1. Cognitive - knowledge or beliefs about the respective objective that can be a person, object, event or any attribute thereof;

2. Affective - how someone feels about the target, positive or negative, whether they like it or not. For some, this is the most important attribute;

3. Behavioral - is related to one's predisposition to behave in a certain way towards the target.

For example, maybe I have a special attitude towards my neighbor next door, so I think he is envious of me and is prepared to do something bad (cognitive level), which makes me dislike him (the level affective), so I will avoid his company (behavioral level). However, we note that attitudes define only a tendency to behave in a certain way depending on our attitude towards a particular object. According to the theory of the planned behavior, additional considerations are needed, such as the perception of the controlled behavior (the ease with which we feel we can perform the behavior) and the subjective norms (appreciation of the prevailing expectations regarding that behavior and our motivation to respect it) to model our intentions to behave accordingly. These intentions lead directly to a behavior in accordance with attitudes.

Therefore, in any situation, there may not be a direct correspondence between attitude and actual behavior. Attitudes interact with other personal characteristics, including motives, values, and other attitudes, along with situational forces, to influence behavior (Greene, 1995). In addition, not all attitudes are equally accessible or manifested with the same emotional force.

d. Personality - is the complex of unique characteristics of an individual that shapes the interaction with the environment and its ability to interact with oneself and others. A large number of personality traits have been identified. For example, extroversion-introversion is a dimension along which individuals may be placed, and which has implications on communicative behavior. There is some evidence that introverts tend to speak less, use breaks more frequently, engage in lower frequencies of gaze toward their partners, are less accurate in coding emotions, and prefer to interact at larger interpersonal distances. In the case of "type A" personalities - they can be defined by vocal cues. These people tend to be motivated, competitive, time conscious, impatient and aggressive. An element of hostility in this complex also predisposes to coronary heart disease. Some research

findings have suggested that this personality type has a typical, fast, uneven speech style, with short pauses and a strong, staccato voice (Hargie, O. and

e. Emotion. From what has been presented so far, it could be deduced that interactions are largely composed of automatic structures, completely rational in processing information, lacking an emotional dimension. Berger (1995) is adamant though that any attempts *“to explain the relationship between cognitive processes and social interaction give serious attention to the relationships between cognition, affect and action”*.²⁶¹ The affect is obviously central to the interpersonal life and has attracted the attention of communication researchers (Andersen and Guerrero, 1998). However, how emotion influences the functioning of physiological components, on the one hand, and social, moral, and cultural factors, on the other, is an ongoing debate issue. However, it is widely acknowledged that we cannot completely separate affective experience from knowledge. As Bless (2001) said, *“affective states have been shown to influence encoding, storage, retrieval, judgmental processes, and style of information processing.”*²⁶² These processes are, of course, highly intertwined. Hanna and Wilson (1998) identified three ways in which emotions can be involved in the communication process, namely:

1. **Emotion-motivated communication** - the behavior induced by basic emotions (e.g., one driver swears at another and acts threateningly in a road accident).
2. **Communication that expresses emotion** - provides information about the emotional state of the communicator.
3. **Communication that provokes emotion** - involves words and actions that trigger emotions in others.

f. Age. The different ages of the participants will influence their behavior and the expectations that each one has towards the other. The particular ways in which communication is used to the elderly and the issues related to inter-generational discussions have attracted considerable research interest. Older people are often subject to simplified, somewhat dominant forms of language.

g. Gender. Differences in how men and women communicate verbally and nonverbal have been well documented (Knapp and Miller, 1997). However, they should not be overvalued and should not be assumed to apply to everyone. Starting from here, we can say that women, as compared to men, usually exhibit more of these behavioral traits:

- interacts at closer interpersonal distances;
- are more tolerant of space intrusion;
- uses more visual and tactile contact;
- they smile more and are more expressive facial, gestural and vocal;
- are better at coding and decoding non-verbal messages;

²⁶¹Berger, C. (1995). A planbased approach to strategic communication, in D. Hewes (ed.) *The cognitive basis of interpersonal communication*, Hillsdale, NJ: Lawrence Erlbaum Associates, p. 163.

²⁶²Bless, H. (2001). The consequences of mood on the processing of social information, in A. Tesser and N. Schwarz (eds) *Blackwell handbook of social psychology: intraindividual processes*, Malden, MA: Blackwell, p.392.

- have a deeper knowledge of relational goals.

In summary, Argyle (1995: 87) stated that: women have a higher score on most components [other than assertiveness] of social ability; they have a much higher score on empathy and cooperation. It has been found that women offer easier rewards, have better verbal skills (are more fluent, express themselves grammatically, have accents that show education) and are more nonverbal expressive (smile much more, look more, have finer gestures). Men and women express themselves differently in language. As Hartley states (1999: 64): many women like to talk about feelings; but men do not. Many men like to talk about things, such as cars; women are not as interested in such things. Men like to talk about themselves, about their achievements; women listen to this when - as they have admitted in surveys, - they would rather not. These findings are in agreement with the work published by Knapp and Miller, (1997) who analyzed how men and women routinely respond to "problem discussions"²⁶³. When women disclose personal problems, they first expect (and tend to get from other women) a "listening ear", confirmation of their concerns and a reaction of understanding. Indeed, this type of discussion serves, in part, to strengthen interpersonal relationships between friends. However, men respond instinctively, approaching the problem again, in an attempt to solve it, by providing information or advice. The mistake, in the case of this communication, lies in the fact that men deplore the complacency in the problem of women, instead of following the steps to solve it. On the other hand, women feel that men do not listen to them enough and do not make the effort to understand their emotional state. The frustration is thus divided equally.

5. Situational factors

We will remind you that personal characteristics and situational factors work to provide a contextual background for communication. By acting together, they determine how people design social episodes, formulate their goals, give meaning to events and change patterns of behavior. Both characteristics, of the person and of the situation, may, within certain limits, be modified as a result of the interaction. Having previously identified a number of personal key characteristics, we will now turn our attention to an analysis of the situation. Several attempts have been made to delineate the essential constituents of situations (Miller et al., 1994). The simplest model is the one proposed by Pervin (1978), who indicated the following key elements of the situation/context in communication: who is involved; what happens; where the action takes place. A much more differentiated analysis of social situations, derived from extensive research, is that offered by Argyle et al. (1981), and elaborated by Hargie (1997). They identified no less than eight key characteristics of the situations in which people interact. Many of these will be recognized, however, from what has already

²⁶³Knapp, M. and Miller, G. (eds) (1997). *Handbook of interpersonal communication* (2nd ed) Thousand Oaks: Sage

been said about the personal characteristics of individuals, again emphasizing the close connection between these two dimensions. We also present, briefly, the elements identified by Argyle et al. (1981):

1. Structure of objectives. The situations have objective implications. Not only are we looking for situations that help us fulfill our purpose, but we will also encounter situations that hinder our desire.

2. Roles. In most situations, individuals act according to more or less recognized sets of expectations, centered on their social position and status.

3. Rules. Situations are governed by rules. There are often implicit provisions that govern acceptable behavior for participants. It is perfectly acceptable for two friends in a nightclub to sing, dance and shout, which would not be acceptable in the case of a lecture, which has completely different rules.

4. The repertoire of elements - refers to the range of behaviors that may be required for the situation to be addressed competently.

5. Behavioral sequences. In many situations, the interaction can take place in a fairly predictable sequence of acts from participants (people often work, in routine situations, according to scriptures, etc.).

6. Situational concepts. This includes those personal schemes, when someone has additional (specialist) knowledge and can act accordingly (e.g. a doctor at the accident site).

7. Language and speech. There are linguistic variations associated with social situations. For example, public speaking implies a sober, logical, formal style, different from the casual style of talking to a close friend.

8. The physical environment - the environmental framework, including furniture, décor, lighting, etc., often influences who speaks to whom, how you feel, how I say and how the discussion is regulated.

6. Culture - environment of interaction and intercommunication

From a broader perspective, the cultural environment is a particularly important contextualization factor. Culture is a complex ensemble of the way of life, habits, beliefs and behaviors specific to a certain group of people. The cultural and sub-cultural variables have an influence on the different characteristics of the communicative process. In turn, communication shapes culture. Therefore, the intercultural differences arise from elements much deeper than the language, comprising the **non-verbal communication mode**, but also the underlying social order, the meanings and values that shape it. When two people from radically different cultures come together, not only can they try to use different language codes to represent a shared world. The respective social worlds can only overlap marginally. Nelson-Jones, R. (1988) highlighted how concepts, such as self and relationship with each other, are quite different in China compared to Western countries. Cultural influences involve accepted values, beliefs and practices. A new field - **cultural psychology**, has at its core the discussion of the psycho-affective and behavioral specificity of different cultures (Heine & Renshaw, 2002,

Shweder, 1990). In a classic study, Pervin, L. (1978) exposed four dimensions along which a large sample of national groups could be plotted in respect of fundamental espoused values. These dimensions are:

- **power ratio** - the respect and deference displayed by those in different positions on a status hierarchy;
- **individualism-collectivism** - the extent to which one's identity is shaped by individual choices and achievements or by a feature of the collective group of which he is part;
- **avoidance of uncertainty** - the degree to which life's uncertainties can be controlled by planning and forecasting;
- **masculinity-femininity** - this has to do with the relative emphasis placed either on competitive achievement, task-centered, or through cooperation and harmonious relationships.

The European and North American cultures have a high level of individualism and a low level of power distance, while those of Latin American and Asian countries have a low level of individualism, but a high level of power distance. Ryan, R. and So, E. (1996) discussed the many ways in which these cultural dimensions influence communication. At another level, culturally prescribed norms govern the way people behave in interaction with others. These norms determine the punctuality, the interpersonal distance, the touch, the use of the gestures, the facial expressions, the way of looking - indeed, all the nonverbal codes. **Macho style**, in Hispanic cultures, for example, impose display rules that prohibit male expressions of pain. In Muslim cultures, there may be gender difficulties in reaching a male health worker, say, during a physical examination of a female patient.

7. Objectives - a specific element of human action

Some aspects of this concept have already been mentioned in connection with the reasons. Berger (1995) is of the opinion that goals are simply "*desired final states to which people turn their efforts.*"²⁶⁴ In other words, the goals we have in mind are the mental representations of the future final states that we would like to achieve. Oettingen and Gollwitzer (2001) highlighted three qualities that must be present in the behavior that pursues certain (objectives):

- **Persistence** - an action will be continued until the goal is reached (or abandoned, in exceptional circumstances).
- **The way of action** is likely to reduce the difference between the existing and the desired state and to produce a successful outcome.
- **Selectivity** - the individual is adapted to the stimuli associated with the objective, in initiating and directing the behavior.

²⁶⁴ Berger, C. (1995), op. cit. p. 143.

8. Conclusions

The ability to communicate, although not specific only to humans, has become extremely sophisticated in the case of humans, far surpassing all other species. Thus, intercommunication allows us to move beyond the events taking place at this time, we can share knowledge, beliefs and opinions about events from the distant past and we can propose development possibilities for the future. We can comment on events that take place here or elsewhere. We can talk about particular or general, about concrete or abstract. Also, interpersonal communication allows us to have meaningful contact with others by establishing, maintaining and ending relationships.

Despite its significance, communication is a well-known concept, difficult to define precisely. However, a number of attributes are easily recognized by many, if not all, researchers who have deliberated on this topic. Interpersonal communication can be thought of as a transactional, intentional, multidimensional, irreversible and (possibly) inevitable process.

Effective interpersonal involvement can be accounted for accordingly, in terms of concepts such as: context-situation, person, goals, mediation processes, responses, feedback and perception. All communications are context-related. We can think of spatial, temporal, relational and sometimes organizational frameworks in which it is incorporated. The personal characteristics of the participants together with the characteristics of the shared situation, act to model the interaction that transpires and both can be influenced, to some extent, accordingly. Also, the objectives pursued are determined by personal and situational factors. Plans and strategies for their implementation come from mediation processes and through the resulting tactics, certain explicit answers are adopted. A central premise of the presented model is that, within interactive arrangements, participants act simultaneously, in what they say and do, giving each other relevant information for decisions about the extent of goal attainment. Without such feedback, effective interaction would be impossible, but he will only gain the force of action if it is correctly and fully perceived. As we have seen, personal perception, in particular, although inherently subjective, plays an essential role in interpersonal transactions.

References

- 1.Argyle, M. (1995). Social skills, in N. Mackintosh and A. Colman (eds) *Learning and skills*, London: Longman.
- 2.Argyle, M., Furnham, A. and Graham, J. (1981). *Social situations*, Cambridge: Cambridge University Press.
- 3.Aronson, E. (1999). *The social animal* (8th edn), New York: W.H. Freeman.
- 4.Andersen, P. and Guerrero, L. (1998). Principles of communication and emotion in social interaction, in P. Andersen and L. Guerrero (eds) *Handbook of communication*

ation and emotion: research, theory, applications, and contexts, San Diego: Academic Press.

5. Augoustinos, M. and Walker, I. (1995). *Social cognition*, London: Sage.

6. Bandura, A. (1997). *Self-efficacy: the exercise of control*, New York: W.H. Freeman.

7. Berger, C. (1995). A planbased approach to strategic communication, in D. Hewes (ed.) *The cognitive basis of interpersonal communication*, Hillsdale, NJ: Lawrence Erlbaum Associates.

8. Bless, H. (2001). The consequences of mood on the processing of social information, in A. Tesser and N. Schwarz (eds) *Blackwell handbook of social psychology: intraindividual processes*, Malden, MA: Blackwell.

9. Carver, C. and Scheier, M. (2000). On the structure of behavioral selfregulation, in M. Boekaerts, P. Pintrich and M. Zeidner (eds) *Handbook of selfregulation*, San Diego: Academic Press.

10. Dickson, D. (2001). Communication skill and health care delivery, in D. Sines, F. Appleby and B. Raymond (eds) *Community health care nursing* (2nd edn), London: Blackwell Science.

11. Dickson, D., Hargie, O. and Morrow, N. (1997). *Communication skills training for health professionals* (2nd edn), London: Chapman and Hall.

12. Fiedler, K. and Bless, H. (2001). Social cognition, in M. Hewstone and W. Stroebe

(eds) *Introduction to social psychology* (3rd edn), Oxford: Blackwell. Greene, J. (1995). An action/assembly perspective on verbal and nonverbal message production: a dancer's message unveiled, in D. Hewes (ed.) *The cognitive basis of interpersonal communication*, Hillsdale, NJ: Lawrence Erlbaum Associates.

13. Hanna, M.S. and Wilson, G.L. (1998). *Communicating in business and professional settings* (4th ed), New York: McGraw-Hill.

14. Hargie, O. and Tourish, D. (1999). The psychology of interpersonal skill, in A. Memon and R. Bull (eds) *Handbook of the psychology of interviewing*, Chichester: Wiley.

15. Hargie, O. (1997). Interpersonal communication: a theoretical framework, in O. Hargie (ed.) *The handbook of communication skills* (2nd edn), London: Routledge.

16. Hargie Owen & David Dickson. (2004). *Skilled interpersonal communication: research, theory, and practice*. Edition: 4th. Publisher: Routledge, London.

17. Heine, S. J., & Renshaw, K. (2002). Interjudge agreement, selfenhancement, and liking: Cross-cultural divergences.

Personality and Social Psychological Bulletin, 28, 442–451.

18.

Hartley, P. (1999). *Interpersonal communication* (2nd edn), London: Routledge.

Jordan, J. (1998). Executive cognitive control in communication: extending plan based theory, *Human Communication Research* 25:5-38.

- 19.Kaya, N. and Erkip, F. (1999). Invasion of personal space under the condition of shortterm crowding: a case study on an automatic teller machine, *Journal of Environmental Psychology* 19:183-9.
- 20.Knapp,M. and Miller,G. (eds)(1997). *Handbook of interpersonal communication* (2nd edn), Thousand Oaks: Sage.
- 21.Maes, S. and Gebhardt, W. (2000). Selfregulation and health behaviour: the Health Behaviour Goal model, in M. Boekaerts, P. Pintrich and M. Zeidner (eds) *Handbook of self-regulation*, San Diego: Academic Press.
- 22.Miller, L., Cody, M. and McLaughlin, M. (1994). Situations and goals as fundamental constructs in interpersonal communication research, in M. Knapp and G. Miller (eds) *Handbook of interpersonal communication skills* (2nd edn), Thousand Oaks, CA: Sage.
- 23.Nelson-Jones, R. (1988). *Practical counselling and helping skills*, Cassel, London.
- Oakes, P., Haslam, A. and Turner, J. (1994). *Stereotypes and social reality*, Oxford: Blackwell.
- 24.Oettingen, G. and Gollwitzer, P. (2001). Goal setting and goal striving, in A. Tesser and N. Schwarz (eds) *Handbook of social psychology: intraindividual processes*, Malden, MA: Blackwell
- 26.Pervin, L. (1978). Definitions, measurements and classifications of stimuli, situations and environments, *Human Ecology* 6:71-105.
- 27.Ryan, R. and Deci, E. (1996). When paradigms clash; comments on Cameron and Pierce's claim that rewards do not undermine intrinsic motivation, *Review of Educational Research* 66:33-8.
- 28.Samp, J. and Solomon, D. (1998). Communicative responses to problematic events in close relationships I: the variety and facets of goals, *Communication Research* 25:66-95.
- 28.Shweder, R. A. (1990). Cultural psychology: What is it? In J. W. Stigler, R. A. Shweder, & G. Herdt (Eds.), *Cultural psychology: Essays on comparative human development* (pp. 143). Cambridge: Cambridge University Press.
- 29.Wilmot, W. (1995). The transactional nature of person perception, in J. Stewart (ed) *Bridges not walls: a book about interpersonal communication*, New York: McGraw-Hill.

2. CHOOSING THE TEACHING CAREER BY STUDENTS IN THE ARTS

Ona Ionica Anghel²⁶⁵

Abstract: *In order to build strategies for the permanent improvement of the educational offer in higher education institutions, taking into account the expectations of the beneficiaries can be an important direction to consider. Thus, the present study aims to radiograph the reasons why the students of the National University of Arts "George Enescu" in Iași (UNAGE) also choose a training trajectory for the route of the teaching career. To achieve this objective, we used in our research the linguistically adapted questionnaire "Orientations for Teaching Survey - OTS" (Ferrell, C.M., Daniel, L.G, 1993), which was answered by 140 UNAGE students. The hypothesis that the reasons why these students prepare to become teachers are intrinsic, extrinsic and altruistic was confirmed by statistical analyzes.*

Key words: *career motivation, teaching career, motivational types*

1. Preliminaries

The arts are a field that allows easier than any other holistic formation and education of the pupil: mind, feeling, power of action, spirit. Thus, the art teachers have not only the responsibility of transmitting the knowledge to their students and training them the practical skills specific to the good expression in the technique of each art, they especially have the responsibility to train people who will be able to express themselves in a balanced way, to understand and manifest in outside what they feel, think and do in beautiful manners. We, the trainers of these future art teachers, want to make visible to them the responsibility of their profession and we are constantly looking for ways to do so. In the desire to improve the quality of the programs we offer, on the occasion of the present study, we ask ourselves what is the motivation in choosing the training route for a teaching career of students of the arts?

In the European space, there have been multiple studies aimed at identifying the reasons why students choose to train in their teaching career (Johnston, J., 1999, Heinz, M. 2015, Kyriacou, C., 1999, Heinz, M. 2015). These studies have shown that we can consider three broad categories of such reasons: intrinsic, extrinsic and altruistic. The intrinsic motives cover aspects of the teaching profession itself, such as teaching activity or interest in using one's own scientific training to train students, but also personal self-development and work in the school environment. The extrinsic reasons cover aspects of the teaching profession that are not directly related to it, such as the teacher's program, or payment, but also the material benefits or security offered by this profession. The altruistic motives cover aspects related to the special pleasure of working with

²⁶⁵ Lecturer PhD., "George Enescu" National University of Arts from Iași, Romania, email: ona_angel@yahoo.com

students, their desire to contribute to the evolution of the students, or to the help given to society for progress (Moran, A., 2001).

2. Research methodology

To reach the proposed purpose, to investigate the reasons why students from two faculties of George Enescu University of Arts, Iasi (Faculty of Musical Interpretation, Composition and Theoretical Studies, as well as the Faculty of Visual Arts and Design) and who are enrolled in the psycho-pedagogical module choose the teaching career, we have followed three steps, equivalent of the three objectives:

- identification of the main reasons that give rise to the intention of training in the teaching career of students of arts;
- comparison of the reasons why the students from the two faculties chose the training for the teaching career;
- identification of motivational profiles regarding the choice of teaching career depending on the level of preparation (bachelor's or master's degree) and gender.

We want to verify the hypothesis that the orientation in the teaching career of the students enrolled in the psycho-pedagogical training modules is due to both altruistic, extrinsic and intrinsic reasons.

The research instrument used is the "Orientations for Teaching Survey - OTS" questionnaire, built in 1993 by Ferrell, C.M. and Daniel, L.G. - taken from the article published by Moran, A., 2001, and then linguistically adapted for the Romanian language according to all statistical norms (Anghel, 2006). "Orientations for Teaching Survey - OTS" is an instrument made up of 58 items organized on eight scales: "love for children" and "desire to serve society" measure altruistic motives, "feeling of vocation for the teaching profession" and "intellectual challenge" it measures the intrinsic motives, "favorable working conditions", "the status of the teacher and the desire to be an authority", "influence from others", "aspects related to training for this profession" measures the extrinsic reasons.

The group of subjects on which the investigation was carried out consists of 140 students of the National University of Arts "George Enescu" in Iași as follows: 73 students in Visual Arts and Design, 67 students in the Faculty of Musical Interpretation, Composition and Theoretical Studies; 90 students enrolled in undergraduate studies (level I of training in teaching career) and 50 students enrolled in masters studies (level II of training in teaching career); 92 female subjects and 48 male subjects. In order to reach the proposed objectives and to verify the hypothesis launched, we used to process the data obtained through the questionnaire, using the SPSS 20 program. As methods of statistical processing we used (Lungu, 2000, and Pallant, 2001):

- analysis of the sum at the elections received by each of the 58 reasons (OTS items) - for the outline of a motivational portrait of the orientation towards the didactic career of the investigated subjects;

- differentiated comparison test for quantitative variables, Independent Samples T Test - to identify motivational profiles based on: faculty specificity (music, visual arts); the level of psycho-pedagogical training (level I, level II) and gender function (female, male) regarding the choice of teaching career by the investigated subjects.

3. The results of the study

We obtain extremely interesting information after the statistical processing of the results. Thus, the first 10 reasons that explain the choice of teaching career are intrinsic or altruistic in nature, students being stimulated by the opportunity to work with children and young people, to help them in increasing confidence in their own strengths but also in a challenging job that allows you to you share knowledge with others, so to affirm yourself, a job in which you can manifest your creativity. Here are the gross results for the most and least chosen reasons:

a) The most chosen reasons:

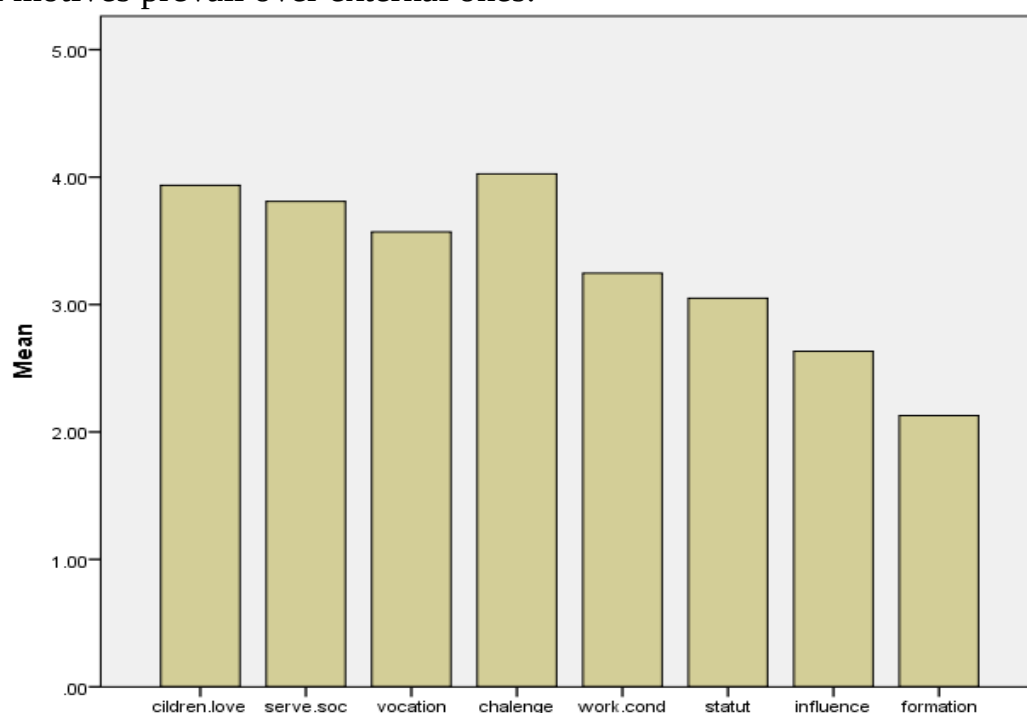
Rank	Item / Reason	Sum on each item
1	q8: teaching gives me an opportunity to help students gain a sense of achievement and self-worth.	608
2	q17: it is an intellectually stimulating occupation.	594
3	q 1: I would like to work with young people.	592
4	q 30: I have a desire to impart knowledge to other people.	585
5	q 37: teaching gives me a chance to serve as a positive role model for children.	584
6	q 18: teaching is a fulfilling and challenging occupation.	581
7	q 33: teaching is a creative profession.	570
8	q53: teaching gives me a lifelong opportunity to learn.	568
9	q7: teaching gives me a chance to help the less fortunate	566
10	q26: I love children. q55: teaching gives me a chance to be my own boss.	560

b) The least chosen reasons:

Rank	Item / Reason	Sum on each item
54	Q16: it is less expensive to prepare to teach than to prepare form any other fields.	302
55	Q46: I was told about a scholarship or tuition reimbursement program available to persons entering eacher education programmers.	291
56	Q39: teaching is a tradition in my family.	276
57	Q43: I trained for another field but could not get a job.	256
58	Q44: I trained for another field but did not feel comfortable in that field.	242

Viewing the 8 scales helps us to have an overview of the general

motivational profile regarding the choice of teaching career by students from the arts (Graph 1). We can thus see that the teaching profession is chosen mainly because it is challenging. It also brings us once again evidence that altruistic and internal motives prevail over external ones.



Graph 1: Average of the responses on the scales

Regarding the second and third objective, in which we wanted to find out if there are significant differences regarding the reasons for career orientation between the compared groups, the statistical processing of the data showed us that they are quite small:

- on a single item we identified significant differences given by the faculty profile, so the students from music choose more than those from the visual arts item 3 of the questionnaire: "I feel good in the school environment" ($t(138) = 2.98$, for the significance threshold $p = .03$ and M visual arts average = 3.43, Music = 4.02);
- we identified several areas with significant differences depending on the level of preparation of the students, the average of those of level I being lower than those of level II for the following items:
 - Item 1 (I would love to work with teenagers or young people): $t(3.19) = 134$, $p = .002$, $M(4.04; 4.54)$;
 - Item 2 (Allows me to perform a social service with moral value): $t(3.88) = 122$, $p = .001$, $M(3.41; 4.52)$;
 - Item 20 (I want to solve some of the problems facing the education system): $t(2.55) = 120$, $p = .012$, $M(3.71; 4.26)$;
 - Item 41 (Gives me the chance to promote respect for knowledge and learning.): $T(3.21) = 125$, $p = .002$, $M(3.72; 4.35)$.

- we identified 3 items with significant differences determined by gender, the average girls being slightly higher than the boys:

- Item 20 (I want to solve some of the problems that the education system is facing.): $T(1,01) = 79$, $p = .03$, $M(4.01; 3.77)$;
- Item 31 (gives me the chance to influence society): $t(0.80) = 82$, $p = .04$, $M(3.76; 3.58)$;
- Item 34 (As a teacher I have the opportunity to enjoy extracurricular activities.): $T(1.54) = 79.7$, $p = .02$, $M(3.69; 3.33)$.

4. Conclusions

This study brings to our attention once again the complexity of the career orientation process and especially the complexity of choosing the teaching profession as a career for students who have as their first choice the artistic specialization.

We started the investigation from the results of other research that have sedimented the reality that young people who choose to train to become teachers are intrinsically motivated, extrinsically motivated, or driven by altruism. The results proved that our starting hypothesis was true, without significant differences neither according to gender, nor according to the artistic specialization nor the level of preparation for the teaching career. However, the present study showed that the students who answered the questionnaire are guided in the choice of the teaching career, especially for altruistic or intrinsic reasons. The desire to give students confidence in their own strength and the possibility of being positive role models for students (whether they benefited from model teachers or not, were not satisfied by some teachers and want to counteract those negative examples) are the reasons the highest levels of intensity. Likewise, promoting respect for knowledge and learning or opportunities for self-development (of personality and intellect) are among the top reasons. These aspects can only delight us. Having future teachers with such attitudes, the quality of the educational process they will set in motion, will certainly be a high one.

The data obtained determine us for further research. Investigating the motivational differences regarding the orientation towards the teaching career that appear between students preparing to teach artistic disciplines and students preparing to teach general disciplines.

References

1. Anghel, O., 2006, Choosing the Didactic Career by the Polytechnic University Students, (Alegerea carierei didactice de către studenții politehniști), *Teacher Education and Training Department Bulletin*. 9: 110-116, "Al. I. Cuza" University Publishing House.

2. Johnston, J., 1999, Choosing Primary Teaching as a Career: the perspectives of males and females in training, *Journal of Education for Teaching*. 25 (1): 55-64.
3. Heinz, M., 2015, Why Choose Teaching? An International Review of Empirical Studies Exploring Student Teachers' Career Motivations and Levels of Commitment to Teaching, *Educational Research and Evaluation*. 21 (3): 258-297.
4. Kyriacou, C., 1999, Student Teachers' Motivation to Become a Secondary School Teacher in England and Norway, *Teacher Development*. 3(3): 373-381.
5. Kyriacou, C., 2002, Moroccan foreign language students' views of a career in teaching, *Journal of Educational Enquiry*. 3(2): 84-95.
6. Lungu, O., 2000, *Getting Started Guide for SPSS-10.0* (Ghid introductiv pentru SPSS-10.0), "Al. I. Cuza" University Publishing House.
7. Moran, A., Kilpatrick, R., Abbott, L., Dallat, J., McClune, B., 2001, Training to Teach: Motivating Factors and Implications for Recruitment, *Evaluation and Research in Education*. 15(1): 17-32.
8. Pallant, J., 2001, *SPSS Survival Manual*, Swinburne University Press, Australia.

3. THE GRAPHIC COMMUNICATION ACTOR: GENERATING VISUAL RHETORIC FOR DEVELOPMENT INITIATIVES

Sylvester Zifegha Ebigbagha²⁶⁶

Abstract: *The art of using language for public expression in order to persuade target audience to support development initiatives is a key reason for graphic communication. This requires communication actors particularly, the graphic encoder to know salient input and output variables of communication for effective mediation. However, the prevalence ignorance of these variables, often results in ineffective media production that is counter-productive to development. Therefore, this paper focused on production of practical rhetoric in graphic language for development programmes. The paper employed the critical-historical-analytic examination and content analysis methods. It introduced the reader to the need for practical rhetoric in visual communication. Furthermore, it highlighted the salient input and output variables that the graphic communication actor need be conversant with in order to produce visual rhetoric, using the McGuire's Communication/persuasion Matrix. And it exemplified graphic media that result from application or neglect of the knowledge of the variables. The paper found that consideration of the variables afforded production of effective rhetoric in graphic language. The paper ended with the need for graphic encoders to internalize knowledge of the input and output variables and utilize it during the process of media production to generate visual rhetoric with desired effect.*

Key words: *Rhetoric, Communication actor, Development initiative, Graphic communication, McGuire's communication/persuasion matrix*

1. Introduction

Globally, graphic language is often employed to share prime messages and supporting information of development programmes. This is hinged on the necessity to inform, mobilize, and persuade target audience to actively participate in development initiatives, which could readily be seen in campaigns on agriculture, education, and health, to mention a few. So, rhetoric in graphic communication is crucial for the success of development efforts. Nevertheless, the art of generating and utilizing graphic language for public persuasion is hinged on collaboration among communication actors, which include members of the media team (a group of subject specialists, assigned with the responsibility to effectively communicate development messages with target audience) during the media production process in a given campaign. Within this collaborative efforts, the graphic encoder (person assigned to perform the task of transforming development ideas into graphic language), is required to have a comprehensive knowledge of input and output variables of communication in order to function effectively (Ejembi, 1989; citing Wright, 1981).

²⁶⁶ Associate Professor PhD., Niger Delta University from Wilberforce Island, Bayelsa State, Nigeria, email: ebigbaghazsylvester@yahoo.com

However, there is prevalence ignorance of these independent and dependent variables by most communication actors including the graphic encoder. The result has often been neglect or obtrusive intrusion upon roles, activities and functions of different communication actors, particularly, the mediation role of the graphic encoder, and other members of the media team during media production process in communication campaign. This is a common situation in Nigeria, whereby anybody could be assigned to perform graphic encoding task that usually results in the production of ineffective graphic media with grave consequences for development (Ebigbagha, 2016). So, it is needful for the graphic encoder to know the input/ independent and output/mediating variables of communication and persuasion in order to mediate effectively during media production process and generate informative and persuasive graphic language.

Proper mediation of the graphic encoder during media development, usually culminates in generation of rhetorical information, education and communication (IEC) materials. However, the level of mediation/intervention of the graphic encoder is immensely determined by the communication practices and development paradigms adopted by the media requesting agency/ Source. The adoption of Modernization/Dependency concept of development that employs the hierarchical or Top-down/One-way communication approaches, often inhibits proper mediation role of the graphic encoder because the Source controls the entire communication development process. Conversely, the Source's adoption of Another Development/Multiplicity concept of development that uses the Participatory/Two-way communication practices, usually occasions effective graphic mediation because the Source engages the participation of all other communication actors, including the graphic encoder and target audience. Therefore, effective graphic encoder's mediation, hinged on in-depth knowledge of input or independent communication variables, and output, dependent or mediating persuasion variables are prospective of practical rhetoric in graphic communication. Towards this end, we are going to critically examine variables for practical rhetoric in graphic communication, and present examples of practical rhetoric in visual communication hereunder.

2. Variables for practical Rhetoric in Graphic Communication

Many input and output variables are necessary to create graphic language that communicate messages that effectively persuade target audience. This requires knowledge of how target audience process information and response to graphic treatment of development messages. In order to achieve this, it would be necessary to consider a general framework that is coalesce of communication and persuasion variables. An important model to guide our discussion in this respect, is the McGuire communication/persuasion matrix.

The McGuire's Communication/Persuasion Matrix

McGuire (1989, 1999), describes/prescribes the way target audience processes information and response to persuasive communication. He presented

a communication and persuasion matrix of input/independent, and

Communication Components Inputs: Independent Variables							
Persuasion Output Mediating and Dependent Variables Exposure Attention Liking Comprehension Cognitive Elaboration Skill Acquisition Agreement Memory Storage Retrieval Decision Making Acting on Decision Cognitive Consolidation Proselytizing	SOURCE			MESSAGE	CHANNEL (Medium)	RECEIVER (Audience)	RESPONSE TARGET
	Credibility	Attractiveness	Power	Arguments	Modality	Demographics	Purchasing
		Similarity	Control	Inclusions	Context	Personality	Voting
	Expertise	Familiarity	Scurrility	Orderings	Nonverbal	Ability	Violence
	Trust	Neoteny	Concern	Discrepancy			
				Style			

output/dependent or mediating variables (Fig. no. 1). The model identifies five communication components - Source, Message, Medium, Receiver, and Effect - with many input or independent variables, from which persuasive communication can be constructed. In addition, thirteen output steps - mediating and dependent variables – are stated, the evocation of which enhances persuasive impact.

Source as Independent Variable for Rhetoric in Graphic Communication

The communication process usually begins with the input/independent variable – the Source, which could be an individual, non-governmental, governmental, international or multinational organisation, or a combination of any of these organisations. McGuire (1999), pin pointed eleven factors of the Source that need be considered when constructing persuasive communication. These are credibility, expertise, trust, attractiveness, similarity, familiarity, neoteny, power, control, scurrility, and concern. When these are interrogated with the thirteen persuasion output variables: exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing; a clear orientation for visual rhetoric is afforded.

- The column heading are the categories and subcategories of inputs(independent variables) out of which the persuasive communication can be constructed.
- The row headings are the output steps (mediating and dependent variables) the evocation of which enhances persuasive impact.

Credibility, expertise and trust of the Source are salient points to be thoroughly considered in constructing persuasive communication. The target

audience need believe that the source and its ideas as well as products are true, dependable and reliable. A credible source with immense expertise and trustworthy ideas and products would potentially attract target audience and constitute a virile structure for persuasive form generation. The genuineness, proficiency and technical dexterity as well as the believability of the Source in knowledge production and product development are formidable ingredients that are critical to creating persuasive messages. Contrarily, a Source bereft of credibility, expertise and trustworthiness would often be taken for granted, doubted and likely ignored. It is a common experience that products and ideas of mediocrity and amateurism are usually greeted with much scepticism, uncertainty, unwillingness or delayed response when compared with products of great expertise, credibility and trust. So, in configuring graphic messages, it is crucial to interrogate each input variable with the output variables. For example, what areas of credibility, expertise and trust of the Source could the target audience be exposed to in order to attract their attention and stimulate interest as well as generating liking and enhancing comprehension? The portrayal of a high degree of credibility, expertise, and trust of Source, products and ideas are indispensable to formulation of practical rhetoric in visual language for commercial, and institutional advertising purposes.

The establishment of a common ground is paramount to creating persuasive messages. McGuire (1989/1999), described/prescribed attractiveness, similarity, familiarity and neoteny as input variables of the Source, which are pivotal for successful generation of practical rhetoric in visual communication. Attractiveness is a key purpose of communication in visual language, whether for predominantly aesthetic or utility products as in fine, and applied arts respectively. This could readily be seen in packaging of industrial, and manually generated products, whereby pleasing appearance is diligently crafted to arrest attention and stimulate interest of target audience for prompt response. This is in consonance with the universal principle of Attractive Bias, which states that attractive products are generally much more accepted and seemingly easier to utilize than less attractive ones (Lidwell, Holden & Butler, 2013). Also, similarity, and familiarity between the Source and the target audience affords acceptance because it presents a known and shared reality; particularly when the reality associated with the Source, produces pleasurable experience in the life of target audience. This is hinged on the premise that learning or behaviour is conditioned, reinforced, and generalized when stimulus offers satisfactory experience (David, 2015). In addition, the Source should be presented in timeless freshness and potentials that sustain target audience support. Messages and products should be infused with neoteny, whereby, effervescence of juvenility is exuded even though the message/product is not new. Therefore, it is salient not to organize visual expressions in a grotesque, different, strange, and ephemeral manner that presents content and context with meanings that are parallel to Source's desired communication aim and target audience information needs.

Moreover, the power, control, scurrility, and concern of the Source are critical input variables to consider in order to create practical visual rhetoric. The ability of the Source to occasion desired outcomes with high credibility, responsibly taking charge of situation/activities in order to produce an overall salutary effect, utilizing language that is void of vulgarism, and express concern which support user needs are critical features of the Source that need be emphatically expressed. These are attractive and reliable characteristics that are salient to persuade target audience for support of development ideas or commercial products. Fundamentally, the age, gender, socio-economic status, ethnicity, expertise, similarity, familiarity, concern, etc. of the communicator affect the extent to which the target audience are persuaded. This is because these aspects of the source give credibility, attractiveness and power to the receivers.

Message as Independent Variable for Rhetoric in Graphic Communication

A critical independent variable for practical rhetoric in visual communication is the message – content. McGuire (1999), prescribed that arguments, inclusions, orderings, discrepancy, and style of the message need be examined in order to create visual rhetoric. The perspectives presented in a given message should be understood by the target audience to be of superior value and of immense benefit that would translate to a better and higher standard of living. Also, it is needful to consider what the message is consists of - what would be omitted or included, how could it be depicted, are there variations, and in what manner could it be expressed?

The manner of expression could introduce technical, syntactic, semantic, pragmatic, and aesthetic/arousal uncertainties during the encoding process of ideas/message into graphic language, which often occasion a misleading misrepresentation, misunderstanding, and misinterpretation. For example, not applying the principle of Chunking: grouping related pieces of information to depict prime messages and supporting information would likely pose syntactic and semantic challenges to target audience. The style a message is expressed is essential because content attributes are capable of determining behaviour of receivers – negative or positive (Ebighbagha, 2019 citing Watt, 1978). So, messages need to represent target audience based on objective measures through action research on the topic, pre-test, and evaluation during the media production process (Ebighbagha, 2016; citing Ejembi, 1989; Bowers, 1981)

Nevertheless, when the input variables: arguments, inclusions, orderings, discrepancy, and style of the message are questioned in juxtaposition with the output variables, a pathway for visual rhetoric is created. For examples, how could the message - its content, be configured to get maximally exposed, attract attention, liked, understood, memorized, and cognitively elaborated by receivers? How could the content of the message be transformed for target audience to acquire desired skill, support agreement, store and retrieve it from memory, make and act on decision, consolidate it cognitively, and proselytize as desired? These interrogations on the message during media development process often engenders

production of visual rhetoric.

Channel as Independent Variable for Rhetoric in Graphic Communication

A paramount variable in the communication process, is channel. It carries the message in the communication process. McGuire (1999), states that particular attention should be devoted to modality, context, and nonverbal activities, functions and processes when producing/utilizing the input variable - channel. When these independent variables of communication are engaged with the dependent variables of persuasion: exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing a potently persuasive channel emerges. For instance, what channel could best convey the message with utmost exposure, greatest attention, and liking of target audience?

From the above, media analysis is salient to launching visual rhetoric. It requires examination of the features and capabilities of the medium, its appropriateness and appeal to target audience as well as its potentials to suitably present the message as planned. Messages are well communicated by both verbal and non-verbal channels; however, media, which include variables that are audio/visual, written/spoken, verbal/nonverbal, vocalic/visual non-verbal messages have different effect in various context. According to Anonymous (2007), media analysis is done by first deciding on the target audience, using, say the 'TGI', 'NRS' and other survey instruments to decide the most appropriate media to reach target audience. It is this consideration of appropriateness of medium in order to reach the targeted audience that resulted in the distribution of billboard posters to most Nigeria Universities on the Delayed Sexual Debut Campaign; which is adjudged a success by the NARHS evaluation (SFH Corporate Presentation, 2006). To neglect a thorough consideration of the appropriateness of a medium to a given target audience, is an action oriented towards communication failure. This is because the medium is liable to noise that is capable of destroying the message and invariably, the entire communication process; and a wrong choice of medium could impede desired communication outcome. For this reason, advertising agencies employ media analysts, who decide what is the most suitable medium or combination of media for a given message they would want to communicate.

Target audience as Independent Variable for Rhetoric in Graphic Communication

Target audience conditions are critical to generating practical rhetoric in visual communication. McGuire (1999), prescribed demographics, personality, lifestyle and ability as a set of independent variables of target audience that need be considered in order to communicate with target audience effectively and persuasively too. This requires audience research to find out the characteristics, behaviour, attitudes and values as well as likes and dislikes of the targeted population, which affect the way messages are received and perceived

(Ebigbagha, 2016b). Target audience research is done using survey instruments such as the NAHRS, 'TGI' ratings figures and other data from 'BARB', and from 'Gallup' to mention a few.

The aforementioned independent variables of the target audience, when examined in the light of the thirteen persuasion output variables: exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing; messages constructed thereof, are prospective of generating persuasive impellents. This kind of messages, would certainly be consistent with the knowledge, aptitude and practices of the target audience that is liked, understood and usually responded to as desired for a long time. This affords a change in target audience behaviour because messages are planned and communicated for long term effects rather than immediate effects, which are lesser in effectiveness in relation with remembering and persuasion. The need to know the target audience is important in all forms of communication whether at the level of interpersonal communication between, for example, teachers and learners, graphic designers and clients, doctors and patients or mass communication in support of development programmes as in the campaign on HIV/AIDS between the source and the target audience.

Response Target as Independent Variable for Rhetoric in Graphic Communication

Every communication is embarked upon in order to generate a response, result or achieve something. This is the Response Target – destination or effect, which is a communication variable that has to do with the type of target behaviour at which the communication is directed (McGuire, 1999). This includes immediate or long term change, or change on a specific issue for which the communication was occasioned. Furthermore, he described/prescribed purchasing, violence and voting as independent variables of communication that could be considered. Whatever the targeted response is - purchasing, violence, voting, or change of behavioral pattern, messages that would persuade receivers to elicit desired feedback, need be configured to accommodate the thirteen mediation variables of persuasion already mentioned.

It is important to get feedback on target response for subsequent communication efforts, so that mistakes are corrected or avoided, and weak points could be strengthened. This is the reason broadcasters use the services of 'BARB' to gain feedback in form of ratings when they transmit a programme. Also, advertising agencies use a variety of services such as 'Gallup' to find out the effectiveness of the campaign on products, and the 'NARHS' was used to find out the effectiveness of the campaigns on HIV/AIDS in the Delayed Sexual Debut Campaign. Conversely, it was not done in the Use Condom Campaign and the result was ineffective communication outcomes (Ebigbagha, 2016). Having discussed the input/independent variables of communication, been interfaced with the thirteen persuasive variables superficially, we would now consider in more

detail, the thirteen persuasion outputs/mediating or dependent variables of the communication/persuasion matrix. These are:

(i). Exposure, this is the first crucial step necessary for attitude change/information processing to occur. Before the target audience is involved in decision-making on a given message, he/she must be exposed to the message, which is then processed before he/she ascent through the stages of attitude change (Machado, 2002).

(ii). Attention, even, with exposure to the message, attention is not guaranteed. The human mind accepts only a small portion of the large number of information it receives. Therefore, messages should be organised in a way that attracts attention, which is necessary for attitude change to occur.

(iii). Liking, is to become interested in the communication. For target audience to be persuaded, they need to develop interest on the message. So it is necessary to make messages interesting or likeable to target audience.

(iv). Comprehension, this requires the target audience to grasp the meaning and implications of the message communicated. Apart from been understood, it must be able to generate deep thought or contemplated about. McGuire discussed abstraction, encoding and meaning systems as construct that affect comprehension. Therefore, graphic messages should be configured in a way that facilitates understanding and thinking about what is presented because it supports persuasion.

(v). Cognitive elaboration, is critical thinking about what is communicated; it is closely related with comprehension. It holds that communication should be carried out in a way that stimulates critical and imaginative thoughts. This helps to persuade target audience, so graphic treatment of messages should provoke thinking.

(vi). Skill acquisition is the skills target audience acquire by learning how to do what is communicated; as this is done, target audience are persuaded.

(vii). Agreement is how believable or valid a message is. After a full grasp of what is communicated, an opinion must arise about the persuasive message whether it is believable, valid or not. Agreement with the message can be influenced by a number of factors such as previously held beliefs (internal) and the perception of the source as being credible or the type of appeal used (external). This step of agreement is also referred to as yielding/attitude change (McGuire, 1989).

(viii). Memory storage, is to commit accepted message into the preconscious level of the mind, which can be recalled at will. This is necessary because sometime may elapsed between when a message is disseminated and when it is adopted/utilized. Therefore, development messages should be encoded in a way that would facilitate retention. However, messages committed to memory can still be liable to decay because delayed processing affects the storage of content as well as reprocessing of message.

(ix). Retrieval is the act of information search and fetch or recall. It is closely related to memory storage but refers to the search strategies, which gather information from the cognitive storage systems. This could be organised in different ways, depending on whether the cognitive domain surrounding the development message is organised into a tree diagram, a matrix, pushdown lists, etc. There would be differences in the type of search strategies the target audience would and should use to bring this informational domain to bear on choices made on a given development idea (Machado 2002). So, the search strategies, which would aid recall and rapid adoption of development messages by target audience should be taken into account in the graphic encoding process.

(x). Decision-making is arrived at on the basis of the retrieval, after which the receiver makes a decision/choice from the available options. This decision can be made using different processes or 'choice strategies' including 'elimination-by-aspects' strategy, heuristics and the 'one-dimension-at-a-time' model (Machado, 2002:).

(xi). Acting on decision, is behaving in accord with prior firmness of conviction. It refers to actions and appropriate response taken on development messages. However, Blair, et al, (1975) and Machado, (2002) notes that action do not necessarily follow attitude as research has shown, despite the fact that an individual can experience the entire process as he/she passes through it. People always say one thing and do another because acting on decisions are influenced by imitation of others, peer groups, role models, family ties and society, among others. However, interest, which is a positive attitude that causes a person to seek more activities in a given area, when sufficiently stimulated would facilitate acting on decision, which is important in commercial and development communication.

(xii). Cognitive Consolidation is the sustainability and reinforcement of behaviour from pleasant experiences, which result from knowing, understanding or learning a given development idea and acting on decision. The satisfaction derived from previous acting on decision based on stimulated interest would often lead to a repeat of such decisions whenever the need arises; and

(xiii). Proselytizing is the expression of a previous pleasant experience in order to persuade someone to join in trying or acting on decision in the same way as previously done. This is based on previous knowledge, belief and confidence in a product, that the result would be as satisfying as expected. Therefore, it is salient to make graphic language for development communication persuasive, so that, it would result in this kind of desirable behaviour from target audience.

From the foregoing, McGuire shows the input and variables of communication and persuasion respectively that are important in planning practical rhetoric in graphic communication. Although it was originally intended to be employed in the field of commercial advertisement, it is equally useful in the field of development communication. These require communication strategies that persuade target audience to take deliberate action: to buy a given product, as

in commercial advertising or to change a particular behaviour/adopt development ideas, as in development communication/ institutional advertising. Also, the model is useful to measure the effectiveness of communication campaign by using input and output variables. It brings together multiple elements to be considered in the construction and evaluation of visual rhetoric, which can help to reinforce the communication strategy. Machado (2002), states that the model is a complete how-to-guide for the creation of persuasive message aimed at inducing an attitude change and/or a purchase action. So, to plan persuasive communication that requires collaborative efforts, these stages in the cognitive process could be very useful.

Nevertheless, the model has been criticized for presenting the human mind as if it were a programmed machine that follows a given order whenever it is confronted with making a choice. Not all change of attitude or decision making require higher levels of reasoning. For this reason, Scholten (1996), states that the model is overly restrictive in assuming that cognitively complex changes in consumer/target audience attitudes are necessary for effective communication. Often, people do not use logic to think about issues at stake because perhaps they are distracted, unmotivated or too busy, so they use peripheral cues and heuristic shortcuts based on either visuals or persuasive knowledge and associations (Myers, 2002; and Scholten, 1996). Besides, communication campaigns could still be effective without the target audience being guided through each and every step of the cognitive process.

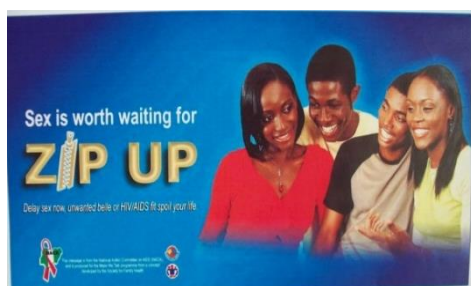
Despite the above criticisms, the model is very useful and important for development purposes, especially when target audience are motivated and are capable of reasoning. In this state of mind, people take decisions through the central route, which are characterized by the steps described/prescribed in the model. The peripheral and central routes are the two cognitive paths for attitude change. But attitude along the central route are more persistent, more resistant to counter persuasion and more predictive of behaviour than attitude change along the peripheral route (Scholten, 1996). This being the case, it is therefore, of crucial benefit to make use of the model during media development to help guide the creation of rhetoric in graphic language employed to support development programmes. Finally, the model underscores the necessity for communication actors, especially, the graphic encoder to make rhetoric graphic encoding choices that attract attention, stimulate interest, facilitate comprehension and encourage rapid adoption/utilization of development ideas. This would persuade and help target audience to change attitude as they make decision through the peripheral route and more especially through the central route of the cognitive path. Having considered the input and the output variables the media team should have in mind in the treatment of graphic messages during media production process in order to produce rhetorical information, education, and communication materials, examples of graphic media that were produced and utilized for communication campaigns would be examined. This is in order to present the consequences of

employing or neglecting the input and output variables during media development.

3. Examples of Practical Rhetoric on graphic Communication Campaigns

The Delayed Sexual Debut Campaign, and the Use Condom Campaign in Nigeria, and the ORT Campaign in Egypt, are three nationwide communication campaigns on health issues that produced and utilized information, education and communication materials to persuade target audience to support development initiatives. These examples, sufficiently and necessarily depict attempts to generate rhetoric in graphic communication for development purposes, which employed or neglected the input variables of communication, and the output variables of persuasion. The graphic media produced and utilized for the Delayed Sexual Debut Campaign is an epitome of virile rhetoric in graphic communication (see figure 2a and b). During its media production process, the independent variables of communication and the dependent variables of persuasion were adequately employed.

The communication process started with the Source - Society for Family Health (SFH), which collaborated with the National Agency for the Control of AIDS (NACA). SFH and NACA, which are properly represented in the poster, are established non-governmental, and governmental organization respectively, however, SFH was active, while NACA was passive in this collaboration. These media requesting agencies are credible organizations with great concern on HIV/AIDS and other related issues on health. The power, control, concern, credibility, scurrility, expertise, trustworthiness are aptly stated in the Creative Brief (a document containing all activities concerning the campaign development process). Therein, it was concluded that there was a genuine need for the campaign in order to address prevalent unawareness and misconceptions about sexual debut, abstinence, and delay; and to empower those who wish to delay sexual activity until they are ready. This was suitably depicted in the billboard posters Also, the campaign was hinged on behavioral theoretical underpinnings, and employed all mass media distribution outlets in order to educate and persuade target audience.



(a) English/Pidgin English Version



(b) Hausa Version

Fig. no. 2: A billboard poster on Sex is worth waiting for 'ZIP UP'; (a) English/Pidgin English Version; (b) Hausa Version; by Society for Family Health (Culled from Ebighbagha, 2016)

The television, and radio broadcasts were supported with billboards, posters and stickers characterized with graphic language that is attractive, familiar, and retaining its appeal of freshness to target audience. This was hinged on the interrogation of the input variables of the Source in communication with the output variables of persuasion that underscores the configuration of development messages in graphic forms and formats. The result is visual rhetoric based on heightening of awareness, exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage and retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing.

The content of the message in the billboard posters of the Delayed Sexual Debut campaign are excellently organised. Its arguments that “sex is worth waiting for” because unwanted pregnancy can be ruinous. In addition, “ZIP UP” is an inclusion that is well chunked, emphasized and ordered to the left, this makes for attention, liking and comprehension. The concept of abstinence is a discrepancy to that of delay that was added with dexterity and without technical, semantic, syntactic or aesthetic uncertainty. Furthermore, the style with which the pictorial elements were combined with the verbal and other graphic elements are superb. It facilitated exposure, arrest attention, liking and other persuasive variables already mentioned. The ordering of the prime messages and the supporting information to the left and the pictorial elements to the right in the English/Pidgin English version (Figure 2a); and the verbal elements at the middle, framed with the pictorial elements to the right and left, in the Hausa version (Figure 2b) are diligently orchestrated following target audience conditions in the graphic encoding process of the stimulus conditions. Moreover, the logos of the Source (SFH, and NACA) are inclusions that were well positioned. The overall appearance was pleasant and free of any aesthetic or arousal uncertainty. Thus, a visual rhetoric was concocted that produced immense benefit, which minimized the incidence of sexually transmitted diseases, and unwanted pregnancy; and translated to a higher standard of living.

The input variables: arguments, inclusions, orderings, discrepancy, and style of the message in the billboard posters of the Delayed Sexual Debut campaign were thoroughly probed using the output variables of persuasion. For examples, how could the message - its content, be configured to get adequately exposed, attract attention, liked, understood, memorized, and cognitively elaborated by receivers? And how could the content of the message be transformed for target audience to acquire desired skill, support agreement, store and retrieve it from memory, make and act on decision, consolidate it cognitively, and proselytize as desired? Towards this end, the prime messages and supporting information are appropriately chunked: “ZIP UP”, “Sex is worth waiting for”, and “Unwanted belle fit spoil your life”, were all suitably grouped and aligned/ordered to the left. Also, the pictorial elements were attractive, and appropriately represented the target audiences knowledge, aptitude and practices as well as

reflecting their socio-cultural environment. These interrogations on the message during media development process, created visual rhetoric, which was so successful that “ZIP UP”, a prime message, became a catch phrase among target audience. The visual rhetoric produced desired communication outcome as purported.

In the Delayed Sexual Debut campaign, attention was paid to creating a virile set of channels that carry the message in different configurations, forms, and formats. Particular focus was devoted to modality, context, and nonverbal activities, functions and processes in making the channels utilized. This requires examination of the features and capabilities of the channel, its appropriateness and appeal to target audience as well as its potentials to suitably present the message as planned. Messages could be effectively communicated by both verbal and non-verbal channels; and channels that include variables, which are audio/visual, written/spoken, verbal/nonverbal, vocalic/visual non-verbal messages have different effect in various context. For this reason, both the big mass media such as radio, and television were employed in addition to small media such as billboard posters, pamphlets and flyers, among others. Examples includes Radio spots “Aunty Sabi says “Mosquito Do Not carry AIDS” and “Living positively with HIV/AIDS”, which were radio programmes, and pamphlets respectively. The use of multiple channels are based on the need to subject development messages to afford maximum exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing. This resulted in an effective delivery and distribution of messages that potently persuaded target audience with salutary effect, which was attested to by NARHS evaluation (Ebigbagha, 2016 citing SFH Corporate Presentation, 2006).

The target audience conditions were critically taken into consideration in the graphic encoding process during media development of the IEC materials utilized in the Delayed Sexual Debut campaign. The demographics, personality, lifestyle and ability of the target audience are considered diligently following data from the NAHRS audience research. These input variables of the target audience, were examined in the light of exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision making, acting on decision, cognitive consolidation, and proselytizing. This is lucidly reflected in the English/Pidgin English version (Figure 2a), which afforded the knowledge, aptitude, and practices of target audience in the Southern part of Nigeria, where it is distributed; and in the Hausa version (Figure 2b) that support the knowledge, aptitude and practices in the Northern part of Nigeria, where it is distributed. The socio-cultural environment of the target audience were thoroughly examined and depicted, using appropriate language and suitable attires. The accuracy, brevity, and clarity that characterized the way the digital/verbal and iconic/pictorial signs in the posters are coalesced, give credence to the Source for properly regarding the target audience by paying attention to the

input variables of scurrility, neoteny, expertise, credibility, and control, to mention a few. The result was a visual rhetoric with long salutary effect that afforded remembering and persuasion with desired change in target audience behaviour.

The Delayed Sexual Debut campaign was a huge success; the specific and general targets as well as the desired response from target response was achieved. The 'NARHS' and the 'NIGERBUS' evaluated the effectiveness of the campaign on HIV/AIDS, and found that the communication campaign reached its destination and was very effective (Ebigbagha, 2016). Another example of activities, functions, and processes that culminated in the generation of practical rhetoric in graphic communication, is the development of the logo used for the ORT campaign in Egypt (see Figure 3a, b, and c).

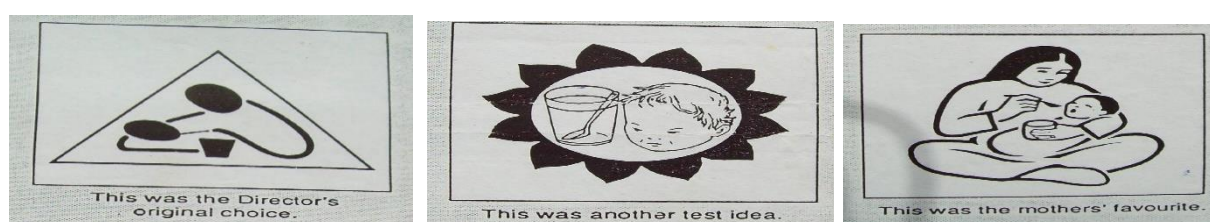


Fig. no. 3 a, b and c: Logos Pre-tested for the ORT Campaign in Egypt, showing how test improved logo (Culled from WHO, 1987)

The ORT Campaign in Egypt, emphasises strongly the need to thoroughly regard the input variables of communication along with the output variables of persuasion in order to produce effective rhetoric in graphic communication. It underscores the activity of proper evaluation of target audience conditions and socio-cultural environment through pre-test, which is paramount to avoid rash decision-making and production of ineffective graphic communication. The first Executive Director of the Egypt ORT Project was to decide on and adopt a logo for the project. Having examined many logo ideas that were submitted to the project by different artists and designers, he liked one more than the others (Figure 3a). The director was tempted to adopt the particular logo he liked for the project without further deliberation. However, he instinctively decided to withhold his opinion or most preferred choice until all logos were thoroughly tested with a sample of the target audience - mothers. The result reveals that the logo, which the director most preferred, was the least favoured by the pre-test respondents. Also, it shows that the logo chosen needed to be revised in order to be free from the semantic and syntactic uncertainties that bedeviled it (Figure 3c). A large number of the respondents suggested that the colour need be modified, and the mother pictured in the logo should wear a wedding ring.

The result was a practical rhetoric in graphic language, which was adopted for the ORT campaign. The experience was so impressive to the Director that he often recounted the story, to reiterate the need to evaluate draft with target audience for successful communication in development programme. Had the

director adopted the particular logo he liked without the target audience involvement in the development process through pre-test, the necessary improvements made on the logo, would not have been possible. The addition of a wedding ring on the finger of the pictured mother in the logo, is very significant and instructive. It pinpoints the socio-cultural role in the determination of target audience perception, interpretation, and response to graphic communication.

The ‘Use Condom’ communication campaign, is an example of efforts towards production of practical rhetoric that failed because it neglected the described/prescribed utilization of independent variables of communication and dependent variables of persuasion. The IEC material examined are a poster and a sticker (Figure 4 a, and b) respectively.



Fig. no. 4: (a) Poster on “No Condom, No Sex. (b)” Sticker on “Female Condom” (Culled from SWAAN)

The main aim of this poster (Figure 4a), was to emphasis the use of condom to warn against unprotected sex in order to stem the HIV/AIDS epidemic. It depicts a man approaching three ladies in a brothel in an attire commonly worn by Western and Northern Nigerians. Although the poster was fairly illustrated, it afforded connotative meanings that could ruin achievement of the desired overall communication goal. These inferences include: only those who go to brothel, patronise prostitutes, from the Western and Northern parts of Nigeria, or want to prevent HIV/AIDS are at risk of the virus and need use condom. These faulty interpretations would have been structured to what it should purportedly denote, had the input variables of communication been adequately examined with the output variables of persuasion. Scurrility, expertise, control, inclusions, omissions, and modalities, among other independent variables, when interfaced with exposure, attention and liking, to mention a few of dependent variables, would have resulted in effective visual rhetoric. The attire of the man would have been revised for socio-cultural reason. Also the attention to brothels and prostitutes would have been revised because the most liable group to HIV/AIDS (fifteen to twenty-five years) are more in the schools and out-of-school environment than in the brothel; and prostitution along the street is now common and fashionable than the brothels.

Also, the sticker, 'Female Condom Does Not Promote Promiscuity Use It' (Figure 4b) that was produced and used for the use of condom was ineffective. It emphasized 'Promiscuity', which is in red hue and boldly expressed in capital letters. The prime message 'Female Condom' is de-emphasized in green hue and boldly written with initial capital and low letters. The supporting information 'Does not promote' and 'use it' are written in slim italics with black. The pictorial image of the condom and the container are oppositely placed on both sides in half tone green. Each set of words are expressed in a different typeface and in all, there are four typefaces. On the whole, the haphazard placement of both the graphic and typographic elements defies any existing described/prescribed layout for the production of graphic language. At a glance from a short distance, these three words 'Female Condom Promiscuity' are conspicuous; so, the sticker seems to encourage promiscuity, which is against its real communication goal. Besides, it was unattractive, uninteresting and filled with semantic, syntactic, and aesthetic/arousal uncertainties. It failed to elicit the desired response from target audience because they could neither understand nor identify it.

4. Findings

Adequate consideration and application of input variables of communication in conjunction with output persuasion variables by the graphic encoder among other members of the media team during media development process is needful to produce practical rhetoric in graphic communication. Rhetoric in graphic language is a product of adequate collaboration between communication actors during the media production process. This requires coalesce of the Source's credibility, trust, expertise, scurrility, concern, control, power, similarity, familiarity, and neoteny with target audience demographics, personality, ability, knowledge, aptitude and practices while structuring and encoding development messages into graphic media or channels. In addition, the encoding process need take into consideration the content of the message, its arguments, inclusions, orderings, discrepancy, and style as well as the modality, context, and nonverbal features of the channel. When these input variables of communication are orchestrated in the light of the mediation variables of persuasion – exposure, attention, liking, comprehension, cognitive elaboration, skill acquisition, agreement, memory storage, retrieval, decision-making, acting on decision, cognitive consolidation, and proselytizing; the result is often satisfactory.

When the communication actor examines the stimulus conditions in the light of target audience conditions, and tailors both to suit the potentialities of channels, target audience usually responds as desired. This underscores the generation of persuasive messages in graphic communication campaigns for development.

5. Conclusions

Practical rhetoric in visual language is pivotal for the success of human

development, and a virile vehicle for education, mobilization, and persuasion of target audience to participate in development programmes. The generation of rhetoric in graphic language is hinged on thorough consideration of the source, message, channel, target audience, and destination input variables of communication vis-à-vis the output variables of persuasion, and bereft of technical, syntactic, semantic, pragmatic, and aesthetic/arousal uncertainties. This usually results in efficacious graphic communication, while neglect, result in communication failure. Therefore, graphic encoders/designers, other media team members, media requesting agencies, and stakeholders in development, need to be conversant with, internalize, and utilize coalesce of input communication, and output persuasion variables. This is indispensable to producing visual rhetoric that enlist target audience support for development initiatives with salutary effect.

References

1. Anonymous, (2007), *Introductory Models and Basic Concepts: Lasswell. The Lasswell Formula*. <http://www.google>. Retrieved: 1/24/2007.
2. Blair, M.G., Jones, S.R. & Simpson, H.R. (1975), *Educational Psychology*. Macmillan Publishing Co; Inc. New York, U.S.A.
3. Bowers, J. (1973), Action Research and The Production of Communication Media, In R. Varma, S.L. Ghosal, J. Bowers, and R.H. Hull (eds), *Action Research and The Production of Communication Media*. Report on the All
4. Field Workshop on Action Research in Agricultural Information Communication, Udaipur, 10-20 September, 1973. Typographic Unit, University of Reading, England.
5. David, L. (2015). "Paradigms in Learning Theories. <https://www.learningtheories.com/paradigms>. Retrieved: 6/3/2019.
6. Ebigbagha, (2016). *Graphic Encoding Choices in Development Communication: Identifying the Several Loops of the Graphic Encoder/Media Team Collaboration*. Lap Lambert Academic Publishing - Ominiscriptum, Gmb & Co. KG Germany.
7. Ebigbagha, S.Z. (2016b). Graphic Communication for Sustainable Development: Eliciting Desired Response from Target Audience. In Ebohon, O.J., Ayeni, D.A., Egbu, C.O., and Omole, F.K, Process of the Joint International Conference (JIC) on 21st Century Human Habitat: Issues, Sustainability and Development, 21-24 March 2016, Akure, Nigeria Pp. 1045-1052.
8. Ebigbagha, (2019). The Laswell Formula: Implications for Graphic Communication in Development Initiatives. *Journal of Ceramics and Environmental Design*. Vol. 6, No.2, p. 215-232.
9. Ejembi, E.A. (1989), *Graphic Communication in Development Programmes: Models for Communicators*. An Unpublished Ph.D. Thesis, Department of Typography and Graphic Communication, University of Reading, England.

10. Lidwell, W. Holden, K. & Butler, J. (2013). *Universal Principles of Design*. Rockport. Beverly, Massachusetts, USA.
11. Machado, M. (2002), *Information Processing and Other Hierarchy of Effects Theories*. 382J: theories of Persuasive communication and Consumer Decision Making. University of Texas at Austin, Fall 2002. corbis.com.<http://www.google.ie> Retrieved: 1/24/2007.
12. McGuire, W.J. (1989), Theoretical Foundations of Campaigns. In Rice, R.E.; and Atkin, C.K. (ed.), *Public Communication Campaigns*; Sage Publications, Newbury Park, California, U.S.A.
13. McGuire, W.J. (1999), *Constructing Social Psychology: Creative and Critical Processes*. Cambridge University Press, Cambridge, England.
14. Myers, D.G. (2002), *Social Psychology*. McGraw-Hill, New York, U.S.A.
- Scholten, M. (1996), Lost and Found: the Information-Processing Model of Advertising Effectiveness. *Journal of Business Research*, 37, p. 97-104.
15. Society for Family Health, (2006), *Corporate Presentation*. Society for Family Health, Abuja, Nigeria.
16. Watt, J.H. (1979), Television Form, Content Attributes, and Viewer Behaviour. In Voigt, J.M., and Hanneman, J.G. (ed.), *Progress in Communication Sciences, Volume I*, Ablex Publishing Corporation, Norwood, New Jersey, U.S.A.
- World Health Organisation (1987), *Communication – A Guide for managers of National Diarrhoeal Disease Control Programmes*. World Health Organisation, Geneva, Switzerland.
17. Wright, P. (1981), *Problems to be Solved when Creating Usable Documents*, MRC Applied Psychology Unit, Cambridge, England.

4. MUSICAL SKILLS IN THE ARTISTIC KNOWLEDGE PROCESS

Viorica Crișciuc²⁶⁷

Abstract: *The article hereby includes conceptual aspects of the musical competences formation. It describes the realization of this process operating with the concepts of well-known occidental, Russian and local researchers. One of the ideas characteristic to the researchers' pedagogical thinking is that, during the process of musical competence formation through art, the acquisition process mechanism is happening. For integrity in insuring the practical realization at of a musical education, the methodology we propose is based on research, an imposing theoretical network of successful pedagogical practices of remarkable scientists from all over the world. The analyzed theories are a source of inspiration and constitute the theoretical universe which contributes to as truthful as possible musical education.*

Key words: *musical competences, the fields of art, musical acquisition, musical education, the mechanism of acquisition*

1. Introduction

The specificity of the *musical acquisition*, as integrated part of the artistic-aesthetic acquisition, consists in re-creating the object of learning (the message of the musical creation) and its deep affective feeling, so, it is mainly an emotional and creative acquisition. The truth here is not just discovered, but re-created, lived affectively, thus, it is a personalized truth. Therefore the *formation of the musical competences* is a double-unitary process: experiencing profoundly the heard music along with the discovery/re-creation of the message by deciphering the musical language elements of the creation. The two subjects of the pedagogical *reception* of music realize specific actions:

- The teacher is teaching the contents of the curriculum, creating a contextualized environment of musical acquisition through the actions of *rendering, explaining* and *defining*;
- The pupils acquire the subjects taught, reproducing the teacher's actions, giving them though a personal connotation, and to the musical message as well.

Both subjects tackle the contents in the live process of music reception. As an *action of general knowledge (gnoseological)*, the formation of the musical competences is an act of interaction of the learning factors, of psychological and pedagogical origins:

- a) *the sensorial acquisition* – the perception of the musical information, resulted with mental representations and images;
- b) *the conscious acquisition* – understanding, abstractization and generalization of the information through comparisons, analyses and syntheses, in essential

²⁶⁷ Associate Professor PhD., „Alecu Russo” State University from Bălți, Republic of Moldavia, email: vioricacrisciuc@gmail.com

elements of the musical creation, in the form of ideas, concepts, theses, principles/laws, theories;

c) *fixation (storage)* – creation of the apperceptive fund, logical memorizing of information; the intervention and supplementing feedback, re-taking or correcting of information;

d) *application* – formation of capacities and attitudes, design and elementary scientific investigation, organization of development experiments of the reception/comments/interpretation of music;

e) *evaluation* – designed by the teacher; has a regulatory and interactive character; consists in the control (verification), appreciation of formed skills, emphasizing the level, value and efficiency of the teaching of musical knowledge [1: 231].

2. Discussions

As a *specific musical-pedagogical action*, the formation of the musical competences takes specific paths:

I – *primary perception and auditive representation* of the musical creation starts with the aesthetic re-experiencing of the soul state of the composer in the period of the musical work creation and results in the accumulation of auditive experiences;

II – *the aesthetic feeling* of the musical creation is responsible for the personalized capitalization of the knowledge; it is characteristic to music, as without it, it is not possible to create or receive the musical creation, *in the musical acquisition the rational acquisition is dominated by the emotional one*;

III – *understanding, application and synthesis* – resulted with the experience of proper musical cognition [2: 97]. And the actions organized on routes specific to the formation of the competences interacts, actually taking place simultaneously; the third route only is prolonged after the primary perception of the musical creation, too.

The triadic concept of the processuality *in the artistic-aesthetic knowledge*, in which they include the whole process of formation of the pupils' skills and attitudes, served as foundation in the elaboration of the theoretical basis and in the settlement of the classification typology of the musical knowledge. The psycho-physiological basis of the formation level of the pupils' musical competences is constituted by the sounds of the existential center from the right brain hemisphere, where the feeling/aesthetic experience of music is converted into musical knowledge, our brain receiving along with the musical-affective state, information about nature (=quality) of the music heard: about the structure of the creation, the stylistic peculiarities and its message. Thanks to the simultaneous communication of information of affective and rational character, the feeling is converged with the rational, and the sensitivity with the mental.

The cognitive-philosophical basis of the triadic nature of the skills (knowledge-skills-attitudes) originating from several fields starts with the aristotelic concept, according to which „complex/indissoluble/indivisible is that

which has a *beginning, middle, and end*” and obtains a defining expression in the philosophy of G. Hegel, who grounded the principle of development of the categorical systems of knowledge and skills [3: 243], and that of I. Kant, who mentioned the synthetic nature of knowledge and skills he classifies, respectively, by criteria of quantity, quality and inner relations between them. In musicology, for example, we know the triadic concept of B. Asafiev *I–M–T (Initio-impulse, motus-development, terminus-end/conclusion)*, founded on this philosophical thesis [3]. The triadic process of knowledge is also manifested in the unity of the thinking operations *syncretism-analysis-synthesis*, as a universal principle of learning and as a mechanism of elucidation and leveling of the musical learning process, therefore, as a formation principle of the musical skills from the perspective of the musical-artistic knowledge.

The pedagogical foundation in the formation of the pupils’ musical competences is given by the works of the researchers who grounded the theory of the artistic-aesthetic education and the theory of musical education, both centered on the triadic concept, each author discovering/adding new values to it. B. Asafiev indicates three levels in the organization of the musical acquisition process:

I. *accumulation of musical-auditive experiences* by the pupils receivers. At this level, the teacher’s role is to empirically settle, for each of the pupils, the obtained experience values, as this moment cannot be scientifically settled [3,p. 23].

II. The pupils’ gradual acquisition of the *essential elements which organize the musical movement*.

III. Acquisition of music as a *sphere of the proper human experience* – activities of musicality, starting from the transcription of the notes to acquire the logics of the musical reading-writing and finishing with the interpretation of the musical works of different genres.

B. Asafiev sees the process of the musical artistic learning as an indivisible entity, thus he considers that through theoretical abstractization only, we can settle the stages of this process:

- Preliminary introduction of the musical creation structure in the process of perceptive acquisition;
- Detailed content of the creation through the prism of the pupil’s artistic experience, with the help of the generalization of different levels of the schematic structure of the message of the creation;
- Creative cooperation – construction of the auditive - subjective image based on the summative conception of the musical creation structure.

The elements of the acquisition process, according to Gh. Orlov, are hierarchically arranged inside. Each element of the psychological element is activated through an impulse which is respectively reflected in the next element. This mechanism is functioning in two phases:

I. *The perceptible phase*, where the emotions adapt to the musical message, preparing the route for the next stage;

II. *The imperceptible phase*, where they organize the processes of identification, differentiation and organization of the structural links of the musical competences, directed to the acquisition and capitalization of the message [5, p. 45].

These phases are dispersed in specific elements, of which the psychic processes are responsible, adaptable to concrete situations of formation of the musical skills. In the bi-phase interior of the mechanism, they follow a specific classification of the processes of musical-artistic acquisition. Gh. Orlov distinguishes the following actions *specific to the process of formation of the pupils' competences*:

- *Directed hearing*, manifested after the appearance of the impulse, as a reaction to the feeling preceded by the experience (when that which we heard rose our emotions, got us interested);
- *Delimitating elements differentiated* from the variety of sounds; *observing structural elements* – the pupils compare, delimitate, merge the musical knowledge elements – „perceive the category of order” in music [5: 54].

I. Sposobin, researching different treatments of the musical elements (about forms and processes of analysis and deciphering the sound message, by which music is known, modalities of analysis based on the form in music, classifications and re-groupings for perceiving in the technical/logical/rational core of the musical creation), has certified new types of renderings of the musical material in the process of musical competences formation, concept developed based on the works of L. Mazeli; V. Medusevski; B. Protopopova, B. Tukerman, Iu. Tiulin. By approaching the processuality in music, E. Nazaikinski develops the idea of developing personal concept of decodification-understanding-assimilation of the skills, which he completes with the following processes and activities:

- *the composing process* – directing from syncretism to the analysis of the complex in the process of composing music; *the pedagogical process* – elaborated by three phases/levels of evolution, its orientation towards the psychological syncretism according to the school age; the pedagogical principles according to the teenage age, the synthesis of musical knowledge as an objective in higher education;
- *the reflexive/critical activity* – perception of the artistic creation as *syncretic-complex*, deciphering/*analysis* and description of the musical creation (*synthesis*). The processual categories *syncretism-analysis-synthesis* (Im. Kant, G. Hegel), as concept of the knowledge process and formula of the discursive thinking, got roots and it is actual in philosophy, science and arteology. [6, p. 145].

The processual character of the musical learning is considered by I. Kotlearovski fundamental in the historic evolution of the musical and pedagogical legacies, displays through „the diversified movement of the musical language elements towards a syncretic-complex treatment, by delimitating specific elements, for merging more common musical notions to more knowledge from different fields” [6: 147].

3. Results

The examined research proves that the processuality of the acquisition happens due to the formation of the musical skills in a double aspect:

- as a structural and informational modeling: through the acquisition elements, they develop skills of receiving the musical phenomenon by acquiring the musical language elements;
- as a complex system, with catharsis function and action of art on the receiver.

According to V. Ostromenski, the acquisition processuality passes through by the dynamics of the musical development and the dynamics of the human experience, which are parallels sometimes dispersed, but in most of the cases, they merge. As a proof of this parallelism the musical structure takes shape/is outlined. The contrast, confrontation, organization, synchronization of the impulses pre-establish the release of emotions in musical learning. The author suggests the following route for the musical acquisition:

a) exploring the musical creation structure in the process of being received; interpretation of the musical image through the aesthetic experience of the receiver and generalizations taken out from the analysis of the musical creations structure;

b) subjective re-creation of the artistic image as a result of knowing the musical creation structure [7, p. 24], from where we can generalize that the receiver of the music operates with three *learning* positions: from simple informing, passing through the practical learning of art, till understanding it, all these levels being indispensable for the finality of the musical education – the musical competence.

G. Balan delineates four steps in the *process of musical acquisition*:

I. *the emotional reaction*; II. *The imaginative perception*, composed of mental representations (scenes, characters, sceneries, etc.), where we can find literary explanations; III. *The effect of music on the thinking*: meditations inspired by the states of the soul; IV. *The musical thinking*, with three levels:

Level I: when music has effect on the thinking, which implies „non-musical”, subjective meditations, inspired from the states of the soul and mental representations previously reminded;

Level II: the thinking becomes purely musical in the meaning that the contemplation becomes an objective reality, of a sound order; it is a true act of acquiring, when music is detached from its emotional and intellectual impact;

Level III: the perception of music is produced as the world in itself, which exclusively lives through eloquence and the force of the sound [9, p. 23].

L. Barlogeanu says about the musical information that in its pure state it is not *formation*, but *deformation*; even it is like lexis without syntax, it is necessary for the learning, as everywhere in life: information has its own value, which consists in its utility. It is often useful that the pupil accepts certain data of the artistic complex prior to understanding music [8, p.213] Though the term *musical acquisition* can be found at more authors, the pioneer in the foundation of the concept ***acquisition of musical type***, related to the artistic-aesthetic acquisition,

belongs to the researcher I. Gagim. According to the author, *the musical acquisition of musical type* is:

- a) *Intuitive learning*: immediate, direct, infallible and absolute; notifies the essential fund, it is a unique act, indivisible; it is proper to the notification of spiritual phenomena, where the discovery of the truth happens not through the rational/explanation, but by living and understanding (W. Dilthey), it is directly reported to creativity, it settles a *sympathetic communication* (H. Bergson);
- b) *Learning-living*: type of noological, original, acquisition where there is the subject-object duality, where the feeling is an inner process, which, by happening, learns itself;
- c) *Acquiring by identification*: a predominantly qualitative learning against the predominantly quantitative learning (scientific), an acquisition of phenomena (E. Husserl, M. Heidegger) [7, p.17].

Music, according to the researcher I. Gagim, is a supreme acquisition, a learning of yourself. There are phenomena (and meanings) which can be caught by feeling and specific emotions only. Such specific emotions and such meanings may be reached through music too. Music is also a „religans” (re-link), because it rearranges our relationship with the Absolute. By the well-known definition given to music as „arithmetic exercise of the soul which it is doing without knowing”, Leibniz points out the irrational character of music, showing that the perception contributes to a separate learning, a secret one. It is the „learning of the heart” (*raison du coeur*) with its specific logics. The acquisition through music favours a distinct acquisition, learning by „entering into the object of learning, through identification – merging with it” [2: 65]. The music as the soul arithmetics is also examined by G. Balan, who mentions that its full language is based on a primary unit, being its foundation too. For example, three in music is the number of plenitude, of a closed cycle; the constructions based on number four are likely to be the ideal musical architecture. The numerical organization of the musical discourse makes you re-experience something from the language of that supra-sensitive secret wisdom which looks like it is governing our existence. Methodological developments of this idea have been also realized by V. Vasile (the contribution of the musical notation and the musical reading-writing in developing the hearing, the feeling of rhythm, melody, harmony) [1, p.34]. The musical acquisition, according to I. Gagim, takes three stages: I. *Auditive representations*; II. *Empirical reactions*; III. *The experience itself* [2, p.98]. *The acquisition of musical type* established by I. Gagim derives from a larger type of knowledge – *learning/acquiring by hearing*, which actively implies attention and concentration, enhancing their role in the discovery of the unseen meaning of the unheard. The acquisition of musical type, as thinking, is produced through the four *Is*: *Imagination, Intuition, Inspiration, Unconscious* (Rom. *Inconștient*).

The musical thinking is supported by the human auditive conscience – the capacity to soundly judge, capacity which has been formed during the lifelong experience. Based on the auditive experience, the *musical conscience* has been

also established in evolution (conceptualized for the first time given by I. Gagim) – the faculty of judging in specific, musical sounds, and in categories derived from the traits of the musical sound [5, p.86]. In relation with the triadic process in the artistic-aesthetic learning, regulates the epistemic-pedagogical the perception of the musical message through the form of the musical creation: a) form-theory (form – structure/construction/scheme); b) form – sound; c) psychic form/affective, concept, which, to a great extent, consumes with the general principle of the reception of the creation by deciphering the elements of the artistic form, advanced and developed by a number of aestheticians, philosophers and art pedagogues, from Aristotel, Im. Kant, F. Schiller, G. Hegel, W. von Humboldt to M. Heidegger and I. Radu, to A. Burov, E. Kviatkovski and Vl. Pâslaru, I. Gagim.

The artistic-aesthetic implies the direct receipt of the creation, through a large variety of aesthetic feelings. The analysis of music starts from the data of the feelings; the rationality is the one which, by intervening, makes possible the understanding of art. The rationality is that in which Kant sees the human privilege, without which the value of art would be ignored. The rationality refers to learning, it eases the understanding of the sensitive world, intervenes for the music to become a conscious experience. The acquisition of musical type implies in the teaching practice the analytical listening and global listening. To practice the analytical listening means analyzing music, distributing the discourse in smaller parts in order to know. The analytical analysis should alternate with the learning of the whole creation, with its global approaching. The teaching-forming process of the musical knowledge includes a specific act of communication with music, by constitutive stages of the musical-artistic acquisition.

In stage I, as music is heard/acquired/learned through live and direct contact, the teaching process, through the processuality of the learning, it is transformed into learning. The sound message is received through auditive and imaginative representations, and musical-auditive experiences are accumulated as a result, so the pupil knows. In stage II of the understanding (abstractization and generalization) of knowledge, the teacher, through explanations and descriptions, fixes (knowledge storage), and by introducing essential elements of the musical language, organizes the musical movement (the pupils apply, analyze). In stage III, the so-called sphere of the proper experience – living the sound message (capitalization of musical knowledge) (*Figure 1*). The examination of the scientific sources [G. Hegel, Im. Kant, B. Asafiev, A. Sposobin, L. Mazeli, V. Medușevski, Z. Morozova, B. Protopopova, M. Roiterștein, B. Tukerman, V. Bobrovski, Iu. Tiulin, E. Ostromenski, Gh. Orlov, G. Bălan, I. Gagim] suggests the *characteristics/criteria* for identifying *the learning process* of musical type:

- *the emotional-artistic-imaginative criterion*, which imposes learning the world through aesthetic emotions, caused by musical sounds and images;
- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical learning (=formation of musical skills).

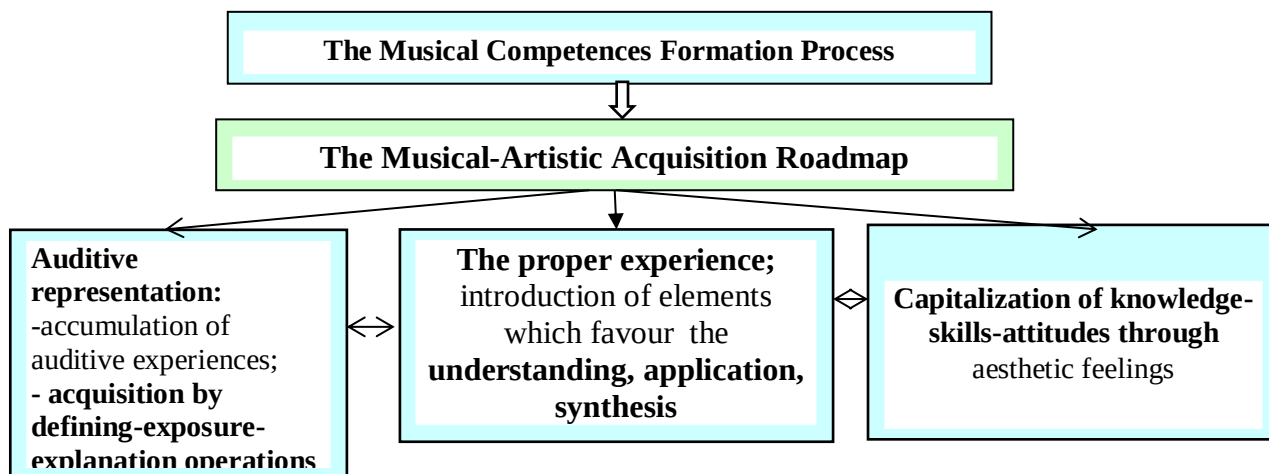


Fig. no. 1 The roadmap of the musical acquisition

- *the emotional-artistic-imaginative criterion*, which imposes the acquisition of the world through aesthetic emotions, caused by musical sounds and images;
- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical acquisition.

The impulse in phase I of the formation process of the musical competences, for the teacher, is the complementary operations of defining-exposure-explanation, and for the pupils – an act of learning through representations and accumulations of auditive experiences. In phase II, the proper experience may happen; the teacher, through the processuality of the learning, *develops* at applicative level the pupil's acquisition, forming functional/applicative knowledge (=skills). In phase III, that living of the sound message takes place, which is the „terminus” of any activity. That phase of the triadic process represents knowledge which, passing through these phases, are transformed/converted into *attitude* and respectively, we reach the capitalization of the knowledge through aesthetic emotions. The true perception/living of music is the grounds of all the forms of musical familiarization. The process of the musical-artistic acquisition entails the totality of the musical knowledge-skills-attitudes as a unitary system interiorized from the perspective of the processuality of the musical learning, namely the entity of the musical skill as a product of the musical-didactic activities. Within this process, the formation of the musical skills is insured, as it has:

- aesthetic value: it is a model of artistic type;
- didactic value: the pupil takes the route specific to the musical training;
- the educational value: creates situations of formation-development of certain capacities and attitudes essential for the musical skill;
- experiential: it happens in concrete musical-didactic activities, resulted with practical acquisitions;
- varied thematic and stylistic value: different topics are tackled. Specific to the universe
- intimate of the pupil, from different musical styles and epochs.

5. Conclusions

The processuality in *the artistic-aesthetic learning* are grounded on fundamental gnoseological concepts, developed by Aristotel, I. Kant, G. Hegel, as well as on their transformation in pedagogical concepts and principles of learning-reception of the music, built by B. Asafiev, Gh. Orlov, E. Nazaikinski, V. Bobrovski, L. Mazeli, V. Medușevki, I. Gagim etc. Thus, the processuality of the *syncretism-analysis-synthesis*, insured by the interaction of the three models, is also a universal gnoseological principle, manifested in the concept *Impulse-Motus-Terminus* of B. Asafiev, which engages the accumulation of *auditive experiences* in a unitary and dynamic system on the inside:

- *the impulse*, the stage of primary musical learning, the first vibration, the first sensation, which discretely and involuntarily appears in the psychic depths, arising on the surface to acquire musical form; it is the foundation of any trial to know;
- *development*, as a mechanism of the transformation of the theoretical knowledge in a practical form, in the capacity of: hearing, creating, interpreting, reflecting, representing *the functionality* of the musical competences;
- *attitude* – the *terminus* element of the musical acquisition.

References

1. Crișciuc, V. (2012), The mechanism of artistic cognition in teaching in teaching music. În: Review of artistic education, Romania-Iași, N 5-6, p. 7-15, ISSN-2069-7554 și ISSN –L-2069-7554.
2. Crișciuc, V. (2013), The concept and practice of teaching musical knowledge. În: Review of artistic education, N 7-8, 2013, Iași, p. 47-55, ISBN –L 2069-7554.
3. Crișciuc, V. (2015), The metodes of artistic coghnition in teachins music. În: Review of artistic education. Iași, N 9 – 10, 2015, p. 233-240. ISSN-2069-7554; ISSN –L-2069-7554.
4. Crișciuc, V. (2015), The metodological model of musical knowledge teaching formation at pupils, În: Review of artistic education, N 9-10, Iași, ISBN 2069-7554, p. 51-57, ISBN –L 2069-7554.
5. Crișciuc, V. (2016), The formation of musical competences: metodological approaches in the process of artistic-aesthetic acquisition. În: Review of artistic education, N 11-12, Iași, p. 221-231, ISBN 2501-238X, ISBN –L 2069-7554.
6. Călin M., (1995), Procesul instructiv-educativ, Instruirea școlară, Editura:E.D.P, București.
7. Guțu Vl., (2009), Schimbări de paradigmă în teoria și practica educațională, Editura: CEP USM, vol III, Chișinău.
8. Ionescu M., (2000), Demersuri creative în predare și învățare, Editura presa Universitară Clujeană, Cluj-Napoca.
9. Munteanu G., (1997), De la didactica muzicală la educația muzicală, Editura: Humanitas, București.

5. THE INNOVATIVE PRAXEOLOGY: SUGGESTIONS FOR IMPLEMENTING IN ARTISTIC EDUCATION

Tatiana Bularga²⁶⁸

Abstract: *The process of artistic perception in instructive and formative actions is identified with the educative action itself. In this process the considerable weight rests on the participative state kid to the design, development and evaluation/self-evaluation (through prescription of individual behavioural maps, anticipating practical actions, varying operations, performing the tasks by choosing the optimal variants for solving) and the dynamics of professional competence of teachers to achieve gradually the theoretical design process and practical actuating, by identifying educational content and valuable actions, diagnosing the individual resources, planning, forming hypotheses, sequential and final evaluation. In our statements we proceed from the reality that the artistic activity differs much from other human activities through its ontological specifics, which requires taking into account the opportunities and challenges that arise in individual potential manifestation of the child, act that expresses by transposing the theoretical prescriptions into practical actions indisputable by the presence of emotional-affective reactions, by developing projects and logistical maps of action, is not waiting for certain stimuli coming from outside, but by enhancing the artistic intentions and decisions of child – subjects of education.*

Key words: *artistic education, proactive behaviour, success of personality, innovative and artistic praxeology, artistic action of teacher, artistic action of pupil, creativity, actional freedom, teacher's and pupils' proactive style, actional options*

1. Introduction

The lasting study of practice in the artistic education in the Republic of Moldova proves us quite convincingly that between the artistic theory and praxeology there is a significant discrepancy, which negatively influences the management for the implementation of an innovating praxeology, meaning of training through innovation. In the field of building personality through art, we notice that practice does not meet in the least the technological necessary specific to processes of reception-understanding-creation of works of art. In this educational area the undertaking for the optimization of the theory-practice report obtains instructive-formative valencies and of additional artistic development, due to the principles of creation/recreation-reception of artistic products, which foresee that the work of art exists only in the process of its interpretation-visualisation-audition - process which integrates the mental action of the author *of creation*, considered conventionally as a *theoretical* one, with the *reception* action and, at the same time, being considered a *practical* one. The process of artistic reception within instructive-formative actions is identified with the

²⁶⁸ Associate Professor PhD., „Alecu Russo” State University from Bălți, Republic of Moldavia, email: tatianabularga@rambler.ru

educational action itself. In this process, a significant weight falls on the *participatory* state of the pupil/student to the action of designing, carrying out and assessment/self-assessment (by assigning individual behavioural maps, anticipation of practical actions, variety of operations, execution of tasks by choosing optimal solution variants) and of the *dynamics of professional competence* of the teaching staff member of gradually executing the designing process (theoretical) and acting one (practical), by identifying educational contents and value actions, diagnosis of individual resources, planning, building hypotheses, sequential and final assessment. (Tab. no. 1)

Variables		Real score		Score in percentage	Average mean	
		Grade 1 st -4 th	Grade 5 th -8 th	Grade 1 st -4 th	Grade 5 th -8 th	
Curriculum assessment	Theoretical items	67	84	43,5	52,8	48,1
	Practical items	79	64	51,2	40,2	45,7
	Integration items	8	11	5,2	6,9	12,1
ME guides assessment	E/S	31	34	27,0	29,8	28,4
	M/E	57	53	50,0	46,4	48,2
	E/I	26	27	22,8	23,6	23,2
Documented materials (current)	Articol	67		58,7		
	Books	26		22,8		
	Report	6		5,2		
	Other sources	88		77,1		

2. Discussions

As efficiency criteria the following are identified:

1. *methodological* (planned and executed with the taking into consideration the application of technologies and efficiency strategies);
2. *psychological* (with taking into account psychical factors, meaning the internal content of personality);
3. *physiological* (pupil/student - subject/object of education is a being endowed with psychical/spiritual capacities, but also with physical capacities, which involves the promotion of a binomial educational policy with an efficient connection of both forms of existence);
4. *pedagogical* (the usage of efficient modern principles and technologies of management with the educational-formative process);
5. *aesthetic* (all the cognitive-formative steps must be executed based on classical and contemporary knowledge);

6. *praxeological* (didactic actions of the teacher and artistic actions of the pupil/student must be instrumented and methodologically founded and executed with a high practical effect);
7. *axiological* (education if centred on value and integrated);
8. *sociological* (artistic education constitutes a microsystem of the company that the person is a part of and, respectively, that determines the purpose and formative ideal).

Based on the criteria previously presented, we conclude that artistic education/instruction (pre-university and university framework) in the Republic of Moldova, if we refer to the whole, certifies aspects that still remain inefficiently valued. The execution of an investigational program, but also of an applicative-practical one, taking into account the factors examined, inevitably leads to the minimising of the distance between the theory and practice of the field targeted. For this purpose, we propose to optimise significantly the process of implementation of the concept of artistic efficiency through the promotion of a progressive view, which resides in the cultivation in practitioners not only of a receptive praxeological style, but also of a formative-innovating praxeology.

In our assertions we derive from the reality that artistic activity differs much from the activities of a person through its ontological specificity, which requires taking into account the apparent opportunities and challenges in the manifestation of the individual potential of a pupil/student, act which is expressed through the transposition of theoretical prescriptions in practical actions undeniably through the presence of emotional reactions, through the experience of logistical *projects* and *maps* of the action, meaning not only in waiting certain stimuli coming from the outside, but through the fortification of certain intentions and artistic decision of the pupil/student - subjects of education.

Getting out of such educational-philosophical perspectives, we realize that, for instance, the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination, but one of musical-artistic inspiration. Thus, the activity of the actor of the reception process, connected to this field, is an action with a wide range of influence, with the name of *musical-artistic action*. Due to these reasons, the notion of "artistic" is not an artificial supplement to the word "musical", but it represents a content with an integrated, unique meaning. Currently, in the environment of theoreticians and practitioners this question is more and more insistently being contoured: *What are the requirements and criteria for the efficacy of artistic education?* In a certain manner on the statements made on this occasion prof. I. Gagim seeks to expose, who, as basic requirements for the artistic field, highlights *the psychopedagogical and musicological foundation of the concept of Musical Education as a distinct and autonomous educational field (direction) of the educational practice and the one of education sciences* (I. Gagim, 2004). From the point of view of an efficient artistic education, according to prof. Vl. Pâslaru, *the imperative of re-thinking the taxonomy of educational objectives* is raised. Thus, it is logical to fundamentally

research such a requirement in terms of the theory and praxeology of artistic education, the one that derives from the content of the *theory-praxis* relationship (conceptualization and execution).

Taking into account the previously presented conceptual endeavours, each class, each cycle of subjects matter in the artistic education must emphasize the levels of learning, namely: *knowledge* of phenomena, (*What is this?*), *appropriation* of knowledge and new skills, (*What must I undertake?*), *execution through transfer* of the ones appropriated in new situations (*How to do it?*), *assessment/self-assessment* of success variables (*What is the efficacy of the action?*). Musical-artistic activity - designed, roughly, as a specific educational field - oriented towards the increase of the flow of the quality of the action with the same name, as the entire system of artistic education, is regulated by five praxeological principles, which are at the foundation of the reinforcement of the concept of the efficiency of national artistic education and not only.

The principle of the education of proactive personality, which is designed as a managerial self-management and self-improvement instrument, is achieved through: design, decision, option, initiative, independence, intra-independence. Roughly speaking, *proactivity* constitutes a defining quality of a person, and has a regulating function for all mental (internal) and behavioural (external) actions, in a continuous dynamic and development. Such a quality is not a simple reaction to internal or external stimuli, but an *attitude state*, manifested by undertaking own initiatives, an upright quality, developed and achieved by a person consciously. Proactivity is the result of a system of activities directed and promoted based on the *choice* of operations and of favourable conditions, oriented towards the streamlining of the formative process through interior change. Proactivity does not necessarily have an *external expression*, but, on the contrary, the recovering value of the action achieved based on this quality, psychical states consist in the stimulation of certain *internalised conducts* (B.F. Skinner).

The principle of value centering of the artistic action (per activity/action, useful/practical, artistic image, creativity), constitutes the attitude-concept basis of the pupil/student for spiritual-artistic acquisitions and practical executions; it entails the re-sizing of personal, attitude, behavioural factors, responsible for enriching the intimate universe, for the cultivation of a *pedagogy of the self*. Psychology certifies that through the property of a person to *disseminating from the interior to the exterior* purposes are revealed, for the achievement of which the process makes all the efforts in its activity, meaning for whom it prescribes the interior tendencies meant to conquer the peaks of value diversity in fields of high spirituality and creativity. In the context of macrosystemic processes, *personality orientation* could be qualified as a paradigm *gainings-gainings* (S. Covey), which reflects the profit obtained by the pupil/student from the society and which indicates what he/she himself/herself can offer to others. Such a paradigm of *orientation* of the pupil/student constitutes an ideal model of education. However, in reality, cases contrary to the one described above are

frequent, namely, when the person seeks to obtain as much profit from social institutions as possible and, at the same time, to consume as little as possible from his/her own resources, who, finally gets the paradigm *gainings-failure*.

The principle of artistic intro-opening reclaims the establishment of an efficient correlation of *individual and artistic* environments through the deliberate reception/comprehension/interpretation by teenagers of the artistic message and of the aesthetic essence of the work of art, as well as through the design of personal maps. The intro-opening of the person towards artistic contents is certified by his/her profoundly specified behaviour, expressed through the notion of “*intentional attitude of the action*” (AIA). This principle comes to increase the efficiency of the process of theoretical and practical knowledge of art based on the fact that the two constituent parties of the principle focus the potential and energies of the pupil/student both through the internalisation and through the externalisation of artistic subjects. The power of the principle mentioned increases proportionally with the increase of the conexional intensity, and it amplifies the processes of the *artistic intro-opening of the pupil*, which confess about the level of his/her specific performance. The principle *intro-opening* positively affects not only education agents (teacher/pupil/student), but also the opening dimension of the curriculum to art subjects matter.

The principle of creation and creativity is the edifying condition of building beauty and good and self-creation of the pupil’s self; of developing the personal ideal; “conquering” its own intimate universe. Artistic creation and creativity shall be directed so that the word/intonation and everything connected to these communicative factors, to have a permanent purpose to change the paradigm with the tendency to advance from *notion-meaning* to *artistic living*. The attention and effort of the pupil/student must be permanently oriented towards individual particularities, constituent of the object of art/painting, music, choreography/ with the *artistic* complementary, namely the last one constitutes what we used to name through the notions: *typical, characteristic, original*.

The principle of artistic success prescribes the cause and the results of instruction/education a general and universal nature. Employment in the educational process of *success situations*, designed and instrumented through the methodological point of view of the previously exposed principles, could contribute, in the most direct manner, to the progressive and efficient progressive and efficient resultativity of the teenager’s action, only if and provided that *success* shall be exposed to examination both as a *condition*, and as a *finality* of the artistic education, which entails the aspect of *finality*, the latter being supported through expectancies, purposes, projects - all forcing us to achieve the consciously and intelligently contoured plans.

Praxeological principles equally with the laws of existence and activation, according to us, are not some amorphous, non-changing postulates, but inherent images of changing events/facts/things, continuously available for reformation, restoration. The touchstone in the approach of the principles presented consists in

that the efficacy of the operation of each principle is examined from the positions of connecting the theoretical positions/endeavours with its practical effects.

3. Results

The results of our research are emergently oriented towards the streamlining of external factors of the educational process and factors that regard human resources, especially, to the *efficacy of the musical-artistic action* of the pupil/student and to the *dynamics of the professional competence* of the teaching staff. The two component parts of the educational process can efficiently relate due to *the operation in a system of the principle of the education of proactive personality*, thus, we sought to design answers to the question **What** takes places and less to the question **How** does it take place, in which process the musical-artistic action of the pupil/student and the dynamics of the professional competence of the teaching staff, achieved in line with the principle of *proactivity* and other four principles, exposed above, may constitute the object of the integration of *theoretical endeavours* and *practical implementations*. In order to validate the theoretical assumptions exposed, we carried out the experiment of implementation, in line with several directions.

The first direction applies the level of the *proactivity* of the pupil/student to the stages of design, organisation and execution of AA in relationship with the interventions of *the instructive-educational environment*, expressed through the teacher's indications, the authors of the handbook and other managerial-praxeological provisions. The pupils / students of experimental classes / groups (E) are trained in the exercise of execution of a series of items in various types of AA, through which they prove the level of independence and initiative through the manifestation of the competences of advancing the purpose and design of actual steps of execution of AA through:

- description of the actional route (at the level of design);
- highlighting the main and secondary actional steps;
- predictability of possible errors and determination of measures for the removal from the process;
- appointing the nature and character of possible operations to be carried out;
- expectation of unknown;
- highlighting experience landmarks previously acquired;
- determination of the type and content of the action in the initial stage and anticipation of possible interventions along the way;
- documentation of internal and external resources employed in the process.

The second direction of the pedagogic experiment regards the study of the pupils'/students' skills in recording behavioural-artistic formative-value paradigms of *receiver*→*assessor*. Deriving from the experimental concept, it is important to carry out value transfers: from the *state of dependence* → into the *state of independence* → and then into the *state of intra-independence*, which means tending towards changing the behavioural paradigm, which is directly

connected to the power to dominate external artistic influences and to efficiently use internal acquisitions.

The third direction of the experimental study is dedicated to the assessment of the effect of *opening* the pupil/student *towards* spirit, *towards* the intimate through the artistic **environment**. The change of the paradigm is put forward: *receiver* (reader, listener, observer) → *interpret-artist*.

The fourth direction, in this train of thoughts, is dedicated to the documentation of the degree of efficient connection between the environments: *instructive-educational* ↔ *individual* ↔ *artistic*, which reports to those relations: *teacher* ↔ *pupil/student*; *pupil/student* ↔ *artistic contents*. The formulas appointed, obviously lead us to situations-relations: *theoretical endeavours* ↔ *practical achievements*; *creative action* ↔ *training/change*.

The fifth direction of the pedagogic experiment is reduced to proving the role of *personal and public success* in the streamlining of AAaE/S as a fundamental praxeological factor in promoting a qualitative education and training.

The artistic action of the pupil/student (AAaE/S) and the didactic action of the teacher (ADaP) with all the forms, types, constituent elements, nature and specificity of their operation must serve as a fundamental and integrative praxeological object of the experimental program. In the program of the experimental study it is necessary to take into account the following personality qualities:

- *attitude orientations*, which essentially constitute a state of *retreat/orientation towards the self*;
- *autonomous will*, complete with full experiences;
- *organisational culture*;
- *level of manifesting independence and initiative*;
- *sense of value*;
- *location into success*.

In order to carry out a good instructive-educational practice in all fields, but especially in the ones referring to the specificity of manifesting oneself through art, we found the drafting of a set of praxeological model pertinent, which would contribute to the conceptual re-orientation of the practitioner. The models in question are focused on the main laws of efficient operation of the components of the artistic action. Each model includes methods for a good carrying out, reveals exponent positive or negative possibilities of the targeted model, also each model highlights the finalities that can be expected by the actors of the instructive-educational process.

Model of the relationship: action - qualitative change (ASC)

Positive opportunities of the model

Argumentations. The pupil/student, being initiated in artistic actions, meditates, lives profound or less profound feelings, but they are hidden from the others. The person is the only observer and assessor of inner phenomena. He/she

and only he/she accepts or rejects, overrates or underrates the “behaviours” received from the works of art and which could take place, but which, for now, persist in a state of waiting, in a *tacit* form. The formative-developing influence on the actor of the process does not differ in the least, based on the resources employed in the process, from other forms of behaviour.

- the pupil, especially in artistic and creation fields, needs an *opening towards the oneself (refuge towards the inner side)* in order to check all the *pro* and *against* positions vis-a-vis stimuli coming from the exterior and the interior;
- being a self-observer, the pupil has access to everything that takes place in internal spaces, which are, in many regards, *closed* to an external observer;
- the model of the idealised behaviour constitutes a specific *method* in the field of artistic creation, which prepares the pupil for the identification of values and the anticipation of musical-artistic events, without him/her carrying out external actions;
- the capitalization of the ASC model, in balanced areas, leads (should lead!) to the musical-artistic independence and intra-independence of the pupil;
- the idealised behavioural model, developed/built inside a person, does not disappear without traces, on the contrary, it is applied strictly in subsequent behaviours, manifested through external actions;
- pupils mastering manifested capacities of the model targeted, usually prove high performances in the field of musical-artistic creation.

Negative opportunities of the model

- the pupils’ capacities are left without a field of manifestation or are cloaked and not noticed directly by teachers, colleagues, parents;
- *idealised* musical-artistic behaviours are guided and assessed with great deficiencies by external factors;
- the impossibility of involving the teacher in *tacit* behavioural processed makes this model left adrift or completely excluded from the educational environment.
- pupils willing to apply into practice the model of the idealized behaviour without a certain situational transfer suffer defeats, are not accepted by the situation.

Model of behavioural change (MSC)

Argumentations. This model comes in close connection with the first model and entails a behaviour expressed through *attitudes* coming from the interior of a person and qualified, in an education point of view, as adjectives that invoke a certain quality in the development: *disconformity* → *elegance*, *hesitation* → *consistency*, *contingence* → *coherence*, *dilettanteism* → *artistism* etc. This model depends, especially, on the learning process, meaning the appropriation of knowledge, skills, forming experiences through imitation. But the main focus is not on the immediate application in life of actual knowledge and skills, but on the pupil’s *capacities* to *opt* for his/her own views on things, on means of *participation*, which are forced by internal forces, especially by: *thinking*, *conscience* and *imagination*. MSC entails the *option of freedom*, which offers the

pupil the possibility to act in compliance with his/her own interests and purposes, to accomplish the choice. For the musical action, the targeted behaviour constitutes an unmeasurable importance, as it allows the pupil to develop the capacity of *option, undertaking responsibilities* for the expositions.

Positive opportunities of the MSC:

- the model stimulates the process of *inner organisation* of the pupil through the integration of all spiritual elements;
- networking: $P \leftrightarrow E \leftrightarrow A$ (teacher – pupil – art) obtains an *open* and transparent aspect;
- the pupil is trained in situations of free action with an ample intake to *opt*;
- the model offers equal chances to the entire sample of pupils/students.

Negative opportunities of the MSC:

- techniques of quantification of qualities of behavioural change are limited;
- The presence of frenator factors, connected to the indifference of practitioners (“why do we need to search the internalness of the pupil”, “we could educate the pupils without the examination of attitude contents vis-a-vis their behavioural changes”).

4. Conclusions

The issue of the networking of educational theory and practice constitutes a key problem of pedagogy. The desideratum of the balance of actions of educational-theoretical environment and educational-practical environment is not to frustrate/trigger traditional action, but to re-orient them towards *qualitative change and progress*. Currently, the institutionalised educational system does not dispose of sources especially provided for putting into practice theoretical endeavours, only on the path of continuous improvement of teachers in specialised courses. That is why the researcher of nowadays is not indebted to only draft consistent researches, but to also invest their results in the educational-practical environment.

Factors of positive influencing of the relationship: theory - practice:

- the level of pedagogic experience;
- specialization (music and choreography teacher, music and primary grades teacher, primary grades teacher, music and choir teacher, music and musical instrument teacher, etc.);
- reported to the level of studies (school of arts/music, high school, faculty);
- creative spirit (proven or possible *performances*, inferior, average, superior *endowment*, motivated, oriented *activation*, “*multiple intelligence*” (Gardner, 1983).
- individual variables;
- social variables.

References

1. BABII, Vladimir, *Teoria și praxiologia educației muzical-artistice*, Chișinău, Editura "Elena V.I.", 2010.
2. BABII, Vladimir., BULARGA, T. *Succesul artistic al elevilor din perspectiva devenirii personalității social active/* Materialele Conferinței științifice naționale cu participare internațională "Fundamente psihopedagogice ale prevenirii și combaterii violenței în sistemul educațional", 10 octombrie 2014, Univ. Ped. de Stat "Ion Creangă", Fac. Psihologie și Psihopedagogie Specială, Catedra Psihologie, Chișinău, 2014, p. 214-224. ISBN 978-9975- 115-53-7. 37.015.3(082)=135.1=161.1 F 97.
3. BABII, Vladimir. *Praxiologia educației artistice/* Educația artistică în contextul mediului social-cultural al sec. al XXI-lea, Bălți, 2014, p. 17-20. ISBN 978-99-75-4227-3-4
4. BABII, Vladimir., Vasile, V. *Aptitudinile muzicale între realitate și ideal/* Educația artistică în contextul mediului social-cultural al sec. al XXI-lea, Bălți, 2014, p. 13-17. ISBN 978-99-75- 4227-3-4.
5. BABII, Vladimir. *Dinamica gândirii muzicale /* În: Materialele Conferinței științifice internaționale «Ion Gagim și universul muzicii». Academia de Științe a Moldovei. Editura Artes, Iași., p. 179-183. ISBN 978-606-547-192-4.
6. BABII, Vladimir., BULARGA, Tatiana. *Dimensiunea educațională a creativității muzicale în cadrul euroregiunii Siret-Prut-Nistru/* Editia a-X-a "Dezvoltarea economico-sociala durabila a euroregiunilor si a zonlor transfrontaliere în cadrul forumului transfrontalier al euroregiunii Siret-Prut-Nistru", Bălți, p. 21-22. ISBN 978-606-687-109-9.
7. BULARGA, Tatiana, BABII, Vladimir. *The success of artistic education: integration approache.* In: Review of artistic education. Artes Publishing House, Iași. ISSN=2069-7554 ISSN-L=2069-7554. Included in CEEOL, EBSCO, Index Copernicus, 2014, p. 250-259.
8. PAȘCA, Eugenia Maria. *Dimensiuni ale educației artistice, volumul V Managementul activităților muzicale extracurriculare în educația formală și nonformală*, Iași: Editura "Artes", 2009, 93 p.
9. PAȘCA, Eugenia Maria. *Un posibil traseu al educației muzicale în perioada prenotației, din perspectivă interdisciplinară*, Iași: Editura „Artes”, 2006, 309 p.

6. EARLY MUSICAL EDUCATION AS A PREMISE FOR THE DEVELOPMENT OF THE CHILD'S UPRIGHT PERSONALITY

Marina Cosumov²⁶⁹

Abstract: *A person upright development is essentially connected to communication, and music is the language with the highest degree of communication, is the purest and deepest language, able to express the hidden, the essential, the spiritual. Musical education, achieved in all forms, contexts, periods, etc. under the mark of the upright development of human personality, means "wisdom, balance, love, inner light, harmony, "feeling", etc.". [I. Gagim]. Childhood, for this purpose, remains the fundamental stage for the subsequent development and initiation of the child in the "real" world, constituting at the same time, the foundation for his/her human "becoming".*

Key words: *early musical education, upright personality, communication, musical language, upright development*

1. Introduction

Early education, as a first step of training for formal education, ensures the *child's entrance into the mandatory education system* (around the age of 6-7 years), by building the capacity to learn. Investment in early education is the most rewarding investment in education, as a study drafted by *R. Cuhna*, one of the recipients of the Nobel Prize in Economics, indicates. Early learning favours future learning opportunities.

Early education in the education system in the Republic of Moldova is based on the *holistic approach on the child's development* and the *approach focused on the child* in the educational process. In this context, *Curriculumul pentru Educație Timpurie (ediția 2018)* (*Curriculum for Early Education (edition 2018)*) operates with the following key notions: early education, holistic approach on the child, the child's welfare, curriculum focused on competences, correlation of development areas with activity areas, joy and pleasure of learning through game, secure, stimulating, rich and diverse, positive educational environment, social-educational partnership. Thus, physical, social-emotional, cognitive and language development during childhood constitutes **development areas**, decisive aspects for the future adult (*Reference Framework of Early Education*).

2. Discussions

Guided learning activities allowing the organisation of learning experiences, built starting from the needs identified at the level of the children

²⁶⁹ Associate Professor PhD., „Alec Russo” State University from Bălți, Republic of Moldavia, email: cosumov@mail.ru

group, on areas of development in various areas of knowledge, included the **areas of activity** presented within the Early education curriculum, these being (Figure1):

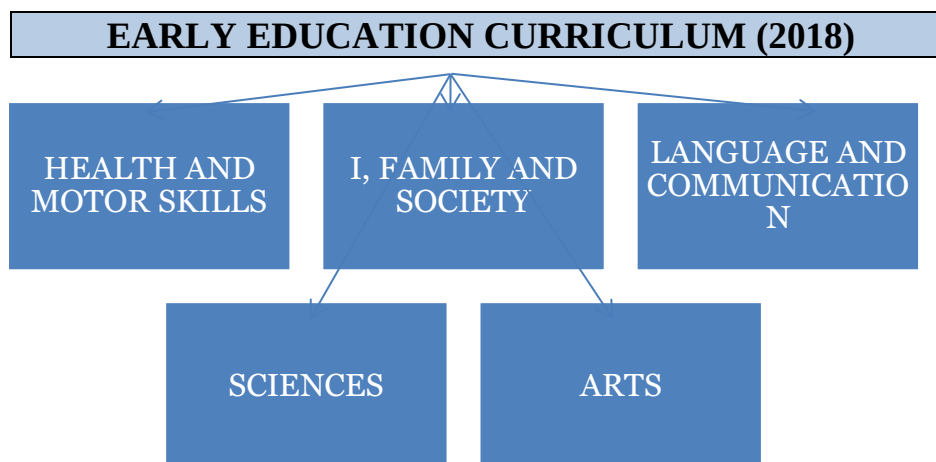


Fig. no. 1. Areas of activity in the process of early education

Studies that have monitored the development of children indicated that art responds to their biological, psychological and social needs and contributes to their welfare. Artistic development is influenced both by heredity and the environment. Active and continuous learning form an active trainable person, whose learning is contextual and disposes of an intrinsic interest, seeks for meaning in its artistic and personal experience and tries to build proper representations and internal concepts. The development of all these skills ever since early childhood has various implications for the subsequent development and learning processes.

Art prepares the child to live in beauty, in harmony, to respect the beautiful and to vibrate before it. Words, sounds, gestures, colours, plastic forms are means of expression, of exteriorization of desires, of expectations, of relationships with others, of problems. Art means become for a child authentic tools of courageous solution and with the help of science of problems of balance, harmonisation, of moulding the space where he/she lives and plays, of self-moulding. Through art sensory, artistic sensitivity and behavioural delicacy develop. Artistic sensitivity is build based on affectivity, intuition and phantasy, depending the educational skillfulness of the one educating and of the characteristics of the environment he/she develops in. Although, genetically determined, artistic sensitivity is moulded through education, because “the child’s personality is the result of the conjugated action of hereditary, environmental and education factors, and it cannot be properly configured through their parallel consideration and action”. More than any other activity, the activities included in the aesthetic and creative area (music education, visual arts), constitute the most generous framework and means for activating and stimulating the children’s creative potential.

Education through art, as part of aesthetic education, aims at the cultivation of children’s capacities of appreciating the beauty in art, ambiance, nature, social

life and to contribute to the creation of beauty through other forms of manifestation specific to the age, contributing thus to the building and perfection of personality. Through specific work forms and directions, this specific form of education constituted one of the central concerns of school of all times.

In the literature representing the given area, we notice two direction of artistic education:

- education through art, aiming at spiritual development for an artistic activity with formative and educational effects, and
- education through art, proposing the training of the consumer for the reception of great artistic values and their integration in his/her spiritual life, both as receptor and as producer.

Education through and/or for art, is that dimension of training which aims at the person's training to receive, interpret, internalise and create values, objectified in various supports or situations (art, nature, human conduct, community, etc.), from the point of view of spiritual fulfilment and imprinting a superior meaning of the person's existence. In this context, education through and/or for art of the child entails a guided process of building artistic communication capacities and building his/her creativity. The basic purpose of the educational-artistic area aiming at building the creative personality, receptive to the beauty in life and art, with capacities of assimilating artistic values.

The current view of European education, approaches the notion of artistic education/through art as a continuous individual process of the spiritual self-perfection of personality through multiple forms of contact with fine arts, these being methods of reflection of the universe in which the individual finds himself/herself as a component element. Through art the following are developed: sensitivity, taste for beauty, the knowledge of reality replenishes itself with significant data, that give nuances, the colouring, the finesse of artistic images.

Musical art reveals the inner world of a person, the most subtle nuances of emotional life, is through the emotional excellence, translates the reality so that it puts in vibration the sensitivity of the one receiving the musical work. G. Enescu stated: "What is important in art, is to vibrate yourself and to also make others vibrate." Music is also present as a means of recreation and as a means of development and as a means of expressing experiences, feelings, meeting several functions, the most important ones being:

1. cognitive function consisting in that music is a specific means of communicating thoughts and ideas through artistic images, with a strong emotional nature being present in countless manifestations of our life. Music, similar to other genres of art, has the function of knowledge. In its life phenomena, enriching children of an early age with new representations, find expression.
2. the social-educational function manifests itself through the fact that it develops convictions and offers models to follow addressing to all children. Music enchants us, cheers us or saddens us, reveals a rich content of ideas, helps us understand more deeply thoughts and events, mobilizes our forces, urges us to noble

achievements.

3. the aesthetic function derives from the capacity to cultivate the aesthetic taste and to contribute to the enrichment of the spiritual life of children, bringing them joy and satisfaction. Music, the most profound and complex of arts, is the expression of ideas and feelings through the conveyance of musical sounds. Its messages are addressed to affectivity, sensitivity. It gives rise to certain strong aesthetic feelings supporting the intellectual and emotional development of children.

Early musical education aims at building/consolidation of three basic elements:

- ❖ familiarization with musical works, education of love for them, memorising them, collecting musical impressions;
- ❖ grafting the skills to listen and interpret music;
- ❖ the education of love towards music in the process of accumulating auditory impressions, elementary information about music.

3. Results

In this context, starting from the almost general perceptiveness of children for the world of sounds, the musical leader shall seek to develop the voice and musical hearing, melodic, rhythmic sense, building elementary skills and mastery of auditing and expressively interpreting music.

In order to train children of an early age, the bases of musical culture must take into account their age possibilities. The little ones with ages of 1,5-3 years distinguish the general disposition, the nature of the music, therefore they perceive its emotional content. Due to unstable attention in children in lower groups they perceive better not too large creations, with vivid images, especially songs, being especially captivated by the expressive intonations of the voice, the mimicry of the interpreter. Characteristic for this age are exterior manifestations of emotions - gestures of awe, of admiration, which are expressed through jumping up and down, clapping hands. Nonetheless, the sensations caused by music appear quickly and fade quickly.

Preschoolers of 4-5 years dispose of a certain emotional stability, for dance melodies, reacting very lively, sometimes agitated and cheerful. Creations with an easy, alert nature causes them a more calm state. At this age the interest for the content of the work is also manifested, there emerge questions regarding the desire to learn what the music speaks about, certain manifestation of musical memory are contoured, the desire to recount the impressions acquired regarding the listening to the song or a play.

For children of 5-7 years, voluntary attention is quite developed, the skill to focus, to notice the music in more detail. Their musical curiosity, the interest are aware and manifest through the need for contact several times with loved works. One also notices a certain spirit of observation. Children feel capable to feel the general disposition of music and to follow the revelation of artistic image.

Dealing with the aesthetic and intellectual development of the child, it is necessary to support on all his/her creative paths of manifestation, either meaningful, but which activate perceptions and representations, awaken phantasy and imagination. When the grown-ups put before the children creation tasks, the activity of searching arises, which requires an active intellectual spirit. For instance, in his/her search the child improvises, creates new versions of the melody, trying that the literary text shall correspond to the expressive intonations, while through the musical-rhythmic activity children invent and combine with pleasure dance movements, singing and moving to the rhythm of the music. Dance, but especially folk dance, pantomime, musical drama urges children to represent small images of life, to characterise a certain character, using for it expressive movements, mimicry, the word. At the same time, a certain sequence is also complied with: children listen to the music, discuss the theme, distribute roles and finally participate in the action. In each stage there are new tasks, which force the participants to judge, to create, etc.

4. Conclusions

Musical education as a primordial form of education of the child facilitates the building/development of the upright personality of the future adult. The alternation of various tasks, of forms of activity (singing, listening music, playing musical instruments for children, musical-rhythmic movements) require the children's attention, presence of spirit, spirit of organisation, volitive efforts, etc., all these perfecting processes of moderation, education the will.

References

1. Gagim I. Dimensiunea psihologică a muzicii. Iași: Timpul, 2003. 280 p.
2. Joița E. Pedagogia: știința integrativă a educației. Iași: Polirom, 1999. 189 p.
3. Morari M., Pâslaru V. Educație artistică în preșcolaritate: Ghid teoretico-metodologic. /M. Morari, V. Pâslaru, L. Alekseeva [et al.]; coord.; Univ. de Stat „Alecu Russo” din Bălți. - Chișinău: Pontos, 2016. 336 p.
4. Nicolescu M. Modelul uman și idealul educativ: Antologie de texte. București: Ed. Didactică și Pedagogică, 1995. 124 p.
5. Roco M. Creativitate și inteligență emoțională. București, 2001. 216 p.

7. TRAINING OF ARTISTIC SKILLS OF THE MUSIC TEACHER

Margarita Tetelea²⁷⁰

Abstract: *In this article, concepts such as "creativity" and "artistic creativity", based on the ideas of a number of famous scholars, are dealt with. The concept of "creativity" is defined according to the aspiration of an artistic person to self-expression. Speaking about the structure and the components of the creative process, we have identified the factors that enhance the development of the creative abilities of the students from the pedagogic-artistic specialties in the process of designing the didactic-artistic approach. It is also reflected in the diversity of these factors: psychological, pedagogical, didactic, artistic. In conclusion, the emphasis is on the fact that self-expression in artistic creativity is the individual's need, and need is classified as aesthetic.*

Key words: *artistic creativity, self-expression, creative process, artistic personality, skills*

*Creative movement is a sign of being perfect
Berdyayev N.A.*

1. Introduction

In the modern didactics, the development of students' artistic and creative skills is one of the most important issues of education and of training the professional competences of the future specialist. Creativity as an activity is specific and embodies the universal potential of the human being. Here, unlike the game, there is a purpose, a product, but which is not rigidly and univocally determined. In the certainty of the final product, creative activity is more or less characteristic through something natural. For a creative personality, it is known that the creative process is often more important, more attractive, for the creativity process than for the final product. The relevance of this research is owed to the fact that the creative approach of the artistic activity in itself is based on concrete impressions, as a result of inspiration, and on the newly emerged ideas, beneficial for the subsequent training and development of artistic personality.

2. Discussions

The ability to identify and isolate, the ability to be alone and another, it designed in the creative process as a mechanism of identification with the object of self-knowledge, of the subject of creativity and of the object in itself. N.A. Berdyayev refers to it, as being a person's love and its scientific nature. Namely, such an identification, the personal penetration of the "interior" of the object of creativity, the merger of the object and subject ("the short-circuit between them", the emergence of one whole) is at the foundation of the main mechanism of

²⁷⁰ Associate Professor PhD., „Alec Russo" State University from Bălți, Republic of Moldavia, email: mtetelea@yahoo.com

creativity: *revelation-understanding-discovery*. As it is known, this mechanism is essentially carried out at the level of the unconscious, intuitively, little subjected to reflexion, self-observation, remains hidden for its direct detection. In this context, the personal approach of creativity, taking the latter in consideration in the context of design in the process of creativity of skills and personal mechanisms is very productive [1].

Referring to creativity, scientists in various fields of knowledge are identical in ideas regarding the defining of the content of this process. Russian psychologist L.S. Vygotsky calls a human creative activity “the activity that contributes to the creation of a new work of art” [8]. He does not emphasize whether it is created by the creative activity of a thing in the exterior world or by the construction of the mind or feelings that live and are found only inside the person himself/herself. L. S. Vygotsky divides human activity into two main types of action. The first one is the memory, reproduction, recreation (in this case nothing new is created, the basis of the activity is a repetition more or less exact of what had already existed). The second one is creative, combined, which targets the creation of new actions and images (in this case, new provisions, new behaviours are created from elements of previous experience) [8]. L.S. Vygotsky concludes that the creation activity of a person makes him/her a creature confronting with the future, creating and modifying the present [8].

The Russian scholar A. N. Luc studied in various works the issue of creativity. In one of them, revealing the essence of the processes that are at the foundation of creation, he remarks that the creative action and the common solution have the same psychological structure [3]. In this context he divides the creative process in several stages:

- a) accumulation of knowledge and skills necessary for understanding and the clear formulation of the task;
- b) search of additional information;
- c) search of a solution at the level of the unconscious with the external escape from the problem;
- d) revelation or understanding (exterior understanding seems to be a logical discontinuity, a leap in thinking, obtaining a result which does not clearly results from the premises);
- e) assessing or checking the creative solution found [4].

According to American psychologist E. Rossman the process of scientific creativity is divided into seven stages:

1. becoming aware of the need to solve a creative problem;
2. analysis of creative problems;
3. studying the information necessary for the purpose of solving the problem;
4. analysis of the solutions previously proposed of such a creative task;
5. typical analysis of these decisions;
6. birth of a new idea;
7. experimental assessment of a new solution to a creative problem [5].

The approach of E. Rossman in drafting stages of creativity is, in our opinion, complete and enforceable to any creative process, including in the methodical-artistic activities of the future music teacher. Arguing the structure of the creative process, it is impossible to ignore the factors influencing the activation of creative skills of students, future music teachers, in the process of didactic-artistic design. There are many factors: psychological, pedagogic, didactic, creative, artistic. Psychological factors include thus characteristics of the flow of mental processes such as imagination and fantasy, which affect the process of design. L.S. Vygotsky spoke about imagination, as a foundation for the entire creative activity, which is manifested in all aspects of cultural life, making artistic, scientific and technical creativity possible [8].

Endeavouring to discover the reasons that had inspired someone in the work of French scholar T. Ribot in 1901, in his book "Creative Imagination" he wrote that "the capacity to create is conditioned by two main reasons for a person. The first of these, has the character of a motor incentive, it is reduced to the action of his/her needs, aspirations and desires. The second is the possibility of the spontaneous awakening of images grouped into new combinations" [6]. Each need, desire or calling can serve as an impulse for creativity, but needs and desires cannot create anything alone, another condition is also necessary - the spontaneous resurrection of images. *Spontaneous Resurrection* T. Ribot calls what happens suddenly, without being explicitly caused. The reasons for these exist, but their action is covered in a hidden form of artistic thinking.

The need for creativity is closely connected with the capacity of imagination, which, in turn, emerges if we start from the reflections of T. Ribot, from the needs, aspirations and desires of a person [6]. Modern researchers have expressed this idea in a slightly different manner. For this purpose, it is very interesting to study the circumstances affecting the success of I.M. Roset [7]. Here Argentinean psychologist I.M. Roset writes that besides the need for self-expression, there is also a need for discontent, with any aspect of real activities, serving as an important reason for fantasy. Dissatisfaction appears based on the constant efforts of adolescence, simplicity, order. The researcher concludes that satisfaction and the desire for self-expression can be internal stimulents of the creative activity of the same person [7]. I.M. Roset considers another reason encouraging creativity - the desire to create objects and images that are not similar to the effective in this situation. The tendency to oppose, together with the tendency to create by analogy, are the main reasons of creativity, the latter involuntarily manifesting in human intelligence [7].

3. Results

Thus, creativity is a dynamic process, depending not only on the natural dispositions of a person. Creativity develops and increases, as the sphere of objective world transformed by the human being, the sphere of its titles and skills extends. The role of creativity in musical art is of a great importance, so that one

of the main tasks of the artistic development of the individual is building its creative skills. That is why we should state that remarkable artists-teachers have often solved the task of the creative growth of students empirically. That is why we should state that remarkable artists-teachers have often solved the task of the creative development of students empirically. The ones who tried to scientifically and theoretically found the work experience relied on a series of educational and creative tasks.

Moldovan scholar I. Gagim, in his psychology treaty states: “ I have stressed the complexity of the human psyche in order to prove, on the one hand, under what conditions the psychologist is in the case of treating (explanation, definition and usage for various purposes) of what is essential for the human being, of what constitutes its “essence”, on the other hand, under what conditions is the musician (creator of art), called to render in his/her work nothing else but this inner world with its entire register of contradictions”(2)

The studies carried out by psychologists and physiologists have proven that creativity, perception, study and practical work are inseparably connected. The assimilation of knowledge, the acquisition of technical competences and the development of creative skills cannot be artificially isolated. Development should take place simultaneously and simultaneously with the acquisition of scientific knowledge and practical skills, mutually complementary. The accumulation of creative experience should stimulate the study and assimilation of interpretative-artistic competences.

4. Conclusions

From the above-mentioned one can conclude that the role of creativity in building the artistic competences of the teacher is high, as self-expression in artistic creativity is the individual's necessity, but the necessity, belonging to the aesthetic category. The term of “necessity” means the need, the desire to create and, based on the definitions of various authors, emerges due to reasons of “self-appreciation”, discontent and the desire to act in contradiction with the generally accepted existence. It is clear that all these reasons are not common, but inter-dependent. The competence of self-expression of the teacher in the artistic creativity is not possible without the capacity of creative imagination, which is closely connected to the reasons listed above. Thus, the task of building the teacher's competences in modern methodology is not only of offering the students a certain knowledge, but also of developing artistic and creative skills connected to the independent search of new manners of activity, the skill to raise issues and to find creative means to solve them.

References

1. Berdeaev N.A. Autocunoasterea (o experiență filosofică de autocunoaștere) - Moscova, 1972, p.223
2. Gagim. I. Dimensiunea psihologică a muzicii, Editura Timpul, Iași, p. 92
3. Luk A.N. Gândirea și creativitatea - Moscova, 1976, p.129
4. Luk A.N. Psihologia creației - Moscova, 1978, p.119
5. Rossman E. Metode grafice în diagnosticul psihologic-Moscova, 1983, p. 154
6. Ribot T. Essai sur l'imagination créatrice -19
7. Rozet I.M. Psicologia de La Fantasia. – Madrid, 1981, p. 134-137
8. Vygodski L.S. Psihologia artei. – Moscova, 1965, p. 33-66.

8. TRAINING OF ARTISTIC SKILLS OF THE MUSIC TEACHER

Marina Morari²⁷¹

Abstract: *Human capital represents for Moldova the basic resource for long-term development. The quality of human resources is largely ensured by the education system. The lack of a systemic approach to changes in education is identified in the National Development Strategy "Moldova 2030" as a causal factor in guaranteeing quality education for all. Artificial separation of training (teaching of academic content) from education is still ongoing. In the context of sustainable development, current topics are taught rather mechanically than practiced. Extensively new and often optional curricula are added, instead of integrating these topics into core disciplines and used as a basis for reviewing barriers between disciplines and applied strategies, so that they become more interactive and more targeted. towards the development of transversal competences.*

There are imperative models / projects of education oriented towards the attainment of the transdisciplinary and transversal competences, oriented towards a graduate endowed with transdisciplinary competences, formed through the prism of all the studied school disciplines and that allow him the active participation in the social and economic life. Promoting curricular approaches through one-day cross-disciplinary activities (recommended in the national curriculum) requires the extension of the competence of the teachers in the field of interdisciplinary learning. Required: collaborative planning (between teachers from different disciplines / curricular areas / domains), models of educational approach that use Science, Technology, Engineering, Arts and Mathematics (STEAM) as access points for guidance in the learning process, in the context of real life, through transdisciplinarity.

In the article are: (a) described the practices of integrating the arts in STEAM education in the USA, (b) identified the prospects for integrating the school disciplines in the curricular arts area into the STEAM education in the primary education level in the Republic of Moldova. STEAM education is an innovative initiative in learning, which supports the development and practice of the skills of students and young people of the century. XXI, considered one of the main trends in world education, practiced in the US and over 10 countries in the EU. The integration of STEAM education models into the Moldovan education system (starting with early education and primary education) can contribute to the effective implementation of educational policies through the regulatory function (targeted by the teleological component) and the strategic function targeted by the content and process components.

Key words: *integration of the arts in STEAM education, graduate training profile, transdisciplinary competence, transversal competence, transdisciplinary activities, attributes of future citizens*

1. Introduction

Designing a lesson represents the operation of identifying and marking sequences that unfold throughout a school course. The document ordering the moments (events) of a lesson have a regulatory nature and bear on a case by case

²⁷¹ Associate Professor PhD., „Alec Russo” State University from Bălți, Republic of Moldavia, email: mmorari@usarb.mld

basis the name of the lesson project, project of didactic technology, didactic scenario, etc. The didactic endeavour by means of the lesson project is an act of creation, which has nothing in common with improvisation, schematism and didactic patternism [11, p. 153].

There are various classifications in the field of the forms of organising lessons. However, we only refer to the forms of organisation at the level of the lesson, for the increase of the quality of the instructive-educational act. In order to support the drafting of the lesson project, in a reduced time, with maximum efficiency, it is necessary to know the forms of organisation which can be used in combination in lesson projects [2]: A. based on the manner of distributing tasks: frontal, differentiated, individual; B. based on the manner of participation: collectively, in groups, individually; C. based on the manner of leading the activity: guided by the teacher, guided by the team of specialists / partnership (teacher + others), guided by training programs, independent.

2. Discussions

By the structure of the lesson we shall understand its composition, the variables that compose it as well as the network of the relationships between them. It can be pursued both from a static (synchronic) point of view, that is of the elements that compose it at the moment of its unfolding and dynamic (diachronic, events-based), that is in the succession of stages (sequences / links) that compose it. The types of lessons and their structure must not be considered patterns that the teacher follows precisely, but only as rough schemes, as suggestions to organise the lessons as well as possible. In the structure of a lesson the following components can be found: instructive-educational objectives of the lesson, the curricular content, didactic strategies, teacher's personality and pupils' personality, class as a school group, time element, physical dimension of the lesson, elements of reverted connection. These parts of the lesson can be interpreted and synthetized in a **three-dimensional model**:

- functional (containing objectives)
- structural (human and material resources: teacher, pupil, group, content, time, physical environment, teacher-pupil relationship)
- operational (manner of practical execution: strategies, methods, procedures and operations, stages and events, reverted connection)

The qualities and the specificity of musical art can natural condition the organisation of the teaching-learning process of a music lesson: nature of the communication between teacher-pupil-music, quality of the musical material, technologies and logistical content of the educational endeavour [6; 7]. We identify the following essential distinctions of the lesson of musical education in comparison with the other school subjects:

- 1 – content of music as art conditioning both the form / structure of lessons, as well as the methodology of executing its elements;
- 2 – the main characteristic of the lesson of music education is the fact that it is an

art lesson, within which knowledge entails the unity of emotions and reason, consciousness and senses;

3 - each didactic event of the lesson of musical education must awaken activism and engaged attitude of the pupil for music, taking into account that music acts on the entire personality of the pupil, that is on the psyche, motor skills, physiological processes, etc.;

4 - all the components of the lesson are achieved based on the unity between the emotional-rational, artistic-technical elements;

5 – in the lesson of musical education practical and collective activities are predominant: vocal-choir singing, listening to the music, etc.;

7 –the results of musical education within the lesson are conditioned by the following factors: quality of the study material, level of development of the capacities of knowledge of the pupils (general and specific development - musical), efficiency of practised methods, didactic assurance of the unfolding of the lesson, personality of the educator [12, p. 29-30].

The above-mentioned factors cannot be set down once and forever, as all pupils are different, and a grade differs from another. The mark of personality in the carrying out of the lesson is also brought by the teacher. In conclusion, a stable structure of the lesson of musical education cannot be preset. We bring as an argument the words of academic Dmitrii Kabalevski: the music lesson must always maintain the integrity, reuniting all the components in one notion - music, musical art... The teacher must be free from the power of the scheme, which requires a standard in the execution of the lesson [13, p. 16].

Professor Ion Gagim, synthetizing the achievements of researches in the field, sets down / drafts / develops a system of **principles specific to lessons of Musical education:**

- *principle of psychologism*: emotivity, passion, inner release, spiritual experience, inspiration, delight;

- *principle of artistic dramaturgy*: Initio-Motus-Terminus: impulse-development-climax-denouement-conclusion;

- *principle of the dynamism of the unfolding*: original “show”, whose characters are the children, the music, the teacher;

- *principle of the integrity of the form/content*: obtained through the synchretism of learning activities, subject of the lesson and perception/experiencing of music;

- *principle of creativity*: living process, original work/creation of the teacher and pupils [3, p. 45].

Only a clear image of the finality towards which we aim allows us to choose it from the multitude of ways possible the one that we shall pierce in the essence of the musical phenomenon. It is logical to consider that the richness of the musical culture of the pupils is conditioned to the variety of educational forms of operation.

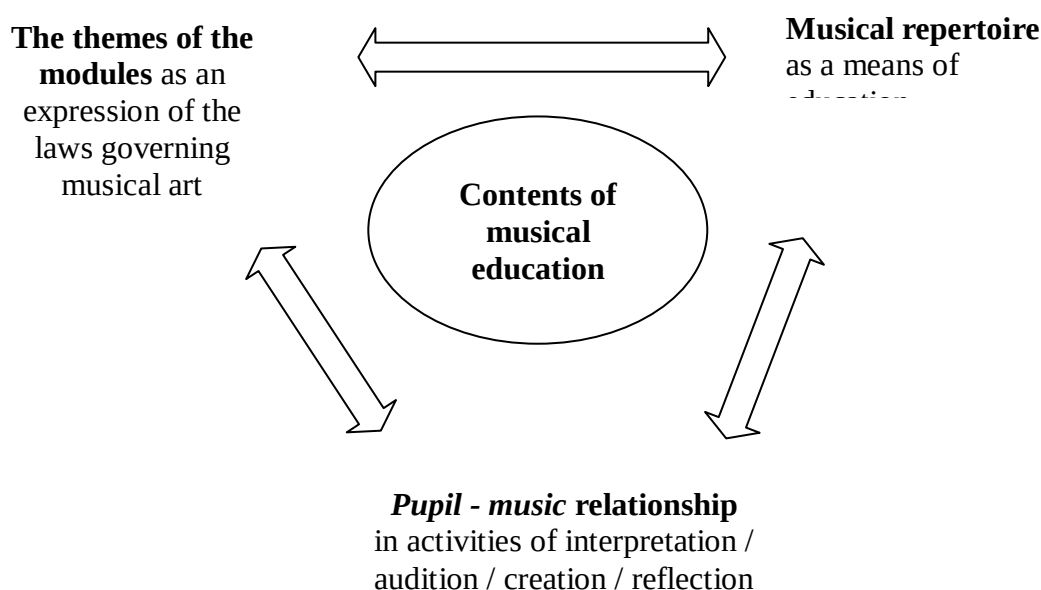
Musical culture cannot be interpreted as a product separated from the pupil's activity; it develops within the practical forms of knowing and assimilating music.

In the musical pedagogy the types, contents and functions of the school musical activities have already been founded. The most general are: composition, interpretation, audition and reflection. From these activities different forms of musical initiation derive.

The unity of musical activities within the lesson is conditioned by the objectives and finality aimed at. They do not constitute *different fields*, working forms *in themselves*, but bear an open character, of orientation towards one another, of co-operation, intertwining together in a unitary educational activity [7, p. 19]. Or, these musical activities, are not separate, but they represent aspects of a unique activity of musical education, that contribute in common to the edification of the musical culture of the pupil. The justness of the trajectory in the execution of the *Curriculum of musical education* is determined by the school results obtained. The pupil knows and assimilates music as art only within the forms of musical initiation. Within these educational endeavours, the pupil accumulates a personal *musical experience*, which in turn becomes a challenge and gives meaning to the acquisition of *musical competences*.

Therefore, the building of the musical culture of pupils outside a system is not possible. From this point of view, when the designing and anticipation of the project takes place, one must take into account the relationships and coordinates necessary between the components of the educational process. The finality of musical education - *musical culture* - forces to certain dimensioning of educational contents and strategies, so that later on assessment strategies that would maintain the operation and re-execution of the process shall fixate. As premises for the process of executing the *Curriculum of musical education* one may take into consideration the exigencies of musical-artistic knowledge and education. The purpose of musical education - *musical culture* - has at its foundation a certain intentionality, oriented towards the objectives to reach [5].

(Fig. no. 1)



The stages of didactic designing derive from the procedural algorithm, which correlates four essential questions [7; 8]:

- What shall I do? ↔ Towards which finalities is the didactic activity oriented? What shall I do? What are the competences that must be fixed and achieved.
- With what shall I do it? ↔ What are the educational resources fit for achieving the finalities? What are contents of learning? What shall I capitalize? Analysis and assurance of resources.
- How shall I do it? ↔ How shall I teach - learn the contents? Which are the most efficient, coherent and pertinent methodologies for achieving the finalities proposed?
- How will I know that what had to be done was done / achieved? ↔ How will the products of learning, school results be assessed? How much have I achieved? What have I achieve? What are the methods and techniques proper for the assessment of school results in the lesson/theme proposed?

Designing a lesson in the classroom, means carrying out the following operations [1]:

1. General analysis of the lesson by consulting the curriculum, handbook and other bibliographic resources (what will we teach?);
2. Classification of that activity into the system of lessons or of the long-term project (where do we locate?);
3. Setting down competence/sub-competences for each theme (what do we aim at in that activity?);
4. Setting down the resources necessary for the execution (with what shall we achieve the issues proposed? What music shall we listen to? What music shall be interpreted? What laws of musical art shall be researched?);
5. The identification of didactic strategies fit for the musical education (how do we proceed in order to achieve what we proposed?);
6. Selection, logical structuring and essence of the content in line with an emotional dramaturgy (to what musical-didactic activities do we report in the teaching/learning?);
7. Determination of forms of assessment (how will we know that we achieved what we proposed?);
8. Setting down methods of application (how shall we achieve the transfer?).

Within several methodical reunions with teachers of musical education, carried out in the area and republic (Chişinău, 2018 – 2019, Bălţi, 2019), the following steps have been pointed in designing a lesson [7]:

1. The identification of finalities/ desired result to be achieved in a lesson - units of competence;
2. Selection, logical structuring and essence of the content fit for a dramaturgy - units of content;
3. Setting down means of proper application of didactic methods and means for each area of activity integrated into the discourse of the lesson, including methods specific to the subject matter;

4. Specifying school results that can be achieved at the end of the lesson and of the criteria for their assessment.

In the pedagogical practice two **types of didactic designing** are distinguished: perspective designing (thematic-calendar, long-term) and designing the lesson (short-term). In choosing the variant of the lesson of musical education the following variables intervene: placing the instructive action: beginning/middle/end of the theme; characteristics of the group of pupils (size, homogeneity, level of pre-acquisitions in the area of music, etc.); recommendations of the subject matter curriculum; degree of information assurance (musical material, theoretical material, intuitive video support, access to Internet, etc.; the teacher's teaching style. Currently, in the school practice the lesson of musical education manifests itself from two aspects: *pedagogic* - as a standard school lesson (by capitalizing the principles of general didactics) and *artistic* - as a musical activity (based on the principles specific to the artistic action).

Drafting a modern content for the lesson of musical education, from a **didactic point of view**, it entails combining a totality of matters (taking into account the progresses of science, interdisciplinarity, transdisciplinarity, information material and musical repertoire) with the most recent results of psychological, pedagogic and methodical researches; from a **musicological point of view**, it entails the adequacy of the learning processes of the contents fit for the specificity of musical art and of the act of artistic knowledge; from a **philosophical point of view**, it entails the axiological orientation and the relevance of the contents of learning vis-a-vis the finality of musical education - musical culture as an expression of a person's spirituality. It is important that the simple transposition of modern education methods in the didactic endeavour does not lead exactly to the "modernisation" of the lesson. All the didactic events of the lesson of musical education must be subordinated to the laws of art and the specificity of artistic knowledge in achieving the curricular endeavour [14].

In the structure of a didactic project we assign five compartments [9]:

1. General data (header sheet, which contains general information about the process for the execution of the lesson);
2. Sketch of the lesson scenario (organised in a table, where the relationship of the elements of the educational process is revealed in line with the stages);
3. The unfolded scenario of the lesson (unfolded description of the lesson scenario in free form);
4. Matrix for the assessment of school results (specification of assessed results/school products, assessment criteria and technologies designed);
5. Annexes: material support for the lesson (portraits, CDs, boards, tables, images, pictures, presentations in digital program Power Point, films, etc.).

As the methodology for the development of the school competence entails a process of going through four successive stages of development, we propose the following **model for structuring the stages of a lesson: Evocation - Achieving**

the meaning - Reflections (ERR), which is an integrated framework and helps the teacher seek methods for encouraging the pupils to actively learn. We describe this model briefly E-R-R-E.

Evocation is the onset part of the lesson, the first step in the process for the development of competences, which correlate the theme and knowledge previously acquired. During evocation, several important cognitive activities are carried out. Firstly, a context is created, where the pupils remembers what he/she knows about a certain subject, begins to think of the subject that he/she shall soon examine in detail. It is important that through this initial activity, the pupils establishes a starting point based on knowledge, his/her own learning experience, to which new ones can be added. Pupils compare their own knowledge with the ones of the classmates, re-organise previous knowledge in a new scheme.

Information presented without a context or the ones that pupils cannot correlated with others already known is quickly forgotten. The ones who learn build their understanding on the foundation offered by previous knowledge and convictions. Thus, by helping the pupils re-built these knowledge and convictions, misunderstandings, confusions and knowledge errors are identified. When we plan the building of competences, we firstly think of the prior conditions that shall ensure the quality of the process. In this context, evocation, in its essence, offers the possibility of identifying the prior conditions and subsequently building based on them the learning [11, p. 16].

Evocation can include the following elements in the traditional lesson: *organisational moment, updating the theme, checking the homework, announcing the new content, etc.* The time budget for the evocation stage shall not exceed 8-10 minutes, falling within the maximum in a musical-didactic activity (audition of fragments from musical creations, warming/exercising the voices, interpretation of an already taught song, etc.). The stimulation of pupils in the exploitation of the theme of the lesson can be supported with questions such as: What is the subject? What do you know about it? What do you want and/or must learn about it? Why must you know these aspects?

Achieving meaning is the essential stage, which leads to the building of new meanings of knowledge through basic activities - vocal/choir interpretation and audition. Here, there is contact with new information and experiences. Pupils accumulate a system of fundamental knowledge, applying and monitoring their own understanding. The musical knowledge is assimilated and capitalized in practical musical activities by building/developing musical skills. The stage of achieving meaning can include the following elements in the traditional lesson: teaching/learning new knowledge or a new theme, deepening into the theme, consolidation of the subject, etc.

The essential task of this lesson stage: (a) maintaining the pupils' involvement and interest; (b) supporting pupils' efforts in monitoring their own understanding; (c) completion with new information to the initial cognitive schemes. Thus, at the level of achieving the meaning it is encouraged to set down purpose, critical

analysis, compared analysis and synthesis, artistic/value assessment of the music, etc., issues very useful in the second stage for the development of competences. The time budget for this stage is the largest - up to 30 minutes, distributed into maximum three musical-didactic activities.

Reflection is the second stage of the framework for thinking, learning and development of competences, where the connection of the new knowledge to their own system of knowledge is achieved. In this stage the pupils consolidate the new knowledge and actively re-structure the initial cognitive scheme, in order to include in it new concepts. Starting from the idea that learning means change which manifests in the form of another manner of understanding, of behaving, of thinking, this is the stage when the pupils genuinely assimilate new knowledge and abilities. This change takes place only when the ones that are learning get actively involved in the re-structuring of old patterns, in order to include into them the new.

Reflection, as an important stage in the process of developing competences, aims at several essential issues: (a) creation of conditions so that the pupils shall express with their own words the ideas and information certified or assimilated; (b) generation of a healthy exchange of ideas between the pupils, through which they shall develop the vocabulary and the capacity to express; (c) creation of a context for the externalization of attitudes in relation to the ones learned. Within the reflection stage the system of knowledge, abilities and attitudes is contoured, in order to define the natural cycle of developing the pupil's competence, the new knowledge is explored in its own manner solving new learning tasks through singing, auditions and elementary musical creation and activities derived from these areas of reference for the knowledge of music.

In this stage of reflection, the following cognitive processes occur:

- reformulation of knowledge/musical experiences in one's own language;
- assigning a new meaning to new knowledge/experiences, in a personal context;
- re-structuring schemes in order to include into them the novelty;
- acquiring another manner of understanding;
- building a new set of behaviours;
- building new convictions;
- becoming aware of the value of one's own and other's knowledge;
- observing the diversity of opinions and the fact that information and ideas are permanently changing;
- becoming aware of the difficulties that they have in learning and search of solutions in order to overcome them.

The time budget for this lesson stage shall not exceed 8 minutes and shall achieve a reverted connected (feedback), conclusions, homework, assessment of school results, etc. Within the musical-didactic activities one shall consolidate new knowledge, in order to include new concepts, one shall express in their own words their own ideas and information assimilated in a semantic personal context, it shall generate an exchange of ideas/opinions for the development of the

vocabulary, capacities of expression - moment of the change and re-conceptualization in the learning process.

We propose the following formulas of questions - What have you learned new? What can we learn from this experience? Ask questions in order to extract relevant information/experiences that were not mentioned in the evocation stage? As a reaction to the pupils' answers, one shall ask: How do you argue this opinion? What is the correlation between the given information and my previous knowledge/experiences? How shall this information influence my subsequent actions? What is the impact of these ideas on my convictions?

Extension is the stage that follows after reflection and has the purpose of offering various situations of integration. Thus, the correlation between theory and practice becomes obvious. Pupils achieve a transfer of knowledge, applying the issues assimilated in classes in simulated situations of integration.

3. Results

Musical-didactic specific to the lesson of musical education represent forms of initiating pupils in the world of music: audition of music, choir singing, musical reading-writing, musical-rhythmic activity, execution on musical instruments for children, musical game, rhythmic/melodic/rhythmic-timbre etc. improvisations. A lesson can be structured as follows: in the *Evocation* stage one of the musical activities can be carried out (in the form of sensiting, update, generalization), in the *Seeking of meaning* stage - 2-3 musical activities can be carried out (audition, interpretation, creation), in the *Reflection and extension* stage - an activity can be carried out or the actual musical activity can be absent. We draw the attention to the fact that the succession of musical activities within a lesson is chosen depending on several factors: degree of initiation of the pupils into the theme studied, relevance of the musical repertoire for the theme of the lesson, moving the focus on a certain activity specific for the study of the theme, efficiency of the methodological approaches applied. If we exceed 15 minutes in the carrying out of a vocal-choir interpretation, we risk making a lesson of singing (after the model of the '70s of the past century); if we exceed 15 minutes in carrying out the audition activity, we risk transforming the lesson of musical education into a lesson of musical literature (specific to schools of music); and if we are concerned only with activities of musical reading-writing (learning knowledges of musical grammar) - we transform the musical education into the study of musical theory. We present models for the structuring of teaching-learning strategies in the lesson of musical education. (Tab. no. 1)

Model A		Model B		Model C	
<i>Lesson stages</i>	<i>Activities</i>	<i>Lesson stages</i>	<i>Activities</i>	<i>Lesson stages</i>	<i>Activities</i>
<i>Evocation</i>	Concerned audition	<i>Evocation</i>	Musical interpretation	<i>Evocation</i>	Guided discussion / brainstorming

Achieving meaning	- Choir singing (learning the song) - Rhythmic improvisations - Audition (creating the listener's partition)	Achieving meaning	- Audition: variants of interpreting a creation - Musical-rhythmic movements - Learning the song	Achieving meaning	- Drafting the Plan for the interpretation of the musical image - Vocal-choir interpretation - Musical auditions (creating the contour of the melody)
Reflection	Rhythmic-timbre accompaniment of the song	Reflection	Melodic improvisations: musical dialogues	Reflection	Working in teams: artistic appreciation of the musical creation

The design of didactic strategies is determined by the curriculum, but it is achieved personalised, in relationship with multiple factors: (1) pupils' training needs; (2) specificity of the musical education; (3) didactic personality of the teacher; (4) organisational culture of the school; (5) access to modern communication and information means, etc. Promoting diversification and personalization of didactic strategies, through the didactic project of the lesson one shall aim at the orientation towards active learning, orientation towards learning to learn, orientation towards building competences [7].

The first compartment of the didactic project - General data, contain information about the subject matter, institution, teacher, theme of the lesson, finalities proposed for achieving the lesson given - units of competences, operational objectives, didactic strategies). We propose the organisation of information on the header sheet of the didactic project in the form of a table constituted on two columns:

1. the first one reunites the criteria: Educational institution, Name, First name of the educator, Subject matter, Class of pupils, Theme of the module, Theme of the lesson, Date;

2. In the second column the actual data is indicated:

Under the table the following shall be presented:

- Units of competences (1-2)
- Operational objectives (A. Knowledge, B. Skills; C. Attitudes)
- Didactic strategies (A. Traditional/modern/specific methods; B. Means; C. Selective bibliography).

In drafting operational objectives it is recommended to comply with a reasonable quantitative report between the objectives oriented towards knowledge (X), objectives focused on building and developing abilities, skills, mastery and knack (X x 3, that is X multiplied by 3) and objectives oriented towards building

attitudes and values ($\frac{x}{2}$, that is X divided to 2). This algorithm comes to help young teaching members, in order to become aware of the value of the weight of the objectives achieved in activities and practical forms of learning a theme.

The second compartment of the didactic project constitutes the lesson scenario in the variant of sketch, as it is organized in a table. The practical element of this sketch is the fact that it represents a brief variant of the concept of lesson, processuality and thoroughness. In the column of the table the following were presented. We propose that the **sketch of the lesson scenario** be organized in a table with the following columns: stages of the lesson, operational objectives, technology of achievement and targeted contents, time granted, assessment (what and how we assess). Exposure is useful in this table in the horizontal form of the sheet in A 4 form and the contents in the table shall not exceed the volume of one page. Namely, this form shall be easily monitored in the process of the unfolding of the lesson. The teacher may contain with the gaze all the elements of the process: objectives - contents - technologies - time - assessment.

We mention that in the end, the lesson as such, in its vivid, real form shall be appreciated and not the anticipative project. The teacher aims to become aware of the fact that success is prepared for, it is organized and conditioned by a well-thought didactic project. Roughly speaking, the pedagogic project represents a matrix of specification, which can be presented in schemes-models or in a graphical aspect, on columns. Starting from the idea that a lesson project offers a general, global and complete view on the activity to be carried out, all the elements of the lesson scenario specify the sequential unfolding of the teaching-learning-assessment process. To this purpose, the suggestion in line with which any project model is good, if it gives the expected results, is not quite true. There is no unique, absolute model for the unfolding of the lesson in all subjects matter. Depending on the perspectives for approaching the education process (traditional, modern, postmodern) various models of didactic designing are structured.

The third compartment of the didactic project is represented by the description of the unfolding of the lesson scenario in free form. In order to visually systematize the text of the scenario, often teachers use mascots for musical-didactic activities or didactic technologies. The intentionality of the didactic discourse of the lesson is materialized with the help of operational objectives to the smallest sequences. The didactic activity is designed in an operational form, the results expected - subcompetences being marked. For the definition of operational objectives, the consideration of an ensemble of functions is necessary:

- function of axiological communication: it refers to setting down the selection and hierarchy of the objectives within a system of values and exercising axiological systems;
- function of anticipating the results of education: objectives foreshadow, they are the project drafted in the idea of what it is expected to produce in the end;
- assessment function: objectives are conditions necessary in the assessment process;

→ function of organisation and adjustment of the entire pedagogic process: terminative function; objectives are involved in all the phases of an educational action (designing, implementation, assessment).

Through its functions, objectives ensure the quality of the educational process: the function of axiological orientation of the educational process; the function of anticipating school results; the assessment function; the (self-)adjustment function. These functions are complementary, the non-achievement of one shall affect the action of the other ones, but also the functionality of the educational process on its whole. Knowing them, the teacher must pursue to ensure the conditions of their achievement, the removal of factors and elements that could reduce the plenary manifestation of the functions of objectives. We propose the following model of formulating operational objectives: Verb + Text (What? Who?) + Context (How? With what? How much?).

The process of sizing and formulation of objectives must comply with the following conditions: to be clearly, explicitly, comprehensively formulated; to correspond to the previous training and acquisitions of pupils; to be accessible to the majority of the pupils; to be achievable in the time period disposed of; to designate a direct/immediately noticeable behaviour; to be formulated based on action verbs; to aim a singular operation; to be logically and axiologically congruent.

The specialised literature presents different models of structuring operational objectives, that the teacher of any speciality may select and fully and completely capitalize within didactic/educational activities designed for a curricular purpose. The verbs used in the formulation of operational objectives shall designate directly noticeable behaviours. Examples of verbs can be easily accessed on Internet sources and specialised handbooks.

The contents of objectives shall refer to various areas, by means of which the relationship between music and pupil shall be set down. The objectives within a musical-didactic activity regards the following areas of musicological knowledge: the image of music, elements of musical language, form/type of musical creation, history of music, etc. Amongst these one can include networking objectives, which determine the music-life relationship through the intermedium of other reference areas: the pupil's personal experience, history, literature, philosophy, etc. Music and life - a supra-purpose of musical education [3]. This relationship (music-life) must pass through all the musical-didactic activities of the lesson, as through the message of the music pupils study, discover life itself. In order to reach the axiological function, objectives can request the attitude field of the pupil - artistic/value appreciations, emotional/behavioural/cognitive attitudes, behavioural manifestations, etc. The teacher sets down the timely formula (area/level) of the objective fit for the concrete didactic situation.

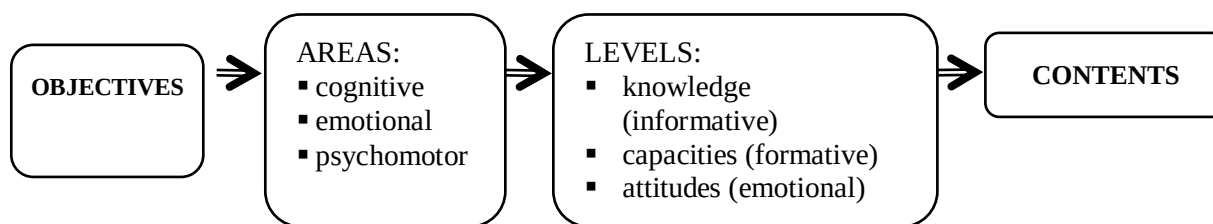


Fig. no. 2: Trajectory for the formulation of operational objectives

Furthermore we bring models for the formulation of operational objectives, which can be used in the achievement of the unfolding of the lesson:

A. Audition

- to listen to the musical creation (...) with eyes closed from the beginning until the end of the audition
- to follow the contour of the melodic line in the musical creation (...)
- to name the succession of emotions expressed in the musical fragment (...)
- to determine the moment of maximum emotional tension (climax) until raising the hand
- to hum the melody of the part listened to (...)
- to spatially represent the movement/development/flight/plasticity of the melodic line with the help of hand gestures
- to characterise the language elements (melody, tempo. Rhythm, timber, etc.) which attribute expressivity to the music in the creation (...)
- to explain/argue the purpose of the pauses in the sonority of the sound canvas of the creation (...)

B. Interpretation

- to name the characters of the song
- to describe where the event in the image of the song is carried out
- to design the plan of the dynamic nuances in stanza (...) in song (...)
- to choose the musical instrument fit for the accompaniment of the melody of the song (...)
- to execute the plastic movements fit for the contents in the song (...)
- to interpret in the form of a question - answer the musical phrases in the song (...)
- to expressively accompany in musical instruments for children the melody of the song (...)
- to expressively interpret the song with and without the accompaniment

C. Elementary musical creation

- to design rhythmic structures from the formulas proposed
- to intonate the succession of sounds (...) based on the melodious gesture of the hand
- to improvise dance movements/plastic movements fit for the melody (...)
- to experience the interpretation of the melody in the character of a song, dance, march
- to design “a musical carpet” on sounds and notes (...)

- to fit the colours of the feelings expressed in the melody of the song (...)

Currently, teaching the subject matter of *musical lesson* in primary grades requires from the teaching staff a training in the field of the elementary theory of music, teaching technologies specific for the artistic area, history of music, national and universal musical literature, musical didactics. A difficulty met by the teaching staff is the **delimitation of didactic priorities**: what is primary, what is important, what is urgent and what is permanent in the achievement of an efficient musical education. The succession of the competences proposed in the curriculum is relative and if we generalize the multitude of units of competences, we deduct the following: the pupil in his/her development needs to cultivate sensitivity, imagination, creativity for the purpose of self-realization and adjustment to the surrounding reality, tasks possible to achieve through intellectual, artistic, spiritual activities carried out in lessons of musical education.

The fourth compartment of the project regards the planning of the assessment of school results, which is achieved based on the Methodology for criteria assessment [16, p. 153], approved and already nationally implemented.

The fifth compartment of the didactic project reunites all intuitive didactic materials. These can be manufactured by the teacher, but also by the pupils.

The design of the long-term didactic endeavour for the subject matter of *musical education*, as well as for other subjects matter, is organised as a calendar planning, which responds to curricular questions: What finalities? What/ which units of content? How shall the knowledge be achieved? In what manner do we understand achieving competences? We draw the attention to the fact that the composition of the assessment, which is considered to be the element of the teaching-learning strategy shall be singularized in the table for the sketch for the lesson scenario.

4. Conclusions

The designing and carrying out of all the activities of the endeavour of musical education depending on the concrete conditions of the educational process aim at the following landmarks:

- specification/adjustment of ME contents to specific competences and units of competences formed through music as a school subject;
- selection/combination of specific ME technologies with general-pedagogic technologies;
- designing, in this basis, of long- and short-term didactic projects, of other forms of didactic-educational and artistic activity;
- carrying out of the educational process based on ME principles, applying optimal combinations/systems, determined individually, by specific ME technologies;
- design and achievement of school assessment in the initial, current and final stages.

The design of the didactic endeavour is completed with the extracurricular educational activity, where music can be a field of interest and the basic activity, by which education is achieved (vocal/choir ensemble, folk ensemble, orchestra, etc.), but as a means of education through association with other arts or educational activities (artistic program, show, book launch, etc.). Music can be efficiently articulated in various forms of organisation of education activities: concert, contest, artistic program, social soire, etc. addressed to pupils and parents.

References

1. Albulescu, I., Albulescu, M., *Predarea-învățarea disciplinelor socio-umane – Elemente de didactică aplicată*, Editura Polirom, Iași, 2000.
2. Franț, I., *Ghid de practică pedagogică pentru studenții colegiilor universitare de institutori*, Ed. Solness, Timișoara, 2002.
3. Gagim, I., *Fundamentele psihopedagogice și muzicologice ale educației muzicale*//Referat științific al tezei de doctor habilitat în baza lucrărilor publicate în pedagogie, Chișinău, 2004.
4. Morari M. *Evaluarea criterială prin descriptori la disciplina Educație muzicală*. În: Curriculum școlar: provocări și oportunități de dezvoltare. Materialele conferinței științifice internaționale, 7-8 decembrie 2018, Chișinău / coord. șt.: Lilia Pogolșa, Nicolae Bucun; col. de red.: Nelu Vicol [et al.]. – Chișinău: Lyceum, 2018. p. 163-169
5. Morari M. *Problema evaluării rezultatelor școlare la educația muzicală*. În: Artă și Educație artistică. Revistă de cultură, Știință și Practică educațională. № 1, 2006. Bălți. pag. 54-62 11
6. Morari M. *Referențialul de evaluare a competențelor specifice formate elevilor la educația muzicală*. În: Referențialul de evaluare a competențelor specifice formate elevilor / Nicolae Bucun, Lilia Pogolșa, Valentina Chicu; coord. șt.: Lilia Pogolșa, Nicolae Bucun ; Ministerul Educației al Republicii Moldova, Acad. de Științe a Moldovei, Inst. de Științe ale Educației. – Chișinău: S. n., 2014. p. 468-520
7. Morari M. *Studiu curricular : Evaluarea curriculumului educațional la disciplina Educație muzicală*. În : *Evaluarea curriculumului educațional. Ariile curriculare Arte, Sport, Tehnologii*. (studii curriculare) / Universitatea de Stat din Moldova, UNICEF Moldova. Coord. Vl. Guțu, dr. hab., prof. univ., Universitatea de Stat din Moldova. – Chișinău : CEP USM, 2018.
8. Morari M. *The project of the Musical Education Lesson at the crossroads between tradition and modernism*. In: GISAP: Educational Sciences. № 1, June, 2013. – United Kingdom: International Academy of Science and Higher Education. p. 10-12
9. MORARI, M. *Criterii de evaluare a rezultatelor educației muzicale*. În: Evaluarea în sistemul educațional: deziderate actuale. Materialele Conferinței

Științifice Internaționale, 9-10 noiembrie 2017, Institutul de Științe ale Educației, Chișinău, 2017. p. 186-189

10. Șerdean, I., *Pedagogie. Compendiu*, Ediția a II-a revăzută și adăugită, Editura Fundației România de Mâine, București, 2004.

11. Șuleanschi, S. *Suport de curs la disciplina Bazele antreprenoriatului : Ghid metodic pentru profesori* / Sofia Șuleanschi, Valentina Olaru, Daniela Pădure. – Chișinău : Garomont-Studio, 2013.

12. Апраксина, О., *Методика музыкального воспитания в школе*, Москва, Просвещение, 1983.

13. Кабалевский, Д., *Основные принципы и методы программы по музыке для общеобразовательной школы*//Программа по музыке для общеобразовательной школы, 1-3 классы, Москва, 1980.

14. Морарь М.М. Перспективы развития музыкального воспитания. В: *Педагогика искусства и современное художественное образование*: монография. Е.М. Акишина (рук. авт. кол. и др.; рук. Проекта Е.М. Акишина; науч. Ред. Л.Л. Алексеева; общ.ред. Е.В. Боякова. – М.: ТЦ Сфера, 2017. 306 с. p.270-303

9. THE CRITICAL ROLE OF ART EDUCATION IN COMMUNITY BUILDING AS VIEWED BY ART TEACHERS. A QUALITATIVE STUDY

Gabriela Monica Assante, Florin Enescu²⁷²

Abstract: *The present study aims to describe the ways in which art education impacts community life through art products. The sample consists of 32 teachers/creators in various fields of work such as fine arts, composition, literature, musical interpretation, choreography and acting. Categorical content analysis is used for data analysis. The highest-ranking emerging theme is related to the means of educational intervention in the community through art. Artistic education leads to empowerment and emancipation by provoking people to think differently while the exposure to artistic creations has a therapeutic effect and contributes to identifying new ways of action. Artists in the role of teachers feel a responsibility both for the educational process and also for the emotional message that their creative product transmits to the audience.*

Key words: *artistic education, community, art, teachers*

1. Introduction

In the scientific literature as well as in the collective thinking is posited the idea of the artist as an egocentric, self-sufficient individual. From this standpoint, art is believed to be neutral, created for aesthetic reasons to be enjoyed and to evoke positive emotions, and not for moral or social reasons (Gablik, 1995). Furthermore, there is also the assumption that any human action is determined, or even multiply determined, by social, psychological and neurological factors. As we have previously mentioned, there is also the idea that artists usually concentrate on the individual at the expense of broader social issues. Even in this case, there are biographical, psychological and social reasons for most of the actions an individual performs. It can be argued that all actions are determined in some way; i.e. some actions are not free but rather are reactions caused by a direct external force. Some actions are not perceived as free by the agents because they are performed habitually, without the exercise of choice, and some actions are free in that the agent makes a deliberate choice of what to do, and are not in any way constrained. This is the primary example of a voluntary act (Wolff, 1990).

The perspective on art and artists as neutral agents may misrepresent the other salient roles that art, artists and educators can have in community-building, cultural affirmation and articulating a need for change. In these broader social functions, the boundaries between art, education and social change fade. Artists can also have simultaneous roles as educators and social change agents. These

²⁷² Candidate Doctoral, “Alexandru Ioan Cuza” University from Iași, Roma, email: panzaru.monica@yahoo.com, florinescu@yahoo.com

roles have no predefined order and, in different contexts, one may take precedence over the others. The intersection of these roles leads to dynamic manifestations influenced by the emerging needs and contexts of a collaborating community. The artist who is an educator as well as a social change agent works in a community and is dedicated to social change; thus, their role is significantly different from artists or teachers as we have experienced them. They represent vital aspects of our conception of what community art education and any educator can be (Campana, 2011).

2. Communication – the main function of art

The process of communication is a well-known concept that expresses the relation of the individual with the environment. Communication provides the means by which the individual understands the environment. This is mainly because science, art or everyday practices are nothing more than components in the communication process that integrates them. Communication reflects the whole process of reason and its actions (Tran & Stănciugelu, 2003). From the point of view of aesthetic experience, it can be said that art has a therapeutic role by providing a substitute for the perceived reality, as having a positive emotional load and by acting as a protector against the perceived negative emotional reality (Casey, 1971). The concept of art as a form of expression emphasises an externalisation process of the inner content that can be reduced to a process or an expression such as a gesture, a cry or a painting. There is a recurring tendency to identify expression and communication in art. Foss (beside. Casey, 1971) argues that the expression of the artist in the artistic act always represents communication. Margolis (beside. Casey, 1971) observes how expression theory emphasises that art is a pattern of communication between artists and the audience. Through artistic expressiveness, the creative product communicates (Dewey, apud. Casey, 1971).

The expression is strictly related to the communication process: the creative product itself expresses and sends a specific message. The idea that written and verbal languages are superior means of communication is generally accepted. However, the artistic expression has the quality of performing the same communication function. Tolstoy states that while through words one individual transmits his thoughts to another, through art the creator transmits his feelings and emotions. Casey (1971) argues that special attention should be paid to the communication model proposed by Tolstoy, which places information transmission as a central concept. In this model, transmission is the action of transmitting through a communication channel in order to reach a certain destination. The act of transmission consists of three fundamental elements: a content to be transmitted, a medium or channel through which the content is transmitted and a recipient, a receiver of the transmitted content. Moreover, Tolstoy points out that in order to express a feeling lived in the past, it must first be relived in itself and then, through the movements, lines, colours, sounds or

forms expressed in words, that feeling is transmitted for others so they can perceive and live in the same way, and this whole process is called 'art'. It can be distinguished as a first feature that differentiates the aesthetic experience from artistic expression and communication through art. The aesthetic experience is strictly limited to exploring the movements, lines, colours, sounds and shapes that Tolstoy regards as mere tools for a broader sensory, emotional experience (Casey, 1971).

3. The role of art, artists and artistic education in community and social change

Before exploring the idea of art and artistic education as social change agents, the contextual meaning of the community concept must be clarified. 'Community' means either a specific place or group of people, or a specific way of interaction and cooperation. Community is centred on local people and social relationships rather than external power, knowledge and resources. The community is built and develops through dialogue and collaborative inquiry rather than the external determination of needs and implementation of strategies to address them. Community life is participatory and focused on empowerment rather than treating community members as passive recipients (Mathie & Cunningham, 2005).

The artist as an educator and social change agent has much in common with critical pedagogy (Freire, 1970). For example, art educators try to expand art education through the inclusion of visual culture based in critical pedagogy theory with the goal of empowering students to be thoughtful, reflective and active participants in society (Cumpana, 2011). Moreover, Jasper (1997) compares activists for social change with artists in the sense of their thoughtful creativity and material deprivation; in addition, the underlying reason of their work is a feeling of moral and personal calling that leads to the fusion of social and individual fulfilment. As Eyerman (2006) puts it, art can be perceived as a form social activity through which new identities and practices emerge and where individual and collective creation that can provide society with new ideas and identities. Furthermore, he emphasises that art, as a social movement, opens new territory for social, political as well as aesthetic experimentation (Eyerman, 2006).

The role of art and artists as educators includes various activities towards socio-political consciousness, empowerment and change. These actions are focused on building a democracy (Giroux, 1995) based on critical inquiry and thinking (Freire, 1970), and becoming active individuals in order to challenge political and cultural limiting forces (Giroux, 1995). The role of art in the community can include the communication and transmission of different perspectives and visions, and facilitation of dialogue towards political and social consciousness for participants and audience as well as the consolidation and expression of collective identity and solidarity (Cumpana, 2011). Last, but not least, working towards emancipation, it provides a critical transformation from

hopeless submission to restrictive conditions to a readiness to change those conditions (Freire, 1970; Jasper, 1997). As Paşca (2014) nicely puts it, the aesthetic ideal has for a long time influenced the pedagogical ideal. The artists, through the art product, are playing the role of coordinator of the human spirit and representing a fundamental means in the evolution of social life. Moreover, art education comes to offer people some fundamental dimensions of art development stages and, thus, understanding of the dynamics of historical processes and the evolution of human consciousness (Rusu, 2014).

4. Objectives

The present study is part of a broader qualitative research which explored therapeutic aspects related to artists' creative process. The main research question guiding the study was how an artist's creative process contributes to an improved quality of life? The main purpose of this part of the research was investigating the role of artist, art and art education in the community. Two questions guided the present study: 1. What is the role of art education in the community/society? and 2. How can art contribute to positive community development?

5. Methodology

Thirty-two professional artists participated in this study, representing a large spectrum of age and domains of art. The selection criteria were that artists must be actively involved in teaching practice as well in producing works of art. The sample included 15 women with ages between 22 to 56 and 17 men with ages between 21 and 64. The snow-ball sampling technique was used: artists were recommended by fellow artists and art professors from the local Art University. There were 6 painters, 1 film director, 2 fiction writers, 7 composers, 2 orchestra/choir conductors, 7 instrumentalists (piano, guitar, trombone, vocal, and cello players), 1 actor, 5 choreographers, and 1 sculptor. However, most of the participants were performing in multiple domains of art (actor and fiction writer, piano player and lyric writer, cello and electric guitar player, vocal jazz player).

The participants were contacted by phone and asked to participate in the research. A semi-structured interview and conversational guided by interview questions was employed in order to explore the thoughts, feelings and behaviors related to the role of art and artistic education in the community. The interviews were audio recorded and later transcribed. The duration of the interviews was from twenty minutes up to two hours and thirty minutes. The main method for data analysis consists of thematic analysis of the content.

6. Results

Tab. 1. *Themes and categories that emerged from the qualitative analysis*

	Themes	Categories		Frequencies
I.	Means of	1.	Empowerment and emancipation. Provoking	25

	educational intervention in the community		people to think differently	
		2.	By exposure to quality artistic creations, the quality is given by the complexity of the feelings aroused in the audience at the exhibition	21
		3.	The therapeutic effect of exposure to artistic creations	10
		4.	Identifying new ways of action by developing the ability to improvise	20
		5.	Exposure to art leads to openness to novelty, increases tolerance and diversity acceptance	9
		6.	The path to positive change by offering certain roles	7
II.	Creator's responsibility for the impact of his creation on the audience	1.	Shock art	15
		2.	Responsibility for the communicated message	17
III.	The semantic code as a necessity for understanding new creations	1.	The art for the masses versus the art for the initiates	8
		2.	The progressive educational process	5
		3.	Artistic expression laws	6
		4.	Building a moral and values system	5
IV.	Emotional education	through the Arts: diversity versus dichotomic reasoning		15
V.	The artist's need to	share the message through his creation		17

Theme 1. Means of educational intervention in the community

The most common theme that emerged from the thematic analysis of the interviews emphasised the various methods of educational intervention in the community through art. What the artists intended when they were teaching or creating with educational purposes in mind could be structured into categories that include emancipation by means of provoking people to think and act differently, tolerance and diversity acceptance development and therapeutic effects of exposure to qualitative artistic creations. Empowerment and emancipation, the idea of change, tolerance, acceptance and the therapeutic value of art were found in most responses. With high frequency (25) the emancipation category emerged. As one teacher-writer participant says, the purpose of art education is to provoke people to think differently than in their usual way, valuing more the questions they ask themselves and not the answers:

‘I appreciated those who made me think differently and then I would like to participate in this human celebration, this holiday called communication, exchange of thoughts, exchange of perspectives, I can attend as a teacher but there is not great reception when you give something with a spoon (...). You can have a teacher who changes your life, you can have a teacher who shows you how not to be. You can learn what you like, discover with the help of someone else, so a

writer, an artist is actually a source of help. It may be more pleasant than a teacher to say so ... but it is something that will open more doors to you in fact about what you learn when you read something you like ... you discover in yourself, new feelings, new thoughts, new ways to perceive the reality’.

By showing people new ways of being, living, feeling and thinking, it can widen their universe. Artistic educated people have a greater openness to novelty; this is interesting because it can become a solution to increase the tolerance of a community. In general, art offers qualitative material in order to develop good thinking habits among individuals. Exposure to art can become an unforgettable experience for individuals as they learn to think critically about these pieces. Moreover, in terms of tolerance, imagination may be perceived as an enhancement vehicle. Cultivating the imagination, in turn, necessitates rich experiences embedded in learning environments, which will broaden our horizons and extend our thinking (Bentwich & Gilbey, 2017). Dewey emphasises that art in all its forms allows us to ‘enter, through imagination and the emotions they evoke, into other forms of relationships and participation than our own’ (Dewey, 2008).

In this category also is the example given by a teacher-choreographer of being able to change people by offering them the chance to play a desired role. Artists assume a therapeutic mission and therapeutic effects for the creative product. This result describes the choice of an objective and the artist’s belief that their art has therapeutic effects for the public. From the point of view of aesthetic experience, it can be said that art has a therapeutic role by providing a substitute for the negative perceived reality.

Theme 2. Creator's responsibility for the impact of his creation on the audience

The community intervention lies in the responsibility that the artists feel for the impact of their creation. Therefore, the artist can intervene in the community through the message expressed by their art which can trigger various debates and actions. Teachers feel a responsibility for the educational process but also for the cognitive/emotional message that their creative product transmits to the audience. Clearly, the artist's freedom also comes with responsibility for the message sent through his creation (frequency 17). One classical music composer intends to bring hope to his audience, another wants to create music that will benefit the audience. Although as an artist you are supposed to be free to do anything, this freedom must be controlled. A classical music composer spoke about freedom but also about control by emphasizing responsibility for the consequences of his creation on the audience.

Shock art means a creative product made specifically for the purpose of shocking, to surprise the audience (frequency 15). In some interviews reveal that shock art is made for money, for stimulating or surprising the receiver. Therefore, provoking debates, discussions and action in the community by means of transmitting a message that shocks either visual or audio. A painter finds justifications for the orientation towards the art of shock, in his conception

nowadays world is too hasty and a shock is necessary to attract it, by idea or by plastic realization. In the same tone, a composer likewise justifies the search for darkness in music. Other artists are opposed to adopting the process of shocking the audience through art. A painter is completely against the currents that promote the shock in the artistic expression, considering the image offered as something monstrous, absurd, destructive, apocalyptic. A pianist beautifully describes the future for both shock and mass art, saying that art that was confined to only one segment of life in the world's lives did not stand the test of time, only the one that managed to include most of present life aspects.

Theme 3. The semantic code as a necessity for understanding new creations

First, for an effective impact of art education programmes in the community, the education process has to include the basic language of art. Learning the semantic code represents a necessity for understanding new creations. Both the sender and the receiver of the message must have a common language so that the message can be successfully received. The participants emphasised that the art education process has to be progressive (frequency 5) and some sort of associative learning must be employed. Therefore, the students have to associate a positive feeling with the artistic experience. A well-educated community in the sense of art appreciation would put end to the artist's dilemma of creating individualistic, original art versus creating easy art, which would sell easier. The easy art, or the art for the masses, requires low levels of (artistic) training and is easily accessible to everyone, but it limits the free expression of the artist.

Some artists believe that the purpose of artistic education in the community is to evoke positive feelings in people. A composer is constantly asking himself how to create music that is beneficial. For this composer, the purpose of art in the community is to elevate the human spirit to its potential, to make them collaborate. One painter considers that the orientation towards a beneficial evolution has a component of individual morality and another of culturalism, building a solid value system. According to an internalised value system, some artists avoid expressing negative emotions in their creative product, so they operate a selection of what is 'good' to express and what is not. Their moral code forbids them to pass on their negative feelings to others. Especially in the educational process, when they teach, the artist's main purpose, in general, is to express the positive.

Theme 4. Emotional education through the arts: diversity versus dichotomic reasoning

The main communication channel in the case of art is through the emotions it evokes. Music first communicates on an emotional level, which has an influence on the cognitive, whereas other forms of communication spread first to the cognitive level with the emotional level appearing later. The variety of emotions expressed through art determines acquiring, ordering emotions and forming an emotional repertoire for the community. Artists are always connected to their

emotional side in order to be able to express it. In the case of an actress, choreographer and teacher, she recommends to others and to the students a clean and ordered emotional baggage and affective states; in order to access these emotions, the affective repertoire must be well maintained.

Theme 5. The artist's need to share the message through his creation

Last but not least, the most salient theme whenever the subject of art is in discussion encompasses the need for self-expressing and communion by sharing the message of the creative act. Self-expression, the need to give, communion by sharing the message, and the therapeutic value for the audience were found in most responses. As one director participant says: "But there is another feeling, another feeling that I say is very important in this field, these you do not do for yourself at home, you show them to others to enjoy and others [...] yes, it is to give. " Art is not made in isolation for individual purpose, is made to be shared, and it does not reach its ultimate meaning until it is received by the community or the audience.

7. Discussions / Conclusions

The results underline the important role of artists and art education as social change agents. Exposure to art leads to empowerment and emancipation by encouraging new ways of thinking. Therefore, in order to produce community change, art work must be oriented towards social and political consciousness, empowerment and change. Clearly, the art education process oriented towards community development has much in common with critical pedagogy principles. Art educators should seek to expand art education through the inclusion of visual culture based in critical pedagogy theory with the goal of empowering students to be thoughtful, reflective and active participants in society (Campana, 2011). Furthermore, ambiguous art products could offer well-suited material to facilitate critical thinking skills and can become unique experiences for students as they learn to think critically about these pieces (Bentwitch & Gilbey, 2017).

Art presumes a constant attempt to understand and see from another's perspective, both for the artist and for the audience. This, in turn, leads to reflection and questioning of one's own place in relationship to others. This is, in fact, the reason why art and art education contribute to tolerance building and diversity acceptance in the community. Being in line with the critical pedagogy assumption that reality and knowledge are not fixed and absolute but, rather, dependent on one's experiences, ways of interpreting those experiences and subject to transformative actions based on those interpretations. (Kincheloe, 2004). Art education with an emphasis on dialogue, investigation and inquiry as methods rather than the direct transfer of knowledge from teacher to student could contribute to community development.

The results showed important consequences for art education in the community in the sense that art exposure could develop feelings for certain moral, social and emotional issues to which the community could otherwise remain

blind. Without an appreciation of the subtleties of particularised feeling expressed in the arts, one's perception and emotional response would be restricted to those areas of life with which those arts are dealing, to a relatively bland, promiscuous level. The more one comes to understand an art form, the more one develops the capacity for fine discriminations of interpretation and, therefore, for finely discriminated emotional feelings (Best, 1978).

Another important aspect of the results is the contribution of art education in building a moral value system. In trying to determine whether or not art has moral value, Tolstoy's definition is very useful. He argues that a perfect work of art is one in which the content is important and meaningful to all people and, therefore, will be moral. Tolstoy emphasises that in this case, the way of expression will be very clear and intelligible for all and, therefore, beautiful, and the creator's relationship with his work will be completely sincere and, therefore, true (Tolstoy, 1996). Tolstoy does not define art by its ability to express beauty, but it defines art by emphasizing its ability to communicate concepts of morality. For Tolstoy, aesthetic values are defined by moral values. Besides being a means of communication art is an important means of expressing any experience, about any aspect of the human condition.

References

1. Bentwich, M. E., & Gilbey, P. (2017). More than visual literacy: art and the enhancement of tolerance for ambiguity and empathy. *BMC medical education*, 17(1), 200.
2. Best, D. (1978). Emotional education through the arts. *Journal of Aesthetic Education*, 12(2), 71-84.
3. Campana, A. (2011). Agents of possibility: Examining the intersections of art, education, and activism in communities. *Studies in Art Education*, 52(4), 278-291.
4. Dewey, J. (2005). *Art as experience*. London: Penguin.
5. Eyerman, R. (2006). Toward a meaningful sociology of the arts. In Eyerman R. & McCormick, L. (Eds.), *Myth, meaning, and performance: Toward a new cultural sociology of the arts* (pp. 13-34). London: Paradigm Press.
6. Freire, P. (1970). *Pedagogy of the oppressed*. New York: Continuum.
7. Gablik, S. (1995). Connective aesthetics: Art after individualism. In Lacy, S. (Ed.), *Mapping the terrain: New genre public art* (pp. 74-87). Seattle: Bay Press.
8. Giroux, H. (1995). Borderline artists, cultural workers, and the crisis of democracy. In Becker, C. & Wiens A. (Eds.), *The artist in society: Rights, roles, and responsibility* (pp. 4-14). Chicago: New Art Association/New Art Examiner Press.
9. Jasper, J. M. (1997). *The Art of Moral Protest*. Chicago: The University of Chicago.
10. Kincheloe, J. (2004). *Critical pedagogy primer*. New York: Peter Lang

Publishing.

11. Mathie, A., & Cunningham, G. (2005). Who is driving development? Reflections on the transformative potential of asset-based community development. *Canadian Journal of Development Studies/Revue canadienne d'études du développement*, 26(1), 175-186.
12. Pașca, E.M. (2014). Conceptions of the role of music in education. In Rusu, M. (Ed.), *Art and Personality. The role of art education*. Iași: Ars Longa.
13. Rusu, M. (2014). Introduction. In Rusu, M. (Ed.), *Art and Personality. The role of art education*. Iași: Ars Longa.
14. Tolstoy, L. (1995). *What is Art?* London: Penguin.
15. Tran, V. & Stănciugelu, I. (2003). *Teoria comunicării*. București: Comunicare.ro.
16. Wolff, J. (1990). Postmodern theory and feminist art practice. In *Postmodernism and society*. Palgrave, London.

10. THE CRITICAL ROLE OF ART EDUCATION IN COMMUNITY BUILDING AS VIEWED BY ART TEACHERS. A QUALITATIVE STUDY

Eugenia Maria Pașca²⁷³

Abstract: *The criteria recommended for the performance of internal assessment are the ones included in the national model for school inspection applied by the inspectors in the school inspectorate or the Ministry of Education (with subsequent names) who carry out internal assessments. Educational establishments can also decide on certain additional criteria - in line with the specific needs. All educational establishments must perform the annual assessment of activity, regarding school development, educational programs, curricular and extracurricular activities, quality of the teaching-learning process, human resources development, relations with the community and European dimension in the education offered. A tricky problem is represented by the specific assessment of Children Centres and Clubs that carry out non-formal activity, without school programs and handbooks approved by the Ministry of Education. Carrying out an analysis of the manner of assessing formal and non-formal educational units, the need to readjust the internal and external assessment was identified. At the level of school inspectorates, school inspection is carried out by a team consisting of specialised inspectors who know the specificity of those educational units. The main problem is represented by the external assessment carried out by ARACIP with the help of standard specific means: fields, indicators, reference descriptors and specific descriptors. Through the study performed, a series of proposals on the beneficial amendments for the quality assessment within Children Centres and Clubs is identified.*

Key words: *artistic education, quality, non-formal education*

1. Introduction

As the laws in force and the instruments for the external assessment of educational units, Children Centres and Club are not presented as distinct units, these being assessed with the help of instruments for middle school or high school units. The need for an external assessment of the educational unit is clear, arguments for this purpose not being necessary. The assessment instruments contained in the indicators, reference descriptors and specific descriptors must be refined, so that the external assessment of non-formal educational unit shall reflect more truthfully and more objectively the reality, being able to carry out an efficient ranking of these.

The purpose of the research is to identify common points of the external assessment of formal and non-formal educational establishments and the identification of certain instruments specific for the external assessment of non-formal educational establishments. Based on this purpose, the **hypothesis** in line

²⁷³Professor Ph.D., “George Enescu” National University of Arts from Iași, Romania, email: eugenia_maria_pasca@yahoo.com

with which the external assessment instruments for the pre-university educational establishments drafted by ARACIP are incomplete and irrelevant for Children Centres and Clubs was formulated. Throughout the research, the following **objectives** have been taken into account:

- O1: external assessment instruments are known by the teaching professionals in various school environments;
- O2: identification of the common points of external assessment for formal and non-formal educational establishments;
- O3: identification of particularities of external assessment for non-formal educational establishments.

In order to study this theme a lot of 25 teaching professional in various school environments was chosen, answering in an interview and proposing a series of solutions regarding the external assessment of Children Centres and Clubs. As methods for the quantification of the data collected counting, classification and collection of data in tables and charts were used, these data leading to pertinent conclusions.

2. Composition of the sample of teaching professionals participating in the research

Within the interview where 25 teaching professionals have participated, part of the questions had the role of identifying the age, accumulated service, studies, position of substitute teacher or tenure teacher, their place of work.

1. What profession do you have:

Teacher-5

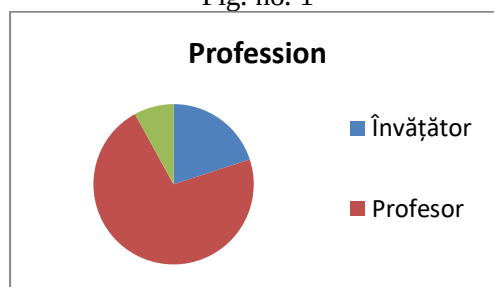
Professor-18

Instructor foreman - 2

Tab. no. 1

PROFESSION	NUMBER
Teacher	5
Professor	18
Instructor foreman	2

Fig. no. 1



2. How old are you?

25-30 - 2

31-35 - 5

36-40 - 6

41-45 - 10

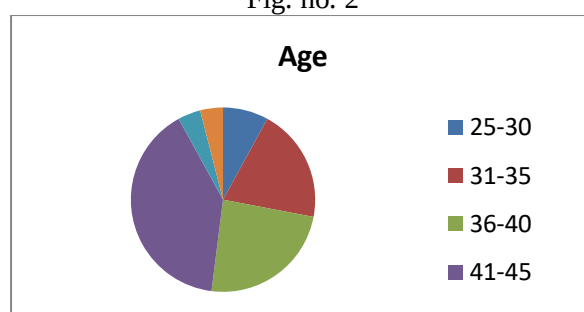
46-50 - 1

Over 50 - 1

Tab. no. 2

AGE	NUMBER
25-30	2
31-35	5
36-40	6
41-45	10
46-50	1
OVER 50	1

Fig. no. 2



3. What is the environment that you work in:

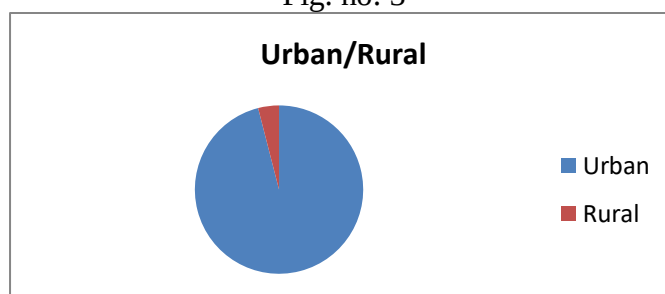
Urban-24

Rural-1

Tab. no. 3

ENVIRONMENT	NUMBER
Urban	24
Rural	1

Fig. no. 3



4. Are you a tenure teacher in education?

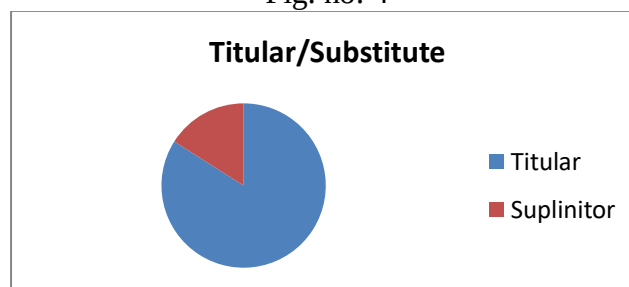
Yes-21

No-4

Tab. no. 4

TENURE	NUMBER
Tenure teacher	21
Substitute teacher	4

Fig. no. 4



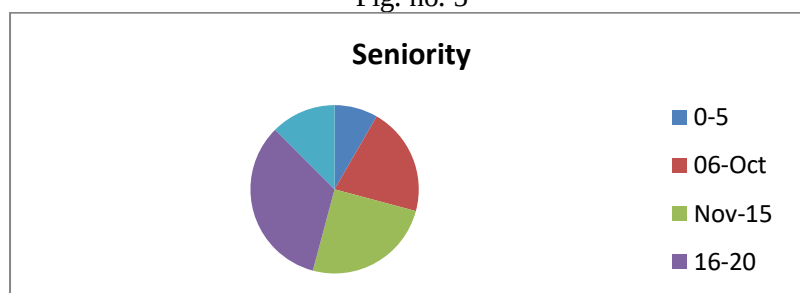
5. What is the accumulated service that you have in education?

0-5 - 2
6-10 - 5
11-15 - 6
16-20 - 8
Over 20 - 3

Tab. no. 5

ACCUMULATED SERVICE	NUMBER
0-5	2
6-10	5
11-15	6
16-20	8
Over 20	3

Fig. no. 5



6. In what category of school establishment do you work:

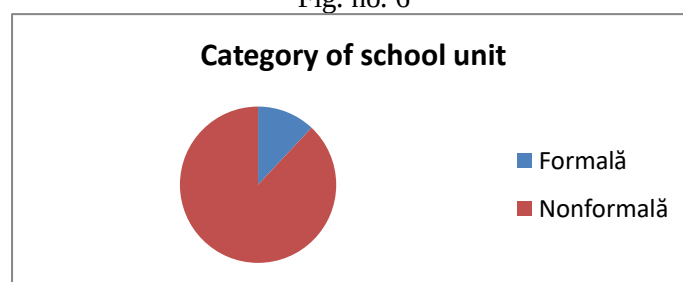
Formal -3

Non-formal - 22

Tab. no. 6

CATEGORY OF SCHOOL ESTABLISHMENT	NUMBER
Formal	3
Non-formal	22

Fig. no. 6



7. Have you worked in the two categories of school establishments?

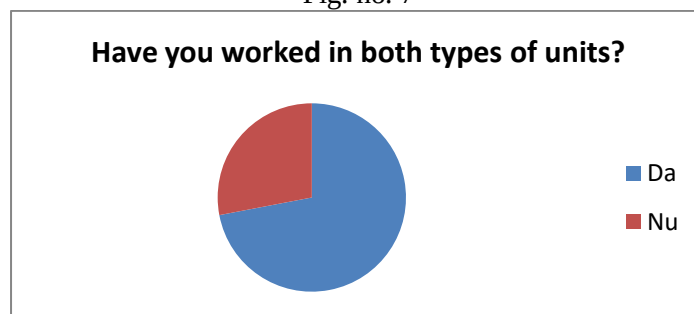
Yes - 18

No - 7

Tab. no. 7

IF IT HAD BEEN WORKED IN BOTH TYPES OF ESTABLISHMENTS	NUMBER
Yes	18
No	7

Fig. no. 7



3. Investigation Methods and Instruments Used

Within the quantitative investigation the content analysis that is a “research technique for the objective, systematic and quantitative description of the manifest content of the communication” (Barelson, B., 1952, p. 151) was used, others define it as a method based on “a certain technique or an assembly of techniques, complementary or independent, which consist in the simplification, explanation, systematization and potentially, digitalization (consequently, description and interpretation) of a type of communication or of an entire assembly” (Bardin, L., 2007, 43). The types of content analysis used were the qualitative and interview ones.

The qualitative content analysis was used in order to identify the common points of external assessment for formal and non-formal educational-establishments. Thus, by the answers to questions, one could identify the elements that make a difference between the two great categories of school establishments. The studying of the laws in force, the comparison of organisational structures and of programmatic documents of the two types of school institutions was taken into account, comparison was used, focusing on similarities, each statement being justified, then differentiations were identified, and these were carefully justified. The interview “allows the researcher to deeply and gradedly understand the human being, its relationships with the world, the beliefs and behaviours specific to social groups” (Agabrian, M., 2004, p. 73).

8. Have you participated in the internal quality assessment of the educational establishment you work in?

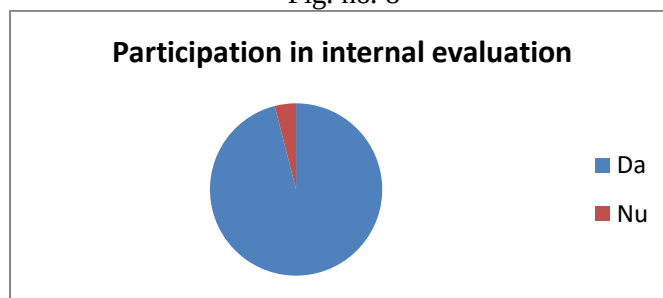
Yes-24

No -1

Tab. no. 8

PARTICIPATION IN INTERNAL ASSESSMENT	NUMBER
Yes	24
No	1

Fig. no. 8



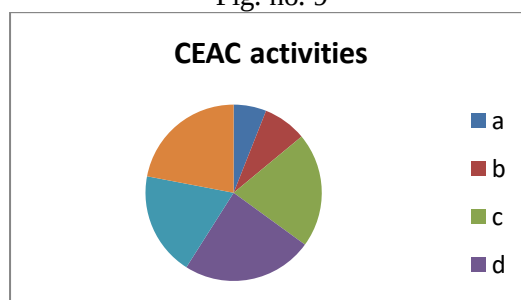
9. Choose 5 activities of the ones listed that are part of the CEAC strategy -

- a. 6
- b. 8
- c. 21
- d. 24
- e. 19
- f. 22

Tab. no. 9

CEA ACTIVITIES	FREQUENCY
a	6
b	8
c	21
d	24
e	19
f	22

Fig. no. 9



10. Is CEAC strategy useful at the level of Children Centres and Clubs?

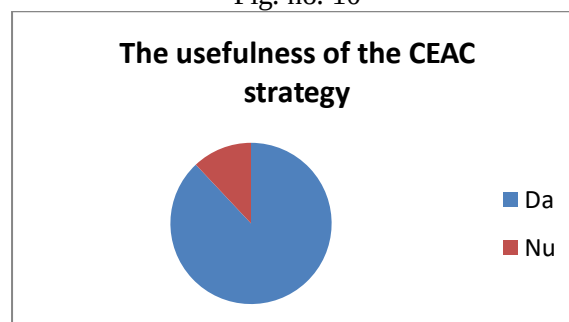
Yes - 22

No - 3

Tab. no. 10

UTILITY OF CEAC STRATEGY	FREQUENCY
Yes	22
No	3

Fig. no. 10



11. Have you participated in the external assessment of the educational establishment?

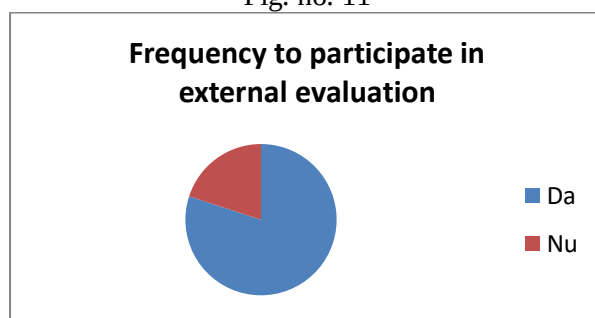
Yes - 20

No - 5

Tab. no. 11

PARTICIPATION IN EXTERNAL ASSESSMENT	FREQUENCY
Yes	20
No	5

Fig. no. 11



12. List the fields assessed within the ARACIP visit?

a. Institutional capacity - 15

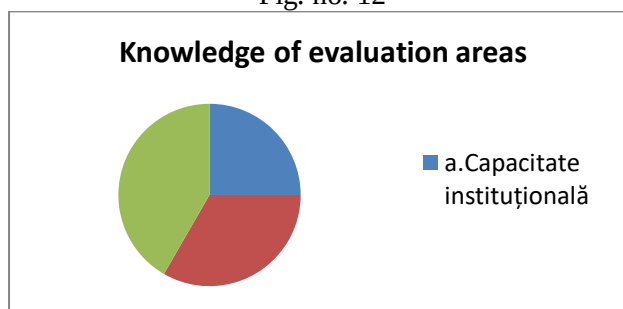
b. Educational efficiency - 20

c. Quality management -25

Tab. no. 12

KNOWING ASSESSMENT FIELDS	FREQUENCY
a.Institutional capacity	15
b. Educational efficiency	20
c. Quality management	25

Fig. no. 12



13. List 5 indicators in the reference standards that apply to any type of educational institution (formal or non-formal)

a. Existence, structure and content of design documents (development project and implementation plan) - 25

b. Internal organisation of the educational establishment - 19

c. Current operation of the educational establishment - 22

d. Ensuring the security of all those involved in the school activity, during the operating hours - 25

e. Accessibility of school spaces - 20

f. Equipment with educational means and with curricular accessories - 22

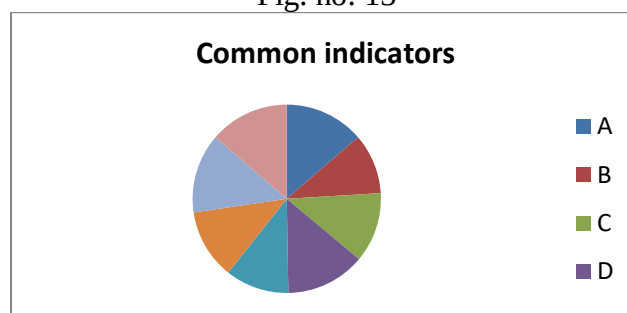
g. Equipment with information and communication technology - 25

h. Accessibility of equipment, materials, educational means and curricular accessories - 25

Tab. no. 13

COMMON INDICATORS	A	B	C	D	E	F	G	H
FREQUENCY	25	19	22	25	20	22	25	25

Fig. no. 13



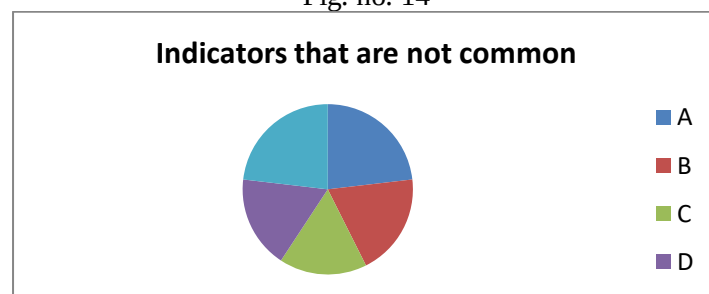
14. List 5 indicators in the reference standards that do not apply to any type of educational institution (formal or non-formal)

- Purchase and usage of school documents and study documents - 25
- Accessibility of auxiliary spaces - 21
- Existence and development of the supply of the school library/centre for information and documentation - 18
- Usage of auxiliary spaces - 19
- Existence and application of procedures for the optimization of learning assessment - 25

Tab. no. 14

INDICATORS THAT ARE NOT COMMON	A	B	C	D	E
FREQUENCY	25	21	18	19	25

Fig. no. 14



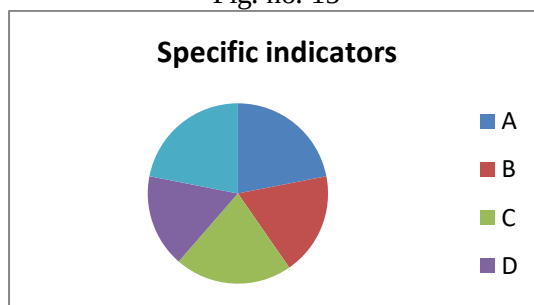
15. Propose 5 indicators specific for the external assessment of children centres and clubs:

- Existence and application of procedures for stimulating participation to circles within centres and clubs - 25
- Existence and development of the equipment of the circles with the necessary materials - 21
- Existence and application of procedures for the communication with the other educational institutions, regarding attracting students with genuine qualities for the existing circles - 24
- Building a database specific for centres and clubs - 19
- scientific and artistic activity of teaching professionals – 25

Tab. no. 15

SPECIFIC INDICATORS	FREQUENCY
A	25
B	21
C	24
D	19
E	25

Fig. no. 15



16. Is the external assessment of the educational establishment useful?

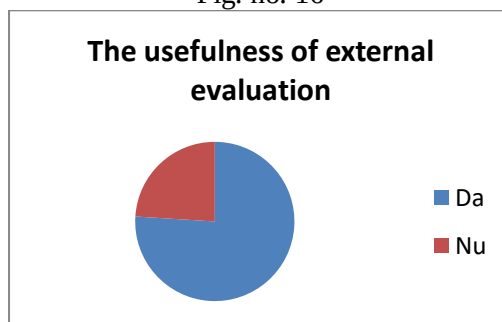
Yes - 19

No - 6

Tab. no. 16

UTILITY OF EXTERNAL ASSESSMENT	FREQUENCY
Yes	19
No	6

Fig. no. 16



4. Research Carrying Out

The research was carried out between 01.03.2019 - 30.05.2019, including three stages as follows:

The determining stage:

- it is the stage where initial data were collected, based on the interviews applied to the 25 teaching professionals.

Within the **determining stage** the interview structured on two chapters was applied: data about the interviewed person and the competent opinion (or less competent of the teaching professionals giving answers).

The actual research stage:

- it represents the fundamental stage, where the documents that are at the base of the external assessment of high school educational establishment were studied, document drafted by ARACIP after the carrying out of the research project. This stage was carried out between 8.03.2019 - 15.05.2019.

Final stage:

- in this stage all the opinions, remarks and conclusions of the persons interviewed were collected, as well as the collection of conclusions after studying the legislation in force. The stage was carried out between 16.05.2019 - 30.05.2019.

5. Comparative Study on the Instruments Used by ARACIP in the External Assessment Process of Formal and Non-formal Educational Establishments

Tab. no. 17

SIMILARITIES	REASONING
1. The three fields to assess	The fields are general and offer a mirror of managerial, economic and educational concern.
2. The existence of the average-term development project (3-5 years) for the organisation providing education, with at least the elements laid down in the permit	Programmatic documents on the average and long-term determine a clear view and an optimal organisational culture
3. The execution of the aims and objectives set down in the development project and the implementation plans, for the entire period of provisional permit, if applicable	Each educational establishment has aims and objectives formulated for a short period of time
4. The foundation of a new development project on the results of the previous project (it shall be applied to accredited schools for which the permit period was longer than the operating life of the development project)	It shall be applied for all types of educational establishments
5. Clear formulation of the view and of the mission undertaken by the organisation providing the education	The view and mission of the educational establishment are part of the school ethos
6. Defining certain strategic aims / targets that shall be executed in the period of application for the development project	These are necessary for the organisational culture
7. Displaying in a visible place the mission and the strategic targets	Obligation under the legislation
8. Knowledge of the mission and the strategic targets by the teaching professionals, pupils, parents, local authorities, community in general	Undertaking by the pupils, parents, professors and community of the participation in activities
9. coordinating the view, mission, and strategic targets with the type of the organisation providing the education, the form and level of education at which it operates	In line with the legislation on education
10. Defining the stages in the execution of the development project and the main categories of resources used for the execution of the project	Creating a framework favourable for the carrying out of the educational action
11. Specifying the performance indicators and the methods for the assessment of the execution of the targets set down	In line with the legislation on education
12. Drafting, based on the development project, of the operational plan / implementation plan for the project, for the first year when it is applied	Creating a framework favourable for the carrying out of the educational action
13. The implementation plan shall contain curriculum or actions. For each curriculum / action the following the specified: objectives (defined in terms of results expected), resources (human, material, financial, information, expertise, etc.) used, performance terms, responsibilities, as well as performance indicators (noticeable landmarks for the purpose of meeting the objectives set down)	In line with the legislation on education

14. Presenting the results for the participation of the organisation in other educational project development at the school level, at the level of the local community, at the national or international level	Creating a framework favourable for the carrying out of the educational action
15. Presenting the estimated budget necessary for the execution of the development project and the detailed budget for the curriculum / actions contained in the operational plan for the first year of operation Its adequacy for the estimated development of the educational establishment	Transparency
16. Existence, in the development project and in the implementation plan of elements for the development of an inclusive education (for the purpose of ensuring equality of chances in education and for the purpose of supporting pupils from disadvantaged social groups, respectively of those with special educational requirements)	Educational programs for children with disabilities or special educational requirements are necessary. These can be recovered from various types of activities
17. Existence, at least, of internal operating regulations laid down by the legislation in force	In line with the legislation on education
18. Existence of the organisational chart of the organisation providing the education, with clear lines of decision, communication and reporting	In line with the legislation on education
19. Existence of the “job description” for all the positions laid down in the organisational chart. The Job Description shall include, at least the name of the position, the workplace, the conditions for occupying it (training, experience, qualifications, competences, etc.) the place in the structure of the organisation and the relationships with the other positions in the organisational chart (reporting, coordination or supervision), the purpose of the activity and the function / functions met, specific duties with associated standards, limits of authority	In line with the legislation on education and labour
20. Efficient operation of the internal formal communication system with its own staff and pupils	In line with the legislation on education
21. The efficient operation of the institutional communication system with other institutions and organisations with a role in designing, provision and assessment of educational services offered	In line with the legislation on education
22. Promoting the educational offer	In line with the legislation on education
23. Operation of individual and collective management bodies - under the conditions laid down by the legislation in force and the internal regulations	In line with the legislation on education
24. Existence and efficient management of managerial documents laid down by the legislation in force and the internal regulations	In line with the legislation on education
25. Execution of human resources management procedures for the teaching staff, auxiliary teaching and non-teaching staff (recruitment, selection, standardization, usage, stimulation, layoff, etc.) in line with the legislation in force and the internal regulations	In line with the legislation on education and labour

26. Current operation of the school organisation without major disturbances	In line with the legislation on education
27. Operation of the information management system and of recording, processing and usage of data and information	In line with the legislation on education
28. compliance with the legal conditions and procedures regarding safety and confidentiality in the activity for the collection, processing and usage of information	In line with the legislation
29. Existence of a system and of procedures for ensuring safety for all those involved in the school activity, during the carrying out of the program (personal guard, agreements/contracts with specialised firms, with the gendarmerie or police)	In line with the legislation on education and labour
30. Compliance with the occupational health and safety and fire prevention systems and procedures laid down by the legislation in force for the activities carried out in that type of organisation	In line with the legislation on education
31. Existence and characteristics of school spaces	In line with the legislation on education
32. Adequacy of the type of laboratory, cabinets, workshops/school farms, of demonstration rooms, etc. for the subjects matter / modules contained in the curriculum	In line with the legislation on education
33. Efficient use of school spaces based on a stringent planning	In line with the legislation on education
34. Compliance, in the school spaces owned, of Hygiene Rules regarding the units for the protection, education and training of children and youngsters, in line with the legislation in force (general and specific rules)	In line with the legislation on education
35. Demonstration of the concerns of the school management for the improvement of school spaces equipment	It proves interest for the purpose of increasing performance
36. Accessibility of school spaces for all pupils, including the ones with special needs	In line with the legislation on education
37. Easy locating of school spaces through their appropriate marking	In line with the legislation on education
38. The existence of administrative spaces (personal and/or rented, leased, under bailment agreement or owned under any other legal form) within the educational establishment	In line with the legislation on education
39. Organisation and equipment of administrative spaces appropriate for the type of activity	In line with the legislation on education
40. Existence of sanitary spaces and their equipment in compliance with hygiene regulatory documents in force	In line with the legislation in force
41. Accessibility of auxiliary spaces for all pupils, including the ones with special needs	In line with the legislation on education
42. Easy locating of auxiliary spaces through their appropriate marking	In line with the legislation on education
43. Performance of a progress (quantitative increase and/or diversification) regarding the purchase / performance of new means of education or curricular accessories	In line with the legislation on education

44. Equipment with information and communication technology	In line with the legislation on education
45. Accessibility of equipment, materials, educational means and curricular accessories	In line with the legislation on education
46. Compliance, by the management staff employed, with the conditions laid down by the Education Law, as well as with the Teaching Staff Regulation.	In line with the legislation on education
47. Setting down, in the position regulations, the necessary of teaching professionals for the operation of the educational establishment, depending on the schooling plan performed, at the level of schooling, main field of study and specializations/professional qualifications existing in the educational offer	In line with the legislation on education
48. The covering of the qualified teaching staff is of minimum 85%	In line with the legislation on education
49. The covering of the tenure teaching staff employed is of at least 50% For the rest of the staff there are employment agreements for a fixed period of time (substitution and/or concurrent) or collaboration agreements	In line with the legislation on education
50. The transparency of the human resources management procedures	In line with the legislation on education
51. Existence of criteria, methodology and instruments for a periodic assessment of the auxiliary teaching and non-teaching staff, in line with the legislation in force	In line with the legislation on education
52. Existence of partnership with representatives of the community	In line with the legislation on education
53. Setting down a timetable / study schedule for students in compliance with hygiene and pedagogic requirements	In line with the legislation on education
54. Compliance with the timetable designed	In line with the legislation on education
55. There is a planning appropriate to the learning content for all subjects matter/modules in the curriculum	In line with the legislation on education
56. Using curricular accessories, study equipment and materials	In line with the legislation on education
57. Adequacy of didactic strategies and methodology for the cultural specificity of the school population and for the motivation of each pupil	In line with the legislation on education
58. Planning assessment activities (initial, current, final) at the level of the specialised department and at the level of the educational establishment	In line with the legislation on education
59. Using the pupils' self-assessment, of formative assessment and of feedback for the optimization of the learning process.	In line with the legislation on education
60. Executing the reports requested by the institutions empowered by law (within the education system and outside it)	In line with the legislation on education
61. Planning extracurricular activities with the involvement of teaching professionals, pupils, parents and other members of the community	Connection with the family and local community for the performance of the funding of activities is necessary

62. Popularization of extracurricular activities amongst the school staff, pupils, parents and other relevant bearers of interests	Attracting pupils towards education
63. Using the results of the scientific research (execute at the local, national or international level) for the improvement of school performances.	Increase of the efficiency of the educational action
64. Operation of the teaching staff groups, of the methodology commissions and of other commissions (of form masters, per curricular areas, etc.) laid down in the legislation in force	In line with the legislation on education
65. Participation of the teaching staff and of the management staff in methodological activities at the level of the locality and county	In line with the legislation on education
66. The establishment of the budget of the educational establishment in compliance with the legal provisions in force, indicating the funding sources.	In line with the legislation on education
67. Adequacy of the budget estimated in the project for the development of the educational establishment	In line with the legislation on education
68. Existence of certain concrete steps for the diversification and/or supplementation of funding sources	In line with the legislation on education
69. The usage of at least 25% of the budget obtained of the educational establishment for the development of its own material basis (spaces, equipment, materials, accessories for the direct usage by the pupils and teachers)	In line with the legislation on education
70. Ensuring the accounting financial, control activities and financial audit with its own staff or by purchasing specialised services	In line with the legislation
71. Performing the budget execution in compliance with the legal regulations	In line with the legislation
72. Correlation of the budget execution with the development project and the annual implementation plan	In line with the legislation on education
73. Allocating at least 25% of the budget obtained of the educational establishment for the development of its own material basis (spaces, equipment, materials, accessories for the direct usage by the pupils and teachers), in compliance with the legal provisions in force.	In line with the legislation on education
74. Performing procedures and using instruments of institutional self-assessment complying with the legal provisions	In line with the legislation on education
75. Using the results of the self-assessment for the optimization of the operation and development of the educational institution	Self-assessment is necessary for the purpose of increasing performance

Tab. no. 18

DISTINCTIONS	ARGUMENTS	PROPOSALS FOR AMENDMENTS
1. The foundation of the development project on the analysis of the social-economic and cultural context in which the organisation providing the education shall operate. For the organisations providing the education that are part of the vocational and technological education, the development project is founded on the local action plan for the education - PLAI and on the regional action plan for the education - PRAI	This descriptor has no relevance on the Centres and Clubs	Descriptor removed.
2. The efficient operation of the external formal communication system with the parents, employers and with other significant interest institutions and groups	Not applicable	Descriptor removed
3. There are proofs regarding the monitoring of the compliance with internal operation regulations and regarding the remedy of disturbances found in the operation of the institution, if applicable	Not applicable	Descriptor removed
4. Inclusion, in the information management system, all information necessary for the reports laid down in the legislation in force	Not applicable	Descriptor removed
5. Ensuring medical services for pupils in line with the legislation in force - preferably through the personal medical practice	Not applicable	Descriptor removed
6. Ensuring student guidance and counselling services for pupils in line with the legislation in force - preferably through the personal practice	Not applicable	Descriptor removed
7. Adequacy of the number of classrooms, of laboratories, of workshops/school farms, of demonstration rooms, etc. to the estimated and performed schooling plan	Not applicable	Descriptor removed
8. Adequacy of the type of laboratory, cabinets, workshops/school farms, of demonstration rooms, etc. to the level of schooling the profile of the educational establishment	Not applicable	Descriptor removed
9. Compliance, in the school spaces owned, with the equipment regulatory documents, in line with the legislation in force	Not applicable	Descriptor removed
10. Equipping the school spaces in compliance with the volume of pupils within the study formation	Not applicable	Descriptor removed
11. Existence of auxiliary spaces - dinning halls, bedrooms, locker rooms, kitchen, laundry room (personal and/or rented, leased, under bailment agreement or owned under any other legal form), if applicable, correlated with the institutional	Not applicable	Descriptor removed

development project and the project implementation plan		
12. Correlation of auxiliary spaces - dinning halls, bedrooms, locker rooms, kitchen, laundry room - with the curriculum, with the number of students and with the type, level and form of education	Not applicable	Descriptor removed
13. Existence of sanitary spaces and their equipment in compliance with hygiene regulatory documents in force	Not applicable	Descriptor removed
14. Existence of a space intended for the medical practice	Not applicable	Descriptor removed
15. Existence of a space intended for the guidance and counselling practice for pupils	Not applicable	Descriptor removed
16. Compliance, in the auxiliary spaces, with the equipment regulatory documents, in line with the legislation in force	There is no regulatory document of minimum equipping for Centres and Clubs	Descriptor modified
17. Adequacy of the means of education and of curricular accessories owned to the estimated schooling plan, at the level of schooling, to the main field of study and to the specializations/professional qualifications existing in the educational offer.	Not applicable	Descriptor removed
18. Compliance, in equipping with educational means and curricular accessories, with the equipment regulatory documents, in line with the legislation in force	There is no equipping standard	Descriptor removed
19. Adequacy of the volume of the school library/information and documentation centre to the number of students estimated, to the level of schooling, to the main field of study and to the specializations/professional qualifications offered. Number of volumes and publications per pupil shall be at least equal to the average number of volumes and publications per pupila appropriate to the level of education	Not applicable	Descriptor removed
20. Existence, in the school library/information and documentation centre of one copy of each alternative handbook approved, for each subject matter in the curriculum of the first year of study or course materials for each subject matter/module of the curriculum of the first year of study	Not applicable	Descriptor removed
21. Purchase of school documents and study documents in compliance with the regulatory documents in force, with the estimated number of students, with the level of schooling, with the	No school documents are necessary	Descriptor removed

main field of study and the specializations /professional qualifications existing in the educational offer		
22. Existence, in the school budget, of a budget list intended for the purchase of school documents and study documents	No school documents are purchased	Descriptor removed
23. Compliance with the legislation in force regarding the filling in, usage and handling of school documents and study documents	No school documents are necessary	Descriptor removed
24. Schooling exclusively at the levels and types of education, specializations / professional qualifications authorised / accredited, if applicable	Not applicable	Descriptor removed
25. Using the national or alternative curriculum approved by the Ministry of National Education for each level of schooling, main field of study and specialization / professional qualification in the school offer	There is no curriculum for Centres and Clubs	Descriptor removed
26. Existence of a strategy for the development-designing of the school-based curriculum / curriculum in the local development for each level of schooling, main field of study and specialization / professional qualification in the school offer	Not applicable	Descriptor removed
27. Using the handbook approved by the M.N.E.	There are no handbooks for Centres and Clubs	Descriptor removed
28. Carrying out of assessment activities based on national standards in force. Recording assessment activities in compliance with the legislation in force.	Not applicable, there are no national standards for Centres and Clubs	Descriptor removed
29. Correlation of the browsing of subjects matter at the level of the curricular area	Not applicable	Descriptor removed
30. Application of the grading system laid down by the legislation in force for the type of educational establishment or, in its absence, in line with its own system	Not applicable	Descriptor removed
31. Existence of certain clear criteria known by the teachers, students and their parents regarding the school success and the rewarding of special school results, as well as regarding school failing and its consequences	Not applicable	Descriptor removed
32. Monitoring the school trajectory and the professional one subsequently at least for a representative sample amongst each class of graduates	Not applicable	Descriptor removed
33. Monitoring the evolution of school performances using the national system of indicators regarding education	Not applicable	Descriptor removed

6. Conclusions

Following the analysis of the research data, a series of conclusions regarding the external assessment instruments of Children Centres and Clubs resulted. Various similarities of the assessment of formal and non-formal school establishments were found, but discrepancies between the two types of school establishments were also remarked. The research indicated that no delimitations must be made between the rural and the urban environment in the starting of external assessment activities based on the descriptors and indicators proposed by ARACIP. The hypothesis of the research is confirmed by the results obtained in the 25 interviews administered to the teaching staff. The findings of the research lead to the need to introduce descriptors specific to non-formal educational establishments, these leading to a truthful external assessment of reality, as well as the removal of certain descriptors that do not fit to the activity of these units.

Specialists in the external analysis of preuniversity educational establishments take into account their achievement, based on the data collection on field, as well as by similar studies executed by the teaching staff. Part of these instruments can be used in all educational establishments, and the other part (40%) cannot be used, their removal or replacement with other instruments closer to the field being necessary. 33 descriptors that are not in compliance with the specificity of children centres and clubs were identified, amongst these it is advisable to remove 32 of them. The teaching staff who responded to the interview identified a percentage of over 50% of discrepancies identified in the table at the end of the research, bringing valid arguments. The findings of the research lead to the need to introduce descriptors specific to non-formal educational establishments, these leading to a truthful external assessment of reality, as well as the removal of certain descriptors that do not fit to the activity of these units. Specialists in the external analysis of preuniversity educational establishments take into account their achievement, based on the data collection on field, as well as by similar studies executed by the teaching staff.

References

Publications

1. Agabrian, Mircea, (2004), *Cercetarea calitativa a socialului: design si performare*, Editura Institutului European, Iași
2. Allen, M. J., W. M. Yen., (1990), *Introduction to Measurement Theory*, Transaction Publications, Overcoming Organizational Defenses. Boston: Allyn and Bacon, New York
3. Ausubel, David, (1968), *Educational Psychology: A Cognitive View*, Holt, Rinehart & Winston, pp. 497–498, New York
4. Bardin, Laurence, (2007), *L'analyse de contenu*, PUF, Paris
5. Berelson, Bernard, (1952), *Content Analysis in Communication Research*. Michigan: Free Press, USA

6. Bloom, Benjamin S. (1956), *Taxonomy of Educational Objectives*, Published by Allyn and Bacon, Boston, MA. Copyright (c) 1984 by Pearson Education, USA
7. Cronbach Lee J., (1951), *Coefficient alpha and the internal structure of tests*. Psychometrika. nr. 16: 297-334, New York, USA
8. Deming, W. Edwards, (1986), *Out of the Crisis*, MIT Press, Cambridge, Massachusetts, USA
9. Iosifescu, Constantin Șerban, Dogaru, Mariana, Dragomir, Mariana, Novak, Cornelia, (2012), *Manual de evaluare internă a calității educației*, Titlul proiectului: „Sprijin pentru unitățile școlare în implementarea manualului de evaluare internă a calității educației” POSDRU/85/1.1/S/55668, 2010-2013, București
10. Monteil, Jean, Marc, (1997), *Educație și formare*, Editura Polirom, Iași
11. Muster, Dumitru, (1970), *Verificarea progresului prin teste docimologice*, Editura Didactică și Pedagogică, București
12. Pașca, Eugenia Maria. (2016). *Variables and Constants in the curriculum for the music specializations of the Romanian University Education*. Review of Artistic Education no. 11-12 2016, pp. 253-262. DOI: 10.1515/rae-2016-0030
13. Peretti, Andre de, (1996), *Educația în schimbare*, Editura Spiru Haret, Iași
14. Potolea, Dan, Neacșu, Ioan, Radu, Ion T., (1996), *Reforma evaluării în învățământ*, Editura Didactică și Pedagogică, București
15. Radu Ion T., (2000), *Evaluarea în procesul didactic*, Editura Didactică și Pedagogică, București
16. Scriven, Michael (1974). *Evaluation: A study guide for educational administrators*. Nova University, Florida, USA
17. Vlădescu, Ionuț, (2018) Particularitățile dezvoltării competenței de comunicare didactică în contextul situațiilor de învățare, Editura Presa Clujeana, Cluj Napoca
18. Vlădescu, Ionuț, (2007), *Comunicarea factor fundamental în managementul educațional*, Editura Vasiliana '98, Iași
19. Vlădescu, Ionuț, (2018), *De la pedagogia generală la psihologia pedagogică*, Editura Presa Clujeana
20. Vlădescu, Ionuț, (2010), *Conceptul de curriculum școlar intercultural*, Editura Vasiliana'98, Iași
21. Vlădescu, Ionuț, (2015), *Rolul jocului în dezvoltarea comunicării la copilul preșcolar*, Editura Vasiliana'98, Iași
22. Tuijnman, Albert C., Postlethwaite, T. Neville, (July 1, 1994), *Monitoring the Standards of Education*, Emerald Group Publishing Limited; 1st edition, Marea Britanie
23. Walberg, Herbert J., Haertel, Geneva D., (1990), *The International Encyclopedia of Education Evaluation*, Oxford, England, New York, Pergamon Press

Quality of education legislation

1. Legea nr. 87/2006 pentru aprobarea O.U.G. nr. 75/2005, privind asigurarea

calității, art. (11) și art. (12)

2. Regulamentul de organizare și funcționare a unităților de învățământ preuniversitar, aprobat prin O.M.E.C. nr. 4925/2005

3. O.U.G. nr. 75/2005 privind asigurarea calității educației

4. Legea nr. 87/2006

5. H.G. nr. 1258/2005 privind aprobarea Regulamentului de organizare și funcționare a A.R.A.C.I.P. cu modificările ulterioare

6. H.G. nr. 21/2007 pentru aprobarea Standardelor de autorizare de funcționare provizorie a unităților de învățământ preuniversitar, precum și a Standardelor de acreditare și de evaluare periodică a unităților de învățământ preuniversitar

7. H.G. nr. 22/2007 pentru aprobarea Metodologiei de evaluare instituțională în vederea autorizării, acreditării și evaluării periodice a organizațiilor furnizoare de educație

8. H.G. nr. 1534/2008 privind aprobarea Standardelor de referință și a indicatorilor de performanță

9. Legea Educației Naționale nr. 1/2011

10. Monitorul Oficial nr. 599/2017

11. M.E.N., S.N.E.E., 1999, *Ghid de evaluare pentru învățământul primar*, București

Web links

1. <https://www.edu.ro/ARACIP>

2. www.fonduri-ue.ro

3. <https://calitate.aracip.eu>

4. <https://edu.ro>

5. <https://www.didactic.ro>

11. “SEEING IS BELIEVING”: THE IMPORTANCE OF VISUAL FACTORS IN MUSIC PERFORMANCE ASSESSMENT

Dorina Geta Iușcă²⁷⁴

Abstract: *The criteria recommended for the performance of internal assessment are the ones included in the national model for school inspection applied by the inspectors in the school inspectorate or the Ministry of Education (with subsequent names) who carry out internal assessments. Educational establishments can also decide on certain additional criteria - in line with the specific needs. All educational establishments must perform the annual assessment of activity, regarding school development, educational programs, curricular and extracurricular activities, quality of the teaching-learning process, human resources development, relations with the community and European dimension in the education offered. A tricky problem is represented by the specific assessment of Children Centres and Clubs that carry out non-formal activity, without school programs and handbooks approved by the Ministry of Education. Carrying out an analysis of the manner of assessing formal and non-formal educational units, the need to readjust the internal and external assessment was identified. At the level of school inspectorates, school inspection is carried out by a team consisting of specialised inspectors who know the specificity of those educational units. The main problem is represented by the external assessment carried out by ARACIP with the help of standard specific means: fields, indicators, reference descriptors and specific descriptors. Through the study performed, a series of proposals on the beneficial amendments for the quality assessment within Children Centres and Clubs is identified.*

Key words: *artistic education, quality, non-formal education*

1. Introduction

Artistic experience and research have shown that the way musical performance is presented to evaluators tends to significantly influence assessment scores. Most educational or professional assessments of music performance are made in relation to live performances. This situation often creates standard evaluation errors which have been analyzed in educational literature: the contrast effect (overrating or underrating performers according to their succession, therefore a mediocre performer may get higher scores when he follows a very unprepared one, and lower scores when he follows an exceptional one), the order effect (underrating performers according to their position – performers which are rated later in line tend to get lower scores due to fatigue), the halo effect (extending a sequential feature to the whole performance – for example the correct or incorrect position of the instrument may wrongfully be extended to the way evaluators assess the whole performance), the Pygmalion effect (created by the

²⁷⁴ Associate Professor PhD, “George Enescu” National University of Arts from Iași, Romania, email: dorinaiusca@yahoo.com

expectancies evaluators tend to develop knowing certain previous information about performers – such as the prestige of performers' teacher, musical institution or family) and the logic error (the substitution of certain evaluation criteria with other less relevant criteria such as the way performers are dressed or move on the stage). Moreover, national and international competitions tend to evaluate large numbers of performers on long periods of time. This context amplifies the risks of misevaluation and of subjective hierarchies due to attention fluctuations and fatigue.

2. Audio versus audio-video music performance assessments

In order to reduce evaluation errors associated with live performances, many researchers suggest evaluating music performance recordings. Radocy (1989 *apud* Forbes, 1994) says that contrast and order effects may be reduced through the use of recordings which can be played repeatedly and in different orders. Also, the assessment of audio-only music performances eliminates all the errors associated to the visual information about performers. This advantage related to audio-only performance assessments led to the adoption of an interesting practice in auditions, practice that is still followed in important cultural institutions: singing or playing the instrument behind a curtain. Therefore, not seeing the performer is considered to be an objective and correct manner to evaluate orchestra and choir members, or vocal and instrumental soloists.

Such a practice caught the attention of music psychology researchers who wanted to investigate to way assessment scores vary due to the presence of visual information about the performers. For example, Gillespie (1997) has developed an experiment where a number of violinists and violists have been recorded in audio-video and audio-only formats. The evaluators assessed their vibrato quality in both formats. First, they assessed the audio-video recordings and after six months they assessed the audio-only recordings. Statistical analysis has revealed that the same musical performance has received higher scores when assessed in audio-video format in comparison with audio-only formats.

In 2008, an American researcher (Lychner) has discovered that both musicians and non-musicians tend to develop different aesthetic reactions to music when it is accompanied or not by visual information. The concept of aesthetic reaction has been defined by the emotional tension subjects perceive during audition / video-audition of a certain musical recording and it has been measured using a Continuous Response Digital Interface. Lychner's study revealed a stronger aesthetic reaction of non-musicians (compared to musicians) to audio-video recordings. Audio-only music recordings have generated the same level of aesthetic reaction in musicians and non-musicians. Also, the non-musicians Continuous Response Digital Interface profile has shown more abrupt peaks in comparison with professional musicians. In conclusion, Lychner has proved that listening or looking at certain country music melodies may develop different emotional effects according to the public musical experience.

A Canadian study (Wapnick et al, 2004) has also demonstrated the importance of recordings format (audio-video versus audio-only) when evaluating classical music performance. Researchers have recorded 18 professional pianists playing in an important piano competition. The audio-only recordings have been assessed by 95 evaluators and the audio-video recordings have been assessed by another group of 132 evaluators. Wapnick and collaborators have discovered that the audio-video performances have received higher scores than the audio-only recordings, therefore confirming previous findings (Wapnick et al, 1998; Wapnick et al, 2000) that discovered evaluators tendency to overestimate music performers that are also seen, not only heard. These results are available for all musicians except pianists that have not been affected by the presentation format. Pianists evaluators have not been influenced by presentation format and rated similarly audio-only and audio-video recordings. Unlike pianists, all the other musicians without piano playing experience rated audio-video recordings higher than audio-only recordings (Wapnick et al, 2004).

Ryan & Costa-Giomi (2004) have revealed that the presentation format influence not only score variability but also inter-rater consensus. In a study conducted on pianists, audio-only recordings got a lower internal consistency between evaluators. Researchers have explained this result by the fact that audio-video recordings offer more information about performers' expressive intentions through facial expressions and gestures, which in turn transmit a more obvious message to the evaluators. In the end, it remains to be discussed if by evaluating audio-only performances competition juries lose some important music performance criteria such as stage presence, instrument position, facial and body expression which may bring a more complete picture of the music performance itself.

3. Performers' visual appearance

The idea that a person's visual appearance impacts his or her life in a significant manner has repeatedly been demonstrated. The general impression about a person or an object influence us to make important decisions in every aspect of our life. Therefore, it is expected that the way an individual look to determine others' appreciations about his or her abilities. Many studies have shown the significant effect of attractiveness in receiving better chances in being admitted to college (Shahani et al, 1993 *apud* Wapnick et al, 1998) or in getting a job (Cann et al, 1981 *apud* Wapnick et al, 1998). In general, attractive people are seen as being more intelligent and more competent socially (Eagly et al, 1991 *apud* Griffiths, 2009). Also, teachers who work with middle school and high school students have lower expectations from less attractive students (Adams, 1978 *apud* Wapnick et al, 1998). In the musical field, it has been suggested that the visual information of performers have a considerable impact on the way they are evaluated as musicians. Most studied variables focused on gender, race, stage costumes, attractiveness and movements during music performance.

Wapnick and collaborators (1998, 2000) have revealed evaluators' tendency (men and women alike) to overrate men cellists. Moreover, attractive men received higher scores than less attractive men. Also, attractive men have been rated higher than attractive women. Thus, we can talk about a significant effect of gender and attractiveness on music performance assessment. Interestingly, researchers have found that attractive men have received higher scores in music performance both in audio-video and audio-only presentation format. When trying to explain this paradox, researchers have pointed out higher educational opportunities and more encouraging social interaction that attractive men benefit from at an early age and during their instrumental training.

Ryan & Costa-Giomi (2004) have noticed that attractiveness affects differently men and women performers. They have found that the higher scores have been given to attractive women and unattractive men. This visual effect had a better impact on good and very good pianists, and was not visible on medium and unprepared pianists. Ryan & Costa-Giomi (2004) have also discovered that evaluators' gender is also relevant. Therefore, men evaluators rated attractive performers lower than women evaluators. These results have been confirmed in an ulterior study (Ryan et al, 2006) where men evaluators underrated attractive and well-dressed performers more than women evaluators did. It may be because the two genders have different perspectives on what it means to be attractive. There is also a race influence on music performance assessment. Elliott's study (1995/1996 *apud* Thompson & Williamon, 2003) have found that Afro-American performers have received lower scores than their Caucasian counterparts. In another research McCray (1993 *apud* Bermingham, 2000) have discovered that evaluators tend to give higher scores to the same race performers. This effect is more obvious in the case of Afro-American performers.

Griffiths (2009) has revealed that the concert outfit may also influence music performance assessment. The researcher has asked a group of 33 musicians to rate a violinists' performance level while dressed in three different outfits: a strapless short club dress, a three-quarter sleeves long concert dress and an outfit made of a t-shirt and blue jeans. The evaluators did not know that the audio recording was exactly the same in all three situations. Results have shown that the violinist has got significantly higher scores for the music performance where she was dressed in the long concert dress and significantly lower scores when dressed in the club short dress. Trying to explain the obtained statistical data, the researcher pointed out that the short dress may distract evaluators' attention from the music performance to other non-relevant elements such as body shape or sexual clues which modifies evaluators' mental state and concentration. Also, the violinist explained that she felt most comfortable playing in the concert dress and in turn this fact amplified her movement opportunities, letting her show a higher level of confidence and expression. Nevertheless, the best explanation for the results pointed out that the concert dress builds a specific image in the evaluators' mind, a specific image associated with classical music performance success and

prestige.

Lastly, the level of movement during music performance may also influence music performance assessment. Nevertheless, playing an instrument is fundamentally dependent on the way performer moves. Beside the technical movements necessary for playing the instrument, the performer also shows a series of psychological states of which he is more or less conscious. Certain face or body movements during music performance are indicative of performer's expressive abilities. Davidson (1994 *apud* Juchniewicz, 2008) suggested that, in order to determine a music performer's expressive intentions, the visual clues are more effective than the audio clues.

In 2008, Juchniewicz has conducted a study where 112 musicians have been asked to rate a pianist's music performance level during three experimental conditions: "no movements" (a specific situation where the pianist had to limit his movements only to the technical ones), "face movements" (where the expressive intentions were seen only on the facial movements) and "body movements" (where the pianist expressed his performance perspective using his whole body). Evaluators didn't know that the audio recording was exactly the same in all three conditions. Juchniewicz has discovered that the pianist has received significantly different scores in all three experimental conditions. He has got the highest scores in the "body movement" condition, as the evaluators (all musicians) considered this performance to be the most expressive. Still, Davidson (2007) points out that not all expressive movements lead to higher music performance, but only those who match the repertoire, the performer's interpretative perspective and the musical style. In order to widen music students' expressive movements, Seitz (2005) suggests the Dalcroze method of rhythm development by using the whole body. These exercises help coordinate both hands, arms, feet and voice according to certain musical elements.

4. Conclusions

In conclusion, we have to take into account that certain visual aspects of music performers have a significant impact on their performance assessment. By knowing this fact, soloists, conductors, music teachers and parents may use the experimental data in order to manipulate elements related to gender, race, attractiveness, outfit and movements, to receive higher score auditions, recitals, concerts and national and international music competitions. A correct image of the performer may increase his or her chances of success, in educational, cultural or social contexts. The educational implications of this study extend to the necessity for the teachers to make music students aware of the way they dress or move in evaluative situations.

References

1. Adams, G. (1978). Racial Membership and Physical Attractiveness Effects on Preschool Teachers' Expectations. *Child Study Journal*, 8, 29-41

2. Cann, A., Siegfried, W., & Pearce, L. (1981). Forced Attention to Specific Applicant Qualifications: Impact on Physical Attractiveness and Sex of Applicant Bias. *Personnel Psychology*, 34, 65-75
3. Davidson, J. W. (1994). Which Areas of a Pianist's Body Convey Information about Expressive Intention to an Audience? *Journal of Human Movement Studies*, 6, 279-301
4. Davidson, J. W. (2007). Qualitative Insights into the Use of Expressive Body Movement in Solo Piano Performance: A Case Study Approach. *Psychology of Music*, 35(3), 381-401
5. Eagly, E. H., Ashmore, R. D., Makhijani, M. G., & Longo, L. C. (1991). What Is Beautiful Is Good, But...: A Meta-Analytic Review of Research on the Physical Attractiveness Stereotype. *Psychological Bulletin*, 110, 109-128
6. Elliott, C. A. (1995/1996). Race and Gender as Factors in Judgments of Musical Performance. *Bulletin of the Council for Research in Music Education*, 127, 50-56
7. Forbes, G. W. (1994). Evaluative Music Festivals and Contests – Are They Fair? *Update: Applications of Research in Music Education*, 1, 16-20
8. Gillespie, R. (1997). Ratings of Violin and Viola Vibrato Performance in Audio-Only and Audiovisual Presentations. *Journal of Research in Music Education*, 45(2), 212-220
9. Griffiths, N. K. (2009). "Posh Music Should Equal Posh Dress": An Investigation into the Concert Dress and Physical Appearance of Female Soloists. *Psychology of Music*, 1-19
10. Juchniewicz, J. (2008). The Influence of Physical Movement on the Perception of Musical Performance. *Psychology of Music*, 36(4), 417-427
11. Lychner, J. A. (2008). A Comparison of Non-Musicians' and Musicians' Aesthetic Response to Music Experienced with and without Video. *International Journal of Music Education*, 26(1), 21-32
12. McCray, J. (1993). Effects of Listeners' and Performers' Race on Music Preferences. *Journal of Research in Music Education*, 41(3), 200-211
13. Radocy, R. E. (1989). On Quantifying the Uncountable in Music Behavior. *Bulletin of the Council for Research in Music Education*, 88, 22-31
14. Ryan, C., & Costa-Giomi, E. (2004). Attractiveness Bias in the Evaluation of Young Pianists' Performances. *Journal of Research in Music Education*, 52(2), 141-154
15. Shahani, C., Dipboye, R., & Gehrlein, T. (1993). Attractiveness Bias in the Interview: Exploring the Boudaries of an Effect. *Basic and Applied Social Psychology*, 14, 317-328
16. Wapnick, J., Mazza, J. K., & Darrow, A. A. (1998). Effects of Performer Attractiveness, Stage Behaviour, and Dress on Violin Performance Evaluation. *Journal of Research in Music Education*, 46(4), 510-521
17. Wapnick, J., Mazza, J. K., & Darrow, A. A. (2000). Effects of Performer Attractiveness, Stage Behaviour, and Dress on Children's Piano Performances. *Journal of Research in Music Education*, 48(4), 323-336
18. Wapnick, J., Ryan, C., Lacaille, N., & Darrow, A. A. (2004). Effects of Selected Variables on Musicians' Ratings of High-Level Piano Performances. *International Journal of Music Education*, 22(1), 7-20

12. THE PURPOSE OF EMPATHY FORMATION AND ITS ROLE IN THE DEVELOPMENT OF MODERN TEACHERS FROM PRIMARY CLASSES

Iulia Postolache²⁷⁵

Abstract: *The development of empathy is directly depended on the possibility of knowing the roles, establishing relationships, feeling emotions in different social situations. The functions of empathy allow an effective communication between teachers and students, strengthening mutual trust by analyzing their actions in the process of discussion. However, all these noted, can be achieved in the process of communication between the speaker and the listener, the teacher and the student. Empathy is characteristic to teachers who are able to think about their friend, not to be selfish. Empathetic teachers can feel what others feel, identify their emotions, help others to solve problems and imagine themselves in someone's situation. Empathetic teachers try to be in somebody's coat and realize what students would feel in certain situations. Empathy can be felt all the time and it's necessary to modern people, because everybody needs to accept himself and to respect others.*

Key words: *empathy, teachers, relationships, communication, primary classes*

1. Introduction

The contemporary society, in which man is the main driving force of technology, predisposes to outline of beings who are on the verge of feeling and inner life. This risk can also be spread in other spheres, where the function of the job requires more than the simple fulfillment of the duties. In this order of ideas, the modern educational institution aims to support teachers for a spiritual, valuable opening to students and parents. Or, the child, the little schoolboy develops his personality by having his own teacher as a model, which gives him is the warmth of his heart, illuminating his path of knowledge and discovery in life. Contextually, empathy the possibility of being able to share another's joy and sadness through personal experience. From here comes the necessity for training and development of this quality in the teachers of primary classes. That's why, being empathetic with your own pupils is an aspiration of teachers, despite modern times, and a desire of parents, who expect the teacher to be a parent for his child at school. As a result, empathy can generate compassion for our neighbor.

2. Discussions

Modern teachers of primary classes need empathy in their professional activity, but they are also required to form and develop empathy for their disciples. A pupil without desire to help his or her colleague in certain situations becomes selfish, and a class of selfish pupils, spiritually isolated pupils risks evolving into

²⁷⁵ Candidate Doctoral, "Ion Creangă" State Pedagogical University from Chişinău, Republic of Moldavia, Assistante, Alecu Russo" State University from Bălţi, Republic of Moldavia, email: iulia.postolachi@mail.ru

a dismembered and unenforceable generation, because progress is made through collaboration and unity. It is obvious that lately, more and more students prefer to work individually, not in a group or in a team, which distances them from their interests, the horizon of knowledge, the feelings of other colleagues.

Once empathy comes to the understanding of establishing emotions of other people, the way in which it is characterized derives from the way in which the emotions themselves are repressed. Thus, the ability to imagine yourself as another person is a complicated imaginative process. However, the possibility of recognizing emotions is probably innate and can be obtained unconsciously. So, empathy is different from sympathy, pity and emotional contagion, because it reflects the feeling of compassion for other people, namely the desire to see them happier. Researcher M. Robu [7] presents empathy in four ways:

1. *general or aperceptive empathy*;
2. *natural or empirical empathy*, through which they are assigned to the objects force and movement, that is, their own attitude, of a human type;
3. *empathy of disposition*, which consists of sensory reactions such as the definition of colors as hot or cold, cheerful or sad;
4. *transposing empathy*, defined as a multiplication of the self, a transposition in the probable state of other.

Empathy is an ability to predict other people's behavior based on knowledge of psychological dispositions (perceptions, thoughts, feelings, attitudes), the ability of people to understand the feelings of others and the ability to anticipate the behavior of others in given situations [7,8]. The concept of empathy has also been studied by art specialists, who outline the idea of reflecting life in the creation of authors, in order to awaken the recipient's empathy, that is, re-living by transposing into the psychology of the other their own explanation.

Therefore, empathy is undoubtedly an important ability that allows us to translate into the psychology of others to understand what they think, feel and act. It allows us to understand social relationships, specify the behavior of peers and express appropriate emotions in response to their emotions [3, 4]. Taking into account the conceptual aspects noted above, we reiterate the role of empathy development of primary school teachers, who have a duty to educate the next generation. So, by being aware of the behavior of their pupils, the teachers can guide the disciples through tips, games, parables, role-playing games, the moral of literary works, towards understanding, love and the desire to help their neighbor, because, in turn, to be helped too. Thus, the teachers know their group of pupils, but, the more they know themselves. Empathy develops in the teachers with the didactic experience, with the active involvement in the school life, even with the reading of the studies in the psycho-pedagogical field. Being empathetic with pupils in educational institutions increases not only success, but also esteem, respect and school results. Empathy should not be confused with tolerance, for empathy generates wisdom and love, reason and balance, joy and tranquility.

So, modern teachers of primary education need to support their

relationships with pupils and even their parents by manifesting empathic behavior. However, empathy must become a virtue of teachers, not just a professional tool. Sincerity, patience, love and wisdom develop empathetic spirit, qualifying it to a level of hard value. Along with the empathic nature, modern teachers also train, form and develop communication skills. The correct expression in the discussions supports the motor, intellectual and affective development, because the communication includes the two primary aspects, to give and receive, to express and to receive, to say and to understand, that is to say, to relate to the lived experience. Certainly, teachers communicate daily with their pupils, not only within the classroom, but also outside, so the message of speaking will necessarily externalize the inner feelings as a result of empathy. The empathy-communication relationship is a consequence of human living, reinforcing the explanations offered by the specialized dictionaries by which empathy is defined as an implicit way of communication, without replacing the explicit one, completing and enhancing it [9].

3. Results

The pedagogical mastery combines effective communication in the lesson with the empathetic attitude of the teacher, by which he selects the working methods, the teaching strategies and even the involvement of the students in the lesson. Through the discussion with the pupils, the teacher sets his scenario according to the mentioned empathic functions. Hence the argument that empathy is the ability to understand the feeling of another person in implicit way.

In the situation when the pupils have the uncertainty that they are understood, when they cannot participate directly in the lessons or extracurricular activities due to the communication blockages, the problems of expression, of clear speech, the empathy of the teacher becomes a support for the school, a real chance to solve the problem of the disciple by means of explanatory speeches, by his hypostasis in the role of the pupil, by offering the examples in life, when people developed as personality by accepting his self[9].

Presenting path of the mechanism of empathy, necessary to be known by modern teachers, we observe that, empathy has a certain way of unfolding, which is based on a certain cognitive-informational content, with a certain functionality. As a result, the cognitive-informational content is given by the relationship between the model that will be empathized and the subjective relive of this model. The mechanism of the empathic process involves the following aspects: cognitive, anticipatory, communication, affective contagion or related to the need for performance, this again emphasizing the complexity of the phenomenon of empathy. As a result, the psychic product, the effect reached is the self that relives the emotions, thoughts and actions of the partner, a product that can materialize also in the actions of the individual who empathized.

In the instructive-educational process, empathy involves a convergence of emotions and thoughts in the direction of the model with which the teacher

empathizes, a mechanism that, in the computerized age of the contemporary world, is increasingly difficult to achieve due to social and virtual distances. In general, it was found that the genesis of empathic competence is favored by three categories of conditions:

- a) external, relative to the model of empathizing;
- b) internal, the psychological premises of the one who empathizes;
- c) circumstantial, related to the belief in the convention.

So, analyzed separately, these categories of conditions are presented as follows:

a) The contact with the model of empathy can be achieved through the direct, implicit perception of the partner, obvious perceptions in the doctor-patient relationship, teacher-student; by representing the model that is evoked, being the case of the actor who plays a role; by means of imagination such as the case of drawing a literary character by the writer. However, for the informational value of the model to be empathized, it is necessary that the object of empathy be placed on a relatively known terrain, and at a medium distance, neither too large nor too small.

b) The internal condition or the conditions regarding the individual's predispositions refer to: high sensitivity for emotional experiences, emotional experience, evocative and imaginative possibilities, desire and need to establish emotional contact and to communicate, the possibility of self-knowledge [10].

Arguing those noted above, we support the conclusions of researcher Roșca A. [6] who states that there are currently many scientific concerns that have led to the elaboration of programs of directed training of this capacity, programs that target the doctors, the teachers, psychologists, parents who want to limit some disagreements in understanding their own children, etc. Being successfully applied in various countries, these programs bring excellent results. And the intention of perfecting such programs is a major concern, in the desire to meet a natural, specifically human need - the need for empathy.

Therefore, empathy facilitates the expression of emotions, beliefs, values and improves communication between parents and children. An indicator of empathy is the pupil's feeling that is understood and accepted. The empathetic, open and warm attitude leads to the formation of positive relationships with others. We must not forget that empathy is essential in educating students for optimal adaptation to the social environment, in maintaining mental and emotional health, in developing and maintaining well-being [11].

Mureșan A. [2], also states that the desire to be empathetic is a prerequisite for optimizing teachers' relationships with pupils and a condition of effective communication. The empathy of the teachers is a spontaneous and rapid way of entering the pupil's state of mind. Thus, there is the possibility of a relatively correct anticipation of the partner's behavior by understanding the intentions, feelings and thinking of others, an extremely important fact in establishing desirable interpersonal relationships and, consequently, establishing a proper

behavioral strategy towards the students. It is surprising that teachers can evaluate relatively correctly what the pupil feels, lives, thinks, can be transposed into his situation and, through effective communication, create appropriate conditions of influence. For teachers, it is necessary to know exactly how the pupil is, but also how the pupil thinks he is, because only understanding him can influence him. Like any capacity, empathic capacity has an inherent psychophysiological potential, but it is realized and developed in the process of interpersonal knowledge and, if the subject intends, through self-directed alternation. Between empathic capacity and empathic behavior there may be concordance or discrepancy, congruence or incongruity. Approaching each pupil allows the individual to know and treat the pupil, allowing to maintain a normal relationship with the class and strengthening the interpersonal relationships in the class.

But any exaggeration in this regard inevitably leads to pedagogical failure. The lack of empathic capacity determines a subjective interpretation of the individual and grouped reality and leads to accidental educational measures. The empathic competence of the teachers is required at all times of the lesson and in all the communication directions: from teacher to pupils and from pupils to teacher. Thus, in teaching, the teacher selects and measures the information he provides to the pupils to be assimilated based on the assimilation possibilities of the pupils, possibilities unevenly distributed; it cannot teach neither for those with high skills, nor for those who must be brought to a minimum level of training. Thus, the climate created by the behavior of the teachers by smile, approving movements of the head, the warmth of the voice, the visual contact with the students, increase the concentration effort to cope with the task of producing joy. The steps taken by the teaching staff take into account the possible pace of work of the pupils, and the tasks are a difficulty that can be overcome with a moderate effort [2].

In this regard, Cristea V. [1], Pănișoara I. [5, p. 195] argue that empathy is among special abilities, which are not accessible to anyone, being received through considerable efforts. Certainly, empathy is much closer to us than we think, it is even our preverbal and nonverbal language, that is, we have relied heavily on it before learning to speak, being vital to our survival and development. Without her help, we would not have reached where we are now, we would not have been able to grow, relate, communicate. It seems to us that it is reserved exclusively for certain people only because now, at maturity, I forgot about it, using it unconsciously, automatically, and sometimes in distorted ways.

Empathy is a wonderful gift, *a way of communication so fine and profound* that, if we allowed it to manifest itself consciously, it would lead us through a free, cursive life, would help us to know ourselves at some unexpected levels and it would open our gates to an understanding and feeling of others that breaks down the barriers and boundaries between us, established through comparisons and competition. Summarizing the above, we argue that *empathy is a difficult term to explain, because it encompasses many facets, from being sensitive to the other's*

deep feelings and understanding them, to feeling strongly and disturbingly the visible emotions of those in around. Therefore, empathy may seem like a magical ability to receive information about others, because the education we receive lacks the conception of self-orientation, the place where all our abilities and talents are nourished.

3. Conclusions

Finally, we conclude that *empathy is a continuous celebration of our open, spiritual nature*. Empathy allows us to enjoy life, to live fully, to vibrate with sensitivity to listening to music, watching the beauty of the surroundings, watching a movie or reading a book. It urges us to immerse ourselves in the other's gaze and to feel his infinity. It allows us to get excited in front of a work of art. It gives us the privilege of discovering what lies within the soul of the one next to us. Thus we can look at the world with more understanding and compassion, we can feel satisfied with what we have, contributing to the spiritual growth of humanity. So, to become aware of its role and to enjoy the gift of feeling, loving, living in freedom, peace and quiet.

References

1. Cristea V., (2012),Empathy<http://analizapsy.blogspot.com/2012/03/empatia.html>, accesat 19.07.2019
2. Mureșan A., (2014), [https://concursurilecomper.ro/rip/2014/februarie2014/21-Muresan Adela Gabriela-Empatia.pdf](https://concursurilecomper.ro/rip/2014/februarie2014/21-Muresan%20Adela%20Gabriela-Empatia.pdf), accesat 19.07.2019
3. Mândăcanu V., (2009), Master Teacher,Editura Pontos, Chișinău
4. Mitrofan N. , (1998),Pedagogical aptitude,Editura Academiei, București
5. Pânișoară I., (2017), The teacher's guide,Editura Polirom, Iași, ISBN 978-973-46-6698-0, pag.191, 195
6. Roșca A., (2012), Empathy,<http://www.infopsihologia.ro/2012/11/empatia/>, accesat 01.07.2019
7. Robu M., (2008), Empathy in education, modern pedagogical needs, Editura: Didactica Publishing House, 103 p., ISBN 978-973-88899-7-2
8. <https://ro.wikipedia.org/wiki/Empatie>, accesat 19.07.2019
9. <http://www.creeaza.com/referate/psihologie-psihiatrie/Empatia-definitii-si-delimitar516.php>, accesat 19.07.2019
- 10.<https://biblioteca.regielive.ro/referate/comunicare/empatia-si-rolul-sau-in-dezvoltarea-inteligentei-emotionale-a-liderului-307356.html>, accesat 19.07.2019
11. <https://performante.ro/cum-dezvoltam-empatia-la-copil>, accesat 01.07.2019

©2020 Editura Artes
Str. Costache Negruzzi, nr.7-9, cod 700126, Iași, România
Tel.: 0040-232.212.549
Fax: 0040-232.212.551
e-mail: artesi@artesi.ro
www.artesiasi.ro
Tipar digital realizat la Tipografia Editurii „Artes”