

THE RELATIONSHIP BETWEEN STYLISTIC ELEMENTS-VOCAL TECHNIQUE AND EMOTIONALITY IN TIBERIU BREDICEANU`S SONGS FOR VOICE AND PIANO

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ABSTRACT

The eighty *Doinas and Romanian folk songs* of Tiberiu Brediceanu compose the miniature creation of the composer, these being authentic romanian songs, collected by he from different areas of the country, songs that later were transcribed and arranged. These are different from multiple point of view: tempo, measure, melodic line, rhythmic structure, dinamic ellements, agogic indications, relationship between vocal performer-accompanist pianist, but the emotions is a common point of all these, the emotion that they transmit to the public in the moment of musical performance.

The emotion, according to the dictionaries represents an affective reaction, usually of medium intensity which takes place for a very short period of time, producing changes in the body`s activities. Bassically it mirrors a person`s attitude towards reality, attitude influenced by one or more internal/external factor. The emotion that a vocal performer conveys in the moment when interprets a musical work involves multiple factories: his state of mind, the temperament, his personality, creativity and last but not least, musical education.

There doesn`t exist an universal classification of emotions, because they can be classified according to cultural context, possible target, life span, etc. There are eight primary emotions that can be grouped positively or negatively: joy-sadness, anger-fear, trust-disgust, surprise-anticipation, all these can be combined, thus giving birth to other emotions.

From all those emotions previously mentioned in the ten songbooks of Tiberiu Brediceanu, most often we encounter sadness caused by unshared love, children leaving/boyfriends going to war and loy – in those songs in which the love story between two young people is related, who feel the thrill of love for the first time. Also, the specific Romanian vocal gender which best conveys longing is doina, predominant in the songs harmonized by Tiberiu Brediceanu (Bălan, 1976, p. 14). Doina, was an important source of inspiration not just for Tiberiu Brediceanu, even for other

composers, because its musical-structural elements (parlando singing, the melismatic melodic line, metric instability, different dynamics and agogic rubato) express directly, intensely and deeply a variety of ideas and feelings.

KEYWORDS: romanian song; emotion; doina; emotionality; melodic line; rhythm.

INTRODUCTION

Singing has accompanied man since ancient times, and the songs collected by Tiberiu Brediceanu (Cosma, 1989, p. 33) are versatile and bring in contemporaneity a multitude of experiences, historical events, various emotions, creating a picture of the past (the end of 19th century- the beginning of 20th century). Emotional diversity is authentic, credible and authentic, even in our days. To understand better the language specificities that contribute to the reproduction of these emotions is imperatively necessary analyzing of certain musical parameters, without which, capturing, understanding and transmitting the artistic message would be impossible.

THE CONSTRUCTION OF MELODIC LINES

Considering that these songs were collected from peasantry, the vocal range isn't very large, the technical difficulties are not impossible to overcome. The songs are accessible, some of them are studied from the first year, depending on vocal typology and interpretive complexity. There are certain songs (*Sings the cuckoo's chick...*, *Where longing walks...*, *Outlaw songs III...*, *My boyfriend goes with plow...*, *I was looking from the hill to the valley...*, *My heart asks me a lot...*, *Green sheet dry wood...*) whose vocal tissue and wider vocal range requires a certain vocal and interpretative maturity.

The melodic lines are different, and the way they are composed differs according to gender. For example, that songs that have as agogic indication – *Tempo de Ardeleană*, the melodic lines are composed of melodic leaps (chord/arpeggio sounds) combined with gradual marching (realizing the joke character, the dance character); in the case of those who have universal agogic indications (*Andante*, *Moderato*, *Moderamente mosso*). the composer want to realize a proximity to the universal language (generous melodic phrases, expressive melodic lines), and in the case of doinas, the melodic lines are much more diverse and complex. Use gradual melodic marching, but the melismatic character (chromatic melodic march, grace note, mordents) represents the characteristic element of these songs.

Besides the technical skills which a singer must possess, the correct intonation of the sounds, which is formed over the years, through solfege exercises, it is indispensable.

Very often, the grace notes or mordents are avoided, either because of technical difficulties or because of inadvertently. But just this melismatic character (in doinas case), so characteristic of Romanian singing gives authenticity to the interpretation and substance to the emotion.

THE RHYTHM

As in the case of melodic lines, the rhythm is also different, depending on the specifics of the song (Lazăr-Cosma, 1987, p. 117). The *Ardeleana Rhythm* offers the song a lively, dancing character, the indication for this being quarter = 84, and in the case of doinas the rhythm is characterized by diversity. The exceptional rhythmical formulas (triplet on time, triplet on quaver time, quadruplet, quintuplet, septuplet) together with short values and multiple rhythmic formulas complete the harmonies of the melismatic melodic line. In the accompaniment we can observe a different structure in doinas case, compared to the other songs – the arpeggios on wide spaces (sixteenth notes and thirty-second values) and the completion of the vocal speech (relationship of the complementarity). This gives the soloist the opportunity to present his vocal speech free, the rigors rhythmic preventing the transmission of the artistic message loaded with emotion and feeling.

DYNAMICS AND AGOGIC ELEMENTS

Besides the melodic line and rhythm, dynamic and agogic elements are tools that each performer uses to convey the artistic message, to give rise to the emotions of joy, sadness, pain, resignation. In the case of doinas, the dynamic elements are very carefully notated, both for the soloist and for the accompanist pianist, and in the case of other genres, but they are present, but not appear notated with such great accuracy. Also from an agogical point of view, the doina is the genre in which any soloist can freely manifest his artistic intentions – ritardandos, *a tempo*, rallentandos, being the most common, but an important aspect to mention in this case are the lyrics and the way of rhythmic-melodic constructions, which directly conveys to the soloist how he should play the parlando-rubato singing, typical of our doina.

THE RELATION BETWEEN VOCAL TECHNIQUE – INTERPRETATION – AFFECT/EMOTION

Vocal technique encompasses all the technical skills that a performer must acquire throughout their studies and that they must use to convey the artistic message of a work. A successful performance is directly proportional to the soloist's technical skills and how he studies the respective work/works. Once the technical difficulties are overcome, the performer can focus all his attention and energy in the interpretative area. Although, at first glance and from the perspective of several performers, Tiberiu Brediceanu's songs do not indicate a lot of difficulties, the basic elements, such as well-

founded anatomical-functional breathing, fine control of the air column, legato, homogeneous sound emission, phrasing, articulation and clear diction are basic technical skills, necessary for any performer and without which the pfonator can't function optimally. All of this is used, when he has to interpret certain works on stage, whose lyrics carry on his lips the emotion that reaches the audience, the ultimate goal of every artist.

SADNESS

For example, sadness, one of the predominant feelings in Tiberiu Brediceanu`s songs, for example in the doina *Bădișor, depărțișor...*, (Brediceanu, 1927) is transmitted first of all through the sonority of the minor mode on the *g* with the oscillating musical steps IV and VI, through the rare tempo, of doina, through the short fragments of *parlando-rubato*, gradual walk (conveys the pain, the trembling voice of the young girl), exceptional rhythmic formulas (triplet on time and half time) that give rhythmic instability – in the interpretative plan conveys sadness, emotional instability to the audience, and the mordant on the sound *c sharp 2*, in an ascending direction, followed by an enlarged second, completes the picture – the absence of the loved one. In all the notebooks this feeling of sadness appears, but most of the time the absence of the loved one, their loss, is due either to family opposition or going to war. The soloist-accompanist relationship in the case of thies song is one of support, the pianist, through the short introduction of two measures, gives the audience the feeling of sadness, thus preparing it for the fateful speech of the young girl. Throughout the song, he brings the main harmonic pillars in the bass, and in *discant* we encounter either chordal structures/*arpeggios* or additions to the vocal melody (in the interlude).

The diction of the soloist also contributes to a very large extent to the way the audience perceives the artistic message – the sadness of the girl who is not close to her loved one. This technical skills is all the more important in this case, as it has to reproduce the *parlando* style, having as an affective correspondent grief, longing, loneliness. Of course, the homogeneous emission is maintained throught the song, the diction must not affect the sonority in any way, but the music-text relationship, so much studied over the years, especially in the area of chamber music (vocal-instrumental miniatures) is closely related this time as well. In the two moments (measure three and seven), where repeated sounds appear, the clear diction is harmoniously complemented by an expressive dynamic, starting from the *piano* and gradually reaching a *mezzoforte*, so that the soloist with the help of these two musical elements achieves in plan affective, emotional amplification of the feeling of longing.

Ex. nr. 1, *Bădișor, depărțișor...*, measures 3-10

Another example, which conveys the same emotion (sadness), is found in the song *Who hear me singing...*, also a doina, but different both in terms of the tonal-modal system (B Major) and the construction of the rhythmical - melodic speech. Although the melismatic elements are omnipresent, the rhythmic formulas are enriched – in addition to the triplet in half time we find the quartet and asymmetric syncopation (diminished and augmented). In terms of interpretation, they emphasize certain key words: thought, God, heart, words that very clearly describe the intensity of experiencing the feeling of sadness (only God knows the thoughts of man and the intensity of their feelings). In order for them to be clearly played, the performer must have an impeccable mastery of the sound emission, a well-controlled breathing (they must not be sung loudly, because in this case it would be out of context), but the tonal coloring must be diversified, so that be differently stated.

Ex. nr. 2, *Who hear me singing...*, measures 1-5

JOY

Turturea din valea saca, one of the songs with a lively character, which conveys joy, good will, happiness, has as its agogic indication *Tempo de Ardeleană* and is composed in the measure of two fourths. This dancing character is not only achieved from an agogical point of view, but also from a melodic point of view, the jumps of the major sixth in the incipit (the sounds of the chord of the first musical step), together with the short passages that are based on the gradual walk, convey to the listener the happiness of the cuckoo who sings, dances and spins, likened to the proud woman who "cooks" herself in anticipation of her beloved. The accompaniment has a very important role this time: in discant, the ascents and descents in the first part on the sounds of the arpeggio of the first musical step in sixteenth values create a festive atmosphere, of celebration, happiness and joy. At the same time, the articulation, both in the case of the soloist and the accompanist, is very important - if in the case of the first (vocal soloist) he achieves it with the help of diction, in the case of the accompanying pianist, the articulation is achieved by touch - differentiating the passages in legato (first

section) / staccato (second section), contributes fundamentally to the achievement of the cheerful atmosphere. Although, Tiberiu Brediceanu only harmonizes these songs taken from simple people, from the countryside, he pays attention to the word-music relationship, but also to the way in which through structural-musical elements he tries to build a certain setting, a certain landscape (rustic, specific the Romanian village), so that when these songs are performed, both the singer and the audience can emotionally connect with the feelings and experiences of simple people, feelings and experiences that are still relevant even today.

One of Tiberiu Brediceanu's most famous songs, *Dragu-mi-i, mândro de tine...*, a song with an engaging, lively character, is structurally characterized by symmetry, both at the level of the phrase and at the motive level. The *g minor mode*, with its seven musical step oscillating, does not in any way influence the joyous feeling of the young man, who sings of his love for his love one. In the case of this song, the effervescence of the performer's feelings, his joy, is rendered on a melodic level - the melodic design is mainly made up of a gradual march, but the leap of ascending fourths (measures 6, 14, 30) conveys his joy on an affective level, the impatience of the meeting with loved one. Also, the fact that this jump always appears in an upward direction, always doubled by the piano, constitutes affective fulfillment, security, stability. The rhythm is characterized by an economy of means, we do not encounter a rhythmic diversity, as in the case of the *doina*, but the most common rhythmic formula – the group of two eighths, supports the same idea in an affective, emotional level, as the previously mentioned quarter leap, the joy, the emotion of meeting the loved one. *Mezzoforte*, *piano* and *decrescendo* are the only dynamic indications mentioned in the score, interpretatively this means that the joy that the soloist experiences he wants to share with everyone, so that the world rejoices with him, to give everyone a little of his joy . The spirited, cheerful, joking character is also found in the accompaniment, both in the discant (staccato, half-beats, octaves linked two by two) and in the bass (octave jumps in staccato).

CONCLUSIONS

Seen as a whole, this relationship sadness (the departure/absence of the loved one) – joy/happiness (waiting for the loved one) is both an antithetical relationship and one of complementarity if we consider the totality of the songs that make up the miniature creation of Tiberiu Brediceanu. Always after a short moment of happiness, sadness, despair, pain reappear in the life of the man, who confesses to the public. The interpretative contribution of each soloist is unique (Mihuț, 2006, p. 36), diverse and depends on his affectivity, affectivity being one of the fundamental components of the human psyche. This component, like cognition, constantly influences our daily

activities, everyday life. For this reason, the relationship between theoretical-musical knowledge (knowledge of the history of music, genres, forms, harmony, solfege skills, knowledge of style elements, all of which represent the cognitive part) - technical skills (acquiring knowledge and processes obtained through mental action necessary for any interpreter) and interpretive creativity. Each interpreter looks differently and has a unique interpretive conception of the works addressed, and this diversity gives originality and truthfulness to the message and emotion conveyed in the creative act.

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