

## **Sound pictures in the lied *Lover star* of Daniela Cojocaru**

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**Abstract:** *At the beginning of the XXI-st century, we are witnessing an artistic movement of overwhelming freedom. In all genres of cult music there appear works of great diversity where the composers, far from pursuing a fashion, express themselves in musical languages in accordance with their own artistic vision. The lied Lover star enters into the postmodern artistic trend. Being a contemporary work signed by the composer Daniela Cojocaru, we find on its pages elements of original language, melodic lines sometimes sinuous, complex harmonies, surprising rhythms; all these are merged so that they create true images that best suggest the message of the poetic text proposed by poet Lucia Cicoară Drăgan.*

**Key-words:** *music, lyrics, harmonies, sound architecture*

### **1. Introduction**

The creative approach proposed by Daniela Cojocaru is the Lent Love star written on the lyrics of Lucia Cicoară Dragan. The confrontation of music with modern poetry, whose subtlety of nuances is undeniable, has raised the issue of new ways of approaching the text in vocal art, this becoming a central concern for contemporary composers. Thus, the way of approaching the text differs according to its suggestions, the composer introducing some "musical-dramatic entities, elements defined by the immanence of this double aspect whose music and text are external reflections of expression always intertwined." (Balea, 1966, 169)

### **2. Structural and morphological analysis**

The lyrics chosen for this lied are signed by Lucia Cicaara Dragan, a lyrical artist herself with a brilliant career on both her native landscapes and major world scenes. In order to meet the morphological analysis of the musical text, we find it helpful to present the lyrics underlying this lied:

*In distances, from too close  
A definite enough  
True, little desirable  
Truly lived, a little droite  
A star shines away  
You did not even think,  
That the day takes you with the hurried steps to her  
We'll always see you  
Love star*

The tono-modal framework is explicitly declared by the absence of turn-key alterations; sonorities with consonant predilection and lyrical character invite meditation, self-seeking, rediscovery of forgotten inner worlds.

We identify in the configuration of the melodic line of the soprano the specific elements of the recitative by repeating the same sound on several syllables, sometimes on a whole verse;

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there is also a lack of leaps - even small, third - throughout the articulation A. This particular aspect of contemporary music may have connotations that refer to archaic music, to primary intonations. There is evidence that the first musical manifestations had these characteristics; moreover, these melodic qualities are in a real interdependence with the actual text, because "the constitution and development of these structures can only be explained in close connection with the language, with the spoken or spoken word", ascertaining that the cells generators may be both the small descendant third and the high second, which, in the opinion of many scholars, added to the third party - on a quasi-ambit - represents "the first natural expression of musical verbal language". (Oprea, 1998, 35). In this case, we can interpret this melodic line obtained only by gradually moving as inferred from the message of the poetic text:

*Moderato, narativ* (♩=75)

Sopran

Pian

*mp*

*mp*

In de-par-tari din prea a-proa-pe Un a-juns de-fi-

nit, A-de-va-rat tra-it pu-tin do-rit, a-de-va-

11  
rat tra - it pu - tin do - rit De - par - te stra - lu - ce o

Fig. 1. (m.1-13)

A short deck of only 4 meters gives us a series of elements with semantic connotations:  
-the continuity of major-minor agreements, like a "antagonistic duality and unity of opposites": (Maistorovici, H.S., 2002, 133)

- piano takeover of triplets (as exceptional formulas in binary rhythm)
- the presence of the pedal on the throat over the whole of this joint, as a sound continuum with archetypal value
- harmonies follow the downward direction, which creates a strong impression; also the melodic profile that is configured is also with a gradual step (present in most of the Romanian folk musical genres)
- the alternative measures to create a temporal asymmetry that underlines the idea of continuous variation:

14 *mf*  
stea

17 *mp*  
Nici

Fig. 2 (m.14-19)

These elements prepare the articulation **B** which - surprisingly - starts with an ascending jump of perfect quart:

mp

Nici tu nu cre - deai, nici tu nu cre -

Fig. 3 (m.20-22)

The semantic unit of the work is assured by constantly taking over the elements already stated. In this case, the melodic downward progress in the triolet formula - present in the bridge joint (measures 16-17) is resumed to the soprano (Measure 24); the element of variety consists of the different harmonies that accompanies the piano accompaniment:

mf

deai ca zi - ua te poar-ta cu pa-sii gra-biti la ea

Fig. 4 (m.23-25)

Starting with measure 31 begins C articulation, which starts with the first two measures of the Introduction, but with harmonies of major agreements (we also find in the modal plan the dual-major duality as an emblematic concept of the work). Cloaks are modal, which also gives the soprano's melodic line a chromatic walk that fits into the diatonic chromatic model.

It is recognized that in essence traditional Romanian music is of a diatonic nature, the chromatic elements that appear - either expressive necessity or loan from other cultures - are best defined by "diatonic chromaticism" (a form that belongs to musicologist Gheorghe Firca, which thus expresses the principles of the chromaticity of the monodial cultures).

Fig. 5 (m.32-34)

This articulation also possesses the quality of the Code, through the last measures to bring the initial reason for the Introduction, this time transposed to the perfect perfect quart. We can say that there is a modulation in the modal way of the word, with the whole work having the final cadence on the Fa (*Introduction* brings as a modal Do).

Fig. 6 (m.35-38)

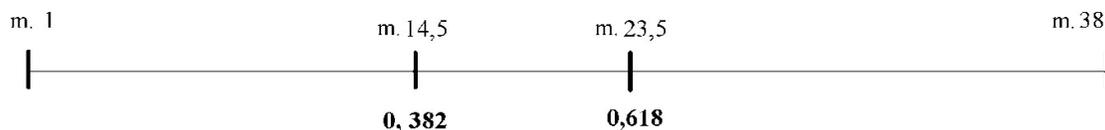
The structure of the work is the simple tripartite one in which the five joints are distinguished:

Introduction	A	Deck	B	C
1-4	5-14	14-19	19-30	30-38

In trying to identify structural particularities, we find that this lied, for which this simple form has been chosen, falls within the proportions of those of the golden section.

So, we find that measure 14 - with which the *Deck* begins - coincides with the segment of 0.382 of the entire work; Also, in the second half of measure 25 (corresponding to the 0.618 segment), the moment of the most intense dramatism takes place, through the polirmic effect between the voice and the piano, highlighting the lyrics with a great emotional load: "*that day takes you with the hurried steps she...*"

By identifying these coincidences, it is worth mentioning that the lied, even if not extensive, meets all the qualities of architecturally balanced proportions.



### 3. Conclusions

The music of this lied can be understood as a song of longing that contains all the features of this genre specific to indigenous music, but the language is a postmodern one, stylistically adapted to contemporary music.

Though of small size, the density of the elements with symbolic connotations happily folds on the lyrics, a profound lyricism. Without seeking innovation at all costs in this stylistic labyrinth of postmodern music, this score is seductive, however, by the sincerity of the message. It remains, however, for the interpreter to capture all the details of compositional technique that can be translated into emotional subjectivity, to recreate and transmit precisely those sound images from the configuration of a concept.

### 4. References

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