

Dumitru Capoianu - a profile of the film music composer

Titiana MIRIȚĂ¹

Abstract: *Dumitru Capoianu was a remarkable personality in Romanian cinema of the 20th century. However, there are no extensive specialist studies outlining a cinematographic profile of this composer or of other colleagues of his, a fact that places in a cone of shadow not only Capoianu's compositional activity but also Romanian film music in general. Dumitru Capoianu's film music accompanied an extensive range of genres, also extending over a period of over 4 decades, thus demonstrating constancy and longevity. Considering the complexity and diversity of the genres addressed, in the following, the attention will be further focused on the outline of a general overview of his creation of feature film music, with some of the essential elements that he used being pointed out in musical language. This is essential to be able to understand as a whole the evolution of his career as a filmmaker, the vision he had but also the compositional predilections he manifested.*

Keywords: *Dumitru Capoianu; film music; film music composer profile;*

Introduction

Dumitru Capoianu was a remarkable personality in Romanian cinema of the 20th century. The music he composed transcended the borders of the country, obtaining important awards at prestigious film festivals such as the Cannes Palmes d'or, the San Francisco Festival award, the Karlowy-Vary Festival award, the Mar del Plata Festival award, the Festival de film from Thessaloniki, Moscow Film Festival Award, etc. However, there are no extensive specialist studies outlining a cinematographic profile of this composer or of other colleagues of his, a fact that places in a cone of shadow not only Capoianu's compositional activity but also Romanian film music in general, the lack of research in this direction constituting a weak point of Romanian musicology. However, the first steps have been taken in this direction of research, Romanian musicologists turning their attention to this field in recent years². Due to the lack of an overview of the evolution of Romanian film music, researchers therefore encounter problems in finding a model for analyzing the music, the connection with the script and the particularities of the musical language elements. Therefore, a researcher who wants to deepen the study of Romanian film music will have to form his own vision of the Romanian cinematographic universe and the film he chooses to analyze³. The method by which he discovers the particularities of the musical language must also be adapted according to what he wants to highlight. The method by which he discovers the particularities of the musical language must

¹ Faculty of Arts, Ovidius University of Constanta, titianamirita@gmail.com.

² In 2023, the project "Film music in Romania (1948-1989). Research, digitization, recovery" was carried out within the National University of Music in Bucharest. The activity represented an approach taken by Romanian musicology to research and analyze the most representative scores with Romanian film music discovered in the archives and to evaluate the political consequences on Romanian musical and cinematographic production during the communist period.

³ In the case of the doctoral thesis with the title *Film music in the creation of the composer Tiberiu Olah* supported in the year 2022, text not yet published, I made a synthesis of the analysis methods for concert music including also information acquired from international specialist studies on music movie. Thus, I applied a synthesis between these two spheres in order to be able to analyze and highlight the defining characteristics of Romanian film music as best as possible.

also be adapted according to what he wants to highlight. There are thus methods that strictly aim at the analysis of the score without taking into account the universe of the film, methods that look at the music in close connection with the script or methods that arrive at a common denominator between the music and the script, highlighting both the particularities of the musical language specific to the composer's style and his way of adapting these particularities to a context given by the action of the film⁴. However, a musician cannot start a research in the field of Romanian film music without having a theoretical basis on film music in general and its particularities, the international specialized literature conferring solid information in this direction, at the same time offering concrete models of musical analysis of the benchmark feature film soundtracks in the field.

1. Romanian film music of the 20th century and its place within musicology

Romanian cinema invested and had fierce concerns during the 20th century in order to integrate music into feature films, animations or documentaries. So, this field was inevitably aligned with established practices of success abroad, giving music a primary role in films. This practice of integrating music into syncretic productions is not new, in fact, the film being the last element in a long series of artistic expressions, all of which included music as an accompanying, illustrative form: Greek drama, Elizabethan theater, 19th century opera, theater and melodrama⁵. In these fertile conditions, the musical background benefited from the contribution of renowned composers, with already established careers in cult music, such as Paul Constantinescu, Ion Dumitrescu, Adrian Enescu, Tiberiu Olah, Theodor Grigoriu, Dumitru Capoianu, Cornelia Tăutu, Richard Oschanitzky, etc. The problem cannot therefore be raised of the lack of quality material to be closely researched by musicologists, in fact the attempt to create an overview of Romanian film music from the 20th century is difficult precisely because of the multitude of existing works. The same is also true for creating a cinematic profile of a single composer, the number of films for which they have composed music being considerable, some of them having collaborations in over 30 cinematographic productions. Thus, other impediments have contributed to the lack of research into film sound creation, namely the lack of a database to store scores and the disregard of the value and complexity of film music given even by some of the 20th century musicians. The basis of this indifference towards film music could also have been the fact that in a cinematic context, music did not benefit from an adequate development as in the case of concert music, having to be subordinated to the image. Basically, this view has created controversies across borders as well, with fierce debates over the hierarchical paradigm between the visual and auditory senses in the case of a film. As with theater, acting, circus, and other acts of entertainment, film was accompanied by music, which served as an aesthetic means to enhance and support the visual spectacle. It was present in various cultural events, its fusion with cinematographic art being something inherent, but naturally there is this paradigm, which attributes superiority to visual perception over auditory one⁶.

Although there were procedures for storing scores within the Romanian cinema studios, the fact that today only a part of them can be found at the Romanian National Film Archive is proof that there were errors in these procedures, errors that would could have been produced

⁴ James Buhler. 2014. „Psychoanalysis, Apparatus Theory, and Subjectivity”. In *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer, 383-418. New York: Oxford University Press, p. 394.

⁵ Kathryn Kalinak. 1992. *Settling The Score*. London: The University of Wisconsin Press, p. 41.

⁶ *Ibidem*, p. 26.

during the communist period or after the revolution of December 1989. We cannot say exactly what were the real problems that led to the result of our days, namely the lack of scores, and solving the existing informational gaps is a different topic that requires another large-scale research study that does not concern the present topic. However, even without the existence of scores, a cinematic profile of a composer can be made, other essential aspects of the music can be analyzed in relation to the scenario and the action on the screen, thus finding symbols that explain the sound choices made by him. In addition, a well-trained musician can make transcriptions of music, highlighting important elements of melodic, harmonic, rhythmic or timbral order.

Of course, performing the musical analysis based on the original score of the film is the ideal option, as the intentions of the composer, his notes and if they correspond to the final product of the film or changes occurred during the recordings, the possible variants of musical tableaux composed for the same can be better observed scene, with the director choosing one of them according to his vision. All these are variables that we often find in the scores, they give many clues about the final result that we cannot know if we were to do a musical analysis based on transcriptions alone. However, in the absence of scores databases, sound transcriptions are also a very good option to be able to carry out an extensive study on the theoretical particularities of a film soundtrack.

Adaptability is the essential feature that characterizes most Romanian composers, but we can discover hidden behind this adaptability also their musical imprint and personality that also characterizes them in both concert and film music. Between the two fields there is a close connection although contested by some musicians over time. Thus, already coming with certain predilections from concert music, we witness an adaptation of the composer's personality according to the context and requirement, the composers keeping their personal traits that they metamorphose according to the production they are working on. The transformation process is greatly influenced by the director's vision but also by the budget with which the composer has to work - there are cases where he has an entire symphony orchestra at his disposal and others where he only has to work with a few musical instruments. With regard to the directorial vision, working teams made up of the same collaborators were usually welded over time, thus there were preferences for the formation of production teams, depending on the professional compatibility that was created between the members. Thus, long-term successful collaborations on projects with distinct themes can be distinguished, one of these examples being the case of Dumitru Capoianu together with director Ion Popescu Gopo.

2. Dumitru Capoianu – overview of film music creation for feature films

Dumitru Capoianu was a composer with an illustrious career in concert music but also with a rich portfolio in film music. He debuted in 1956 with the animated short film, *Lock of Wonders*, with more than half of his film work focusing on this genre of animated feature films or shorts. He had a constant and successful collaboration with Ion Popescu Gopo on the following productions: *Short history* (1956), *Seven Arts* (1958), *Homo Sapiens* (1959), *A money fly* (1958), *Galathea* (1958), *For the sake of the princess* (1960), *Hello, Hello!* (1962), *Sancta Simplicitas* (1968), *Kiss Me Sincerely* (Kisses) (1966), *Me + Me = Me!* (1974), *Ecce homo* (1977), *Homo Metricus* (1972), *Quo vadis, homo sapiens?* (1983), *Mother* (1974), *Intermezzo for Eternal Love* (1975), *Energica* (1987), *Hello Dobby!* (1974). In addition to these projects with Gopo, Capoianu also composed music for other animations in collaboration with directors such

as: Iulian Hermeneanu, Liviu Ghigoș, Aurel Miheleș, Zaharia Buzea, Gheorghe Sibianu, Tatiana Apahideanu.

Regarding feature films, we mention the following productions: *Your Part of the Blame* – propaganda, 1963, directed by Mircea Mureșan, *A bomb was stolen* – comedy, science fiction, 1961, directed by Ion Popescu Gopo, *Steps to the moon* – adventure, science fiction, 1963, directed by Ion Popescu Gopo, *If i were Harap Alb* – adventure, science fiction, 1965, directed by Ion Popescu Gopo, *Snow weather* – drama, 1966, Gheorghe Naghi, *Who will open the door* – drama, 1967, directed by Gheorghe Naghi, *Three times Bucharest – The Return* – drama, 1967, directed by Mihai Iacob, *Two Men for a Death* – drama, 1969, directed by Gheorghe Naghi, *Fantastic Comedy* – science fiction, 1975, Ion Popescu Gopo, *The adventures of Babușcă* – adventure, 1973, Gheorghe Naghi, *The Making of the World* – drama, 1973, director Gheorghe Vitanidis, *Alarm in the Danube Delta* – adventure, 1975, director Gheorghe Naghi. All these productions present different challenges for the composer, his achievements together with the production team being recorded in the chronicles of those times.

Dumitru Capoianu's film music therefore accompanied an extensive range of genres, also extending over a period of over 4 decades, thus demonstrating constancy and longevity. Historical film is absent from his portfolio, leading to a first feature of his film music. Thus, in the absence of a historical genre, the exploration of the full sonority of the symphony orchestra at extended capacities and in extended soundscapes cannot be put into practice to the full creative capacity of the composer in the context in which this is limited by the script but also by the reduced budget with which he worked on, as historical films are usually allocated the biggest budgets. Another characteristic that can be observed watching the films for which he composed music is the rare use of percussion instruments, they are mostly present only in the moments when the suspense or tension reaches maximum heights. Compared to other guild colleagues, for example Olah, for whom the percussion department was a central element in his films, Capoianu chooses to explore the timbralities of other instruments, therefore focusing on exploiting the coloristic possibilities in other directions, thus building his own compositional personality and own sound mark. However, these things should not undermine the quality of Capoianu's film scores, as he adapts to a wide range of subjects. In *A bomb was stolen*, the music has an illustrative character, going in sync with the gestures of the characters, which is justifiable in terms of the comedy genre of the production and the fact that the characters have no lines and everything is expressed through their gestures. Although the film is an illusion about the Cold War and the silent arms race between the great powers, the script and direction give a comical vision of the situation, the collaboration already established with the animation experience of the Gopo-Capoianu team transferring their experience in the case of this film, therefore using the specific animation techniques. In the case of the production *Your Part of the Blame*, he captured the metallic sonorities of the construction site, in a propagandistic context, where the human integrity of the main character is questioned, eventually regaining his reputation and managing to continue his evolutionary path on the social and educational ladder with the help of the socialist authorities.

The *If i were Harap Alb* production once again stages the collaboration between Gopo and Capoianu, where, this time, the music no longer has only an illustrative role. It introduces the audience to the world of the fantastic, at the same time emphasizing particularities related to the time and space of the action. In the case of the production *Steps to the Moon* where the binomial between the two filmmakers is preserved, the music has a descriptive character, accompanying him in the adventure of discovering history and the great scientific and artistic achievements that

led to the journey on the moon which is the central subject of the movie. Thus Capoiianu reproduces in sound the particularities of each individual discovery, combining in some places this technique with that of illustrating the gestures of the characters. In *Who will open the door*, the composer sings a manifesto in favor of children's souls misunderstood by adults, be they delinquents. For two decades or so, director Gheorghe Naghi will dedicate a whole suite of films to children, including *The Adventures of Babușca*, *Son of the Mountains*, *Alarm in the Danube Delta*. In this film, he creates an introspection into the soul of Ovidiu, a boy sent to the correction school by his father, the music accompanying the character's soul turmoil through sounds of folkloric origin as well as jazz and modern ones. The sounds of jazz also make their presence felt in *Making of the World*, where the feelings of the characters, the moral decline and the slippage from the norms of society of the protagonist are reproduced again in a socialist context well anchored in the propagandistic norms. The psychological universe of the characters is also captured by music in the case of the film *Three times Bucharest - The Return*, where the music captures a man's attempt to reconcile with his wife on New Year's Eve, the fear of this action overshadowing the final result. The film demonstrates the cinematographer's mastery and the director's need to say something unconventional, to tell a story about the people of our times in a modern tone⁷. Drama genre is represented also in the production *Two men for a death*, where the composer gives the death sentence of the main character a melodic theme that accompanies him in the culminating moments. The universe of childhood placed in a heroic context is also reproduced in the two productions *The Adventures of Babușca*, *Alarm in the Danube Delta*, this time the heroism being brought into a real context, not a fantastic one as in the case of the film *If i were Harap Alb*, the protagonists heroes being children of our day. Thus, Dumitru Capoiianu creates a score of a complexity and color that concerns both the universe of childhood and the context of a modern society with technological and scientific conquests.

3. Conveying emotions, symbols and anticipating events through music

Considering the complexity and diversity of the genres addressed, in the following, the attention will be further focused on the outline of a general overview of his creation of feature film music, with some of the essential elements that he used being pointed out in musical language. This is essential to be able to understand as a whole the evolution of his career as a filmmaker, the vision he had but also the compositional predilections he manifested. Not all the defining aspects of his film scores can be contained in this small study, such a research in its complexity requiring a long period of time and textual space, but some of the defining features of his creation will be emphasized, features that he aligns himself both with the Romanian film composition directions of the 20th century of his colleagues and with the directions outlined by the Hollywood industry⁸, which constitutes a benchmark in this field. At the center of the theoretical analysis is the symbolism that the music played primarily through the timbral coloristics⁹, stressing the tension, suspense, at the same time following the difference between the functions of the music that it used depending on the moments in which it was placed.

⁷ Rodica Lipatti. 1967, december. „Three times Bucharest [De trei ori București]”. *Cinema* (12), p. 13.

⁸ Aaron Copland. 2010. „Our New Music”. In *The Hollywood film music reader*, ed. By M. Cooke, 83-92. Oxford, New York: Oxford University Press, p. 84.

⁹ Julia C. Hailstone; Rohani Omar; Susie M. D. Henley; Chris Frost; Michael G. Kenward; Jason D. Warren. et. al. 2009, Nov. „It's not what you play, it's how you play it: Timbre affects perception of emotion in music”. *Quarterly Journal of Experimental Psychology*. 62(11). Retrieved March, 2, 2024, from <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2683716/>.

We thus find moments or entire films where the music is illustrative, accurately reproducing the movement and gestures of the characters, or films in which the composer reproduces the feelings of the characters and their inner universe, proving an extraordinary ability to understand psychological aspects. Although more than half of his cinematic creation took place in animation productions where the music he composed was mainly illustrative, the composer demonstrated that he also understands the genre of fiction feature film where he closely followed the evolution of the action, completing through his music the universe of the film. Therefore, the analysis in the following does not focus on the particularities of the elements of musical language followed closely with the score, but focuses on the way in which Capoianu completed the action, the music merging into a perfect binomial with the image. The adaptability of the composer to different scenarios and situations is essential for the present study, he himself transposing this adaptability according to the observance of the rules and patterns specific to film music. In all this context of adaptability and respect for patterns, the most important thing to mention is the fact that he kept his sound marks, managing to use certain sound structures represented by melodic themes or harmonic progressions throughout several films, metamorphosing them timbrally, harmonic, rhythmic, agogic and dynamic depending on the context in which they were placed. It is surprising that at the same time, regardless of the film, they kept and reproduced the same values and virtues with which they started, such as heroism or love. For example, if a melodic theme was used in one film to expound virtues of heroism, then it will continue to expound the same virtues in other films. The fact that the composer managed to do this without falling into the trap of self-plagiarism denotes his ability to adapt to a given context, understanding its peculiarities, and at the same time to preserve and express his musical personality without distorting the universe of the action.

The importance of humanity and man in particular constituted a main concern in Capoianu's compositional process. The progress of research in order to build and research new ways of musical expression in accordance with the evolution of science and society was essential for him, stating that the structure, system and art of sounds must have a meaning, a form, a significance, not being able to exist outside or against man.¹⁰ So, having this vision, it was easy for him to adapt to a music that must go in sync with a script, the meaning of the music being found in the very action of the story. His achievements are all the more important as the hierarchical paradigm between image and music has become a vital part of the foundations of film theory. The predominance of the visual in relation to the film is evident in certain contexts such as the use of the phrase “going to see a film” or the use of the term “spectator” to define the status of a film's audience, implying that they are merely watching the film. None of these expressions take into account the auditory side of the film and the audience that also hears the film's music. Not only did the paradigm establish such expressions, but it also manifested itself in the theoretical discourse on film sound and music, which always involved the position of the soundtrack vis-à-vis the visual, which could run either parallel to the visual creation of the film's meaning, or in counterpoint with her. But by these terms, parallelism and counterpoint, it is suggested that film music itself cannot have independent meaning.

However, this meaning was rendered differently by Capoianu, using distinct techniques depending on the type of production. He has demonstrated that he can capture the gestures and actions taken by the characters through exceptional illustrative music in feature films or animated shorts, while also managing to reproduce the feelings of the characters or anticipate

¹⁰ V. Pop – Băleni. 1969. „Despre muzică și rosturile ei în societate cu: Louis Fremaux, Nina Lelciuk și Dumitru Capoianu”. *Revista Muzica* (11): 27-29, p. 29.

essential moments of the narrative thread in the case of feature films. The musical language used by him aimed not only to express feelings and characters, but also to produce feelings in people's souls.¹¹ He showed a preference for exploring the jazz style, using in concert music specific compositional techniques such as fourth chords, minor chords with elevenths, chromatic progressions with this type of chords, dominant chords with ninths or even thirteenths creatively distributed to the orchestral ensemble. His preference in this direction was also valid for film music, as he integrated this style into the soundtracks. However, he did not limit himself to a single style, exploring sonorities to adapt both to the context and to the ethnic culture presented on the screen. In his creation, he therefore explored several fields, proof being his adaptability to both film and concert music, not limiting himself to one genre or form. He composed according to the inner universe of his feelings, without stylistic prejudices, stating that "Bach did not know that he was baroque, Beethoven did not want to be romantic, and Debussy was upset when he was told that he was impressionist. I don't know to what extent my music is determined stylistically, but I want the man in me to appear in it. Be you, be human. Style comes naturally"¹². These continuous searches for evolution were also favored by the Romanian communist regime of that period, which in the 60s sought independence from the Soviet Union, thus making it easier for Romanian composers to have access to Western culture. They explored the techniques and sonorities of modern music that encompassed both jazz and the avant-garde in the case of symphonic music, the symbiosis between the two styles being found in Capoianu's works both in concert and film music. At the same time, the composer also made the transition from film to concert, composing the work *Cinematic variations* (1966) in which he captures the symbiosis between jazz and avant-garde, but also that between film music and symphonic music.

4. The importance given to the title, melodic themes and timbral colorism

Music can induce the audience a sensory landmark in the film's universe, while its own capacities to create suspense can be transferred to the expression of a film. A common formal function of film music is to accompany the opening and closing sequences of motion pictures. That's why as soon as the movie starts, we often hear the music accompanying the opening sequences, introducing us at the same time to the universe of the movie. At the same time, the soundtrack also almost always makes its presence felt when the end sequences are played on screen. In these cases, the music functions as a formal parenthesis to bring the audience in and out of the film's universe. This criterion was also successfully met by Capoianu, who introduced the audience to the universe of the film right from the opening credits. Let's look for example at the production *If I Were Harap Alb*. Right from the opening credits, the composer introduces the audience to a fairy tale atmosphere, loaded with symbols and tense events that follow the path of the main character, the little boy of the Emperor (Crai). From a symbolic point of view, it uses timbral coloring to render the virtue that the character has, namely heroism. The brass reveals this quality of his, interpreting in a heterophonic manner the melodic theme of the monopartite form. The first time the theme is presented without harmonic accompaniment, while in its second exposition it is accompanied by figured arpeggios on the harp, The ascending chromatic passage of the strings introduces the third exposition of the theme, in which the harmonic accompaniment is now taken over by the brass, the effect dynamic force introducing a hint for the denouement of the story in which the son of the Emperor (Crai) emerges victorious. Therefore, the composer

¹¹ *Ibidem*, p. 27.

¹² *Ibidem*, p. 28.

gradually reproduces the protagonist's journey, the first exposition of the theme representing the posture of security and perhaps insecurity in which he was, the chords of the harp with the role of harmonic accompaniment being the exponent of the fairy tale world that the young man joins and at the same time of the hope that gives him confidence in their own strength. The gradual growth and dynamic nuances of the three expositions of the theme are intended to anticipate the growth of confidence in the character's own strengths, but also the gradual winning of the trials to which he is subjected, finally reaching his maturation.

Music can suggest both continuity and discontinuity at the same time, expressing continuity through its uninterrupted flow during a visual transition from one scene to another, and discontinuity through changing dynamics, tempo, or other characteristics as images change¹³. Although capable of inducing a sense of discontinuity, the soundtrack will always give the film an overall continuity and integrity as it underlines the narrative architecture and dramatic construction of the film. Usually accompanying the beginning and end of the film, music can be considered a guide to the viewers, guiding them through the film experience. In the present case, Dumitru Capoianu ensures this continuity, applying the cyclical principle by using the theme of the title and at the end of the film, which he also exhibits in two timbral and dynamic poses, one that denotes the naivety of the young man when he wakes up from the dream, the theme being interpreted in the high register of the violin and then taken over by the English horn, and a second when it returns to reality, the theme being played strongly by the brass.

Music is a form of cultural manifestation found in all regions of the world and in all periods of human history. It has geographical, cultural, chronological and even social connotations, which can be used in favor of the expressiveness of a film. Music can therefore suggest the genre of a film, such as and its context in time and space¹⁴. In the case of the *film If i were Harap Alb*, the course of the main character is not the only aspect that the composer presents to us from the first scenes. It is also in unison with the elements of time and space of the action, presenting them by evoking a melodic motif inspired by folklore played on the whistle. In this way, it sets the Romanian mioritic space but also the subject itself of the narrative that comes from the Romanian folk tale. On the other hand, the fairy tale world visually depicted the the Emperor (Crai) court whose imposing appearance seemed to come from a chronological time in the Middle Ages, where court martial games were a form of entertainment. Thus, the atmosphere of battle and the desire to measure forces through various methods of handling weapons is sonically rendered by the composer through a march performed by brass, thus strengthening the image on the screen by introducing the atmosphere through music. Even though music itself is a non-representational art form (unless meaning is added through lyrics), some properties of music can therefore instill certain associations in the psyche of the viewing audience.

Capoianu also gives importance to the credits in other productions he collaborated on, ensuring the cyclical principle of the exposition of the melodic theme from the credits with its resumption at the end of the film. Here, the composer finds the justification for using this method in the very image on the screen that begins and ends with the close-up of the protagonist Mihai speaking a monologue about his social turmoil and the moral principles that were questioned during the action. Music can convey where the action of a film takes place in temporal and geographical space, but it can also help to characterize the protagonists of a narrative story. By attaching a specific motif to a certain character, music will not only help to identify the character through musical motifs, but will also instill certain emotions towards that character through the

¹³ Peter Larsen. 2005. *Filmmusikk – Historie, analyse, teori*. Oslo: Universitetsforlaget, p. 210.

¹⁴ *Ibidem*, p. 211.

style of the music. Film sound encourages the illusion of reality in the film while directing the viewer's attention in the desired way through deliberate focus. In *Your Part of the Blame* although the story unfolds within a construction site, the composer does not choose to use harsh avant-garde sounds. He presents a short violin cantilena based on a folkloric substratum. Although other sound structures are also distinguished within the first scenes, we mention this one in the foreground because its melodism constitutes the core of human emotions and feelings that stand out among the imposing images of the construction site. In this way, the internal universe of the character is explored, his virtues and his innocent intentions being synonymous with those of the Romanian people and, most importantly, his very identity and village origins are presented, coming from a village in the Apuseni. In this way, the composer shows the importance of human feelings and the experiences of the characters, putting them with the help of music above the achievements of the communist regime presented in the film through the construction site. The syncopes and arrhythmias produced by the story of the theft in the life of the main character but also the frenzy of the construction site are put in the background by means of the accompaniment provided by strings and woodwinds through an ostinato built on the interval of a small second.

Music is considered to evoke emotions in the audience, part of its ability to suggest emotions deriving from the non-representational nature of music. Its effect on emotional reactions is one of the reasons why music is a key element in cinematography. To more specifically define the term emotion consistent with the context of the film, we will distinguish between three different types as cited by Annabel J. Cohen¹⁵. These definitions are derived from perspectives that consider music in a non-cinematic context, yet they are also relevant to the cinematic use of music. First, music can trigger a reaction in the mind of the viewer who recognizes and identifies the emotion depicted without experiencing it themselves. Second, different from the passive recognition of an emotion is the effect of music to trigger and establish a subjective sensation in the viewer, that is, the emotion is not merely identified on an observational level, but is actually imprinted on the viewer's subjective consciousness. Third, music can cause the viewer to have an intense affective reaction to the character or action seen on the screen.

Rendering the feelings and emotions of the characters and at the same time triggering emotional reactions in the audience is a criterion that Capoianu fulfilled in his film scores. From a timbral point of view, during the action of *Your Part of the Blame* we also find other associations used by the composer to render human feelings. One of them is with the help of the vibraphone that reproduces the thoughts and inner turmoil of the protagonists in an attempt to make good decisions in moments of pressure. One such example is that of the engineer on the construction site who was forced by her lover to give up raising her orphaned nephew and send him to the orphanage in order to have a relationship with him, without the obligation of raising the child. The difficulty in which the protagonist is put urges her to contemplation, being accompanied by the sonority of the vibraphone. Another situation where human feelings are played in this case is through the jazz style and the appeal to foreign music. Thus, we can find a parallel to the work *An American in Paris* by George Gershwin with the motif of the wanderer and homesickness which is the central point of Capoianu's score for the film *Your Part of the Blame*. He evokes through the clarinet a melodic line with affinities to Gershwin's work, emphasizing the inner turmoil of Mihai who is faced with homesickness but also with the

¹⁵ Annabel J. Cohen. 2010. „Music as a source of emotion in film”. In *Handbook of Music and Emotion: Theory, Research, Applications* ed. By Patrik N. Juslin, 878–908. Oxford, New York: Oxford University Press, p. 880.

difficulties caused by the accusations of theft. The three moments in which this melodic theme is presented also represent the crucial turning moments of the protagonist, who succumbs to the pressure and wants to go home or to another construction site.

Just as it does in its formal and narrative functions, music is used to guide the viewer not only into the film's universe and through its narrative, but also helps to amplify certain emotions of the characters in the film, as well as to evoke emotions for the viewer. By imprinting and maintaining a certain emotion, whether suggested by the film's setting, dialogue, key moments or not, the music reinforces the emotion in question and weakens any other emotional association the viewer might have with the scene. Such a case can also be found in the production of *Who will open the door?*, where the audience is also led through music to a feeling of solidarity for the main protagonist, Ovidiu, a boy misunderstood by society and his own family who is sent to school of correction. A wandering song is used in the credits visually synchronized with a doll drifting on the water, just like the fate of the boy who is abandoned by his own family. Another sound character is also used in the title, namely a female voice that actually suggests the absence of a mother involved in the child's life and his nurtured desire in this direction to be protected by a maternal presence. The use of this voice is all the more important as, in Capoianu's film scores, we rarely find timbralities specific to human voices.

In the case of other productions, Capoianu uses descriptive music synchronized with the image, not necessarily needing to emotionally emphasize certain aspects of the characters. An example of this kind is the production *Fantastic comedy*, where the scientific conquests of the Romanians are presented in the first scenes. In this context, the composer chooses to accompany the respective scenes with patriotic music in the performance of a brass band. In the film *Three times Bucharest – The Return*, the composer introduces the audience to a sound atmosphere specific to 20th century modernism, with flagellated sounds, bitonal clashes and sonorities that lead to the creation of a sound vacuum and an opaque atmosphere such as the relationship between the two ex-husband and wife. However, a melodic idea present in other productions of his can be distinguished, which has as its central element the ascending leap of a minor sixth from which Capoianu will build a new melodic theme based on the leap of a minor sixth and characterized by cantability, which will accompany the relationship and meetings between the two spouses. Thus, their love story but also the clumsy attempts to reconcile are defined by this cantilena performed most of the time by the violin. In the feature film *Steps to the Moon*, he prefers to compose descriptive music, but also with the role of anticipating future moments. Emphasizing the protagonist's frenzy and agitation is done, for example, in the beginning of the film by fast descending chromatic passages played by strings, a technique also used on other occasions by the composer in other films. The discovery of fire is sonically emphasized by the brass while the use of their treble register reveals the tension of the eagle attack. A contrast between the image and the music appears through the accompaniment of the man's flight by descending melodic passages on the violin, a fact that anticipates his fall from the flight, while the warm timbre of the violin represents the hope and fantasy of the moment experienced by the character. The encounter with the angel is also presented through the sonority of the harp and violin, which render the purity of this entity. The peculiarities of culture and geographical location are exposed when Aladdin appears accompanied by an oriental song performed on a whistle. The introduction of the demonic presence in the scene depicting the depravity of human morality is accompanied by the grave register of the brass while the scientific evolution and modernism are accompanied by jazz sounds that are also used in the final scenes of the film, thus setting the end of the action in a present time, in a modern 20th century world.

The creation of easily recognizable melodic themes was another strong point for Capoianu, at the same time demonstrating the ability to metamorphose them depending on the context and the film. Thus, we can affirm the fact that he composed under the sign of versatility, his music being universal. A melodic idea that stands out in his scores is that of the heroic motif, which exists in several productions he worked on. We can therefore find this leading motive of moral virtues in the films: *Three times Bucharest*, *Alarm in the Danube Delta*, *The adventures of Babusca*. The construction of this motif is based on the ascending leaps of minor sixth, octave, perfect fifth, thirteenth, each time the composer choosing to expand the leaps with each repetition, the following descending passage being based on chromatic notes. Sometimes starting from the simple leap of a minor sixth he creates new melodic themes that characterize the emotions of his characters. The heroic motif is not the only one that is a bearer of symbols, Capoianu assigning to the dead for example in *Two men for a death* a short melodic idea based on a descending passage in the interpretation of the brass in the low register. Thus, Demeter's attempt to escape death is musically emphasized in the climactic moments by this funeral motif with which the film ends. Other compositional marks that we can identify in Capoianu's music are the illustration of the undulations of the waves through the figured arpeggios of the harp, the use of dissonances in the chord progressions, the emphasis of reverie and contemplation through the timbrality of the vibraphone or the xylophone.

5. Conclusions

Dumitru Capoianu managed to capture the gestures and actions taken by the characters through his music, also managing to reproduce the feelings of the characters or to anticipate essential moments of the narrative thread in the case of feature films. The music composed by him serves to guide the viewer not only in the universe of the film, but also helps to amplify certain emotions of the characters in the film, as well as to arouse emotions in the viewer. He showed a preference for exploring the jazz style, integrating this style into the soundtracks. However, he did not limit himself to a single style, exploring sonorities to adapt both to the context and to the ethnic culture presented on the screen. In his creation, he therefore explored several fields, proof being his adaptability to both film and concert music, not limiting himself to one genre or form.

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