

Stylistic metamorphoses in the lied *The smile of Daniela Cojocaru*

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Abstract: *Through its artistic expression, music has the gift of transmitting deep feelings and feelings, because by sound combinations of a subtle variety, it can access areas of consciousness that we can not even guess. This lied signed by Daniela Cojocaru on the lyrics of the poet Vasile Nicolescu, in a simple form, fits into the tendencies of the postmodern current, because there are echoes of some language models already accessed and some tendency to look at the local traditions. The whole wealth of meanings that the poetic text can transmit is capitalized through subtle computational solutions.*

Key-words: *music, lied, poetic, aesthetic, postmodernism*

1. Introduction

There is a dialectical aspect in the trajectory of music, from influencing sensitivity by awakening intense emotions, inner dynamics, to some spiritual and moral revelations. "It is a step from emotion to thinking and movement, followed by a return to emotion; As a result of this dispositional mood, an increase in intensity occurs, in the movement a sustained enthusiasm, much more ability in thinking, and finally, in the register of consciousness infinitely varied attitudes, succeeding with extreme speed; here is the course and in its simplified way, the dialectics of music."²

2. Aesthetic considerations

In the paper entitled *Letters on aesthetic education of man*³, the poet and aesthetician Friedrich Schiller expresses the ideas and results of his research on *beauty* and *art* in general, considering that these two notions are in close harmony with the moral nobility of human nature. First letter:

*The beauty and art - the methodical necessity
to bring the truth closer
sense of intelligence*

is the starting point in a true adventure of self-knowledge from the perspective of good taste, as one recognizes: "my ideas, coming out of constant contact with myself than from a rich

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² Athanasiu, Andrei, *Medicina si muzica*, Bucuresti, Editura Medicala, 1986, pag.48

³ Schiller, Friedrich, *Scrieri estetice*, București, Editura Univers, 1980

experience of life⁴, are the ones that lead him to interesting, sometimes even striking conclusions.

We'll also stop on *The Nineteenth letter*:

*The human spirit is determined to be passive
through sensitive impressions,
and active through thinking.
The beautiful throws a bridge over the abyss,
when, under the urge of the senses,
gives freedom of thought to rise above the two impulses,
affirming humanity
through self-consciousness and will.*

because it is a reflection on the natural human determinants that they perceive under the two forms: passive and active. Under the impression of the senses, the spirit is in a state where this determinacy is without boundaries. Only through thinking, this power - independent of apparent sensitivity - can give the human spirit the way "the beautiful can become a means to lead man from matter to form, from feeling to law, from an existence to an absolute"⁵.

To support the motivation related to the aesthetics of the lied subject to our analysis, I will also present the *Twenty-two Letter*, relevant to the clarity of the exposure:

*Aesthetic state is a condition of ultimate reality,
in which our humanity
is manifested in purity and integrity.
An authentic work of art
It gives us calm and freedom of mind,
united with force and force,
for the form destroys the material.
Just sensitive interest
Or rational
Can not satisfy aesthetic quality.*

In the commentary of this letter, the poet Friedrich Schiller explicitly refers to music, this form of art which "in its supernatural ennoblement must become form and act upon us with a calm force of an ancient statue."

3. Analysis of musical language in the context of the aesthetics of poetic language

Daniela Cojocaru's voice and piano works are characterized by an organic unity between the poetic text and the music that she thinks according to the message and the lyrics semantic. Vasile Nicolescu's poetry has a philosophical character, inviting to meditation some notions that relate to our very existence.

⁴ Schiller, Friedrich, *Scieri estetice*, București, Editura Univers, 1980, pag. 251

⁵ Schiller, Friedrich, *Scieri estetice*, București, Editura Univers, 1980, pag. 311

The tendencies of postmodern music are distinguishable both in the polyphonic-harmonic or rhythmic vesting or sound structure, as well as in architectural form, this being an extremely simple one: A B C.

Introduction (măs. 1 – 4)

Long before the oceans **Articulation A** (measures 5-17)

It must have been tears,

It is not known whose,

Tears.

Long before clouds **Articulation B** (measures 18 to 31)

It must have been heaven,

It's not known

It's heaven.

Long before the Sun **Articulation C** (measures 32 - 42)

It must have been the Smile

It is not known to whom,

Smile.

Coda (measures 43-49)

The first bar presented by de piano is the basic cell, which subsequently generates new polyphonic-harmonic figures. Even from this short introduction there is a double counterpoint texture:

Fig. 1

The musical score for Fig. 1 shows a Soprano part and a Piano part. The Soprano part is marked *Lento* and consists of four measures of rests. The Piano part is marked *4p* and consists of four measures. The first measure of the Piano part is boxed and contains a hexachord. The second measure of the Piano part is marked *3* and contains a triplet. The third measure of the Piano part is marked *3* and contains a triplet. The fourth measure of the Piano part is marked *3* and contains a triplet. The Piano part is marked *Lento*.

The sound structure (a hexachord) is the following:

The musical notation for the hexachord shows the notes G4, A4, B4, C5, D5, E5. The notes are marked with fingerings: 1, 2, 1, 3, 1.

The *accompaniment* has an ostinato character in the same double counterpoint formula; the *phrygian* cadence on which the soprano's first phrase ends, in a perfect concordance with the text, emphasizing the word *tears*. And through the melodic contour the same effect is achieved, the four syllables of the word making a subtle hint at the *recto-tono recitative*:

Fig. 2 (măs. 5-15)

Cu mult î - na - in - tea o - cea - ne - lor Tre - bu -

- ie să - fi fost - La - cri - mi - le Nu se sti - e a - le

pp
cui La - cri - mi - le

The transition to the second segment brings to the fore the major - minor relation through the fluctuation of the notes C-C#, specific in the traditional Romanian music. And the sound structure presented in Section A is often found in authentic folklore.

Unlike the first segment, in the second one we observe the ostinato formula enriched only in the upper register of the accompaniment, while a new melodic outline is developed at the left hand:

Fig. 3 (măs. 18-21)

The musical score for Fig. 3 (măs. 18-21) shows a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Cu mult î - na - in - tea no - ri -". The piano accompaniment features a right hand with a repeating ostinato pattern of chords and a left hand with a melodic line. The dynamic marking *mp* is present at the beginning.

The scale of the structure sound part is also a hexachord, this time with a symmetrical structure:

The musical score for Fig. 4 (măs. 26-29) shows a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Nu se ști - e-al cui e ce - rul". The piano accompaniment features a right hand with a repeating ostinato pattern of chords and a left hand with a melodic line. The dynamic marking *subpp* is present at the beginning.

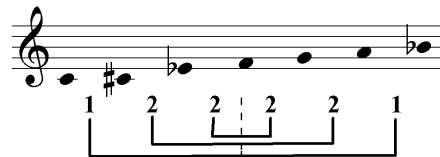
The whole melodic-harmonic context is different; through the appearance of the third voice in accompaniment, there are some consonant chords accompanying the text, this time the cadence being on *sky* word:

Fig. 4. (măs. 26-29)

The musical score for Fig. 4 (măs. 26-29) shows a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Nu se ști - e-al cui e ce - rul". The piano accompaniment features a right hand with a repeating ostinato pattern of chords and a left hand with a melodic line. The dynamic marking *subpp* is present at the beginning.

In the third hypostasis of the same melodic contour ostinato another voice appears (C segment). The sound texture of the formula is made only by major chords that are repeated, this time in a simple triple meter of time signature. As a sound structure we identify a symmetrical heptachord:

Fig.5



The major harmonies that are obtained by overlaying the sounds of the way support the poetic idea by offering warm, bright sounds, preparing the third cadence on the *smile* word:

Fig. 6 (măs. 39-46)

Coda creates the cyclical effect by gradually reducing the voices in the order in which they appeared, by clear allusions to previous hypostases, and a cadence on a chord that underlines the ambiguity of the major - minor:

Fig.7 (măs. 47-50)

We note that the rhythm remains constant throughout the whole lied, with different hypostases at intonations plan.

Aesthetic emotion is created by sounds which are gradually changing, following the effect that the semantic load of lyrics transmits to the listener.

And this approach is described very metaphorical by Friedrich Schiller:“ In order to move from sensation to thinking, the soul crosses an intermediate stage, in which sensitivity and reason are activated at the same time, but precisely by this it cancels out the determining power and, by their antagonism, produces a negation. This intermediate provision in which the soul is neither physically nor morally constrained, but still active in two ways, deserves the name of free mood and, if we call physics the state of rational determination, we must call esthetical the real and active determination state.”⁶

4. Conclusions

Being a universal language, music develops human sensitivity, enriches the spirit, and most often helps people communicate. When music is accompanied by text, the artistic expression is much more nuanced, and aesthetic experiences can have a color for which words may be useless. The art and beauty are goals to which the human spirit will always tend, regardless of the current aesthetic currents. Will, creativity, thinking are those through which man can manifest his own consciousness. Furthermore, to be spiritually accomplished, art is the only one that can awaken authentic aesthetic emotions.

5. Bibliography

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