

7. THE PROBLEMATIZATION OF THE TRIAD *STYLE-GENRE-LANGUAGE* IN THE DIDACTIC APPROACH OF THE DISCIPLINE *THE HISTORY OF MUSIC*

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Abstract: *Conventional mentality, according to which, in the teaching activities carried out during the courses of History of Music, the approach of the triad style-genre-language is performed under restrictions and in most cases in a superficial manner, the professor dealing with the usual general correlations (information regarding the epoch, biography and activity of the creator, affiliation of the musician to a certain culture of origin, the classification of the opus under discussion chronologically in the context of the composer's work) falls into a traditional perspective on the discipline brought to our attention, a perspective that determines, following the processes of periodical or final assessment, average results and a limited feedback from students. For these reasons, it is necessary to use the modern methods of approaching the discipline, new teaching strategies in the comments and correlations on scientific content, so that the problematization of the style-genre-language triad in didactic approach of the discipline The History of Music, to generate optimal results in specific teaching and assessment activities.*

Key words: *romantic composer, orchestral lied, text-sound relationship, critical reception*

1. Stage of research. Musicological perspective

In our opinion, the teaching approach of the triad *Style-Genre-Language* during the courses of history of music involves a systematization of the most relevant titles in the musicological documentation, in order to establish some key-elements in the following study. Chronologically, first comes the publication *Histoire du langage musical occidental* by Anni Coeurdevey (1998), a volume which accounts for the development of the Western European musical language, starting from the simplicity of the Gregorian song, to the latest works inscribed by means of tonal sound organization. Contrary to some regular historical or stylistic studies, the volume reveals the stages of this evolution from a structural perspective of organizing the syntactic elements, as for example, the transition phase between modalism and tonalism.

A more recent source can be found in the study *Musique de l'avenir*, extracted from the *Encyclopedia Musiques du XXe siècle* (2003), coordinated by Jean-Jacques Nattiez, in which the author summarizes a remarkable work, often cited by various researchers of the musical prodigy: *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-century Culture*, which belongs to the American musicologist Leonard B. Meyer. In 1967, he published a series of rather startling texts in the days, which are currently reevaluated. Under the title

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As It Is, And Perhaps Will Be, the musicologist J. J. Nattiez comments in a provocative manner upon the second part of the book belonging to the American researcher, focused on the development of arts in general and music in particular, by suggesting that from the point of view of the musical styles and genres, the end of the past century and the beginning of the 20th century represent a stagnation period. A more concentrated perspective of the problem can be found in the volume *Le style en acte: vers une pragmatique du style* (2011), where Laurent Jenny questions this aspect from a double perspective: both stylistic and rhetorical.

By offering a nuance to the specialty research, we discover the work *La méthode analogique musique-langage dans l'étude de l'expression musicale: enjeux et limites. Vers une transversalité sémiotique* (2016), in which the author Wael Samoud already proposes in the abstract, the approach of some analogies between music and language, taking into consideration the restrictions imposed by these two expressive forms and especially, the subjectivity which leaves its mark on the entire experience of musical audition.

In the Romanian musicology, the volumes of the musicologist Vasile Herman, *Formă și stil în noua creație muzicală românească [Form and style in the new Romanian musical creation]* (1977), *Originile și dezvoltarea formelor muzicale [The origins and development of musical forms]* (1982) are of foremost importance, since they lead the way in the research of this controversial field. They are followed by the works *Analiza muzicală între conștiința de gen și conștiința de formă [Musical analysis – between the conscience of genre and the conscience of style]* (2003) and the three volumes entitled *Stilistica muzicală [Musical stylistics]* (2014) by Valentin Timaru, another creator and researcher from Cluj, whose scientific research related to morphology, musical structure, style, intonation systems, characteristics of secular or religious genres, are fundamental in the specialty bibliography.

The research comprising the synthesis of previous work, which also puts forward a new vision of genres from various music, followed by a broad range in terms of chronology, belongs to the musicologist Oleg Garaz: *Genurile muzicii. Ideea unei antropologii arhetipale [Musical genres: The idea of an archetypal anthropology]* (2016). An author who builds his discourse by questioning some rooted concepts that belongs to some important researchers in the field from the national area, such as Vasile Herman, Dumitru Bughici, Gheorghe Firca or universal area (Arnold Sohor, Yevgeny Nazaikinsky). What is to be noted from the work of Oleg Garaz? The first section of the volume, *Social historical genres versus musical historical genres. From originary traditions to mass culture*, is focused on drawing a historical path in the development and completion of musical genres up to present days, when the traditional perceptions on the ways of organizing them are reevaluated. It is notable that from the perspective of Oleg Garaz, Postmodernism does not involve the dissolution of the concept subjected to our attention, but the

emergence of new genres that highlight other realities. The next part of the book, *Musical genres in the system of musical thinking categories*, is focused on recalling into question the perceptions on musical genre and its connection with various syntactic and morphological levels of discourse. Oleg Garaz draws attention to the triad *genre-form-style* from the perspective of the composer and musicologist Vasile Herman from Cluj, by attempting at resizing these concepts in relation to all the parameters from the European music tradition. The first stage is to reorganize the triad, from *genre-form-style* to *form-genre-style*, by concluding: "...forms are a constituent of genres, while genres are, in turn, constituents of style" (Garaz, 2016, p. 137). Further on, the musicologist develops the tripartite scheme in two directions, both on the inferior level of forms and on the superior one, that of style. On the level of forms, the systems of sound organization (tonal, modal, atonal) and systems of syntactic organization (monody, heterophony, polyphony and homophony) are cumulated. Underneath this level, there are the fundamentals of sound art – sound and noise. On the superior level, above style, Oleg Garaz adds the concept of canon, with formative and normative functions. From this original segmentation, we keep in mind a new prioritization of the traditional concepts, which makes way to other approaches and systematizations from various perspectives: historical, stylistic, structural and of language. The third part, *Musical genres: seven normative taxonomies* and the fourth part, *From sociological to anthropological, from taxonomical to archetypal*, of the volume are focused on drawing a pattern, pursued from the primordial phase, up to the one of genre multiplication. For the author, corporality and vocality are two primary concepts of networking with the socio-human universe, which determined, in turn, a variety of cultural and artistic structures.

2. *Style-Genre-Language: Traditional methods of information systematization in the activity of teaching the discipline History of Music*

The traditional perception of the triad *Style-Genre-Language* in the teaching approach of history of music firstly implies appealing to the conventional method, used by many of the teachers who teach this subject in the vocational pre-university or artistic academic education. It is a phenomenon that results from structuring the subject according to the succession of artistic styles corresponding to chronologically delimited historical periods. For instance, by simply listing the scientific learning units – *Antiquity, Middle Ages, Baroque, Classicism, Romanticism, Modernism, Postmodernism* – existing within the programs of universal history of music, designed in a traditional manner, we anticipate the progressive organization of the contents, as it follows: generalities, on historical periods and musical styles brought into attention, predominant genres, languages pertaining to reference composers, brief historical-stylistic analyses of representative opposites.

The criterion of historical-stylistic progression also applies when questioning the contents in terms of genre transformation, in relation to the stylistic or language modifications. For example, genres specific to ancient music, such as *missa* or *motet*, which developed from *Ars Antiqua* to the epoch of Renaissance, thus becoming genuine stylemes of sacred creation from the 16th century, arise as differentiated approaches of sound organization methods (tonal, tonal-modal or modal language) during Baroque, Classicism, hardly ever during Romanticism, but particularly during the 20th century. In this context, the perception of the triad Style-Genre-Language modifies itself in the sense of style reception, as an analysis of genres with the support of language elements, depending on the reference era. One last specificity of the historical-stylistic progression criterion considers the conception of conveying the theoretical contents of this subject by beginning with sound organization methods, in relation to the historical periods subjected to the analysis. For instance, the modal language characteristic to the early styles – *Antiquity-Middle Ages-Renaissance* –, is followed by the tonal or tonal-modal thinking, which manifested during *Baroque, Classicism, Romanticism* and by the particularities of modalism, enlarged tonality, atonalism, dodecaphonic serialism, neo-serialism, specific to modern times.

2.1. Dilemmatic creative cases

In a general presentation of the matter in question, the modifications emerging in the case of the triad Style-Genre-Language do not seem to affect the activity of teaching the scientific contents of the subject. The particularities are shaping up at the level of opposites pertaining to bi- or polyvalent creators in terms of style. Let us recall, for instance, the controversial cases of stylistic affiliation that bring into attention composers like Claudio Monteverdi, Carl Philip Emanuel Bach, Johann Christian Bach, Ludwig van Beethoven, Johannes Brahms, Richard Strauss, Igor Stravinski, Dmitri Shostakovich, etc. For each of the above-mentioned musicians, general theories on stylistic classification do not apply in a traditional manner. Therefore, if Monteverdi was a master of Madrigal polyphony, concerned with perfecting the Renaissance contrapuntal style and techniques, the same musician is also a pioneer of opera, a highly popular genre, thus marking, through expression and language innovations, the debut of a new style, Baroque. In his case, the composing endeavors of achieving two genres stand for the impossibility to appoint him a unique genre.

Carl Philip and Johann Christian Bach, the sons of the German creator of syntheses, composed operas, sonatas, symphonies in which one auditioning them, can identify the synthesis of baroque and classical elements. Their works inspired the musicians that belonged to the *First Viennese School* and shaped that particularly fragile transition of style and language between two obviously contrasting periods of history of music.

When listening and analyzing the scores of Ludwig van Beethoven, too lightly considered the last classic and first of the romantics, he reveals himself as a proper romantic. He remains a reference of historical importance by simply placing him within the *First Viennese School*. Yet, in terms of values, his music often surpasses the opposites of early romantics, due to his bold language and structural innovations. Generally, we actually consider him a classic of academy music, of sonata-symphony genre valorification. Nonetheless, this has a rather esthetic signification. Can the dramaturgical arches from the *Symphony no. 3* or *Symphony no. 9* by Beethoven, thus be compared to the dramaturgical structures of works of its kind, such as *Italiana* or *Scottish* by Felix Mendelssohn?

On a different note, one of the complex movements in terms of stylistic features is Neo-classicism from the 19th century, often defined as a tendency to reevaluate, under the auspices of Romanticism, the genres, structures, writing and language modes from previous periods. The subtleties of interpretation arise when listening to works of different genres by Johannes Brahms: sonatas, symphonies, concerts. There are opposites for which the thematic has an eminently Romantic expression, although the composer harnesses especially the genre and form of sonata, variational technique, polyphonical writing. He can truly be perceived as neo-classic only because he was a devotee of pure music, in a composition context of authors preoccupied with programme music or focused on opera genre. Still, the music they create and the typically romantic manner of building its dramaturgy leads us to considering him more of a romantic. Unlike him, the contemporary composer Max Reger is perceived as a neo-classic of the 19th century, in the context of neo-baroque, due to his approach of some genres specific to Baroque (*Variations and Fugue on a Theme by Hiller* op. 100, 1907; *Ballet Suite* op. 130, 1913; *Variations and Fugue on a Theme by Mozart* op. 132, 1914; *Passacaglia in D minor*, 1899) and especially due to his predilection for modal sonorities. Within the same space of German musical culture from the end of the 19th century and the beginning of the past century, there can be identified, on one side, the late romantic creation of Richard Strauss, with lied, symphonic poetry or symphony, and on the other side, the scenic opposites *Arabella*, *Die ägyptische Helena*, *Ariadne auf Naxos*, performances specific to the neo-classical style, due to the relationship with the mythology inspired librettos or specificity of writing.

In the Russian creation from the first half of the 20th century, we can distinguish the figure of the creator Igor Stravinski, whose various works contradict most of the theories regarding the adaptation of his opposites within the conventional triad of *Style-Genre-Language*. Even though the attempts to chorologically demarcate his opposites in terms of style and geography are notorious, each of his pieces represents a universe of sound *per se*. From the *mélange* of style and language features in the case of the same work, to essential modifications of the vocal or instrumental genres, up to the diversity of sound inspiration sources and their adaptation to a variety of novel timbre, harmonic

and rhythmic contexts, Stravinski does not cease to amaze us with the nonconformism of his creative attitude. Dmitri Shostakovich, a contemporary of Stravinski and member of the same culture, but with a different destiny, was the one who highlighted the contrasting esthetic attitudes and categories in terms of sound. Indeed, the lyricism of his sound related ideas, frequently metamorphosed into an extreme dramatism within quartets or symphonies, associations or overlaps of intonations, rhythmic, harmonical figures with different profiles and sources, appeal to the imitative or free polyphony in the dense writing of his scores, genuinely characterize Shostakovich as a representative of Postmodernism of synthesis, with neo-classical elements.

I have briefly commented upon these opposites, in order to emphasize the frail aspect of the mentioned triad, by referring either to its bi- or polyvalent creators in terms of style in relation to the harnessed genres, or to the musicians concerned with a complete synthesis of the components of *Style-Genre-Language*.

2.2. Problematic aspects of evaluation

After testing the traditional methods of approaching the subject *History of Music* according to the criterion of periodization by successively stressing out each of the components of the triad *Style-Genre-Language*; *Genre-Language-Style*; *Language-Genre-Style*, I achieved unsatisfactory results.

What were the objective factors?

1. The teacher of History of Music must adapt his contents to current directions of historical research and to the need for musical culture of today's generation from a critical perspective.
2. The traditional pattern of historical periodization according to the criterion of chronological progression, determined a fragmented perception of style, genre or language elements.
3. Subsequent to the semestrial or annual evaluation, I noticed that the students overcome difficulties when trying to connect and systematize the assimilated information from a succession of several stylistic stages, by confounding the notions of language, specific genres and stylistic belongings of the creators or of their opposites. Obviously, most of the errors were noted during the process of music audition of some of the works studied during the semesters.

While trying to understand what were the reasons behind these confusions, I reached the conclusion that the optimal solution consists in rethinking the subject in connection to the tendencies from the general-cultural and artistic contemporary range, aiming at perfecting them for the Master studies or PhD studies or for obtaining positions in the teaching field, be it in the university or pre-university education.

3. Style-Genre-Language: modern strategies of information systematization in the activity of teaching the discipline *History of Music*

3.1. General esthetical-philosophical considerations with echoes in musicology

In order to explain the way in which the transformations of mindset reflect upon the creative epochs and styles, I reviewed the extensive study *La musique de l'avenir* by J. J. Nattiez, where the author aims at providing a synthesis based on the volume *Music, the Arts and Ideas: Patterns and Predictions in Twentieth-century Culture*, by Leonard B. Meyer. Here are some ideas I took note of from the summary of J. J. Nattiez on the cited book. According to the perception of musical prodigy “following the monist and reductionist models, specific to the thinking of the 18th century, the theory of evolution by Darwin, found again at Spencer, the Hegelian theory of progress, resumed by Marx and Adorno, axioms which determined other directions in the development of avant-garde ideologies of the 20th century” (Nattiez, 2003, p.1396), can be added.

The substantial modification of this progressive, evolutionist concept was inflicted at a theoretical musical level in the second half of the 20th century, once with the appropriation of ideas taken from the work of the musicologist Leonard B. Meyer, who contributed in the research of styles through classifications of the phenomena. The researcher considered, on one side, that the evolution of music genres shall become obvious by means of “*intrinsic* factors, inherent of music, and on the other side, that the ideological and socio-cultural context which sustains the development of music shall flesh out in the relevance of *extrinsic* factors. The first set of data, *intrinsic* or inherent, refer to the particularity of the music styles and languages, based on the original creator, heading towards a new generation of composers, that elaborates its own style and contributes to the historical evolution of music. The second classification, *extrinsic*, includes data which describe the predilect ideas related to the social-cultural movement for each of the periods of musical history and which shall favor or direct its evolution towards a certain direction. It is what the author calls a *cultural ideology*” (Meyer, 1967, p. 130). The evaluation of style evolution resulting from the interaction of intrinsic and extrinsic data represents an aspect which helps us in defining the hierarchical level we can place ourselves on the path of historical evolution of the works” (Meyer, 1967, pp. 91-97). It is important to mention, for example, if we refer to the tonality evolution from Bach to Wagner or to the motive evolution from Beethoven to Brahms. When placing ourselves in connection to a certain cut-out of historical continuity, we emphasize specific musical parameters. Let us remember that a stylistic or structural movement shall be notorious over time only according to its echo, which involves the particularities we make reference to for a certain period” (Nattiez, 2003, p. 1396). I argued some ideas from the work of Leonard B. Meyer, reevaluated according to the conception of J. J. Nattiez, in order to prove some of the reasons due to which the American author does not believe in periodization.

3.2. *Style-Genre-Language: modern strategies of information systematization in the activity of teaching the discipline History of Music*

3.2.1. Particular aspects

The perception of style grouping according to esthetical and rhetorical criteria seeks to associate traditional movements up to the first avant-garde *Antiquity – Renaissance; Baroque – Romanticism; Classicism – Impressionism; Romanticism – Expressionism*. What are the common elements of *Antiquity* and *Renaissance*? I shall not expand on this. Instead, I shall bring into discussion the opera genre as an indestructible connection between the two stylistic epochs, but also the relationship reinforced in time, over hundreds of years, built on the importance assigned to antique monody, which was gradually added voices. These contributed to the early polyphony of *parallel, free or with vocalizations organum* type, up to the *motet* from *Ars Antiqua*, followed by *La Messe de Notre Dame* by Guillaume de Machaut from *Ars Nova*. The climax was represented by genres such as *chanson polifonique, madrigal, missa*, which found their perfection in the appeal to contrapuntal techniques specific to Renaissance polyphony.

The end of the 16th century and the beginning of the 17th century surprise us with the parallel development of polyphonic genres and the emergence of opera, which suggested a reiteration of concepts from helen Antiquity and the simplification, return to the purity of accompanied monody. In this manner, namely, by presenting two styles and epochs as a contrast/association, students shall memorize better the importance of some writing related concepts (***monody-polyphony-monody***) and that of the corresponding genres: ***hymn/psalm/song-motet (missa) – madrigal – opera***.

The next learning unit, *Baroque-Romanticism*, draws attention due to the association of two contrasting styles. The unifying aspects can be deduced from the nuancing of the theory of the affects with common functionality in the case of both stylistic epochs, by emphasizing the following features: appeal to virtuosity (concept with a long tradition), differentiated thematic (following the route from monothematism to bi- or trihematism under various approaches), the recovery of certain genres (configured during Baroque, with a specific signification and metamorphosis in Romanticism, with multiple meanings and multiple significations). For instance, improvisational genres such as *Prelude* or *Fantasy*, known, during Baroque, as the traditional association of *Prelude and Fugue* or *Fantasy and Fugue*, can be found as a stand-alone approach in *Romanticism*, as genres of virtuosity invested with expressive function. Another genre, the *Suite*, revealed in terms of instrumental and orchestral aspect during Baroque, is reiterated in Romanticism, when it was added new valances, due to its connection with programmatic music.

The parallel approach of *Classicism* and *Impressionism* appears forced in terms of particular interpretation of language, writing and genre related details. The connections are formed in a sensitive manner, along with the emergence of

movements pertaining to French culture. We need to remember that French Classicism can be considered an early stage of European Classicism, inspired by the ancient Greek model. The second constant, found in both of the styles, refers to the primordial esthetic attitude: the objectivism of the classic towards the excesses of baroque ornamentation shall coincide with the delimitation of the Impressionist artist against the Romantic temperamental outbursts, especially in what the Wagnerian style is concerned. Despite the fact that in terms of music, the contrasts are glaring, when it comes to chamber genres, the Impressionist creators appeal to various clustered instrumental assemblages, to which they dedicate exquisite opposites with the support of timbre and writing possibilities.

The relationship of continuity between Romanticism and Expressionism is particularly relevant, since they are styles associated both on esthetic, rhetorical and sound level. In this respect, I shall comment upon the case of German Expressionism, manifested at the beginning of the 20th century, by means of two masterpieces from the creation of the composer Richard Strauss, *Salome* and *Elektra*, two impressive performances due to their post-romantic dramaturgy, the exuberance of which is related to the expressionist style.

A further association of styles consists in the atypical organization of the periods linked as such: **Classicism** (*Old period – Renaissance – Baroque*) — **Neo-classicism** (under different forms specific to the renaissance, neo-baroque and neo-classical styles) – **Expressionism** (*Romanticism – Postromanticism – Expressionism*). Along this path, the particularities of the concept of *classic* are emphasized, thus ensuring the link with different genres, writing techniques or language parameters. For example, the *motet* is a classical genre of old music, unlike *fugue*, a classical genre of Baroque. Moreover, the imitative polyphony became classical in relation to Baroque, as opposed to the homophone writing, which became classical in relation to Classicism. These are just a few nuances which contribute to the reiteration of genres in a neo-classical manner. Further on, I shall mention some situations: hypostases of *sonata* from Beethoven to Brahms and Prokofiev or metamorphoses of *requiem* from Mozart to Fauré and Britten.

Since I noticed several difficulties in assimilating the information regarding the reception of multiple nuances of musical Neo-classicism, I shall present in a selective manner the learning units from the second semester, applied to the courses of Master's Degree, specialization field, *Academic and Traditional Musical Cultures*. Therefore, among the learning units, there are: *Musical Neo-classicism. Esthetics and style; Techniques, languages and stylistic markers in the musical creation from the first half of the 20th century. Deployments in chamber genres; Traditional and innovative aspects in musical thinking from the first half of the 20th century* (Iașeșen, 2015, pp.2-3).

What are the approached themes, the issue of these unities? We refer to: *Systems of sound organization; Techniques of multivocality in the creation of classical composers* (Ferruccio Busoni, Ottorino Respighi, Goffredo Petrassi,

Igor Stravinski); *Les six – return to the purity of the French style in the context of musical modernity*; Paul Hindemith – *an authentic neo-classical polyphonist*; *Techniques of multivocality in the creation of composers from the Second Viennese School*; *Techniques of multivocality in the creation of composers from the Central and Eastern-European cultures*; *Writing techniques of Béla Bartók*; *General aspects of heterophony in the style of George Enescu*; *General aspects of form in the first decades of the 20th century. The relevance of the cyclical principle* (Iateşen, 2015, p. 3).

By appealing to my teaching experience, I reached the conclusion that the most difficult part remains the activity of teaching the scientific contents about styles with a higher degree of difficulty, yet often ambiguous: *Radical modernism – Postmodernism – Contemporary music*. This is why every time when I approach these thematics, reevaluations of concepts and especially, manners of sound reflection, are required. Hence, by means of an introductory course, I plan on carrying out a general informing regarding the sinuous questioning of some composition techniques from the second avant-garde: *Neo-serialism, Total serialism, Concrete music* (P. Schaeffer), *Electronic music* (K. Stockhausen), *Aleatoric music* (John Cage), *Spectral music*. The actual plea takes place when highlighting the importance of creators belonging to different cultures, styles, languages specific to *Postmodernism*, insisting especially on the highly inspiring musicians, who perfected their technique of quotation processing (Alfred Shnitke, Luciano Berio etc).

Surprisingly, during the second half of the past century, in the context of Italian musical culture, acknowledged due to the vocal chant tradition, which placed a mark on the chantable feature of the instrumental thematic, the year 1968 remains iconic in the conscience of the professionals, by auditioning the opposite *Symphony for eight solo voices and orchestra* by Luciano Berio. A musician contemporary of the experimentalists Luigi Nono or Pierre Boulez, firstly a devotee of dodecaphonic serialism of schönbergian origin, shall become one of the post-webernian and electronic representatives of that age. Along with Bruno Maderna, in 1955 he ushered in the *Studio of Phonology of the Italian Radio Broadcasting* from Milan, where he focused on achieving some electronic creations. Other experimental opposites followed, where Berio appealed to techniques of avant-garde, aleatoricism, punctualism (*Quadermi I, II, III*, for the horn section, two harps and celesta, 1965; *Laborintus II*, for mezzo-soprano, children voices, reciter, two actors, spoken chorus, eight mimes, orchestra and tape deck, 1964). I mentioned these details of his creative activity in order to emphasize the idea that the process of ending the score from 1968 was indeed a revelation triggered by the return of the composer to the synthesis between tradition and modernity.

The fact that he made use of the citing technique from his own creation or the universe of creation pertaining to other musicians proves that Berio felt the need to review. Why? Because those times were subjected to a collapse of

texture, timbre and acoustic effect overcrowding in such a way that the creator realizes that the act of returning to well-known music and style reiteration may represent a new beginning. In fact, through the ideal complexity and musical accomplishment, this opposite marked the dawning of Postmodernism. I shall not insist upon all the composition related details of each of the five parts, yet I shall mention some of the titles of important works cited and processed only by Luciano Berio in the third part of the Symphony: *Five pieces for orchestra* by Arnold Schönberg, the 4th movements, the beginning of the *Symphony no. 4* by Gustav Mahler, *Three symphonic sketches The Sea (Play of the waves)* by Claude Debussy, *Symphony no. 2 Resurrection* by Gustav Mahler (second part), *Daphnis and Chloé* by Maurice Ravel, *The Rite of Spring* by Igor Stravinski, *Rosenkavalier* by Richard Strauss (one of the waltzes), *Pastoral Symphony* by Beethoven (excerpt from the secondary movement), *Cantata nr. 2 op. 31* by Anton Webern (the 5th movement). How can thus the triad *Style-Genre-Language* be explained in this context of total synthesis? Which of the elements of the triad can be considered more important? Well, obviously, the neo-Romantic style encompasses the association of such different thematic insertions, in the context of a metamorphosed genre, as a synthesis between vocal-instrumental or chamber-symphonic, amid a language of all the epoques, reiterated according to the integratory composition conception of Berio.

I express a keen interest in the Polish creation of the composers Witold Lutoslawski (*Venetian Games*, opposite relevant through the valorization of aleatoricism of origin), Henryk Mikołaj Górecki (*Symphony of Sorrowful Songs*, an extremely expressive work, built on the relation between minimalism and gradual accumulations in the field of sound textures, between the importance assigned to static areas and harmonic or timbre progressions in a slow-paced dynamic) or Krzysztof Penderecki (*Stabat Mater*, *Requiem*, emblematic sacred creations of *Postmodernism*). These are only a few works from the universe of creation of the Polish composer, who, by his tremendous ability of synthesis and innovation, ensures a connection between the experimental techniques and neo-romantic style, as an expression of a resentment towards modern music.

Comments upon the current creation require the explanation of some musical examples in terms of combining writing techniques and sonorities specific to entertainment genres (*jazz, pop, disco, rock, rap*) with those specific to academic music. In my opinion, it is of outmost importance to signal the interactions between different intonations of some significant Western-European scores and varied songs of oral tradition. This is also the case of the record *Lambarena* (1993), initiated by Hugues de Courson, as an homage dedicated to the German physician Albert Schweitzer, the one who founded a hospital in the French Equatorial Africa, more precisely in Lambaréné from Gabon, in 1913, aiming at discovering the causes of tropical diseases. With the help of Pierre Akendengue, Hugues de Courson was experimenting a “marriage” of musical genres and styles. Hence, the *Lambarena* project combines fragments from the

creation of Bach with intonations from the songs of pygmies, with rhythms from Pounou or instruments specific to the people of Apindji or Tsogho. Beginning with 1994, Hugues de Courson reiterated the project with crossbreed music, by appealing to fragments from the creation of Mozart combined with oriental music or to sonorities by Vivaldi and to intonations from celtic music. “In 1996, the Italian composer Andrea Liberovici mixed the rhythms specific to *rap* genre with electroacoustic proceedings, in order to harness the expression of a text by Eduardo Sanguineti, who was considered a key-figure of the Italian literary avant-garde, also known as a collaborator of Luciano Berio in creating *Laborintus II*”. (Nattiez, 2003, p. 1401). What is, in fact, the role of this crossbreed music? It is that of making a comeback of the older or newer intonations from various cultures and traditions, with the aim of keeping the attention of our contemporaries on the worldwide sonorities, configured in the so-called *worldmusic*.

3.3. Optimizing the evaluation. Conclusions

By appealing to modern and partially traditional strategies in the activity of teaching the discipline History of Music, I ascertained an improvement in the process of evaluation manifested by an objective perception of the students in what the transformations within the triad *Style-Genre-Language* are concerned. I observed real progress in acquiring specific professional and transversal competences. Among the accumulated professional competences, I shall mention the following: knowledge of the general and specific characteristics connected to the periodization of styles, definition and understanding of musical language elements, correct use of specialty notions (historical epoch, style of the epoch or composer), acquisition of biographical and composition related notions of some representative musicians, acquisition of specific notions related to the sonority of works belonging to various artistic personalities, analysis and synthesis of information regarding the evolutions of epochs, creative styles, generalization of notions related to the musical thinking of an epoch, concretization of information regarding the understanding of the principles of creation of a composer, correlation of theoretical notions and corresponding auditions, with the aim of developing the capacity of understanding and selecting the musical works throughout the evolution of stylistic epoch, deployment of the acquired information through the analysis of musical or multimedia type examples, development of the research ability by various methods.

Of the acquired transversal competence, the following were the ones that stood out: establishing the connections between music and evolution of other artistic or cultural fields, argumentation of statements according to knowledge acquired in other subjects, participation in scientific activities (colloquias, symposiums) regarding the questioning of the subject, development of the ability to understand and select artistic creations not only from a historical or

stylistical-esthetical perspectives, but especially in terms of ethics, thus contributing to the discovery of the essential criterion in selecting the values created by the human spirit.

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