

INTERDISCIPLINARY DOCTORAL SCHOOL

Faculty of Music

Iuliana PORCOS (ISAC)

**Stylistic Reflection of Minimalist and Archetypal
Movements in Romanian Musical Creation during the
Second Half of the 20th Century**

SUMMARY/ABSTRACT

**Scientific supervisor
Prof. dr. Ioan OARCEA**

BRAŞOV, 2023



Composition Doctoral Committee

PRESIDENT: Conf. dr. Anca Preda-Uliță, Transilvania University in Braşov
SCIENTIFIC ADVISOR: Prof. dr. Ioan Oarcea, Transilvania University in Braşov
REFEREES: Prof. dr. Doru Albu, George Enescu National University of Arts, Iaşi
Conf. dr. Şerban Marcu, Gheorghe Dima National Academy of Music, Cluj-Napoca
Prof. dr. Mădălina Dana Rucsanda, Transilvania University in Braşov

Date, time, and location of the public defense of the doctoral thesis:

September 25, 2023, at 10:00 AM, room ZI7 (Z Building).

Any feedback or remarks on the content of the thesis are kindly requested to be sent in due time to the email address: iuliana.isac@unitbv.ro.

We also invite you to attend the public defense session of the doctoral thesis.

Thank you.

TABLE OF CONTENTS

Pg. thesis/Pg. abstract

INTRODUCTION.....	8/9
-------------------	-----

Part I. THE ROMANIAN SPACE IN THE SECOND HALF OF THE 20th CENTURY. SOCIAL, POLITICAL, AND CULTURAL CONTEXT

I. MUSICAL CULTURE AND THE RELATED POLITICAL REGIME.....	12/10
I.1. The influences of Enescu's creation.....	18/11
II. AVANT-GARDE AND POSTMODERNISM.....	21/12
II.1. Avant-Garde.....	21/12
II.1.1. Romanian Compositional School. Generations of composers linked to the <i>Avant-Garde</i>	22/12
II.1.2. The Experimental nature of <i>Avant-Garde</i> music.....	25/12
II.1.2.1. Noise – a distinctive element of sound material.....	25/12
II.1.2.1.1. Concrete music.....	25/13
II.1.2.2. Artistic experimentation in the Romanian context.....	27/13
II.1.3. Folk influences and sacral elements.....	28/13
II.2. Postmodernism.....	30/13
II.2.1. Cultural crisis.....	33/14
II.2.2. Identifying problems.....	36/14
II.2.2.1. Difficulties in perceiving the message.....	36/14
II.2.2.2. The teacher-student relationship.....	37/14
II.2.3. A positive perspective.....	38/14
III. AESTHETIC DIRECTIONS.....	39/15

Part II. REPETITIVE MINIMALISM IN THE ROMANIAN SPACE. CONCEPT AND REPRESENTATIVES

I. A GLOBAL PERSPECTIVE ON THE PHENOMENON.....	46/16
I.1. Predecessors of the minimal movement in the visual arts.....	46/16
I.2. Predecessors of the minimal movement in music.....	48/16
I.2.1. The end of the 19th century and the 20th century. Dethroning immutable principles.....	48/16
I.2.2. European musical culture – a framework of artificial rigidity.....	50/16
I.3. Minimalism in the visual arts.....	52/17



I.4. Global manifestation of minimal-repetitive music.....	55/17
I.4.1. Generating principles of techniques in minimal-repetitive composition.....	57/17
I.4.1.1. The iterative principle.....	57/17
I.4.1.2. The minimal principle.....	58/18
I.4.1.3. The tonal-gravitational principle.....	58/18
I.4.1.4. The pulsatory principle.....	59/18
I.4.1.5. The continuity principle.....	59/18
I.5. Conclusion.....	60/18
II. REPETITIVE MINIMALISM IN ROMANIAN MUSIC.....	61/19
II.1. Versions of repetitive minimalism. Research studies.....	61/19
II.2. Spatial organization of sound events. The evolution-non-evolution binomial.....	66/20
II.3. Time – a universal paradigm.....	68/20
II.3.1. Time. Philosophical approaches.....	68/20
II.3.2. Archaic and modernity. A perspective of return.....	70/20
II.3.2.1. About the elasticity of time. The reversible-irreversible binomial.....	71/20
II.3.2.2. Cyclical cosmogonies.....	72/21
II.3.2.2.1. The Myth of Eternal Return.....	74/21
II.4. Musical time.....	75/21
II.4.1. Conclusion.....	77/21
II.5. On archetypal monotony.....	78/22
III. REPETITIVE MINIMALISM. COMPOSER PORTRAITS.....	81/23
III.1. Liana ALEXANDRA. Evolutionary repetitiveness.....	81/23
III.2. Sorin LERESCU. Contrasting repetitiveness.....	83/23
III.3. Maia CIOBANU. Repetitive Minimalism.....	87/23
III.4. Mihai MITREA-CELARIANU. Repetitive music.....	89/23
III.5. Liviu DĂNCEANU. Repetitive music.....	91/24
III.6. Lucian MEȚIANU. Repetitive music.....	92/24
III.7. Liviu GLODEANU. Minimal-repetitive elements.....	95/24
III.7.1. Influences.....	96/-
III.7.2. Compositional vision.....	96/-
III.7.3. Repetitive minimal creation.....	97/-
III.8. Mihai MOLDOVAN. Repetitive Minimalism.....	102/25
III.8.1. Repetitive minimal landmarks in the composer's creation.....	104/-
III.9. Horațiu RĂDULESCU. Non-evolution music.....	106/25
III.10. Iancu DUMITRESCU. Non-evolution music.....	107/25



IV. ARCHETYPAL MINIMALISM. COMPOSER PORTRAITS.....	110/26
IV.1. Corneliu Dan GEORGESCU.....	110/26
IV.1.1. Musical creation. Main guidelines.....	112/26
IV.1.1.1. The atemporal-archetypal direction.....	113/-
IV.1.1.1.1. The <i>Model Cycle</i>	114/-
IV.1.1.1.2. The <i>Atemporal Studies Cycle</i>	115/-
IV.1.1.2. The avant-la-lettre postmodern direction.....	117/-
IV.1.1.2.1. Folklorism.....	117/-
IV.1.1.2.2. The use of quotes from Johann Sebastian Bach...	118/-
IV.1.1.3. The pseudo-tonal consonances direction.....	119/-
IV.1.1.3.1. Symphonies. The Țuculescu Cycle.....	119/-
IV.1.1.3.2. String Quartets. The Mondrian Cycle.....	120/-
IV.1.1.4. The essentialized minimalism direction.	
The film direction.....	122/-
IV.1.1.4.1. Essentialized minimalism.....	122/-
IV.1.1.4.2. Film music.....	122/-
IV.1.1.5. Conclusion.....	123/26
IV.2. Aurel STROE.....	123/27
IV.2.1. Compositional profile.....	124/-
IV.2.2. The archetypal minimal aspect.....	127/27
IV.2.2.1. The minimal aspect of architecture. <i>Orestia II.</i>	
<i>Hoeforele</i>	128/-
IV.2.3. The non-evolution works. Examples.....	129/-
IV.2.4. The archetypal aesthetics. The <i>Canto Cycle</i>	131/-
IV.3. Ştefan NICULESCU.....	132/28
IV.3.1. Pedagogue and musicologist.....	133/-
IV.3.2. Compositional profile.....	135/-
IV.3.3. Heterophony. At the intersection of repetitive minimalism and archetypal	
approach.....	137/28
IV.3.3.1. <i>Sincronie I and II</i>	139/-
IV.3.3.2. <i>Duplum</i>	140/-
IV.3.3.3. <i>Undecimum</i>	141/-
IV.3.3.4. <i>Incantations</i>	142/-
IV.3.3.5. <i>Ison I and II</i>	143/-
IV.3.3.6. <i>Symphony no. 2, Opus Dacicum</i>	145/-
IV.3.4. Sacred music.....	146/29
IV.3.4.1. <i>Echos I</i>	147/-
IV.4. Myriam MARBÉ.....	149/29



IV.4.1. Ritualistic music – archetypal connections.....	149/29
IV.4.2. Compositional profile.....	149/29
IV.4.2.1. <i>Ritual for the Earth's Thirst</i> for 7 voices, percussion and prepared piano (1968)	151/-
IV.4.2.2. Concerto for saxophone and orchestra (1986).....	152/-
IV.5. Adrian RAȚIU.....	153/30

Part III. THE ARCHETYPAL MOVEMENT

I. GLOBAL VISION ON THE ARCHETYPAL PHENOMENON.....156/31

I.1. Archaic and universal. Influences of Indian culture.....	156/31
I.2. Archetypal research. Meanings.....	157/31

II. ABOUT THE PSYCHE AND ARCHETYPES FROM THE JUNGIAN PERSPECTIVE. EXTENDING THE CONCEPT INTO THE REALM OF MUSIC.....160/32

II.1. Jungian perspective.....	160/32
II.1.1. About the psyche.....	161/32
II.1.1.1. Soul and spirit.....	161/32
II.1.1.1.1. The spiritual dimension of art.....	163/32
II.1.2. The contents of the psyche from a Jungian perspective.....	165/33
II.1.2.1. Conscious psyche.....	165/33
II.1.2.2. Unconscious psyche.....	166/33
II.1.2.2.1. Personal unconscious.....	168/33
II.1.2.2.2. Collective unconscious.....	168/33
II.1.2.2.2.1. Archetypes.....	169/33
II.1.3. Personifications of the Unconscious.....	170/34
II.1.3.1. Persona.....	171/34
II.1.3.2. Shadow.....	171/34
II.1.3.3. Syzygy: Anima and Animus.....	172/34
II.1.3.4. Self.....	174/34
II.1.4. The process of individuation.....	176/35
II.2. The manifestation of the archetypal phenomenon in the musical sphere.....	177/35
II.2.1. Drawing guidelines for classifying musical archetypes. Research Studies.....	179/35
II.2.2. Interpreting archetypes in musical creation.....	182/36
II.2.2.1. Numbers, forms, and names.....	183/36
II.2.2.2. Archetypes of Beginning and Ending.....	184/36
II.2.2.3. Primordial Substances and Syntactic Categories.....	185/37
II.2.2.4. Archetypes of Ascension, Apocalypse, Eschaton.....	185/37
II.2.2.5. The Archetype of alternating Contrary Elements.....	186/37



II.2.2.6. The presence of the Persona and Shadow archetypes in musical creation.....	187/37
II.2.2.7. The archetypes of Anima and Animus in musical creation...	187/38
II.2.2.8. Other archetypes. Androgynous, Puer, Duplex Nativitas.....	188/38
II.2.2.9. The presence of musical archetypes in the creation of composer Aurel STROE.....	189/38
II.2.2.10. Extensions in contemporaneity. Mihaela VOSGANIAN...	191/39
II.2.2.11. Conclusion.....	191/39

III. MANIFESTATION OF ARCHETYPES. FORMS AND CONTEXT IN

CONTEMPORANEITY.....	193/40
III.1. Symbols.....	193/40
III.1.1. Categories of symbols.....	193/40
III.2. The Dream.....	194/40
III.2.1. Onirism. A novel aesthetic direction.....	195/40
III.3. Stories with archetypal content.....	196/40
III.3.1. Fairy tales.....	196/40
III.3.2. Mythology.....	198/41
III.3.2.1. Personal myth.....	199/41
III.3.2.2. Myth – a source of inspiration for art creators.....	200/41
III.3.2.2.1. Aurel Stroe. The Orestia Cycle.....	201/41

IV. IMAGE. JUNGIAN PERSPECTIVE AND THE VISION OF MODERN VISUAL

ARTISTS.....	204/42
IV.1. Mandala.....	205/42
IV.1.1. Some considerations about the Philosopher's Stone.....	205/42
IV.2. Sacred symbols in visual arts.....	206/42
IV.3. Interpreting modern art.....	209/42
IV.3.1. Visual arts in the Romanian space.....	212/43
IV.3.2. The aesthetics of Constantin BRÂNCUȘI's work.....	215/43
IV.3.2.1. Influences.....	215/43
IV.3.2.2. Characteristics of the creation.....	216/43
IV.3.2.3. Themes and forms.....	217/43
IV.3.2.4. Functions.....	220/44
IV.4. Modern visual art. An aesthetic model for composers.....	220/44
IV.4.1. Affinity with the aesthetics of Brâncușian.....	222/44
IV.4.1.1. Arcades versus Corona Borealis.....	223/44

V. COMPOSER PORTRAITS.....	224/45
V.1. Octavian NEMESCU.....	224/45
V.1.1. Defining stylistic elements in the creation of composer Octavian NEMESCU.....	225/45
V.1.1.1. Archetypal music.....	228/45
V.1.1.1.1. <i>Concentric</i> (1969).....	229/45
V.1.1.1.1.1. The symbolism of the center.....	232/46
V.1.1.1.2. <i>Metabyzantinirikon</i> (1984).....	234/-
V.1.1.1.3. <i>Trison</i> (1987).....	235/-
V.1.1.1.4. <i>Natural-Cultural</i> (1973).....	236/-
V.1.1.2. Imaginary music – an extension of concerns related to archetypes.....	238/46
V.1.1.2.1. Rediscovering imaginary music.....	240/46
V.1.1.3. Conclusion.....	242/46
V.2. Tiberiu OLAH.....	242/46
V.2.1. Compositional profile and musicological writings.....	244/47
V.2.1.1. The <i>Homage to Brâncuşi</i> Cycle.....	246/47
V.2.1.1.1. <i>Infinite Column</i> for orchestra (1962).....	247/-
V.2.1.1.2. Sonata for solo clarinet (1963).....	247/-
V.2.1.1.3. <i>Space and rhythm</i> for three percussion groups (1964).....	248/-
V.2.1.1.4. <i>The Gate of the Kiss</i> , symphonic poem for large orchestra (1965).....	250/-
V.2.1.1.5. <i>The Table of Silence</i> for orchestra (1966-1967).....	250/-
V.3. Doina ROTARU.....	251/47
V.4. Adrian IORGULESCU.....	256/47
 FINAL CONCLUSIONS. PERSONAL CONTRIBUTIONS AND ORIGINALITY.....	 258/48
 BIBLIOGRAPHY.....	 262/-
 SUMMARY.....	 275/-
 ABSTRACT.....	 276/49
 LIST OF PUBLISHED WORKS AND PROFESSIONAL ACTIVITY.....	 277/-

INTRODUCTION

The passion for connecting past modes of expression to the present artistic context was evident and materialized in the dissertation work, where I traced a pathway over (more than) five decades since the emergence of the first minimal compositions in the American landscape. I found it interesting to delve deeper and make known, through a personal grid of interpretation, the creation of this *School*, focusing on personalities such as Steve Reich (b. 1936) and Philip Glass (b. 1937). This served as the starting point for the current research, but projected within the national geographical space.

The doctoral thesis is structured based on the principle of layered discourse, combining the approaches of systematic analysis and sampling. Starting from the argument, I will construct the contents through chapters and sub-chapters, based on the relevance and importance of the information within the domain. It should be noted that the structure of the work comprises three parts, as follows: *The Romanian Space in the Second Half of the 20th Century: Social, Political, and Cultural Context*, *Repetitive Minimalism in the Romanian Space: Concept and Representatives* and *The Archetypal Movement*.

Throughout the scientific research, an interdependence will emerge between the two tendencies, *minimal* and *archetypal*. Furthermore, it should be noticed that a complete separation of the two is excluded, as each part, despite nominally highlighting one of the two movements, will reveal a perspective that includes and encompasses the concept of the other.

Due to the truly complex nature of the subject, I have focused on important aspects related to the manifestation of *archetypes* in contemporary times. I have addressed various related themes, such as *symbols*, *dreams* and *stories with archetypal content (folktales, mythology)*. The central focus remains on the image, and in this regard, I emphasized the Jungian perspective and the vision of modern visual artists. This includes the Jungian interpretation of drawings and sacred symbols in visual arts, as well as the interpretation of modern art. Undoubtedly, in the elaboration of this scientific endeavor, visual arts represent a fundamental reference, becoming an aesthetic model for composers. A clear example of this is the affinity composers have shown for Brâncuși's sculpture (among others).

The research proposes a new perspective on the aesthetics of the mentioned music. As we witness the social dynamics and evolution of art, inadvertently connected to mythical thinking, it is only natural for this domain, although extensively and diversely approached, to propose new interpretations, much closer to the needs of modern society in which we live.

The aim was to achieve a comparative understanding of the arts and interpret art based on different domains, with the intention of creating a unifying vision encompassing all aspects. To maintain accuracy and viability, the traditional-present relationship will play a decisive role.

PART I. THE ROMANIAN SPACE IN THE SECOND HALF OF THE 20TH CENTURY: SOCIAL, POLITICAL, AND CULTURAL CONTEXT

I. MUSICAL CULTURE AND THE CORRESPONDING POLITICAL REGIME

The post-war history of music is marked by the socialist realism of the 1950s (Sandu-Dediu, 2020: 45) and the two categories of composers who embraced either *radical modernism* – Anatol Vieru (1926-1998), Ştefan Niculescu (1927-2008), Tiberiu Olah (1928-2002), Dan Constantinescu (1931-1993), Myriam Marbé (1931-1997), Cornel Țăranu (1934-2023) and Aurel Stroe (1932-2008), or *moderate modernism* – Carmen Petra-Basacopol (b. 1926), Theodor Grigoriu (1926-2014), Pascal Bentoiu (1927-2016), Wilhelm Georg Berger (1929-1993), Felicia Donceanu (1931-2022), etc.

During the limited period of ideological liberalization (1963-1971), the artistic domain experienced one of its most prolific periods. Within the „Ciprian Porumbescu" Conservatory in Bucharest, three conferences took place: the first, where composer Ştefan Niculescu advocated for *heterophony* (1963), the second, supported by composer Aurel Stroe, promoted *composition classes* (1964) and the third, presented by Corneliu Cezar (1937-1997), proposed music based on close harmonics, with the fundamental sustained throughout a work – *isonic spectralism* (1965).

Other events that marked the 1960s were the flourishing of the Union of Composers and Musicologists under the leadership of Ion Dumitrescu (1913-1996), the intensive activity of the Music Publishing House and the Muzica Magazine in Bucharest, the granting of Union awards for creativity, the Romanian Philharmonics adopting a Romanian repertoire, and the establishment of the Electronic Music Laboratory at the Conservatory (1967).

During this period, composers participated in international festivals, received international awards and scholarships from the Union (Sandu-Dediu, 2002: 35).

The year 1971 marked the beginning of the crystallization of the concept of *cultural revolution*. In this context, the *Cântarea României* Choral Creation Contest was established in 1976, an ambitious and widely publicized project that, in spite of glorifying the political system and its leadership, became an important milestone in cultural life and contributed to the emancipation of Romanian choral music.

In this period, departures to the West were visibly diminished, access to information was limited, and censorship was applied to compositional creation and music literature.

Yet, the 1950s and beyond marked a prolific period for Romanian musical culture that would have implications for several decades. The period witnessed the emergence of a multitude

of performers, conductors, soloists, and chamber ensembles, offering valuable works that placed Romanian musical phenomena on the axis of European and even American avant-garde trends. Novel ideas, concepts, and attitudes were launched.

The fall of the communist regime in 1989 changed the dynamics within the country. As far as music was concerned, the specialized institutions encountered, as expected, unprecedented situations; for example, very few first auditions of Romanian compositions took place. To address this issue, the *International Week of New Music* was initiated by the Union of Composers and Musicologists in 1991.

The reopening of the path to the West brought significant benefits to the cultural environment in general and to contemporary music ensembles and young composers who received study scholarships or creative awards.

It is noteworthy that representatives of musical art adopted an antithetical attitude – some insisted on the concept of *authenticity* and *national specificity*, while others advocated for assimilation and achieving a synthesis with international cultural trends, with the goal of integrating Romanian music into the universal circuit. This creates a strong tension between what constitutes *national* and *universal*, *tradition* and *innovation* (Sandu-Dediu, 2020: 54).

I.1. The Influences of Enescu's Creation

Enescu's creation cannot be confined to a national school due to the strongly individual character that characterizes his entire compositional corpus. Initially, it represented an ideal framework for developing sonorities associated with an idyllic folklore, which brought it recognition. However, gradually, his creation detached from this and was encompassed within an aesthetic zone that cultivates *essences*, proposing a perfect symbiosis between *modernity* and *antiquity*.

II. AVANT-GARDE AND POSTMODERNISM

II.1. Avant-Garde

The historical period which circumscribed the *Avant-Garde* is between the 1960s and 1980s. This period marked a revival of thought and musical practices in the local context.

II.1.1. Romanian Compositional School. Generations of Composers Embracing the Avant-Garde

Two generations of *avant-garde* composers can be distinguished. **The first** of these is **the 1960s generation**, which includes the following composers: Ştefan Niculescu, Tiberiu Olah, Aurel Stroe, Anatol Vieru, Cornel Țăranu, and Myriam Marbé. They significantly contributed to the development of *heterophonic music* and the establishment of suitable forms for it. The aesthetic attitude of the 1960s generation is moderate compared to that of Western composers. Locally, they sought to bring the focus of musical concerns back to tuning.

From **the second generation**, that of **the 1970s**, notable composers include Corneliu Cezar, Octavian Nemescu, Nicolae Brînduş, Horaţiu Rădulescu, Iancu Dumitrescu, Corneliu Dan Georgescu, Liviu Glodeanu, Mihai Moldovan, and others. They continued certain innovative perspectives from the previous generation until reaching a maximum point. Additionally, they now embraced the idea of *avant-garde* radically and proposed a new aesthetic direction – a renewing *recovery of tradition*, seeking it to its origin.

The rich palette of aesthetics proposed by *avant-garde* composers includes *composition classes*, *the theme of open* and *conceptualist opera*, *metastilistic* and *morphogenetic music*, *improvisational music*, *spectral music*, *archetypal music*, *ritualistic music*, *repetitive minimalism*, *onirism*, *non-evolutionary*, *atemporal*, *monotonous* and *imaginary music*.

II.1.2. The experimental character of Avant-Garde music

The most important characteristics of *experimentation* remain *radicality*, *novelty* and *shock*. Not mere *novelty* itself is a priority, but rather the *significant impact*; the *experiment* follows a path of amplification and diversification of its significant structure (Brînduş, 2014: 20).

II.1.2.1. Noise – a particular constituent element of sound material

The composer operates as a true explorer, experimenter and relies on the quality of *reality*, *dynamism* and the organic nature of *audible musical material*.

The entire experimental creation of the 20th century vibrates around *noise*, this *indeterminate sonority*.

II.1.2.1.1. Concrete music

Pierre Schaeffer (1910-1995) is considered the father of *concrete music*. In 1951, Schaeffer established the Concrete Music Group, which later evolved into the Musical Research Group (GRMC) in 1958.

It is interesting to observe how composer-researchers managed to manipulate musical sound and obtain original sound material that produced significant changes and proposed a new scale of expressive possibilities, emphasizing timbral variety, starting from *noise*. Gradually, the concept of *concrete music* merged with the extensive phenomenon known as *electronic music*.

II.1.2.2. Artistic experimentation in the Romanian context

In the Romanian context, *artistic experimentation* took in two forms: the *import* or *imitation* of *experimental ideas* from the Western *avant-garde* and the creation of original *experimental ideas*.

Regarding the area in which *experimentation* evolved in musical art, Nicolae Brânduș identifies two directions: one focusing on using artificial intelligence in the creative process and sound synthesis, and the other focusing on interpretation and communication in the act of performance – the performer adopts an *active* attitude in the process of musical communication (Brânduș, 2014: 26).

In the 20th century, not only *one tradition* was updated but *successive traditions*.

II.1.3. Folkloric influences and sacral aspects

Inspired by folklore, composers turned to *quoting* and *stylizing* various elements belonging to it. The raw material they chose to refine and integrate into the modern circuit included oligochordic, pentachordic, or pentatonic modal systems, melodic structures of folk origin, heterophony, rhythmic ostinato, the actual use or suggestion of folk instruments (flute, shepherd's flute, cimbalom), evoking rituals, customs, folk genres, and more (Chelaru, 2020: 469).

Sacred aspects remain an inexhaustible source of inspiration – the integration of *ison*, *Byzantine music*, cultural fusions, the creation of a universal grammar, and the idea of *transcendence*.

II.2. Postmodernism

Postmodernism can be seen as a continuation of *modern thought* but in a different manner (Aylesworth, 2015: 1). It is a transition from a state of *total denial* (characteristic of the *avant-garde*) to a state of *total acceptance* (characteristic of the *rearguard*) (Duțică, 2016: 8) or achieves *exoterically* what *modernism* was attempting *esoterically* (Georgescu, 2019: 841). *Postmodernism* is *tolerant*, *ironic*, *naive* and exhibits a *hybrid* character.

II.2.1. Cultural Crisis

The 20th century became a conducive milieu for the simultaneous unfolding of various artistic movements. The phenomena that best describe the era are *the acceleration of history* and *the leveling of the world* (Boia, 2013: 6).

In the 1960s, the new aesthetic attitude opted for the *innovative recovery* of forgotten traditions, a conscious attitude that justified the awareness that *continuous revolutions* had led to *a departure from origins* (Nemescu, 2014: 4).

In the European socio-political context of the last decade of the 20th century, the trend of *retro* was accentuated (emerging from the 1980s). After 1990, some composers embraced *fusion* – a synthesis between academic culture and mass/entertainment culture or *a mixture of arts*.

Contemporary art took the form of *pluralism* and the boundary between professional and non-professional art was greatly diminished.

II.2.2. Identifying problems

II.2.2.1. Difficulties in perceiving the message

Especially *radical avant-garde movements* contributed significantly to creating fractures and blockages between the creator and the audience. The cause was the elimination of common signs from the repertoire and the proposal of a large volume of novelty that surpassed the audience's capacity for reception. In such a situation, the public tended to turn to musical works from the romantic, classical, or neoclassical periods.

II.2.2.2. Teacher-student relationship

Over time, the interest of students for their teachers' creations diminished and many students are not even familiar with their professors' works.

As a result, the fact that the receiver lived in the same period as the composer does not ensure the correct understanding of the message the latter wants to convey. Various factors come into play – historical context, the existence of various aesthetic proposals – each requiring particular knowledge, accessibility to information, individual development across multiple disciplinary fields.

II.2.3. A Positive Perspective

Postmodernism offers new perspectives for approaching the sonic phenomenon. It intends to recondition, revalue, and resize methods and directions. This is because there is *a nostalgia for lost consistency*, which explains the intention to discover new contexts that trigger *new emotional dimensions* (Iorgulescu, 2012: 9).

III. AESTHETIC DIRECTIONS

According to Ştefan Niculescu, there are **four main tendencies** in contemporary music creation: *the flight forward, the flight backward, the search for individual order and the search for archetypal order* (Sava, 1991: 66-69).

He also points out another important aspect: the relationship between the *individual* and the *general* that characterized the music of past centuries. In the past, music started from a well-articulated *general* concept and tended towards the *individual*. Now, it has as its main element the *fragmentation into individuality* and the aspiration towards the *general*.

Composer and musicologist Corneliu Dan Georgescu identifies **four dominant aesthetic lines** – **the lyrical-contemplative tendency, the structuralist-constructivist tendency, the archetypal-reflexive tendency and the ludic-parodistic tendency**, as well as **a series of common aspects** characterizing Romanian musical culture – cosmopolitan context, emigration, interest in traditional art forms, coexistence of diverse levels and *inspiration from folklore* from a postmodern perspective (Georgescu, 2019: 846).

Considering the relationship between **form and structure**, Vasile Herman proposes four categories of musical creations starting from the 1950s (Banciu E. & Banciu G., 2009: 82).

Valentina Sandu-Dediu (Sandu-Dediu, 2002: 73) sketches **the thematic of Romanian musical creations**, bringing oral traditions to the forefront as compositional sources, emphasizing the tension between the *national* and the *universal*, and of course, being conditioned by the political situation of the time.

Carmen Chelaru (b. 1955) also presents several compositional orientations that dominated the second half of the 20th century. These include various options chosen by composers, such as inspiration from folklore, the sacred, the national-international relationship, music influenced by rigorous and mathematical calculations, and the relationship of music with the acoustic space in which the interpretation takes place, as well as different individual options.

A recent mapping of Romanian compositional ideas, focusing on the last four decades of the 20th century, was proposed in *New Histories of Romanian Music. Ideologies, Institutions, and Compositional Directions in Romanian Music of the 20th-21st Centuries* (2020) by composer Dan Dediu (Dediu, 2020: 406).

However, the undisputed reference remains the work of Irinel Anghel, who has conducted valuable research presented in a series of articles published in *Muzica Magazine* and the work *Orientări, direcții, curente ale muzicii românești din a doua jumătate a secolului XX* (1997).

PART II. REPETITIVE MINIMALISM IN THE ROMANIAN SPACE. CONCEPT AND REPRESENTATIVES

I. A GLOBAL PERSPECTIVE ON THE PHENOMENON

I.1. Precursors of the minimal movement in visual arts

Regarding the precursors of *minimal art*, these are the representatives of *constructivism* in visual arts; I refer to *Bauhaus* and the artists of the *De Stijl movement*.

Recognized as transitioning to postmodernism, *minimal art* interwove some artistic tendencies present in modern times. Circumscribed to these times, there are different aesthetic and ethical attitudes: *expressionism* – see *Die Brücke* and *Der Blaue Reiter*, *fauvism*, *cubism*, *dadaism*, *suprematism*, *surrealism* and *abstractionism*. The list of movements that influenced *minimalism* also includes *conceptual art*; ideologically, it intersects with *pop art*.

I.2. Precursors of the minimal movements in music

I.2.1. Late 19th and 20th Century. Dethroning immutable principles

The late 19th and early 20th centuries marked a period in which various forms of challenging traditional norms and generations' orientation towards *experimentalism* began to take shape, reaching its peak in the *modern* and *contemporary* era.

The first stage was represented by *impressionism*, followed closely by *expressionism*, *musical atonality* and *integral serialism*. The latter proposed an *informational explosion* by extending the serial phenomenon to all four parameters, proposing an *aesthetic of anti-memory*.

Next, there was *aleatoric music*. This approach operated with chance, with the unforeseen, reacting not only against the absolute control of *integral serialism* but also against all the music that preceded it; see *conceptualism – graphic*, *text-composition* and *thematic conceptualism, open work*.

I.2.2. European musical culture – a framework of artificial rigidity

The dissolution of tonal systems favored the emergence of *atonality*. As a liberation of *atonal composition*, *dodecaphonic serialism* appeared. From the space of *dodecaphonic thought* emerged an artificial rigidity that became prominent in *integral serialism*. The latter aimed for non-repetitiveness, exclusively using the chromatic total.

The seeds of total serialization were notable in the works of Anton Webern – see the String Trio, Op. 20 (1927), but concrete models of such superorganization can be found in the works *Mode de valeurs et d'intensités* (1949) by composer Olivier Messiaen and *Structures I pour deux pianos* (1952) by Pierre Boulez.

I.3. Minimalism in visual arts

The experience offered by *minimalist art* depends to a relatively small extent on the art object itself and to a greater extent on context, the environment in which the respective object is exhibited, and the viewer's perspective of the object before them. Representatives from the American landscape include Donald Judd (1928-1994), Sol LeWitt (1928-2007), Robert Morris (b. 1931), Dan Flavin (1933-1996), Carl Andre (b. 1935), Frank Stella (b. 1936), and others.

Their orientation also resonates in the European space – see Yves Klein (1928-1962), Pierre Soulages (b. 1919), Hans Hartung (1904-1989), Richard Paul Lohse (1902-1988); after 1965, *Op-Art* exhibits an *extreme visual monotony* that causes optical illusions (Georgescu, 2021: 14) – see Bridget Riley (b. 1931), Richard Anuszkiewicz (1930-2020), Victor Vasarely (1906-1997).

In architecture, *minimalism* emerged after 1980, but the path was opened long before – Frank Lloyd Wright (1867-1959), representatives of *Bauhaus*, later Mies van der Rohe (1886-1969) or Luis Ramiro Barragan Morfin (1902-1988), and, of course, Brancusian sculpture.

I.4. Global manifestation of minimal-repetitive music

In the chapter titled *Minimal musical, Determinacy and the New Tonality* in the work *Experimental music* (1974), Michael Nyman offers a much clearer definition of the term (Shelley, 2013: 19), describing the music of the four exponents of american *repetitive minimalism* – Terry Riley, La Monte Young, Steve Reich and Philip Glass.

An X-ray of *repetitive minimalism*, as it manifested in its decades of glory in the second half of the 20th century – with its specific extensions and colors – is absolutely necessary; in this regard, refer to Fig. 11.

I.4.1. Generating principles of minimal-repetitive composition

I.4.1.1. The iterative principle

The *principle of repetitiveness* represents an indispensable condition in the process intended to counter *serial thinking*. The recovery of *repetition* as a process was desired not only from a musical standpoint but also from a social and psychological perspective, referring to the need of the human society to experience spiritual life guided by an awareness of recurrence and *refrain*.

I.4.1.2. The minimal principle

Minimalism establishes itself as a reaction to the maximalization of sound (subjected to wearing out) used inflationarily by serialists (structuralists); the construction involves the use of a simple melody and aims for a reducibility of the sonic material; it is, therefore, a music of *essentialization*.

I.4.1.3. The tonal-gravitational principle

If the return to *gravitation* is practically due to practicing music based on natural resonance, the reactualization of the concept of *tonal center* is a consequence of practicing *minimal-repetitive music*.

I.4.1.4. The pulsatory principle

Acknowledging the close connection between music and dance specific to cultures in the Far East and especially to African ones, minimalist composers are inspired by the original impulse of regular rhythmic movement to use it as a fundamental generative principle of the vocabulary of this music.

I.4.1.5. The continuity principle

Repetitive minimalism is part of the category of *process music* (or *transformative music*), with a *gradual* (step-by-step) *evolution*. Its exponents believed that the gradual (slow) process could sustain continuous attention, akin to a form of concentration (mantra).

I.5. Conclusion

Repetitive minimalism has manifested itself in various geographic spaces as a natural necessity for creative artists to cosmetize archaic elements by endowing them with new valences and reintegrating them into the current historical and cultural context; the aim was to revitalize the true value of music.

II. REPETITIVE MINIMALISM IN ROMANIAN MUSIC

The *repetitive minimalism* proposed by composers in the Romanian landscape has an archaic origin. Adrian Iorgulescu associates this orientation not only with primitive and magical songs but also with children's folklore (Iorgulescu, 1991: 308), while Corneliu Dan Georgescu attests to the use of the simplest musical *archetypes* or *images* of an *archetype* in *minimalism* to achieve a maximum psychological effect (Georgescu, 1965: 114). Thus, Romanian composers practice an essentialist, *archetypal minimalism* (Anghel, 2018: 98). For them, the reduced sonic material holds symbolic value and receives a strong local color.

II.1. Versions of repetitive minimalism. Research studies

Regarding the evolution of *repetitive minimalism*, Irinel Anghel points out three distinct stages: *the stage of gradual evolution* (late 1960s), *the stage of leaps in evolution* (1970s) and *the stage of decadence* (1980s) (Anghel, 1994: 36).

A special approach is proposed by Grete Tartler (b. 1948) in *Melopoetica* – the author describes the unique manner of certain composers (and poets) who choose "to save old codes" (Tartler, 1984: 13). Valuable information is thus provided regarding the *pursuit of archetypal order*, which includes ideas related to *evolutionary repetitiveness*, *archetypal repetitiveness*, *contrasting repetitiveness*, *atemporality*, *evolutionary* and *discontinuous transformation*, and more.

In the volume *New Histories of Romanian Music. Ideologies, Institutions, and Compositional Directions in Romanian Music of the 20th-21st Centuries*, there is an extensive chapter by Dan Dediu dedicated to Romanian compositional contributions after 1960, which includes references to *archetypal minimalism* (Dediu, 2020: 407).

Important research related to the development of *archetypal minimalism*, especially about *atemporal*, *monotonous* and *archetypal music* par excellence, was carried out by composer Corneliu Dan Georgescu – see **II.5. About Archetypal Monotony** and **IV.1. Corneliu Dan Georgescu**.

The subject is also addressed in extensive research or specialized articles – see Valentina Sandu-Dediu, G. Duţică, Luminiţa Duţică, editions edited by Olguţa Lupu, articles written by O. Nemescu, N. Brânduş, interviews conducted by Andra Apostu and Andra Frăţilă, and others.

Works related to *essentialist repetitive minimalism* represent either a small segment of a composer's entire creation, an extension of a well-defined compositional profile in a direction with many aspects related to the *minimal* tendency, or the composer's compositional creed itself.

The presentation of the promoters of this direction will be done based on the preferential choice of one of the forms that the tendency proposes – *a minimal articulation*, *a minimal-repetitive state*, *a state of non-becoming/atemporality*, *a strong archetypal color*.

II.2. Spatial organization of sound events. The evolution-non-evolution binomial

Evolution music implies an action in which the material undergoes transformations, thus following a progressive path towards a higher state, as a result of development and revelation (Dănceanu, 2003: 172). It is a dynamic, energetic system in which a transition from one state to another takes place, involving qualitative and quantitative variations from a given pattern.

Non-evolution music aims to have four essential indices, the junction of which differs from one composer to another, and from one creation to another: *repetitiveness, minimalism, statism, atemporality*. It is *non-spectacular* music, reserved for individual, intimate listening.

II.3. Time – a universal paradigm

One of the main themes of modernity is *time*. *Time* can be expressed mainly by relating it to space, and its fundamental quality is *irreversibility*.

In general, the subject involves the idea of *primordial time and real time*. Different hypotheses have been proposed to elucidate the issue of *time* and its connection to human existence, individual experiences and the creation of the Universe.

II.3.1. Time. Philosophical approaches

The literature on *time* is extremely rich, and a comprehensive approach to the subject in this research is impossible due to the complexity and vastness of the topic.

The main themes related to the philosophy of time are *fatalism, reductionism and platonism regarding time, the topology of time, McTaggart's argument, presentism, eternalism and the growing block theory*.

II.3.2. The archaic and modernity. A perspective of return

Archaic humans could not oppose nature; they did not perceive the external world as a multitude of objects they could act upon; their dependence on the surrounding environment was reflected in myths.

Modern individuals master *time*, know how to organize it, and their salvation depends solely on their actions on Earth, every day. The problem of modern society is that it is industrial, consumerist, and as it becomes better organized, it affects individual life. Approaching the limit of personal self-destruction, the individual's only solution is to reconnect with the primordial space, with *archaic times*.

II.3.2.1. The elasticity of time. The reversible-irreversible binomial

In a traditional society, the temporal existence of the individual is perceived as an infinite *repetition* of *archetypes* and significant events, an *eternal return to and replay from a beginning* (Eliade, 1994: 88).

A space of overflowing *archetypes* and heroic models is the *myth* – a *true story* that serves as a *model* for human behavior. By *imitating* or simply narrating *exemplary acts*, the archaic human detaches from *profane time* and enters *sacred time*.

II.3.2.2. Cyclical cosmogonies

The vision of Infinite Time and the *myth of eternal return* are closely related to the Indian concept of cyclical time and the fact that, from the perspective of Great Time, the entire human existence and history itself are illusory. This is because, in the cosmic rhythms, historical world, individual, and collective existence last only for the duration of a moment (Eliade, 1994: 84).

The basic principle of *myths* that address *cyclical cosmogonies* is the return to the beginning at the final moment, because these *myths* are subordinate to the idea of gravitation of created forms towards the creative form – they reach their apogee, decline and return. This process places the being in the eternity from which it is reborn each time.

II.3.2.2.1. The Myth of Eternal Return

The myth of eternal return refers to the *repetition* of all events in the world in the same succession through an eternal series of cycles (Anderson, 2017: 34). An essential aspect is often overlooked: *the Eternal Return* does not imply *the return of an identical state* or going back to the same point; it is a *liberating* and *selective repetition* (Deleuze, 2002: 32-33).

II.4. Musical time

Starting in the 1950s, composers advocate for the restoration of the sacred dimension of music. In this context, the idea of *temporality* plays a crucial role. Creators find different forms to valorize *temporal dimension*: the use of *ison* – an expression of the *eternal*, employing the *doina* and the signals of the *bucium* (a traditional horn) to suggest the idea of *infinite time* and **boundless space**, their vision implies *circularity*, various aspects of *rupture* in musical language – *morphogenetic music*, *silence* and allusion of emptiness, void, suspension, contemplative space, the vastness of the *unconscious*, and more.

Certainly, the *temporal aspect* is a characteristic of the creations of composers aligned with *essentialist repetitive minimalism*.

II.4.1. Conclusion

The desacralization of the modern individual has altered the content of their spiritual life, but it has not affected their *imagination* – an indispensable component through which they *imitate*, *reproduce*, *reactualize* and *continuously repeat* exemplary models – *images* (Eliade, 1994: 22-25).

II.5. About archetypal monotony

One can discuss *radical, absolute monotony* and *partial, relative monotony* (Georgescu, 2021: 12). Regarding the former, it is unequivocally a deliberately and consistently used means in musical creation to achieve a particular effect that resonates significantly on a psychological level and reveals a special aesthetic.

According to C. D. Georgescu, *archetypal monotony* has **four main sources**: *visual art, atemporal music, Jungian theory, the archetypes of the collective unconscious* and *the overall image of Romanian music*.

Monotony avoids informational novelty, development, and dramaturgy. It prefers simplicity, long durations, slow tempos, flat formal segments, operating with subtle variations in the sonic apparatus with the intention to confuse a receiver in identifying narrative musical structures.

In cultivated musical creation, particular forms of *archetypal monotony* appear in the works of composers such as Corneliu Dan Georgescu, Aurel Stroe, Ştefan Niculescu, Octavian Nemescu, Mihai Moldovan, Horaţiu Rădulescu, Costin Mioreanu, Cornel Cezar, Anatol Vieru, Doina Rotaru, Liana Alexandra, Irinel Anghel, Mihaela Vosganian, and others.

III. REPETITIVE MINIMALISM. COMPOSER PORTRAITS

III.1. Liana Alexandra. Repetitive-evolutive construction

Liana Alexandra's (1947-2011) creation is characterized by a certain accessibility due to clear and precise orchestration, and especially a *repetitive-evolutive* construction that creates a sense of profound meditation (Tartler, 1984: 65).

Works: the chamber cycle *Incantații* (1978-2002) – compressions and dilations of the theme (applying heterophony), *Crăiasa Zăpezii*, an opera for children (1978) – blending *repetitiveness* with other structural elements for a unique musical substance, Symphonies III, *Diacronii* (1982-1983), IV (1984), and VII (1995-1996) – a mixture of *diatonic* and *minimalistic* elements, and more.

III.2. Sorin Lerescu. Contrasting repetitiveness

The essential feature of works related to the *minimalist-repetitive aesthetics* seems to be the association of *contrast* with *repetitive constructions* – certain increases in sound, the presence of rhythmic density, the occurrence of clusters formed by obsessive cells that generate tension, and the division of these clusters by infiltrating a contrasting section that nullifies the established sonic effect until that moment.

Works: the *Phonologos* cycle (initiated in 1983), his Symphonies (1984-2019), *Modalis I* for orchestra (1979), the cantata *Efigii* for three concertino groups – tenor, baritone, and children's vocal group (1979).

III.3. Maia Ciobanu. Repetitive Minimalism

Maia Ciobanu's concern for *reducing means and architectural simplicity* brings her, through certain works, closer to the *aesthetics of minimalism*. She uses elements of *minimal music*, pentatonic scales, ostinato and achieves a maximal essentialization of expression, which may result from the search for *archetypal order* (Tartler, 1984: 100).

Works: *Three Sculptures* for String Quartet: *Cumințenia Pământului*, *Himera* and *Muza adormită* (1987), *Decor* for clarinet and piano (1983), *Preludiu* for clarinet, guitar, and trombone (1980), *Cele șase peceți*, cantata for mixed choir, soloists, and electronic medium (1991), and more.

III.4. Mihai Mitrea-Celarianu. Repetitive music

Mihai Mitrea-Celarianu proposed *progressive unism*; the composer adopts a *minimal-maximal* language based on "a unique material developed without repetition but with infinite variations" (Dediu, 2020: 395-396) – see the cycle *Incantations de la nuit éclairée*.

In works like *Milchstraßenmusik* (1984), *Jokari* (1990), *Aus* (1985), *Été* (1988) or *Si pentru 8 cello*, Mihai Mitrea-Celarianu uses *repetitive* techniques for formal purposes, contributing to the creation of static, non-evolutive surfaces, expressing blockages and impasses that characterize capitalist society (Anghel, 1994: 48).

III.5. Liviu Dănceanu. Repetitive music

The proposed aesthetics is a synthesis of his multiple sources of inspiration and demonstrates an aspiration for conceptual unity and personal style, as everything unfolds within a *conceptual consistency* (Georgescu, 2015: 37).

An approach to *minimalist-repetitive aesthetics* is suggested in works such as *Climax* for chamber ensemble (1995) – *repetitive* technique combined with an improvisational aspect, *Şapte seri*, a concerto for trombone, orchestra, and synthesizer (1991) – creates a continuous sound background over which evolves a sonorous discourse consisting of *minimal* material, *History 2* for chamber ensemble, op. 75 (1998) – uses *repetitive* micro-structures and sound blocks that impose a certain linearity on the musical discourse.

III.6. Lucian Meşianu. Repetitive music

About the innovative way in which he manipulates electronic sound, making it a representative hallmark of his personal style, composer Nicolae Brânduş said that this medium *sings!* (Brânduş, 2015: 50).

Lucian Meşianu opts for *progressive unism*, with the clarification that the compositional style aims for a drastic economy of means, non-repetitiveness and transformational aspects.

Works: *Hesperides*, String Quartet No. 3 for violin I, violin II, viola and cello, *Musique pour deux pianos et deux percussions*, and more.

III.7. Liviu Glodeanu. Minimal-repetitive elements

The compositional style aims for a concentrated form of expression, a particular energy in the expression, constructive thinking, and rational ordering of the simmering sound material (Sandu-Dediu, 2018: 116).

The orchestral apparatus plays a particularly important role in the evolution of the sound discourse and acts as a complex mechanism. It functions as a coordinator of the dynamics of sound events, which involve compressions and dilations of the musical discourse, highlighting contrasting parts, alternating between tense sound blocks and transparent, calm planes, the interplay of overlapping sound blocks, the permutation and continuous metamorphosis of these blocks.

The composer opts for a restricted material – hexatonics, pentatonics, and pre-pentatonics – the melodic contours are "rocky" and have a certain roughness. Additionally, Glodeanu cultivates

repetitive music to configure an archaic sonority with enchanting resonances – a *minimal-repetitive folklorism*.

Works: *Leu și june se luptară* for mixed choir (1958), *Suita* for children's choir, wind instruments and percussion on popular verses, op. 9 (1961), *Invențiunile* for wind instruments and percussion (1963), Concerto for Flute and Orchestra (1962), *Sabaracalina*, suite for mixed choir and musical toys (1973), and more.

III.8. Mihai Moldovan. Repetitive Minimalism

The compositional style is characterized by symmetry, the use of chromatic modal language, as well as poly-modalism. It incorporates textures, spectral structures, and folk motives without altering them. There is a preference for temporal arrangements based on mathematical calculation, oscillating between rubato and giusto rhythms, static and pulsating elements, and the use of *repetitive* elements inspired by the Romanian ethos.

His work is, therefore, a synthesis between *tradition* and *innovation*. The *modernity* of his compositional style is explained by extracting material from the depths of Romanian oral musical traditions, connecting to Western avant-garde innovations, and investing the *archaic* with *universal* expressive value (Duțică L., 2017: 91-92) – see *Cadenza III* for flute, xylophone, marimba, and vibraphone (1971), *Imagine a Kabuki Show* (1973), *Bells* for mixed choir (1978), etc.

III.9. Horațiu Rădulescu. Non-Evolving music

The composer opts for *plasmatic music*, which fundamentally represents a vision of *non-evolving music*. It involves the use of compositional techniques that create *minimal*, homogeneous, and slow movement within the sound apparatus on which the entire work is built. Additionally, Rădulescu employs an *acousmatic aesthetic*, hiding the sound source.

Rădulescu chooses a music of special states over active, action-based music (Anghel, 2018: 117). Works include *Capricorn's Nostalgic Crickets* for wind ensemble (1974-1975), *These Occult Oceans* for bass voices (1981), *Astray* for saxophone and prepared piano (1983), etc.

III.10. Iancu Dumitrescu. Non-Evolving music

Iancu Dumitrescu proposes *orphism* – "rediscovering the naturalness of the musical phenomenon" and "restoring confidence in the orphic-incantatory power of music" (Tartler, 1984: 201). His works are conceived in the sense of ancestral-intuitive musics: *Movemur et sumus* (1978), *Perspective on Movemur* (1979), *Ursa Mare* (1983), *Medium II* (1987), etc.

The composer discusses the *acousmatic* aspect, which refers to concealing the sound source and continuously transforming and exploiting the sonic entity to the point where the primary, original force is almost annihilated – aiming for non-becoming (Anghel, 1995: 73) – see *Harryphonie* (Epsilon, 1986), *Ursa Mare* (1983), *L'Orbite d'Uranus* (1988).

IV. ARCHETYPAL MINIMALISM. COMPOSER PORTRAITS

IV.1. Corneliu Dan Georgescu

Sources of inspiration include Egyptian, Gothic, or early 20th-century American architecture, exotic music – Asian, African, and European traditions, Romanian folklore, and, in particular, nature. His concern for native music and the traditional languages of other regions explains his compositional direction, aiming at the globalization of the musical phenomenon (Stănescu, 2019: 784).

As for his **aesthetic models**, they are identified with figures from the field of visual arts – Piet Mondrian, Ion Țuculescu (1910-1962), Constantin Brâncuși, as well as Marin Gherasim (1937-2017), Paul Klee (1879-1940), Joan Miró (1893-1983), etc.

IV.1.1. Musical Creation. Main guidelines

A sketch of his creative workings would highlight several main directions that the composer has pursued over time, with the clarification that they have accompanied the creative process since its inception, although their theorization came later.

The first dominant aspect of his style is the **timeless-archetypal direction**. The compositional principles applied by C. D. Georgescu revolve around the idea of *contemplating an archetypal* or *essentialized minimalism* – the cycle *Modele* (1969-1972), *Studiile Atemporale* (1980).

The second direction is the **avant-la-lettre postmodern orientation** towards **neofolklorism** – the cycle of ten *Jocuri pentru orchestră* (initiated in 1963) and the *Motive Transilvane* cycle (2001-2018), the use of **quotations** – the cycle *Contemplating J. S. Bach* for organ or chamber ensembles (1999), or the use of **Byzantine music** as a principal element – the *Byzantinische Suggestionen* cycle (2001-2019).

The third direction involves **pseudo-tonal consonances**, leaning towards *archetypal* elements – the eighteen quartets (including the cycle *Hommage à Piet Mondrian* (1980-2018)), the three symphonies dedicated to Ion Țuculescu, etc; this direction was initiated in 1968 with *Opt Compoziții Statice* for piano and electronic medium.

The fourth direction emphasizes a preference for **essentialized minimalism**, opting for coherent and functional material, the use of **ison**, and an **algorithmic approach** – see the *Orbis* cycle and chamber compositions created after 1990, as well as **film music** – the films *Silberklang* (2004), *Sliding* (2005), *Principiul Fata Morgana. Sistematica iluziilor* (2018), etc.

IV.1.1.5. Conclusion

Regarding his works, he states that they are imperfect (Frăţilă, 2016: 24) and admits that he has distorted many good ideas through overworking. He mentions that successful works are few,

surprisingly, those works took little time to complete (Ştefănescu, 2019: 869). The composer's goal is not to seek appreciation for their realization but to aspire to an ideal.

IV.2. Aurel Stroe

Aurel Stroe is an important representative of the *avant-garde modernists*. His music represents an unusual fusion between extreme modernism, avant-gardism, and a melodic-diatonic discourse, echoing the ancestral past and his primitive music (Teodoreanu, 2017: 141).

His abstract thinking, the organization of his compositional activities with a clear intention to approach the origin and essence of music, his investigative, synthetic and analytical spirit, the study and deepening of complementary disciplines to musical composition, all these aspects are encompassed in an original and innovative vision.

His musicological writings are an extension of his impressive accumulations and compositional concerns, offering testimony to a well-organized creative laboratory, whose ideas and principles were deeply thought out and assimilated.

His compositions abound with highly original ideas that mark some of the most significant musical events of that period – *composition classes, morphogenetic music, palimpsest, tuning systems, metamusic, planetary folklore, complexity in music* (Cibişescu-Duran, 2017: 116).

Stroe proposes a *catastrophico-thermodynamic* approach to musical creation – in fact, he bases his *morphogenetic aesthetics* on *catastrophe theory* (Brânduş, 2014: 42). This involves the existence of extremely dramatic structural metamorphoses within the composition; structurally, this aspect implies fluctuation, uncertainty, permanent ruptures, transfigurations, shocking events that are difficult to grasp; thus, they produce imbalance and confusion.

There is frequent discussion about a certain type of **tragedy**, about the "direct, immediate, independent of any literary arguments" effect of these musical structures (Georgescu, 2017: 85), an abstract tragedy that requires the intellectual participation of the listener.

IV.2.2. Minimal-archetypal aspect

There are points of congruence with *minimal aesthetics* and *non-evolving music* – *minimal* elements, a constant attempt to reach the ultimate form, the sonic essence, a certain imperceptible mobility of the sound discourse, ruptures that interrupt any sonic perseverance, suspended time, control over diversity, and merging into a unique musical substance, etc. Additionally, his works, being based on archaic material – thus impregnated with *archetypal* substance, vital and indispensable to the creation itself – will offer insights into the procedures and means through which A. Stroe chooses to build his entire sonic edifice.

Among the works that considerably approach *minimal aesthetics*, we can mention *L'enfant et le diable* (1989) and the *Orestia* cycle (1973-1988). Moreover, non-evolving music is proposed through works like *Muzică de concert pentru pian, percuție și alămuri* (1965), *Concertul pentru clarinet și orchestră* (1974), *Laude I* (1966) and *Laude II* (1968). The *archetypal aesthetic* will undoubtedly encompass the *Orestia* cycle, *Canto I* (1967), *Canto II* (1971) and *Arcade* (1962).

IV.3. Ştefan Niculescu

Composers, musicologists, colleagues of the same generation, and former students describe him as orderly, coherent, systematic, and logical in thinking (Iorgulescu, 2015: 21), with a clear affinity for balance, harmony, a particular gravity, and monumentality (Georgescu, 2015: 43). It is often asserted that before actually writing a musical work, Niculescu studied the entire literature of the genre (Brânduş, 2014: 48).

His courses and writings are described as having "impeccable logic, with dense, concentrated but very clear information" (Buciu, 2015: 12-13) – the composer was known for the "crystal clarity" (Hîrlav Maistrovici, 2015: 98-99) of his musicological writings, for the terminological precision, rigor, and meticulousness (Iorgulescu, 2015: 20) with which he treated any subject.

Ştefan Niculescu's music is visionary (Dediu, 2004: 256). His musical creation is characterized by the strict principles of construction, meticulous elaboration of the architectural edifice, a certain linearity, perfect balance between detail and ensemble, and a refined sonority that results from the simplicity of the essences underlying the musical discourse (Petecel Theodoru, 2003: 184).

Other characteristics include purity, nobility, elegance, as well as the prominence of sonic blocks, a monolithic structure, and a discourse imbued with sobriety and sacredness. For him, music is a meditative, solemn, spiritually elevated art, an intangible, luminous form that serves the sacred, selflessly (Georgescu, 2015: 48).

IV.3.3. Heterophony. At the intersection of minimalism-repetitive and archetypal approach

Niculescu treats **heterophony** based on the types of distribution of sonic events in the musical discourse. In this regard, the composer highlighted three areas: the area of rarefied sonic events, the area of detailed sonic events, and the area of crowded sonic events. Among these, crowding is strongly associated with heterophony.

Around the archetypal concept of **heterophony**, he creates music for which he chooses a particular approach, such as the concentric development type. This approach involves organizing the sonic material based on a set of complementarities, such as One-Multiple, synchrony-asynchrony, unison-plurimelody, which gives shape to a specific compositional typology – see the cycle *Sincronii, Hétérophonie pour Montreaux* (1986), *A due* for clarinet and bassoon (1986), *A tre* for vibraphone, flute, and synthesizer (1986), as well as *Duplum, Triplum, Octuplum*, etc., the symphony cycle or composition classes: *Unisonos I - Unisonos II, Ison I - Ison II*.

One of the main characteristics of the mentioned works is the use of *repetition* in its two aspects – *evolving* (involving the process of *desynchronization*) and *non-evolving* (involving the idea of *synchronizing* sonic events). Another particularity concerns the creation of a musical discourse based on continuity, coherence, and cohesion. In terms of musical form, it is constructed

from successive blocks, and within each block, there is a process, a progressive transformation of the initial architecture.

Dan Dediu speaks about the memetic capacity of Niculescu's concepts – referring to the remarkable influence of the memes of sonic syntax and, especially, *heterophony* on other composers (Dediu, 2015: 27).

IV.3.4. Sacred music

Sacred essence music is the result of the development of a particular sensitivity and affinity for the mystical, religion, or the realm of the imaginary; it certainly results from internal searches and concerns.

The preference for symmetry, simplification of the musical discourse, balancing fullness-emptiness, continuity-discontinuity, the use of the iterative principle – all of these places his creations in the realm of aesthetics of light, daylight, and, in particular, link them to the idea of transcendence (Petecel Theodoru, 2003: 305) – see *Invocatio* for 12 voices (1989), *Axion* for female choir and saxophone (1992), *Psalmus* for six voices (1993), etc.

Moreover, *unison* is a specific *topos* of his compositional style. *Unison*, as soteriology, manifests as an agent of joy, an image of divinity or salvation and return to the original source – see *Cantata a III-a*, *Ison II*, *Symphony No. 2*, *Homage to Enescu and Bartók*, etc.

IV.4. Myriam Marbé

IV.4.1. Ritualistic music – archetypal connections

To reactualize a music of the past, a *ritualistic music*, composers must first identify the archaic musical structures and then find the appropriate compositional means to integrate *archetypes* into the present (Duţică L., 2017: 9).

The practice of new *rituals* can have a beneficial effect on modern humans – it can (re)teach them to rediscover the mysterious nature (Dănceanu, 2003: 198).

In the second half of the 20th century, the reinvestment of music with attributes of the *sacred* and *essential* was possible by removing *ritualistic music* from the realm of spectacle.

IV.4.2. Compositional profile

Enchanted by the treasures hidden in the archaic layer of musical culture, the composer extracts popular verses from this ancient background and, consistently using alternation between speaking and singing, murmured or shouted words, captures a certain primitiveness (Petecel Theodoru, 2003: 297) that becomes the dominant feature of her sonic discourse. Complementarily and inevitably, the same discourse will have a pronounced incantatory character (Manolache, 2009: 77).

Myriam Marbé studied the relationship between local musical folklore and certain *archaic rituals* – birth or death, wedding, symbolism of the New Year, etc. Regarding the exploration of folklore, she aimed to achieve a specific expressiveness, which is why she resorted to using that "prolonged duration" characteristic of the *doina parlando-rubato*, a predominantly melismatic line, an obsessive pulsation, and defining timbres and sonorities for the Romanian landscape – see *toaca*, bells, or *buhai* (Sandu-Dediu, 2002: 117).

Creations: *Ritual pentru setea pământului* for 7 voices, percussion, and prepared piano (1968), *Jocus secundus* for instrumental ensemble, vocal group, and tape (1969), *Requiem. Fra Angelico-Marc Chagall-Voroneţ* for mezzo-soprano, choir, and chamber orchestra (1990), *Trommelbass* for string trio (1985), *Concertul pentru saxofon și orchestră* (1986), etc.

IV.5. Adrian Raţiu

Signs of the *minimal aesthetics* approach and the existence of a contact zone with *archetypal tendencies* can be identified in various creations. In fact, the composer himself confessed that, although he did not aim for an archetypal synthesis, it exists in his works (Sârbu, 2006: 33) – see *Simfonia a II-a, Independenţa* (1976-1977), *Sonata pentru vioară solo* (1985), the *Convergenţe* cycle consisting of two quartets and two trios (1987-1995), *Sonata a cinque* (1984) and *Sonata pentru vioară și pian* (1991), *Alternanţe* for clarinet and bass clarinet (1986).

Other *archetypal* arguments concern different melodic formulas with an *archaic substrate* par excellence, the presence of *ison*, heterophony, or condensed, circular forms – see *Monosonata I* (1968) and *Impresii* for chamber ensemble (1968) –, non-retrogradable techniques – see the macro- and micro-form of works like *Concertino per la Musica nova* (1967), *Convergenţe II* for string quartet (1988) –, as well as the construction techniques they generate, namely repetitiveness, cyclicity, and symmetry.

Part III. THE ARCHETYPAL MOVEMENT

I. GLOBAL VIEW ON THE ARCHETYPAL PHENOMENON

I.1. Archaic and universal. Influences of Indian culture

Indian civilization represents a model of preserving archaic heritage, so it is natural for European cultures to manifest interest and openness towards it.

Connecting to Indian culture has significantly contributed to the rediscovery of symbolism and cosmic sacredness, myths and dreams, as well as the depth of the psyche. This aspect has further facilitated the establishment of various disciplines of the spirit, such as folklore studies, mythology, philosophy of religions, comparative philology and linguistics, and in-depth psychology.

I.2. Archetypal research. Interpretations

Over time, *archetypal invariants* have received three types of explanations based on their metaphysical nature (objective ontological essences), psychological (anthropological) and cultural (invariants, topoi of certain cultures and movements). Each identified aspect was used, depending on the era and particular cultural context, as an analytical tool for various religious, philosophical or literary texts, without excluding the possibility of combining them in a complex endeavor that offers the potential for profound interpretations.

Archetypal research allows for individual analysis that captures the specific configuration of each worldview without challenging the value of one over another, with the aim of ultimately achieving a general radiography to establish the grammar of universal literature. It highlights the symbolic images and collective myths of each culture, each movement, and, ultimately, of all humanity (Braga, 2017: 21).

II. PSYCHE AND ARCHETYPES FROM A JUNGIAN PERSPECTIVE. EXTENDING THE CONCEPT INTO THE REALM OF MUSIC

II.1. Jungian perspective

Today, archaic teachings are understood through the prism of *images* and *myths* that have survived the passage of time. Researchers from various branches of science and culture – archaeologists, anthropologists, philologists, and historians – have taken on the responsibility of reconstructing different ancient beliefs and transforming them into modern intelligible concepts (Jung et al. 2017: 133), so that the modern man can (re)discover and understand their applicability and necessity in everyday life. This endeavor has been enriched by the contribution of Carl Gustav Jung's Analytical Psychology School.

II.1.1. About the psyche

Throughout time, various theories and philosophies have been developed regarding the concept of the psyche – starting from antiquity and continuing with subsequent civilizations until the 19th century, discussions revolved around the existence of a soul or spirit. In the 20th century, the term merged with notions like mind, intellect, consciousness, and the unconscious, representing the totality of personality.

II.1.1.1. Soul and Spirit

The term *soul* derives from the Latin word *anima*, which means breath or breath of life, and the Greek etymon *ànemos* which means wind. In the written Bible, originally in Hebrew and Greek, the *soul* is associated with the terms *nephesh* (in Hebrew, referring to that which breathes) and *psyché* (in Greek, personifying the *soul*).

The term *spirit* (German: *geist*) corresponds to multiple meanings – it includes the idea of a principle opposed to matter, an immaterial substance, or the existence of God in the broadest sense (Jung, 2014: 236).

The *spirit* is related to the *soul*, often considered as active principles (superior and inferior), but it is also commonly believed that the two are ultimately one and the same. Later, the *spirit* is limited to certain psychic functions or properties – intellect, reason, intellectual faculties – opposed to the *soul*, which corresponds to feelings and emotions.

II.1.1.1.1. The spiritual dimension of art

Art and *culture* have emerged and evolved in spaces where *spirituality* has been present, especially in religious societies. For Christian spaces, *art* represented the primary educational instrument, aiming to awaken the *soul* or *consciousness*.

Over time, the *ritualistic* and cathartic aspects of *art* were lost. However, starting from the second half of the last century, creators and thinkers have been concerned with reclaiming the *spiritual* dimension, the lost access to *transcendence*, employing various forms of expression – words, sounds, colors.

II.1.2. Contents of the psyche from a jungian perspective

II.1.2.1. Conscious psyche

The Ego represents the center of the *conscious* field, being an empirical acquisition of individual existence and an image of *conscious personality*. Its main characteristic is *individuality*. The elements that make up the Ego are „everywhere the same; yet they vary infinitely in terms of their clarity, emotional shading, and dimension" (Jung, 2005: 13).

II.1.2.2. Unconscious psyche

From the perspective of consciousness psychology, the *unconscious* is divided into temporarily subliminal contents, contents that can be reproducible in a nearly arbitrary manner, and contents that will never penetrate *consciousness* (Jung, 2005: 12).

From the perspective of personality psychology, the *unconscious* includes the psyche outside of consciousness – *personal* contents and contents composed of *personal* or *collective* elements.

II.1.2.2.1. Personal unconscious

The *personal unconscious* stores all the tendencies that the individual has repressed throughout his life – experiences that were once *conscious* and can be perceived as individual *affective complexes*.

II.1.2.2.2. Collective unconscious

The *collective unconscious* encompasses all the contents of humanity's psychic experience and has a neutral, objective character. It consists of contents that have never been *conscious*, the *archetypes* – universal archaic images.

II.1.2.2.2.1. Archetypes

„With *archetypes*, we are not dealing with inherited representations but with *inherited possibilities of representations*; each *archetype* is capable of an infinite development and differentiation" (Jacobi, 2015: 75).

Jacobi acknowledges the existence of the *archetypal per se*, which manifests as a possibility. Then there is the *archetypal* content that appears and is perceived by *consciousness* because it has taken on a form – It appears as an *emotional expression* or an *image*. The *image* finds its counterpart in a *symbol*. Compared to the *archetypal per se*, which is concentrated psychic energy, the *symbol* facilitates its appearance and perception by *consciousness*.

II.1.3. Personifications of the Unconscious

Each of these permanent and *a priori* contents (Jung, 2005: 16) has a dual aspect; they can influence and disturb the Ego. The way this ambivalence is managed depends solely on each individual.

II.1.3.1. Persona

Persona (or *personae*) – the *mask* or *social archetype*, is an acquired quality during individual life that ensures the integration of the individual into society. It represents appearance, conventionality (Georgescu, 2021: 14); a secondary reality and a minor component of a complex personality.

II.1.3.2. Shadow

The *shadow* is symbolically linked to the night and is perceived primarily as the negative dimension of the *psyche* (Samuels et al. 2014: 257) – repressed desires, everything society deems abnormal and unacceptable, but also what an individual wants to hide from those around them. The *shadow* is a moral problem, and accepting it represents a challenge for the Ego's personality.

II.1.3.3. Syzygy: Anima and Animus

Anima represents the personification of all feminine tendencies in the male psyche (Jung et al. 2017: 231), including intuition, feelings, sensitivity, emotions, receptivity, the tendency to embrace the irrational, and the cultivation of feelings towards nature.

Animus represents the personification of all masculine tendencies in the female psyche. It facilitates the connection to the Self and offers the possibility to transform everything into a creative activity full of meaning. Moreover, thanks to *Animus*, women are endowed with an enterprising, courageous, sincere, objective, rational and disciplined spirit, a spirit that attains spiritual wisdom.

II.1.3.4. Self

The Self represents the deepest core of the *psyche*; it is the *archetype of the totality of the psyche*. It can be symbolized as the center of a sphere surrounded first by the *collective unconscious*, then

by the envelope of the *personal unconscious*, and an outer circle of *consciousness* with the Ego at its center (Vosganian, 2017: 43).

II.1.4. The Process of Individuation

Jung brings into attention the so-called *transcendent function*, which is achieved through a fusion of *conscious* and *unconscious* factors. It refers to the confrontation of the individual with one's own *unconscious*. The ultimate goal of *transcendence* is the attainment of *individuation* – a process through which the individual integrates a part of the *unconscious* into *consciousness* and, at the same time, achieves personal uniqueness.

II.2. Manifestation of the archetypal phenomenon in the sphere of music

Even though some composers may not intentionally direct their creative endeavors towards an *archetypal aesthetic*, there is no musical work that does not rely on an *archetypal layer*; any deliberate avoidance of certain *archetypes* implies the unconscious use of others.

The *representation of the musical archetype* is achieved through *archetypal components* – specific elements of music, with the mention that they are not the *archetypes* themselves but contribute to their definition (Georgescu, 2020: 27).

The thematic use of this physical datum in a musical composition is an *archetypal gesture* because it involves the realization of a human activity. Thus, we do not refer only to its physical quality but especially to the role that the *archetypal gesture* plays in a given musical context.

II.2.1. Drawing guidelines for classifying musical archetypes. Research Studies

Dan Dediu describes the *musical archetype* as a *conceptual pattern of musical energy fields*, specifying that these energy fields represent *processes* and *forces* that homogenize into a *conceptual form* with clearly formulated features and functions. Regarding *musical energy*, it focuses on three directions: *attractiveness*, *contrast* and *similarity*.

Regarding general *categories of archetypes*, Octavian Nemescu's classification is significant: **archetypes of the first degree** or *transcendent, transcultural archetypes*, **archetypes of the second degree** or *natural archetypes* and **archetypes of the third degree** or *cultural archetypes* (Anghel, 2018: 193).

A possible systematization is proposed by Irinel Anghel: *elementary archetypes*, *formal archetypes*, *syntactic archetypes*, *functional archetypes* and *temporal archetypes*.

According to composer C. D. Georgescu, an approximate list of musical archetypes includes: *elements of arithmetic*, *elements of geometry*, *spatial references*, *symbolic objects*, *abstract concepts or qualities*, *binary oppositions*, *materials*, *elements from nature*.

At the structural level, certain *archetypal components* can be identified: *spatial* and *temporal components*, as well as *formal schemes* or the relationships established between segments of the form (Georgescu, 2018: 172).

Depending on the compositional approach of creators of *archetypal music*, Irinel Anghel distinguishes two categories. The first considers *the author's consistency regarding the archetypal idea*, meaning the number of works related to this orientation – *creators with tangential-archetypal concerns* and *composers with consistently archetypal concerns*.

The second category considers *the number of archetypes used in the conception of a creation*; we encounter composers who use *a limited number of archetypes* and composers who use the *Total Archetype*.

II.2.2. Interpretation of archetypes in musical creation

Because the *archetype* is essentially an abstract notion, and the *psychic content* it targets is difficult to define, it can only be suggested through a *symbol*.

The complete organization of *psychic archetypes* or their musical equivalents is practically impossible; instead, an open list can be considered for new discoveries, interpretations, and personifications.

II.2.2.1. Numbers, forms and names

In the cosmogonic traditions of the Earth, three abstract forces that generate the ancestral world appear: *numbers* – temporary indicators, *forms* – spatial determination and *names* – determining identity and indicating the essence of each being (Vosgian, 2017: 37).

Numbers are distinct personalities, ideas, forces, support for symbolic elaborations (Georgescu, 2018: 177). They equate with understanding and creation and thus form the basis of structuring everything that exists, including music.

Another force is that of *names* – in the following observations, the *names* of deities. By memorizing and continuously chanting them, similar to a *mantra*, the practitioner ensures entry into paradise.

Then, the first three numbers generate the pattern of closed *forms*. In contemporary times, simple forms are included in complex forms, and the latter inspires special musical constructions. In this context, the *point* is essential. It represents the source of *forms* and, implicitly, of sounds, but also the *center of the circle*.

II.2.2.2. Archetypes of Beginning and Ending

The archetypes of the *beginning* and *ending*, *birth* and *death*, or *Incipit* and *Finis* are associated with origin, appearance, beginning, ascent, as well as with ending, decline, and disappearance.

The beginning is a musical structure of a feminine type, characterized by tonal instability, rhythmic fragmentation, pianissimo dynamics, and more, while *the end* introduces masculine-type structures and is characterized by tonal stability, fortissimo dynamics, fast tempo, and more.

II.2.2.3. Primordial Substances and Syntactic Categories

Starting from the four musical *syntactic categories* defined by Ştefan Niculescu, C. D. Georgescu proposes a novel perspective that aims to classify *musical archetypes* by correlating them with *primordial substances*: *monody* (Aeris or air), *homophony* (Terra or earth), polyphony (Ignis or fire) and *heterophony* (Aqua or water) (Georgescu, 2005: 32-33).

Musically, Aqua is associated with legato, rubato tempo, polytempo, ornamentation, and especially with free form. Terra suggests the low register, block of sounds, tutti, giusto tempo, and especially fixed form, square structure, precise outline. Aeris suggests silence, high register, glissando, solo, and especially subtlety, imperceptibility, subliminality. Ignis refers to rapid ascending movement, texture, crescendo, accelerando, agitation, change, and ephemerality.

II.2.2.4. Archetypes of Ascension, Apocalypse, Eshaton

The *myth of ascension* concerns individuals who desire to *transcend* their individual condition, personal evolution, and spiritual ascent.

Today we witness the triggering of *the archetype of apocalypse* by *the archetype of the Self*, which leads to a change in the cultural vision at the level of all humanity.

The archetype of eshaton concerns, from a more individual perspective, the idea of the end, degeneration and destruction of the human body.

II.2.2.5. Archetype of alternation of Contrary Elements

Yin and *Yang* are inevitable and inseparable, representing different aspects of the same reality, and their continuous interaction conditions the alternations and metamorphoses of contrary forces – they are the source of all combinatorial possibilities of oppositions, as well as complementary factors existing in nature. In music, it necessitates differentiating fundamental planes such as static-dynamic but also analogies between pause and void, sound and fullness or the association of order-disorder.

II.2.2.6. The presence of the archetypes Persona and Shadow in musical creation

The *shadow* manifests as novelty, shocking surprise, undeniable contradiction, an element that does not integrate but disrupts the musical construction through its presence, the motif that leads to the annihilation of the existing system of norms.

Persona can be perceived as the new system of rules that comply with current conventions but can also represent a former image of the *shadow*. Moreover, multiple *musical masks* can coexist simultaneously.

II.2.2.7. Archetypes Anima and Animus in musical creation

The animus archetype is connected to rules, design, structure, main idea, virtual existence, including the idea of order, predictability, certain rigidity, families of timbres, melodic and rhythmic systems.

The anima archetype concerns everything related to material realization, concrete sonic discourse, details, possible deviations from the rules imposed by the project, but also certain characteristics related to the era's traits, the composer's personal compositional style, the aesthetics of the musical work, or the idea of spontaneity, chaos, a certain disorder.

II.2.2.8. Other Archetypes. Androgynous, Puer, Duplex Nativitas

Androgynous should be perceived as the psychic personification that consciously maintains both masculine and feminine elements in balance, without intending to diminish the quality of either. Musically, it ensures the harmonization of the entire musical construction.

Puer (das Kind-Archetyp) refers to naturalness, intuition, instinct, curiosity, creativity, growth, development, but also vulnerability, a certain naivety, and innocence. The musical *puer* archetype is recognized in *the playful spirit*, the intention to propose new, childish, radical solutions; it is characterized by a certain innocence and pleasure in play.

Duplex Nativitas refers to the idea of the simultaneous origin of divinity and humans; it can also refer to *matter* and *spirit*, *body* and *soul*.

In the constellation with *the animus archetype*, the musical *Duplex Nativitas* can signify the origin of the work based on a logical idea, a certain cultural attribute, or the composer's creative vision. In the constellation with *the anima archetype*, it can signify the origin of the work based on the materialization of the idea and its enrichment with surprising details.

II.2.2.9. The presence of musical archetypes in the works of composer Aurel Stroe

Engaged in continuous evolution, the composer's creation includes the presence of discontinuities, *ruptures* that belong, to some extent, to *shadows*, thus marking new periods and bringing significant changes to a certain *persona*, in a broader sense – *Humoresca cu două priviri în gol* for chamber ensemble and organ or synthesizer (1997).

In the composer's creation, the confrontation between *persona* and *shadow* is a dominant aspect of his personal style. Regarding the latter, it represents a particular *tragedy*, defined through musical structures (Georgescu, 2021: 26).

As for the archetypal couple of *animus-anima*, it can be identified in the work *Arcade* for wind orchestra, three ondes Martenot, and organ (1962) – one can observe the geometric form of the arcades and their asymmetry, as well as the orchestration itself; the responsibility of maintaining the balance between the two components, *anima-animus*, falls to *the androgynous archetype*, with the mention that the animus element dominates the variability proposed by *anima*, while *the musical archetype puer* is related to the (often) unpredictable departure from *severe minimalist-repetitive style*.

Finally, *the archetype of Duplex Nativitas* aims at the ideal vision of a harmonious architecture, with perfect balance, and its materialization through the use of the Fibonacci series in the sounds of the orchestra (Georgescu, 2020: 39).

II.2.2.10. Extensions in contemporary music. Mihaela Vosganian

For Mihaela Vosganian, the exploration of *archetypes* is a constant that is reflected in musical creation, individual spiritual practice or her modules of Sound Therapy. Works that reflect her concern for *trans-realistic archetypal orientation* include *Dynamic Meditation* (2010), *The Path of a Human Angel* (2010), the opera *Awaken Dreamer* (2012-2013), and more.

II.2.2.11. Conclusion

The mentioned *archetypes* can be perceived in any musical work, with the clarification that a musical piece cannot be solely described through its archetypal aspect; it provides the intuitive foundation on which the subsequent understanding and analysis of the work are based.

While secondary archetypes – *androgynous* and *puer* – might be more challenging to identify in the structure of a musical work, the main *archetypes* – *animus*, *anima* and *Duplex Nativitas* – can always be perceived, regardless of whether the work is made in a traditional or modern manner.

III. MANIFESTATION OF ARCHETYPES. FORMS AND CONTEXT IN CONTEMPORANEITY

III.1. Symbols

The symbolic language is based on a logic governed by the notions of *intensity* and *association* and is the only universal language developed by humanity throughout all times (Fromm, 2019: 15).

III.1.1. Categories of symbols

Conventional symbols – common terms that have acquired a generally known meaning by the entire community or are intentionally used within a restricted framework. **Universal symbols** – terms used to interpret concepts that transcend the threshold of human experience; they belong to past, present, and future cultures and are based on similar sensory and emotional experiences. **Accidental symbols** – representations of *individual unconscious*; they have the particularity of associating individual experiences with certain places or objects, with situations that provoke a particular state.

III.2. Dreams

Dreams represent "the most frequent and universally accessible source for the investigation of human capacity for *symbolization*" (Jung, 2014: 223); they are an inexhaustible source of *images* and *psychic energy*.

III.2.1. Onirism. A novel aesthetic direction

The main characteristic of *onirism* is the abandonment of the one-directional logic of musical discourse. It proposes a musical construction based on *ruptures* and mixtures of worlds, a sonic discourse with a pronounced improvisational character, and a surreal color (Dediu, 2020: 401).

III.3. Stories with archetypal content

III.3.1. Folktales

Folktales are examples of mythological documents containing a certain proportion (smaller compared to *myths* and *legends*) of cultural material that leads to the basic structures of the human psyche. *Folktales* are elaborated as relatively closed systems that incorporate essential psychological meaning, expressed through a series of symbolic images and events.

In essence, *folktales* describe one and the same psychic phenomenon, which is so complex that multiple stories and repetitions are necessary until the phenomenon is assimilated into *consciousness*. This inexhaustible phenomenon is the Self – the totality of the psyche of every individual.

III.3.2. Mythology

The functions of mythology are: the mystical function, the cosmological function, the sociological function and the psychological function.

Regarding the **classification of myths**, Victor Kernbach's proposal is representative. It includes key elements such as *cosmogony, elements, pantheon, archetypal heroes, destiny, space and time*.

The interpretation of mythology from a modern perspective and the reemergence of the archaic treasure are owed to psychoanalysts such as Sigmund Freud, Carl Gustav Jung, Sándor Ferenczi, Aniela Jaffé, Marie-Louise von Franz, Jolande Jacobi, etc.

III.3.2.1. Personal Myth

Jung believed that every human being has one's own *myth* (Campbell, 2018: 151). Essential elements in identifying *the personal myth* include *dreams* and *mythological symbols*.

According to Joseph Campbell, *the myths* of a society provide life models for that community. They must be adapted to the geographical space and historical time they belong to, and *the mythic image* they propose must link the present to the eternal.

III.3.2.2. Myth – a source of inspiration for art creators

In the 20th century, especially in its second half, the musical phenomenon proposes extremely interesting ideas and concepts for creations. In this regard, the composers' preoccupation with the *spirit* and the universe of *myths* – with its *archetypal layers* – represented a natural extension of the aesthetic spectrum towards the area of the philosophy of existence (Lerescu, 2001: 61).

III.3.2.2.1. Aurel Stroe. The Orestia Cycle

The poem has Eastern-European influences which further expand beyond the European realm, proposing a new aesthetic synthesis – *repetitiveness* and vocalization become the subject of a new aesthetic vision, transitioning from song to speech, an open architectural form, connecting with ancient myths, heterophonic singing, the reintegration of microintervals into melodic discourse, the use of extreme registers for voices and instruments – all of these elements impose an original compositional vision.

IV. IMAGE. JUNGIAN PERSPECTIVE AND MODERN VISUAL ARTISTS' VISION

The perception of the external world – understood as the brain's interpretation of impulses transmitted by the sensory organs – takes place through visual, auditory, olfactory, and tactile images. Because *everything becomes conscious first as an image* (Abt, 2019: 21), they are essential in the process of becoming aware of *the contents of the psyche*.

IV.1. Mandala

Mandala is a Sanskrit term meaning *circle*. Regardless of their origin – yogic meditation, individual fantasies from *dreams*, or products of *active imagination* – *mandalas* possess fascinating forms and elements.

The purpose of contemplating the events represented in *mandalas* is the individual's return from "the illusion of individual existence to the universal totality of the divine state" (Jung, 2014: 411).

IV.1.1. Some considerations about the Philosopher's Stone

The ideas of *alchemists* express symbolically the deep layers of *the unconscious* and provide valuable analogies that facilitate understanding the images that appear in the psychological analysis of the modern individual (Edinger, 2014: 343).

IV.2. Sacred symbols in visual arts

There is a natural tendency for individuals to imbue different objects (natural or constructed by them) and forms with a certain *symbolism*. In this sense, the history of visual arts and religions offers multiple examples. Among them, with a lasting psychic significance, are the following: *the stone*, *the animal* and *the circle*. These *symbols* are found at the centre of concerns of both primitive populations and the modern man.

IV.3. Interpretation of modern art

The modern artist has the responsibility of finding a way to visually represent their inner perspective on the spiritual background of human life and the world. Consequently, the visual artwork of the 20th century will go beyond the sensory and even the individual realm, reaching and encompassing the collective.

Regarding the means used to express this spiritual perspective, creators turn to *realism* – Marcel Duchamp, Kurt Schwitters, Joan Miró, Jean Arp, Pablo Picasso, Giorgio de Chirico, Max

Ernst, Salvador Dali, Marc Chagall, and *abstractionism* – Kazimir Malevich, Wassily Kandinsky, Paul Klee, Franz Marc, Piet Mondrian, Marino Marini, Jackson Pollock, Georges Mathieu, etc.

IV.3.1. Visual arts in the Romanian space

Archetypal forms, myths and legends become the central concerns of some artists, among whom the name of sculptor Constantin Brâncuşi stands out. Drawing from the substrate of nostalgia, Romanian artists seek that essence which gives meaning to the infinite passage of the world; they search for the original, unaltered and eternal reality – the original cultural fact.

IV.3.2. The aesthetics of Constantin Brâncuşi's work

IV.3.2.1. Influences

Certain influences can be identified, without establishing categorical boundaries, as visionary art receives various echoes: elements of folklore and the Romanian popular style, contact with the Parisian avant-garde or with archaic Balkan and Mediterranean cultures, as well as with primitive African or Oceanic art, and, of course, Greek classicism. Significant contributions came from travels to cultural spaces with a rich mythological substrate – India, Egypt, Greece – and from literary works. Various anthropological and mythological studies accessible during the period between the two world wars also played a significant role.

IV.3.2.2. Characteristics of the creation

Alongside *simplification*, a permanent aspect pursued and transformed into a method, the defining features of Brâncuşi's sculptures are *stylization, purity of form, essentialization*, the transition from real to symbolic and the search for human meanings as the culmination of creation (Deac, 1982: 7-8).

IV.3.2.3. Themes and forms

The main themes (Deac, 1982: 6) that find correspondence in ancient *myths and legends* and which the sculptor decided to address and render in his works are: the origin of the World, the myth of the bird, ascension, the myth of death and sleep, the myth of the center of the World, the theme of love and fertility, as well as those directly related to Romanian mythology and folk beliefs.

The key forms he found and perfected throughout his life – the *egg shape*, the unmistakable hallmark of his style and one of the dominant innovations of his creation, the Kiss, the Bird, the Endless Column, among others – are *archetypal forms* full of meanings and *symbols*.

IV.3.2.4. Functions

Constantin Brâncuși created art that, above all, aims to bring joy to the senses. Equally, his creations have a *therapeutic mission*; they prompt *introspection* (Gideon-Welcker, 1981: 75), *contemplation*, and undoubtedly engage viewers *intellectually*.

IV.4. Modern visual art. Aesthetic model for composers

Throughout history, visual art has exerted a strong influence on musical creation. This comes naturally considering that visual art often leads in terms of innovation, change in direction, updating, revolutionizing, openness, and vision.

Moreover, certain composers choose figures from the visual arts as their aesthetic models: Corneliu Dan Georgescu – affinity with the works of artists such as Piet Mondrian, Constantin Brâncuși, Ion Țuculescu, and Christoph Niess; Maia Ciobanu uses Piet Mondrian's painting *Apple Tree in Bloom* (1912) as a pretext; Doina Rotaru's music and Horia Bernea's paintings; Octavian Nemescu's *archetypal music* – potentially congruent with Kazimir Malevich's visual art; the aesthetics proposed by Marin Gherasim and the works of Ștefan Niculescu, Mihai Moldovan, and Octavian Nemescu.

IV.4.1. Affinity with Brâncușian aesthetics

Regarding Constantin Brâncuși, composer Corneliu Dan Georgescu states that he is his only composition teacher (Frățilă, 2016: 5) and his main aesthetic model (Georgescu, 2019: 726) – see the Brâncuși Cycle; Brâncuși's sculptural aesthetics are felt in other works of the composer as well.

Other composers influenced by Brâncuși's aesthetics include I. Dumitrescu – *Pasărea măiastră – Hommage à Brâncuși* für Kammerensembles (1978), Maia Ciobanu – *Three Sculptures* for string quartet, Doina Rotaru – *Aripi de lumină* for 24 flutes orchestra (2000), T. Olah and his cycle of creations, *Homage to Brâncuși*.

Also, composer Aurel Stroe's interest in reduction to essential elements, the idea of continuous simplification of an initial idea until its ultimate expression – all justify the admiration for Brâncuși's sculpture and undoubtedly connect, in terms of the aesthetics approached, the two forms of artistic expression – *Concert Music* for piano, percussion and brass (1965), *Laude I* (1966) and *II* (1968), *Canto I* (1967) and *II* (1971).

IV.4.1.1. Arcades versus Corona Borealis

The work *Arcades* by Aurel Stroe and *Corona Borealis* by Corneliu Dan Georgescu are two pieces that indirectly reference Constantin Brâncuși's *Endless Column*. Both are characterized by a radical merging of compositional procedures, the presence of *repetitive elements* and an ample, continuous flow of sound with a slow tempo, displaying a certain *monotony*.

V. Portraits of composers

V.1. Octavian Nemescu

Octavian Nemescu played a decisive role in the emancipation of the *avant-garde movement* in the Romanian compositional landscape. He belongs to the second generation of modernist composers who embraced *postmodern* ideas in the realm of sound art. His defining element is the artistic modeling of music as *ritual*, reflecting his entire artistic activity.

V.1.1. Defining stylistic elements in the creation of composer Octavian Nemescu

Nemescu represents one of the emblematic figures in the Romanian landscape who significantly contributed to the appearance and emancipation of *spectral* and *archetypal* aesthetics. As an extension of his interest in *archetypality*, he introduced the concept of *imaginary music* in the mid-1960s.

The composer intensely promoted both spectacular and non-spectacular *ritualistic music*, whether individual or collective. The duration of these pieces can range from a few seconds, minutes, or hours to days, weeks, months, or even years.

The concepts and ideas defining Nemescu's compositional style include the practice of *ambient* and *processual music*, the symbiosis of *evolution* and *non-evolution*, the idea of spatial and *temporal dilation* and *condensation*, *politemporality*, *world music*, the relationship between nature and culture, the application of the *total archetype*, the role of *silence* in his works, and aspects related to the *processes of memory*.

V.1.1.1. Archetypal music

He applied the idea of the *archetype* to all musical parameters: melodic archetypes such as *Ascensio* and *Descensio* – the *ascent* and *descent* of scales, the *Beginning* and *End*; harmonic archetype – the *trison*; rhythmic archetype – *iambus* (the pulse of life); dynamic archetype – three levels: *superconscious*, *conscious* (ff and f), *subconscious* (mf-mp) and *unconscious* (p-pp); timbral archetype – buzz, thunder; formal archetype – *cyclic* and *spiral forms*.

V.1.1.1.1. Concentric (1969)

Concentric is actually Nemescu's first work that highlights the idea of the *archetype*, simultaneously inaugurating two other important aesthetics of contemporaneity: *isonic spectralism* and *the new non-serial complexity*. It is a piece constructed on three superimposed layers and aims for two coordinates: *the spectacular*, represented by the music performed on stage and *the non-spectacular*, referring to music recorded on electronic media, to be overlaid during the interpretative act (Ulpiu, 2005: 16).

V.1.1.1.1. The symbolism of the center

Nemescu's creation responds to the acute needs of the modern individual who is exhausted and deprived of substance and spirituality. It caters to their need for balance, stability, and connection to immutable truths, a connection to a *center*.

Concentric, the composition by Octavian Nemescu, represents an example of a modern personal experience in which the author seeks to revive certain *primordial symbols*, both for himself and for others.

Moreover, the composition possesses powerful therapeutic properties and represents a sonic treatment that will improve, together with other creations in the same aesthetic domain, and even heal musical art. As composers of the first half of the 20th century lost the *center*, archetypal composers seek to restore it.

V.1.1.2. Imaginary music – an extension of concerns regarding archetypes

In the late 1970s, Octavian Nemescu formulated the concept of *imaginary music* – an *unexteriorized, silent chant* or *intimate sonorization* realized in the individual's *imagination*, referred to as the practicing subject in this context (Nemescu, 2015: 3). Works falling under *imaginary music* are an extension of his concerns related to *archetypes*, moving towards *sacred minimalism* and *the recovery of sound symbols*.

V.1.1.2.1. Rediscovering imaginary music

Rediscovering Imaginary Music is a cultural project funded by the Ministry of Culture in 2020, resulting in a collection coordinated by Irinel Anghel and dedicated to Octavian Nemescu. The materialization of this collection ensures continuity in this direction, diversifying through newly created contents, and grants it a notable status in contemporary society.

V.1.1.3. Conclusion

Octavian Nemescu not only pioneered *archetypal music* in the Romanian landscape but also remained loyal to the proposed aesthetics. His concern for artistic modeling of *the Total Archetype* characterizes his entire compositional endeavor as well as his spiritual existence.

V.2. Tiberiu Olah

Regarding influences and compositional intentions, it must be specified that initially, the composer approached a neoclassical style, but soon (in the 1960s), he proposed a highly personal stylistic language that would bear his unmistakable imprint until his last work.

The distinct mark of Olah's style lies in the *alternation* between short and long durations, creating ruptures in the musical discourse. Alongside this essential characteristic, there is a constant foundation of the sonic structure on essentialized, pure folklore, integrated into a dissonant context.

V.2.1. Compositional profile and musicological writings

Olah's compositional style is truly unmistakable, with an architectural sonority that is vast and complex in excellence. It preferentially includes elements of folkloric origin, and the discourse insists on confronting opposing factors and temporal ruptures or eventful agglomerations and rarefactions; everything converges into an integrative synthetic vision (Cibişescu-Duran, 2018: 49).

V.2.1.1. The *Homage to Brâncuşi* Cycle

The Brâncuşi Complex, an *archaic* and *modern* vision par excellence, represents *the idea* that inspired Tiberiu Olah in creating his cycle. However, he did not intend to create the sonic equivalent of Brâncuşi's work, nor imitate them. Instead, he sought to identify the "hidden essence of the phenomenon" (Georgescu, 2019: 424). Olah uses primary elements, a simple melody with reduced, essentialized sound material, which he metamorphoses infinitely in the sonic construction, obtaining music continuously enriched with other expressive nuances.

V.3. Doina Rotaru

Doina Rotaru chooses to explore primordiality and bases her entire architectural construction on traditional, archaic material. She consistently employs specific archaic incantation models and elements from old Romanian and Oriental folklore, personalized according to her compositional needs and choices (Anghel, 2018: 101).

Doina Rotaru proposes an *archetypal melismatic minimalism* (Dediu, 2020: 398) – *Joc de oglinzi* for four flutes (1984), *Troiţe* (1990), Concerto No. 2 for flute and orchestra, *Spiralis II* (1991), Concerto No. 3 for flute and orchestra, *Cercuri magice* (1993), and others. While her entire body of work is rooted in archaic material, Doina Rotaru's compositional style is deeply radicalized, and her use of various contemporary writing techniques aims to reactualize Romanian folkloric layers, including doinas, lamentations, ballads, and carols, resulting in a refined stylistic approach.

V.4. Adrian Iorgulescu

Adrian Iorgulescu avoided strict adherence to any particular movement, considering that a true composer should disregard all such aspects. Thus, his explorations focus on discontinuity,

transformation, authenticity, and individual curiosities or concerns, rather than stylistic consistency – "I confess the *calling* of diversity" (Apostu, 2016: 4).

He uses a serial-modal language; however, strict economy of means is also evident. An eloquent example of this is the String Quartet No. 2 (1984), where he employs the concept of *claustraphony* (Dediu, 2020: 398) – basing the sonic discourse on four sounds.

Returning to *archetypal simplicity* while using modern means is a characteristic found in works such as *Consonata* for solo piano (1981) or *Moşii*, a cantata for mixed choir and orchestra (1978).

FINAL CONCLUSIONS. PERSONAL CONTRIBUTIONS AND ORIGINALITY

The research revolves entirely around the pursuit of *recovering* naturalness, organicity, consonant vibrations, balance, and spirituality; rediscovering the essential, governing meanings of the Universe and reinvigorating the true value of music. *Repetitive minimalism* and *the archetypal movement* are decisive in this regard.

The doctoral thesis represents a veritable treatise on these two aesthetics, bringing to the forefront the profound connections between music and painting, as well as the impact that universal *symbols* and imagery have on artistic expression. The phenomena themselves are extremely complex, and their presentation and analysis require considerable effort. The difficulty lies precisely in their organic and natural nature.

The research constitutes a significant and profound contribution in the context of emancipating the arts, highlighting *minimal art* and *the archetypal movement* as essential pillars of contemporary artistic expression. By exploring and carefully analyzing these movements, the work provides a comprehensive perspective on their evolution and influence, simultaneously emphasizing their importance in the emancipation and transformation of art.

In an era of speed and constant transformation, perhaps they are the last evidence of unification with the purpose of creating and delivering the beauty of contemporary classical music, the last significant pillars that embrace their past and restore a temporary, spatial, and cultural axis that links the beginning of music history to the living present.

ABSTRACT

My doctoral research aims to reflect two main aesthetics in the landscape of Romanian music in the second half of the 20th century. The minimal and archetypal orientations, which seek to reclaim traditions and origins, are anti-modernist and fall within the sphere of postmodernity.

The process of reclamation involves reconditioning, reactivating and resizing stylistic orientations that were in decline. What challenges composers is their ability to utilize these resources of shaping the already existing sound material and put them in a state of conjunction, of synergy.

For minimalist composers, this reclamation involves reusing techniques that were foundational to all archaic music – *minimal* and *repetitive*. Because these techniques express fundamental, archaic truths or *archetypes*, representatives of *minimalism-repetitive* offer the necessary tools for the development of the *archetypal movement*. This movement, also rooted in the archaic, is built upon the foundation of *essences* and *permanence*.

The two orientations exhibit multiple congruences, establishing an unshakable reciprocal relationship between them. They can be seen as a unified whole or as individual entities. Both perspectives are valid and not mutually exclusive. Since the 1990s, there has been discussion about an *essentialized minimalism-repetitive* and the inclusion of *minimal* and *repetitive* elements in *archetypalism*. Today, as we will see, the concept of *archetypal minimalism* is even more prevalent.

The research proposes a new perspective on the aesthetics of the mentioned music. As we witness a social dynamic and evolution of art that are inadvertently connected to mythical thinking, it is natural for the field, despite being extensively explored, to propose new interpretations that are more closely aligned with the needs of the modern society we live in.

The aim was to achieve a comparative understanding of the arts and interpret art based on one domain or another, with the intention of creating a unifying vision. It should be emphasized that the domains of artistic and intellectual activities converge in a direction that fulfills the spiritual needs of modern society.

In conclusion, we can assert that both *minimal* and *archetypal arts* are based on *simplification* and *universality*, prompting the audience to reflect, explore, and connect with the profound aspects of human existence.

Whether viewed individually or from the perspective of a unified whole, these two trends play a decisive role in the emancipation and evolution of the arts. In an increasingly complex world, these trends offer us a universal language and an authentic mode of expression, inviting us to explore and discover new meanings and depths in contemporary art.