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The Soloistic Aspect of the Violin in Extra-European Musical Creation

SUMMARY

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INTRODUCTION

The expansion policy of European nations, especially during the second stage¹, generated a new geopolitical reality from which Western culture and art, in particular, benefited by gaining, among other things, a wealth of artistic products created out of intellectual fascination for Oriental cultures. The way in which the source of inspiration—in our case, the various constituent elements of these cultures—was most often treated by creators of musical cultural products (composers) revolved around processing the original material at the language level. Just like a translation, an Oriental musical element was adjusted and ultimately transformed to facilitate the transmission and understanding of that element, now rendered as a message in musical language, by the target consumers of the content (Western composers). Such examples are numerous. Less numerous, however, are those where the processing stage of the material to facilitate reception is placed on a secondary level. Most often, the factors contributing to this method's shaping stem from the author's belonging to such an extra-European culture, whose defining or constituent elements are either quoted or paraphrased and less processed. Cultural products of this kind speak more about the source itself and almost not at all about the cultural and educational profile of the space in which these products are to be consumed, even though it is subtly embedded. Considering the exhaustion towards which the creative process tends due to the fervor developed around and in favor of experimentation once compositional avant-gardism in the first half of the previous century developed, we consider that the factor indicating the highest probability of confirming the longevity of a work of art is originality. The elements acting towards achieving this goal require a degree of complexity in the creative vision that can only be satisfied through equally elaborate means. Originality, approached from the present perspective, represents an increasingly difficult axiological desideratum to achieve. We consider that a subsidiary quality of originality, which does not guarantee it but anticipates it, is based on those characteristics that fall under the incidence of authenticity. Although authenticity partially shares a definition with originality, the semantic subtleties that a liberal problematization of the terms might encourage have determined the choice for the denomination used in the current context, which distinguishes between originality and authenticity. The qualities that could justify defining a cultural-artistic product along the lines of authenticity have to do with the profound, multivalent connection between the creator and their creation. The creative product must speak about its creator and point to a multi-layered creative vision of the latter. The authenticity of the creative product also requires a degree of elaboration capable of encompassing and mimicking the complexity of the creator's intellectual and emotional universe, manifesting a pronounced semantic stratification. An authentic creative product implies the simplicity of the evident message, encoded in musical

¹ A stage materialized through the invasions and occupations characteristic of the early 19th-century incipient imperialism, subsequent to the one motivated by curiosity about the extra-European world, specific to the Renaissance (Ringmar, 2006, p. 375)

language, which intertwines and becomes synonymous with the underlying complexity, progressively addressing the different levels of comprehensive availability of the receivers. Thus, while authenticity, understood as a conjunctive interface between the elements of the creator's individuality and the profile of the creative product, confers originality on this product, the extent of its multi-layered comprehensibility elevates it axiologically. This preamble defined one of the aspects of the vision from which we selected the sample of creative products analyzed in the doctoral thesis, as we consider that all five concertos encompass the necessary elements to be endowed with both the attribute of authenticity and that of originality, which is facilitated or even presupposed by authenticity.

An aspect of the vision for the current research endeavor is closely linked to its generative **argument**, namely the intention to introduce into the current Romanian violin repertoire a corpus of works that, while insufficiently familiar, are highly valuable for the universal cultural heritage and, simultaneously, from the perspective of their unique technical and interpretative aspects. The exclusivity of focusing on cultural frameworks distinct from the European compositional tradition (including its descendant branch across the ocean, the United States) is motivated, on the one hand, by a personal interest in understanding musical language paradigms infused with the ethos and aesthetics of these cultures. On the other hand, the architectural coordinates specific to these languages possess the necessary properties to potentially elevate any violinist's conceptual musical horizons to a degree of universal comprehension of the diversity of forms and manners in which the violin is manifested. Therefore, one of the **general objectives** of the doctoral thesis is to outline an overview of each of the reference musical cultures—an image consolidated by defining and discussing the most relevant concepts that confer identity and substance to these cultures, which have been extracted either from the compositional manner evident in the analyzed material, from the elements of violin technique and interpretation elucidated by the solo score, or from the semantic substratum of the creative intention. The second general objective aims to propose a sample of musical works that, as much as possible, cover a comprehensive perspective on the emergence of the violin from a global cultural context (excluding the mentioned geographical areas).

I have selected five cultural-musical paradigms that are among the most representative for the universal heritage, whose historical density and profound identity have generated distinct compositional visions for the violin, materialized in scores of valuable, authentic, and original works. Since the ultimate goal of this research endeavor is the inclusion of the proposed works in the Romanian violin repertoire, a secondary criterion in the sample selection involved the accessibility of the scores from the perspective of the artistic education and technical-interpretative skills of a violinist trained within the local educational environment, integrated into the stylistic, aesthetic, and conceptual paradigm of the European violin school. The compositional language in which the musical concepts of the reference cultural paradigms are embedded follows familiar coordinates regarding writing and expressive means, while the level of specific information lies either in the substratum of

the language (melodic, harmonic, metric, or rhythmic aspects) or in its superstratum, manifesting in the interpretative intention and through certain sound and timbral effects targeted by the semantic dimension. The isolation of the research within the perimeter of the concerto genre is motivated by the intention to present material as rich as possible in terms of the violin's representativeness within the context of the creative vision motivated by the cultural affiliation of the discussed composers. This material should possess the means to attest to the complexity of the structural, stylistic, aesthetic, semantic, and interpretative information to the greatest extent possible.

The doctoral thesis is structured into five chapters, each dedicated to one of the selected violin and orchestra concertos, as follows: *Fandango* by Arturo Márquez, *1001 Nights in the Harem* by Fazıl Say, *Fantasy on Vedic Chants* by Lakshminarayana Subramaniam, *The Butterfly Lovers* by He Zhanhao and Chen Gang, and *Concerto No. 2* by Akira Ifukube. The chapters follow a similar configuration, generated by the **specific objectives** pursued throughout the research:

- Justification of the creative vision of the addressed composers, in correlation with their specific formative background;
- Outlining the cultural-musical paradigm to which the composers belong and, implicitly, the discussed Concertos;
- Identification, presentation, and comprehensive in-depth exploration of the key concepts that shape the identity of the reference cultural paradigms, found in the examined musical material, and thus used as the primary source in the conceptual mapping of these paradigms;
- Developing the case study of each concert individually, starting from the unique elements revealed in the compositional architecture;
- Analyzing the coordinating aspects of language, as appropriate, with the cultural specificity factor serving as a reference point manifested at formal, melodic, harmonic, metric, rhythmic, aesthetic, semantic, programmatic, stylistic levels, etc.;
- Conceptualizing the versatile role of the violin within the analyzed concerts, starting from the compositional approach to its technical, tonal, and interpretative capabilities.
- Proposing interpretive approaches motivated by contextualizing musical material and personal perspective on the interpretative process developed throughout the research, aiming for an optimal representation of the composer's intention.

The section dedicated to concluding considerations represents a culmination of observations extracted during the multilevel analyses conducted on the five concerts. It also aims to construct a unified perspective on the entire research endeavor, identifying the common substrate that transcends, at an abstract level, the generative concepts of language, in light of the global cultural context from which the conceptualizations of the violin emerged within the doctoral thesis.

Chapter I. Synthesis of the Latin-American Ethos in *Fandango* for Violin and Orchestra by Arturo Márquez.

The specifics that allowed for the formation of the violin's identity within the geographical space referenced in the current chapter should be understood in terms of cultural conditioning. Although A. Márquez's *Fandango* represents a product of Western compositional style, the cultural paradigm from which it emerged provided the composer with a series of creative means to impart a personal and unique imprint within a universal cultural context.

1.1. GENERAL PERSPECTIVE

I considered it opportune to analyze how the violin, observed in its soloist role, can simultaneously affirm two seemingly incompatible roles: one perpetuated by the long-standing Western classical tradition on the one hand, and the role of transmitting a folkloric tradition on the other hand. Furthermore, as an integral part of the thesis, the chapter dedicated to the *Fandango* Concerto contributes to expanding the horizons of intercultural comprehensiveness. It succeeds in highlighting not only the divergent elements between these two paradigms but also the convergent ones, synthesized within the cohesive framework of the proposed interpretative vision.

1.2. ARTURO MÁRQUEZ. SHORT BIOGRAPHICAL ITINERARY OF THE CREATIVE PERSONALITY.

With particular distinction in his compositional repertoire stands *Danzón No. 2* for orchestra, composed in 1994. This work propelled the composer into the ranks of internationally relevant repertoire producers, especially when it was included in the touring program of the Simon Bolívar Youth Orchestra, conducted by Gustavo Dudamel in 2007.

Márquez is currently one of the most prominent composers in Latin America, enjoying widespread international recognition. His merits have been recorded and rewarded with numerous awards and distinctions, both in his native country and abroad. Among these distinctions, we mention the "Mozart Medal"², the Distinguished Alumnus Award from the California Institute of the Arts, the National Prize for Arts and Sciences awarded by the President of Mexico, Felipe Calderón, in 2009, and the Gold Medal of Fine Arts from Mexico, one of Mexico's most prestigious awards for outstanding achievements in the arts, first awarded to a musician in 2006 – Arturo Márquez.

² A musical award in Mexico, administered by the Embassy of Austria.

From the perspective of compositional style, the forms and ethos of traditional Mexican music have given the most pronounced aesthetic contour to his works. His musical perspective encompasses the imprint of various traditional genres such as corrido, ranchera, cumbia, bolero, huapango, jarabe, pasodoble, waltzes, and polkas. Particularly notable as a personal element in the aesthetics of his creative vision is the intention to expand the inspirational universe through an exploratory approach to language, expressed in a versatile manner.

1.3. OPERATIONAL CONCEPTS SPECIFIC TO THE MUSICAL PARADIGM OF SPANISH DESCENT.

Since "fandango" represents the term under which both a dance and a genre of traditional Spanish song are identified, developed primarily within the flamenco tradition (although it can also manifest outside of it), we will begin by offering a brief perspective on the latter.

1.3.1. Flamenco

This tradition originated in the Andalusian gypsy community in southern Spain as a means of artistic expression reflecting the community's perception of the daily experiences of its members, from the perspective of a socially disadvantaged status in relation to the native white population. Flamenco expressions manifest in a variety of individualized stylistic forms depending on their region of origin. More than 50 such styles are identifiable, distinguished by rhythmic structure, mode, chord progression, and stanza form. Altogether, they fall under the term "palos" (Caballero, 2004).

1.3.2. Fandango

A specific "palos" within the flamenco tradition is the fandango. As mentioned, it manifests as both a sung and danced form. The song in the fandango style typically consists of an instrumental introduction, followed by a melodic line that is varied throughout the second section, within a stanza composed of four or five octosyllabic verses. The dance incorporates specific rhythmic elements such as castanets, clapping, and footwork, with a progressively ascending tempo.

1.3.3. Son

In Mexico, the term "fandango" rather denotes a celebration that provides the community with an opportunity to dance and sing in a traditional musical environment. This cultural manifestation is predominant in the state of Veracruz, along the Gulf of Mexico. The musical style involved incorporates elements derived from Andalusian Baroque folklore, also

categorized under the term "fandango," from both Mexican indigenous and South African origins, thus providing an accurate ethnic-cultural representation of the historical identity of the community to which it belongs. This specific style is called "Son jarocho" (Romero, 2013, p. 603). The concept incorporates all the elements that constitute a traditional manifestation: vocal singing, dancing, instrumentation. Son jarocho is one of three types of "son" spread across Mexico, alongside Son huasteco and Son Jalisco. The latter represents the framework in which mariachi music developed. Son huasteco is the musical style specific to the La Huasteca region. A traditional Son huasteco ensemble includes three instruments: the guitarra quinta huapanguera³, *jarana huasteca*⁴ and violin. The violin plays a crucial role in this huasteco trio, not only fulfilling a melodic role but also serving as a distinctive hallmark of the style through its abundant virtuosic passages (Cao Romero & Haefer, 2014, p. 68). This style is understood by the term "huapango" in its classical sense, which can serve as a synonym for Son huasteco (Bonilla Burgos & Gómez Rojas, 2013, p. 91).

1.4. INTRAPARADIGMATIC CONFLUENCE POINTS IN *FANDANGO* FOR VIOLIN AND ORCHESTRA.

One of Márquez's most recent works, composed in 2020, is the Fandango Concerto for violin and orchestra, commissioned directly by Anne Akiko Meyers⁵. She premiered the concerto on August 24, 2021, at the prestigious Hollywood Bowl amphitheater in Hollywood Hills, Los Angeles, alongside the Los Angeles Philharmonic (Anne Akiko Meyers, 2021). The concerto is structured in three parts, each with a suggestive title shaping its musical profile: Folia Tropical, Plegaria, and Fandanguito.

1.4.1. First Movement – *Folia Tropical*. Interpretative versatility within the varied dancing genre.

In relation to the initial Movement of the concerto, the composer introduces several key concepts explored throughout. The title Folia Tropical should be understood in connection with the Folia dance, originating from the Iberian Peninsula, and also in relation to its meaning in Spanish, which is "madness." The tropical attribute serves as a geographical indicator pointing towards the Caribbean region and its cultural specifics. Additionally, this Movement follows a classic sonata form, including an introduction, bitematic exposition, a bridge, development, and recapitulation. The thematic sections (introduction and exposition) treat a

³ Mexican guitar with eight strings and five pairs.

⁴ Type of guitar with five strings, tuned to the notes of a major ninth chord in close position, with a smaller resonating box, and therefore, a sharper tone.

⁵ Anne Akiko Meyers (born 1985), one of the most prominent contemporary violinists, consistently performs as a soloist with major orchestras worldwide and has over 40 recordings to her credit. In recent years, her work has significantly contributed to promoting contemporary composition through numerous premieres on highly visible international stages (Los Angeles Philharmonic Association, 2023).

singular motive and navigate through rhythms of fandango, Caribbean clave, and bolero. The section containing the main or initial theme material is situated between m. 15-86 and is characterized by a rhythmic foundation that accompanies its entire development. This rhythmic foundation originates from an African rhythmic structure, which later expanded into Central and South America through Cuban intermediaries. Clave⁶ forms the basis of numerous dance rhythms and musical styles, such as rumba, conga, mambo, salsa, son, and Afro-Cuban jazz. The section corresponding to the first theme of the initial concerto Movement consistently uses clave rhythmic support, employing a 3-2 rhythmic cell grouping. The entire connection section between the two themes (m. 94-150) is structured around clave rhythm, not only continuing its treatment but also deepening it. Throughout, a rhythmic figure known as the "clave motif" is perpetually reiterated (Moore, 2011, p. 32). This repetitive motif gives rise to a melodic ostinato called guajeo, also originating from Sub-Saharan African music and serving as a foundation for several dance genres. Typically, especially in Afro-Cuban music, the motif that generates the guajeo ostinato consists of arpeggiated chord tones (Peñalosa, 2012, p. 133). The second theme is initially presented by the clarinet, between m. 160-183, under the agogic indication *Profondo e doloroso*. Its character contrasts starkly with the lively musical development, intended to highlight the virtuosic brilliance of the solo instrument. The aesthetic profile underpinning the secondary theme is characterized by deep emotional resonance, emphasized by the simplicity of melodic expression and the absence of any rhythmic accompaniment. The composer intends to structure the theme in the style of a romantic bolero⁷. In this context, it does not refer to the well-known Spanish dance but rather to a vocal-instrumental music genre independently developed in Cuba towards the end of the 19th century within the trova tradition by musician and composer Pepe Sánchez. This tradition was perpetuated and established by Cuban traveling musicians of the same period, known as trovatores. In a short time, bolero became one of the first major Cuban musical achievements recognized internationally, due to its authentic portrayal of the Latin American cultural perspective on the affective concept of love through characteristic song lyrics.

1.4.2. The timbral aesthetic of Spanish virtuosic violin playing reflected in the Second Movement – *Plegaria (Chacona)*.

Entitled *Plegaria*⁸ (*Chacona*), the Second Movement of the work represents, in the composer's words, a tribute to the Spanish musical tradition, incorporating elements specific to both mariachi music, on one hand, and to Sarasate, de Falla, and Albeniz, on the other.⁹

⁶ The rhythmic structure, not the musical instrument.

⁷ „*el segundo es eminentemente expresivo, casi como un bolero romántico*” (Márquez, 2021).

⁸ „prayer”.

⁹ „*Plegaria hace tributo al huapango mariachi conjuntamente con el Fandango español*” (...) „*es el fruto de un matrimonio imaginario entre el Huapango-Mariachi y Pablo Sarasate, Manuel de Falla e Issac Albeniz*” (Márquez, 2021).

From a formal perspective, this Movement subscribes to the chaconne. As anticipated from the initial thematic line of the part, its overall character, which gives it a defined identity within the formal framework, emerges in stark contrast to the preceding part, although some elements of motif development, such as the use of interval jumps, remain consistent.

1.4.2.1. Stylistic Influences

The Movement draws influence from fandango and huapango. The aspects supporting this association are rhythmic and expressive in nature. The composer mentions in relation to this Movement the malagueña, one of the styles (palos) frequently encountered in flamenco music, with echoes in the Mexican huapango tradition. Thus, the second Movement of Márquez's concerto incorporates specific elements in its multi-layered structure that define and individualize the concepts of fandango, malagueña, and huapango. The precise distinction between fandango and malagueña does not currently benefit from extensive musicological documentation. The treatment of the malagueña style, particularly within studies conducted on flamenco, is largely limited to the fandango framework, from which malagueña derives. However, the distinct characteristics that justify its individual existence under its own name generally appeal to regional arguments.

1.4.2.2. Structure

We consider that the second Movement of the concerto incorporates a stanza with six verses, following the redondilla meter, as there are two distinct melodic sections, A and B. Thus, the form of the Movement is A-A'-B-A''-B'-A. It is observed that section A repeats twice, once at the beginning after the initial iteration, and once at the end. For the purpose of analyzing the defining elements of the Movement in relation to its conceptual association mentioned by the composer, we will refer within the analysis to the initial manifestations of the two sections, as they fulfill a summarizing role of the entire musical development and are not subject to variation, as they play a thematic role in principle.

1.4.2.3. Metric Aspects

According to Reyes' analysis, a relevant difference between fandango and malagueña, noted at the level of rhythmic accompaniment, is the tendency in the former to accompany the melodic line with a more diverse accompaniment, while in the latter, the intention of rhythmic complementarity may be absent, with the accompaniment being limited to sustained chords or doubling the melodic line with chords (Reyes Zúñiga, 2015, p. 141). Section A exhibits a more pronounced association with fandango, sustained throughout by a rhythmic ostinato on the snare drum and strings, complemented by the rhythmic ostinato derived from the repeated accompaniment motif on the harp. Section B clearly subscribes to

the malagueña style, as the accompaniment is limited to harmonic complementation of the melodic line in a non-rhythmic manner. Another defining aspect of the two styles is the polyrhythmic character, expressed primarily in the ambivalence of rhythmic constructions within a measure regarding accent placement.

1.4.2.4. Harmony

Harmony plays an important role in identifying the part's affiliation with the musical styles under discussion. A characteristic of this line is the Andalusian cadence found at the end of a harmonic progression, representing a gradual descent from the fourth degree to the tonic through chords formed within the dominant Phrygian mode, which has an ambivalent profile due to the interchangeability of the third degree.

1.4.2.5. Motifs

A distinctive attribute of the malagueña, extensively explored within this composition to become a hallmark of the style's identity, is the ornamentation manifested through embellishments such as gruppettos, appoggiaturas, trills, and glissandi. Regarding the melodic motifs used throughout the part, these bear the imprint of characteristic structures for malagueña and are extensively employed in constructing the musical discourse, both in the accompaniment and particularly in the melodic line.

1.4.2.6. Melody

The melodic aspect is also relevant in confirming the stylistic classification of the work. A difference between malagueña and fandango, according to Reyes' research, lies in the individualized readiness of each style for different interval jumps.

1.4.3. Elements of interpretative stylistics of *son huasteco* in the Third Movement – *Fandanguito*.

The final Movement of the concerto, titled Fandanguito, covers the shortest duration compared to the previous parts but concentrates within it the most demanding sections for the performer. The fast tempo, predominantly using sixteenth-note values, the densely written solo part, and the deliberate augmentation of emotional intensity from the perspective of a true interpretative frenzy make this Movement a virtuosic tour de force, showcasing the instrument's capabilities and the soloist's technical and interpretative resources. Indeed, virtuosity is one of the primary objectives of this part, largely defining the musical style it represents, namely Fandanguito Huasteco.

The profile of this Movement is tonal, indicated by the key signature of D minor and supported harmonically by the written score, which we will discuss in a subsequent subsection. The Movement follows the coordinates of a more elaborate menuet form and is framed at its extremities by an introduction and a codetta. The introduction, spanning from m. 1-25, is presented by the solo violin unaccompanied and has a freely improvisational character, indicated agogically by the term "Liberamente." The actual form begins at m. 26, marked by the indication "Huapango" and the stabilization of the tempo.

1.4.3.1. Aesthetic and Structural Influences

The music of the third Movement of the Fandango concerto directly descends from the musical tradition of the La Huasteca region in eastern Mexico, which we discussed earlier in the analysis of the work. One of the folk elements that currently functions as a distinctive regional mark is huapango or son huasteco, essentially an individualized musical style that incorporates a series of specific coordinates. While the term "son huasteco" primarily refers to the musical aspects of this tradition, such as the stanzas with their characteristic repetitions and rhyme, and the falsetto vocal execution, the term "huapango" adds the dancing aspect of this type of folk manifestation, originating from the Spanish fandango and incorporating the zapateado choreography (Bonilla Burgos & Gómez Rojas, 2013, p. 91).

The style of violin interpretation specific to this cultural paradigm is individualized within the various Mexican musical traditions. A typical huapango is structured in 6/8 measures, which primarily indicate a repetitive count from the first to the sixth beat, similar to certain types of African music, from which a significant segment of Latin American music originates (Herrera, no date). This implies metric accent instability and potential exploitation of polyrhythms, primarily aimed at the violin. The performer engages in improvisation over the repetitive six-beat rhythm, with symmetric and minimally variable note values performed by jarana and huapanguera, in a free manner regarding the overlap of the number of notes per beat or the time subdivisions allocated to a measure, thereby being able to contradict it and generate polyrhythms.

Moreover, the interpretative manner requires a high degree of virtuosity. Several specific coordinates of this son are the fast tempo, which favors complex improvisatory constructions aimed at demonstrating the violinist's virtuosity. This objective is achieved primarily by structuring the discourse in short time values. In the concerto, a majority proportion of the final Movement follows such a method of exploiting the technical capabilities of the soloist through dense writing saturated with sixteenth-notes.

Another method of exploiting the discourse structured in sixteenth-note values, characteristic of the traditional form of the son, El Fandanguito, is represented by the addition of a pedal to the melodic line. This process is particularly evident in the transitional cadential bridge to section A'.

CONCLUSIONS

The preceding paragraphs have provided a comprehensive perspective on the versatile role of the violin in a soloist's capacity, under the auspices of the conditioning determined by the cultural paradigm of the discussed concerto, *Fandango* by Arturo Márquez. Throughout the analysis, we aimed to outline a familiar framework to facilitate the exposition of the observations made, which involved a brief extraction of important aspects from the author's biographical background and a systematic approach to the musical principles behind the finished musical product, necessary for optimal reception of the analysis itself. During the discussion of Márquez's work, we observed how the writing acts in terms of raising interpretative difficulty. This is determined by the less familiar aspects of the traditional-Western trained violinist, both in terms of the construction of the musical discourse (the execution of passages infused with the specific modal imprint of the tradition in question) and technically, materialized at the level of achieving the timbral and character paradigms aimed at. Through the use of specific expressive means, applicable from a more nuanced form of articulation to bowing techniques, the composer sought to place the violin in a timbral context characteristic of the music perpetuated within the Latin American tradition.

Chapter II. The Violin at the Confluence of Expressive Manners Specific to Arab and Western Musical Traditions: *1001 Nights in the Harem* Concerto for Violin and Orchestra by Fazıl Say.

The work, by its nature, invited a deep exploration of the musical material's identity through the lens of the Turco-Arabic language, which is extensively approached and exploited in this instance. The sonic result perpetually oscillates between an accurate description (stylistically) of authentic oriental folklore and the spontaneous, unexpected insertion of elements from the language of refined compositional avant-garde. Despite the surprise it involuntarily generates in the receiver, this insertion holds a codependent position within the overall architecture of the work.

2.1. INTRODUCTORY WORD

The Concert manifests, both at first sight and (especially) after analysis, a profile that appears as a mixture whose constituent elements are not easy to extract or delineate in a crude manner. On the one hand, the multitude of directions towards which the analysis leads, due to the diversity of languages intertwining in the architecture of the work, gives it the previously discussed value, through the potential to be interpreted, starting from the superficial level of initial reception and ending with analytical depth from multiple perspectives, within different, progressive parameters and paradigms. On the other hand, the nature and origin of these directions, as well as the way in which these two coordinates have been implemented, raise the imperative to attribute the work the quality of originality.

2.2. JUSTIFICATION OF FAZIL SAY'S COMPOSING VISION. SLETCHE OF THE CREATIVE PERSONALITY

A distinctive mark of Say's creation is translated through the originality of instrumentation. Often, the scores of his works include traditional Turkish instruments, whose presence in the orchestral apparatus is meant to confer, on the one hand, a personal and local color, and on the other hand, to individualize the respective works among compositions of the same genre globally. These instruments penetrate into the percussion apparatus, and by way of example, we mention kudüm and darbuka, and into the woodwind instrument apparatus, where we mention the ney flute. The Concerto for Violin *1001 Nights in the Harem*, op. 25, represents a particularly relevant model in the logic of the discussed instrumentation choices. The real success conferred on the author at the international level by this concert is due in Movement to the presence within the orchestral apparatus of the aforementioned instruments (Fazıl Say, n.d.). Say's international recognition gained even greater prominence in 2010 with the premiere of his first symphony, titled *Symphony*

Istanbul, op. 28. The premiere crowned a period of 5 years during which he served as a resident soloist at the Konzerthaus Dortmund — an institution which, incidentally, requested the composition together with WDR.

2.3. MUSICAL AND EXTRA-MUSICAL PREMISES OF *THE 1001 NIGHTS IN THE HAREM* VIOLIN CONCERTO.

The Concert bears an evocative title, which directly refers to a programmatic intention of the composer. The manner in which this intention has been realized will be discussed in a subsequent subchapter. However, it is important at the current point of our exposition to consider this, as it serves the argument's value through the opportunity offered from the outset to the receiver to interpret the musical language in the light of a literary association. In the light of the programmatic character of the work, its unfolding perpetually oscillates between the musical evidence of the literary elements it embodies and the intention to incorporate melodic, harmonic, and rhythmic references that refer to paradigms seemingly further removed from the initially suggested nature of the concert. The character that we have already noted as programmatic does not imply the perspective of the concert as a retelling of any component element from the collection of stories, which has become one of the most fascinating literary entities of Western culture, following Antoine Galland's¹⁰ translation in the 18th century, and simultaneously one of the most relevant engines that influenced literary development thereafter. Rather, Say's concerto is more of a stamp of these stories, created by imprinting an overall image on the sensory, affective, and conjunctural summary.

2.4. COMPREHENSIVE PERSPECTIVE ON THE MUSICAL MATERIAL OF THE *1001 NIGHTS IN THE HAREM* CONCERTO.

The pretext through which the concert achieves this sensory, affective, and conjunctural summary is an instantaneously captured short festive episode, unfolding within the finite space of the harem. The festive episode in question captures the unfolding of a dance evening and foresees the existence of female characters outlined through the musical language in a succinct manner, yet with an impact on the receiver's perception. The moments composing the unified form of what we could call by far a narrative thread are successively delimited within each of the four parts.

¹⁰ Antoine Galland (1646-1715) was a French orientalist and archaeologist, notable in European literary history as the first translator of "One Thousand and One Nights." Between the years 1704 and 1717, the anthology was published in 12 volumes (Seifert, 2015).

2.4.1. Variations of affectivity in the First Movement – *Allegro*.

The first Movement of the concert fulfills the expository function within the narrative line that underpins the programmatic character of the work. The content of this Movement or, more precisely, the extramusical pretext that generates its structure, agogics, and individualizes its profile in the ensemble of the entire concert is indicated in the preface of the score. Coordinating ourselves according to the suggestion of the existence of several types of personalities described musically throughout the part, we identified 6 sections with distinct profiles. The fifth measure overlaps in the introductory architecture, on the first two beats of the measure, two quarters executed pizzicato on harp, cello, and double bass, in the low register. These prepare for the completion of the rhythmic ostinato that will begin with the first theme of the part, at measure 9. This rhythmic ostinato, exposed by the string section, which accompanies almost entirely the unfolding of the first part, represents one of the six fundamental rhythms of Middle Eastern music,¹¹ namely Çiftelelli, which functions simultaneously as a rhythm and a specific dance of the Anatolian region. The first theme occupies the section between measures 9-26 (see Example 5a). There are several factors within the Movement that indicate the unique identity of each section. In this case, the element that singularizes the section in the structure of the Movement is the mode or makam on the basis of which the melodic line is constructed. Makam represents an essential concept of Turkish folk music. It presupposes the existence of an elaborate system of modes, based on which the melodic line is constructed. Each makam distinguishes itself within the system by its own order of intervals. In its authentic form, the system operates with microintervals, dividing the octave into 53 commas (Ünal, et al., 2014, p. 9). We identified the structural foundation of the melodic line corresponding to the first theme as the Zengûle makam, known in Arab music theory, in general, as Hijazkar. The second theme occupies 18 measures, between measures 27 and 42. While the rhythmic ostinato remains unchanged, the changes occur at the melodic level, from the perspective of the mode used. We identified an almost exact similarity with the Saba makam. The cadenza that marks the end of the Movement begins with a transitional measure, number 163, and corresponds to the improvisational moment, called taksim, which serves as an interlude between the parts of a fasıl¹². Subsequently, the meter changes to an asymmetric one, of 7/8. In Turkish music, this meter is synonymous with an asymmetric rhythmic cycle, formed by combinations of groups of two and three beats, which accompanies the melodic line primarily in dance music, but also in art and folk music. In Turkish music theory, this concept is called usûl and is equally important as the makam (Farraj & Shumays, 2019, pp. 87).

¹¹ *Ayoyoub, Beledi, Çiftelelli, Maqsum, Masmoudi and Saidi* (Uzunov, n.d.).

¹² Suite in Ottoman classical music (Racy, 2001, p. 182).

2.4.2. Second Movement – *Allegro assai*; virtuosic journey through traditional oriental rhythms.

The first 36 measures are structured according to the maqsum rhythm. This represents a rhythmic style derived from the Egyptian baladi musical style, which has given rise to a variety of rhythms in binary meter, 4/4. Maqsum serves as the foundation for many other rhythms based on it and is a cornerstone of oriental dance music (Farraj & Shumays, 2019, pp. 107-108). This rhythm is based on the usûl Düyek (Salvucci, 2016, p. 15). It is quite natural for this rhythm to be supported in the concert by the darbuka – an essential percussion instrument in traditional Egyptian music and adopted by West Asian, South Asian, North African, and Eastern European cultures. If the cadence of the first Movement integrated the usûl Devr-i Hindi in the structure, in a 3+2+2 form, starting from measure 87 of the second Movement we encounter the opposite structure, namely 2+2+3. This led to the identification of a similarity with the usûl Devr-i Turan. This usûl is found here in a varied form through augmentation. Within the architectural framework of the part, the solo melodic line accompanied by this usûl has, on the contrary, a tense agogic profile, but structured on large time values, unlike the previous interventions, consisting of an alternation between passages of very high sixteenths and whole notes, on the violin, supported by interventions of the orchestral apparatus through repeated motifs, in an anapestic rhythm (m.61-86). This contrast serves to disrupt the emotional pattern in a way that does not alter the premises, as the dynamic indications claim only to be from the extremely high sphere of intensity: sfffz (m. 87), fff (m. 90), ffff (m. 95), crescendo-sfz (m. 96, 98, 100, 102). Also, the notes marked in the score with the sfz preceded by crescendo that we mentioned are accompanied by yet another notation that contributes to increasing the belonging to the oriental musical tradition of the section. It is about microtone höher and microtone tiefer. In order to facilitate the reading of the score by the interpreter, the composer opted for the verbal indication of the process of obtaining the desired pitch, instead of using the notation specific to the Turkish melodic system, which requires a degree of familiarity with it. Each sound in this melodic system has its own name, including those located an octave above middle C. Thus, the sounds intended in m. 98, m. 100 and 102 are, as follows, Dik Kürdi lower an octave, Segâh, and Zirgüle lower an octave.

The second cadence of the concerto (m. 212-232) rather represents an anticipatory section of the third part, and not a virtuosic development of the preceding Movement as perceived in Western understanding of cadences. The final 8 measures of the cadence expose a melodic line under the incidence of a particularly valuable indication in the score: molto sul tasto, quasi Panflöte. Thus, this cadence anticipates not only the melodic Movement that follows, but also technically, as the violin is here assigned an imitative role, specifically to recreate the sound of the ney, which enjoys a consistent presence in Oriental musical tradition.

2.4.3. Timbral variety through imitation in the Third Movement – *Andantino*.

Between reference numbers 1-2 (m. 6-21), the violin develops the motive prefigured in the cadence, which represents an extensive elaboration of the upcoming theme. The technical-interpretative procedure accompanying this melodic line is noted in the score as *quasi improvisando - ad libitum, quasi Ud.* Thus, the violin is tasked with imitating another traditional instrument, the oud, as discussed earlier. Additionally, the phrases that conclude the two six-measure phrases (m. 6-11 and m. 12-17) are accompanied by the indication *den letzten Ton (h) ad lib. Mehrmals anschlagen*, meaning "to pluck the last note several times" (Ger., tr. Eng.), aimed at enhancing the traditional contour through the imitation of a specific interpretative technique of the oud, while maintaining the indicated duration of the note, in quarter-time. Measure 22 marks the beginning of the theme's exposition section, which will subsequently be varied, and which we know from the Preface of the score represents a well-known Turkish song. I identified this song as being titled *Üsküdar'a Gider İken* in Turkish culture. The song is fully quoted by the violin twice, first in the key of A minor, followed by a modulation to F sharp minor. The second quotation is taken up by the orchestra at m. 54 (Section B).

2.4.4. Fourth Movement – glossary of the musical material developed within the Concerto.

The final Movement of the "1001 Nights in the Harem" Concerto represents a recapitulation and conclusion of the entire preceding musical development. This Movement occupies the shortest temporal interval in the work's ergonomics. The manner in which it begins maintains consistently the pattern established up to this point of the architectural options that have been observed throughout the concerto. At measure 21 begins a new section of the part, individuated by the metric indication of 9/8, whose extension concludes at measure 72. This section is accompanied, in continuation of the previous one, by *Kudüm*. The 9/8 meter represents the most eloquent example of the *aksak* rhythm in the broad acceptance of Western theory. Metric accents are found in this case on the first, third, fifth, and seventh beats, generating the division 2+2+2+3. The grouping indicated by notation suggests rhythmic phrases of two measures each (18 beats). The first measure of the phrase coincides with the second variation of the dance rhythm *Karşılama* (see Example 34c), while the second measure of the phrase reiterates the first variation of the *usul* called *Aksak* (see Example 33b). The final section of the concerto begins at m. 109. The score provides an alternative version for the composer's suggestion, which is found in the form of an appendix. Measure 109, which introduces the agogic indication of *Andante*, also includes the indication *siehe ossia im Anhang*. *Ossia* represents the suggestion by Patricia Kopatchinskaja for the

structuring of this cadence and cod - the violinist to whom the concerto was dedicated and who premiered it on February 20, 2008, alongside the Lucerne Symphony Orchestra.

CONCLUSIONS

The concerto stands as a testament, through each of its sections, to a well-integrated, complex creative vision capable of sustaining genuine interest at any point on the scale of understanding, whether considering a common listener without an educational background in music or from the perspective of a recipient possessing the knowledge necessary to require a deeper level of compositional substrate. The level of semantic stratification within this Concerto has demonstrated a structured density, as behind the directly perceptible sound result lies a complex musical fusion paradigm. The treatment of the solo instrument, based on a true arsenal of resources in exploiting its technical and timbral capabilities, has generated aspects of the language designed to give the work as a whole an avant-garde aesthetic, coordinated to some extent by the intention of a controlled experiment. The intentional sound paradigm of writing is voluminous and particularly permissive in terms of the chromatic play of timbral variation. In the majority of the musical unfolding, the adequacy of sound emission to the compositional intention does not presuppose special concern for the suppleness of the sound.

CHAPTER III. *Fantasy on Vedic Chants* by Lakshminarayana Subramaniam in the Context of Carnatic Musical Universe.

Classical Indian music has gained a significantly meaningful segment of public interest in recent decades regarding its identity, ethos, and aesthetics, with Dr. Lakshminarayana Subramaniam currently being one of its most visible global ambassadors. "Fantasy on Vedic Hymns" presents a more pronounced characteristic compared to other analyzed concerts, namely the challenge posed by the relevance of improvisation in complementing the aspect of the finished artistic product.

3.1. INTRODUCTORY COORDINATES

Exploring "Fantasy on Vedic Hymns" presupposes a broader understanding of its creator, which was intended in the content of the first section of our chapter. As a true pioneer of the fusion genre, Subramaniam's journey is marked by an unceasing pursuit of excellence in facilitating cross-cultural dialogue. A major focus of analyzing this concert is understanding the foundational elements of Carnatic music, which form the basis of its compositional aesthetics. The secondary section of the chapter aims to deepen these elements through a dissection of interconnected constituent concepts of the system, such as raga, tala, and Vedic hymns. The final section of the chapter focuses on a detailed analysis of the concert.

3.2. THE SIGNIFICANCE AND IMPORTANCE OF THE PERFORMER, MUSICOLOGIST, AND COMPOSER DR. L. SUBRAMANIAM'S ACTIVITY

Subramaniam is currently one of the most prominent figures in the field of frontier music. Through his prolific work in violin performance, composition, and research, he has given Indian music a new identity, integrating it into the paradigm of Western musical culture without diluting or altering it overtly. Subramaniam has provided Indian music, especially Indian violin, with a distinct and prominent place on the map of Western professional composition, a well-individualized place shielded from the cliché that always represents a major risk in attempting to offer an authentic cultural product to the consumption of as large and eclectic a segment of recipients as possible. Regarding compositional style, Subramaniam's stylistic profile stands out among contemporary composition for juxtaposing Indian and Western musical principles in an original manner, which gives him uniqueness and individuality. Alongside music perceived as classical in relation to Western musical tradition, jazz plays a major role in shaping his personal style. The abundance of genres and traditions

found in his compositional aesthetics contributes to the transition from a hermetic, purely traditional musical universe to a modern one updated to the current stage of evolution of recipients' education and their expectations (Swaminathan, 2017).

3.3. CARNATIC MUSIC

In India, two classical (cult) musical systems developed in parallel, descending from the same source (Samaveda), and their delimitation can best be understood from a vertical geographical perspective. Under the influence of Islamic and Persian cultural influences, a system was formed in the northern Movement of India that reflects this cultural interference in several aspects, namely the Hindu (or Hindustani) system (Ahuja & Chawla, 1997, p. 179-180). In the southern Movement of India, the other subgenre of classical Indian music developed without external influences, namely the Carnatic system. Like all other manifestations of art in Indian culture, classical music finds its origin and ultimate purpose in a divine nature. At its core are two primary elements, melody and rhythm. Melody finds its systemic expression in the concept of raga, and rhythm in the tala system. Indian musical thought has extensively developed these two elements to the detriment of a harmonic system.

3.3.1. Raga

Raga represents a unique concept found in music practiced in the territories of India, Pakistan, and Bangladesh. Its degree of complexity precludes the possibility of developing any association with a similar concept in the theory of any other musical tradition. The concept of raga has a spiritual finality and aims to inoculate the recipient with an affective paradigm called *rasa* (Kumar, 2006, p. 207). There are several essential elements that contribute to shaping the unique profile of a raga: the tonal system, the scale or melodic succession, and the system of ornaments - *gamaka*. The tonal system refers to the pitch of the notes that form the basis of this melodic universe and are called *svara*. These were established in the Samaveda in the 16th century BCE and number seven. The fundamental pitches correspond to the Ionian mode. Each raga is based on its own melodic scale, which involves a specific succession of intervals, sometimes different in descent than ascent. There are 72 such basic scales, individually intervallic, and they are called Melakarta Ragas. These form the basis of the several hundred ragas that exist. A musical scale is defined by its two component tetrachords. Melakarta Raga refers to those ragas that use all seven *svaras* or fundamental pitches (and their possibilities). It is a system that aims to generate and anticipate all possible types, even if only theoretically (Widdess, 1995, p. 31). From this point descend numerous other types of ragas, called *Janya*, which do not contain seven notes or predict additional notes.

3.3.2. Tala

Like the raga system, tala is a complex, unique concept whose defining challenge and comprehensive definition at the same time presuppose the challenge of capturing the essence of a plurivalent universe. Primarily, this system serves the metric aspect, and here we find perhaps the only similarity with the Western system of measure bars. Tala represents a cycle with a fixed number of beats that repeats throughout a composition of Indian classical music. The system is based on 7 main types of tala: Dhruva - IOOII (5 anga); Matya - IOI (3 anga); Rupaka - OI (2 anga); Jhampa - IUO (3 anga); Triputa (IOO anga); Ata - IIOO (4 anga); Eka - I (1 anga) (Ramanna, 1995, p. 910).

3.3.3. The Vedas

The Vedas are collections of Hindu sacred texts dating from the Vedic period of Indian history, situated at the crossroads between the Bronze Age and the Iron Age, approximately 1500-500 BCE. These texts use the Sanskrit language of that period, and their intergenerational transmission was carried out orally through various memorization techniques. Hindu theology retains four such collections: Rigveda, Yajurveda, Samaveda, and Atharvaveda (Howard, 1982, p. 23). The Veda of particular interest for this analysis is the Samaveda or "Knowledge of Melodies." Samaveda is organized into two collections, one of which contains melodic lines and the other contains the corresponding verses. The melodic collection offers distinct indications for public recitations and solitary recitations, with a more pronounced meditative character. The section dedicated to hymns in Samhita represents more of a collection of musical scores, with specific notation (Bowker, 2000, p. 508). A Vedic hymn is structured based on a raga and involves the accompaniment of traditional instruments. The ragas used are closely related to the deity to which the hymn is dedicated. The frequency with which a raga is used indicates the popularity of the deity it evokes. The melodic execution is performed in unison. The most common structure of such a moment is the responsorial form, which involves the exposition of a verse by a vidwan and its repetition by a chorus, called sahityam.

3.4. *FANTASY ON VEDIC CHANTS* IN THE CONTEXT OF WESTERN VIOLIN TRADITION

"Fantasy on Vedic Hymns" was premiered by the composer at Lincoln Center on September 12, 1985. The violin concerto with orchestra is structured in three parts (fast-slow-fast), each of which has as its core an aesthetic and structural hymn of Vedic origin. Regarding the musical genre to which the work belongs, its classification as a concerto represents a compromise resulting from a lack of precedent in the language of Western music theory. The symphonic nature of the work is generated by the elevated stance of the accompanying ensemble, which not only completes the rhythmic-harmonic architecture but

also gains greater authority in terms of the potential development of motives, often appearing as a unified entity aimed at propagating an aesthetic decisive in the agglutination of exposed musical concepts. The work shares numerous points in common with a traditional genre in the music of southern regions of India, with a history of manifestation spanning six centuries. This genre is called Kriti¹³, the formal framework of a Carnatic composition or concert, also structured in three parts: Pallavi, Anupallavi, and Charanam. Throughout the concert, we often encounter the trinitarian approach, characteristic of Carnatic music, as a formal device for the development of motivic and thematic material. In our analysis, we will observe the applicability of this hypothesis in the architecture of the work, especially in terms of rhythm, which becomes prominent through a structuring conforming to certain coordinates of Indian music that generate rhythmic series and rhythmic cadences repeated three times.

3.4.1. Homogeneity of the ensemble in the First Movement – *Andante*.

The work notably features an improvisatory character, leading to significant deviations from the rhythmic-melodic constructions notated in the score, especially in cadential sections. The initial Movement of the concert incorporates such a broad section between m. 249-344. The work begins with a harp introduction (m. 2-3), which foreshadows the Vedic hymn that underpins the entire construction, structured on three notes, re-mi-fa. The harp introduction exposes in descending order (avarohanam) the notes (swaras) from which Kalindaja Raga is formed, on the tonic of the work notated in the score (E). The sixth measure involves the agogic quasi-recitative exposition of the Vedic hymn by the violin over sustained pedal on cello, without any metric indication; we observe that the Vedic hymn consists of five motivic cells, delimited by quarter rests accompanied by a fermata – except for the last two, which are juxtaposed without a rest. The violin's exposition is followed by a reiteration of Kalindaja Raga in avarohanam form on the harp. From an interpretative standpoint, we note the evocative character of the section, suspended as if in ether, deduced from the notation devoid of bar lines and the extremely limited amplitude of the actual melodic material, confined to three notes (or four, if including the appoggiatura). At m. 26, a section begins with the metric indication 4/4, which we can identify within an expositional profile. The Vedic hymn generates two thematic motives that outline it in a minimalist manner, introduced between m. 26-29 by bells. These, juxtaposed, determine the thematic phrase. At m. 40, a large developmental section begins, during which we witness the gradual revelation of a complex architectural thought.

¹³ „Creation“, in the sanskrit language.

3.4.2. Second Movement – *Lento*. Modal manifestations and formal continuity.

The second Movement of the concert is also its shortest section, consisting of 45 measures, fulfilling the function of a brief interlude between the two adjacent parts. In terms of form belonging to the classical Indian tradition, this corresponds to the Anupallavi section, the median section containing the second verse, whose insertion within the form is optional (Ramanna, 1995, p. 912). From the perspective of thematic execution, the coordinates remain in line with those attributed to the introductory section, as the context under discussion corresponds to the same intimate character. The higher melodic complexity of the phrases allows for a similarly more complex dynamic construction. Ornaments notated in the score need not be executed verbatim, as the style of improvisation specific to Carnatic music encourages embellishing the melodic line.

3.4.3. Exacerbation of the responsorial principle in the Third Movement .

The third Movement occupies the largest proportion within the unfolding of the work, being a conglomerate of juxtaposed sections built on the principle of responsorial. For the most part, the solo violin plays an equal role with various component parts in the orchestral apparatus, participating either alone or in varied timbral constructions, in the imitative-responsorial play that constitutes the architectural foundation of this part. The cadenza is positioned halfway through its duration, serving as an occasion for the violinist to reclaim their soloistic role. Once again, the notated form of this cadenza loses its relevance compared to the interpretative result, marked by spontaneity and improvisational licenses. The short section transitioning to the re-exposition of the initial musical material (m. 104-109) reiterates the varied nucleic motive of the entire work, which forms the basis of both the Vedic hymn exposed at the beginning of the initial Movement and at the end of the secondary part, as well as the basis of most motivic material developed throughout the entire work. The motive is reiterated with rhythmic dilation in trombone 3 and tuba at the original pitches and in trombone 1-2 transposed to a perfect fifth above, between m. 106-107 (with an upbeat of a quarter note in the previous measure), and continues with a gradual descent to the tonic "F". This insertion completes the perspective of the work's adherence to the classical Indian kriti form, fulfilling the function of the final Charanam section, which is also the longest section of the form.

CONCLUSIONS

This third chapter of the research thesis proposed a multifaceted exploration of one of L. Subramaniam's most relevant works for violin, "Fantasy on Vedic Hymns". The work stands as a testament to Subramaniam's compositional mastery, his thorough and exhaustive understanding of classical Indian music, and the innovative intention characteristic of his compositional style, combining deeply rooted elements of the region's tradition with contemporary musical language. Through a detailed analysis, meticulous in nature, of the Fantasy, we systematized its numerous levels of expression, thematic abundance, and its significance within the blurred line between two seemingly incompatible musical cultures. The perspective developed by the analysis of "Fantasy on Vedic Hymns", while not exhaustive, has nevertheless managed to extract from the musical text the elements that give it uniqueness, originality, and thus value. The use of the Vedic motive as a compositional device, approached boldly by coordinating the musical narrative based on the Carnatic modal system of raga and the metro-rhythmic system of tala, combining a typically Western orchestration with Indian timbre, as well as the innovative approach to the act of composition in the guise of a fusion style, elevates the work to the status of a testimony to Subramaniam's undeniable artistic quality and his valuable legacy in the context of Indian and universal music. Essentially, "Fantasy on Vedic Hymns" represents a harmonious fusion of several disjointed elements: the coordinates or framework of Carnatic musical language and musical notation accompanied by typical Western orchestration. Subramaniam skillfully intertwines these elements, creating a sonic tapestry that transcends temporal and cultural boundaries. One of the central themes for our analysis has proven to be the notion of musical symbiosis, demonstrated by the perfect integration of melodic contours and rhythmic patterns of the Carnatic paradigm with classical Western orchestration, thereby demonstrating the potential for mutual enrichment of these two cultural directions.

Chapter IV. Adapting Programmatic Milestones to the Interpretative Vision in *The Butterfly Lovers* Violin Concerto by He Zhanhao and Chen Gang.

Art has the valuable potential to transform a product of its vast paradigm into an inexhaustible reference across time from a variety of perspectives, whether theological, philosophical, social, political, aesthetic, and so forth. In this endeavor, the artistic product transcends its historical and cultural context, acquiring a timeless significance that carries perpetual adaptability.

4.1. PRELIMINARY CONSIDERATIONS

We consider the work under discussion in this chapter a potential example of a timeless and universal artistic product, as it subscribes to several coordinates intended to successfully situate it in such a role. Although it has a well-defined and historically motivated context of creation – which we will discuss in a subsequent subchapter – the violin concerto "The Butterfly Lovers" surpasses its intended outline through a series of constituent elements that manage to confer it a fluid identity. Throughout this chapter, we will comprehensively explore the facets of this concerto, first delving into the historical context in which it was created, honoring its creators, of course. Following will be the literary source and the actual constituent elements of the musical product that determined its appearance, both generally and particularly.

4.2. THE "MISSIONARY" ACTIVITY OF THE COMPOSER HE ZHANHAO AND HIS GUIDING AESTHETIC IDEALS

On the one hand, Zhanhao's compositional activity contributed to popularizing traditional Chinese music beyond the country's borders and to bolstering the argument about China's readiness to participate in global efforts to establish diplomatic and cultural exchange relations. On the other hand, a consequence of these efforts had to do with the reverse of the aforementioned contributions. If the composer's primary intention was to popularize indigenous music by associating it with one of the emblems of Western classical music-specific instruments (thus, to express more graphically, from east to west), a subsidiary intention, but no less worthy of consideration, was to popularize the Western violin among non-specialized Chinese society.

4.3. BIOGRAPHICAL PREMISES OF STYLISTIC VISION IN THE CREATION OF THE COMPOSER CHEN GANG

Chen Gang (b. 1935) is also a graduate of the Shanghai Conservatory, where he continues his teaching activity. His compositional portfolio includes a multitude of works that, as a whole, summarize a diversified compositional style marked by a constant intention to update the language. Certainly, the political factor's action in the creative environment of China in recent decades has influenced Gang's compositional language, as it has in all areas of social activity.

4.4. COMPREHENSIVE PERSPECTIVE ON THE EXTRA-MUSICAL ASPECTS OF THE BUTTERFLY LOVERS VIOLIN CONCERTO

Gang emphasizes the fundamental and summary idea of the story that underpins the composition as one of antagonizing feudal traditions in pursuit of their own happiness. This idea is personified by Zhu Yingtai, the main female character of the story (Gang, 1994). Thus, it becomes relevant how the legend of the two lovers Liang Shanbo and Zhu Yingtai, representing a small but significant Movement of the extensive heritage of Chinese literary culture, could be approached and updated in the context and line of political thought of Communist China in the mid-20th century. The legend follows Zhu Yingtai's journey, a teenager who disguises herself as a boy to attend school in the southeastern city of Hangzhou, against the backdrop of the political landscape of the Jin dynasty and the precarious legal status of women at the time, deprived of a series of rights and freedoms, including education.

4.5. LIANG ZHU – CORRELATIVE ANALYSIS OF SEMANTIC AND TECHNICAL-INTERPRETATIVE ASPECTS.

The Butterfly Lovers is a work conceived in the genre of a violin concerto, although a series of characteristic elements would justify a more accurate identification with the genre of symphonic poem (Chao, 2011, p. 36). Firstly, there is the programmatic aspect, which the structure of the concerto confirms and elevates from a multi-level perspective, closely following the narrative thread of the legend outlined in the previous paragraph, correlating specific characters and events with distinct, recurring melodic lines that we will identify and analyze subsequently. Secondly, the architecture is monopartite, outlining a large sonata form, with an introduction and codetta (Chao, 2011, p. 37). The moments of the sonata form closely follow the moments specific to an epic construction, so the introduction and exposition, corresponding to the first theoretical part, follow the narrative intrigue (the meeting of the characters and the progressive course of their mutual affection), the development or the second theoretical Movement exposes the constituent events of the

action in its entirety and the catalyst of the conflict or climax (clarifying the impossibility of the union of the characters), and finally, the reprise and codetta, corresponding to the third theoretical part, outlines the denouement (the death of the characters and their transfiguration into butterflies) (Zhang, 2021, p. 19).

4.5.1. Introduction. Novel compositional choices.

In the ergonomics of the story, the moment corresponds to the first meeting of the main characters, which takes place in spring. The temporal framing has a suggestive source in the cadence of the flute, which, after exposing a descending pentatonic line, unfolds a passage of sixteenth notes intended to imitate the chirping of birds, through repeated jumps at an octave interval in a strict succession, designed to create an additional rhythmic effect. Additionally, the option of inserting a cadence in one of the instruments from the outset of the musical development, without any connection to the subsequent thematic material, represents another innovative element within the concerto genre.

4.5.2. Exposition. Expressive particularities imposed by the Love Theme - technical experiments.

This section provides the most substantial thematic and semantic importance in the ergonomics of the work. Section A of the main theme (m. 12-30) represents one of the most distinctive melodic lines in the recent Chinese music repertoire. This melodic construction has become emblematic for the work as a whole, providing the unmistakable musical identity that any composition requires in the context of aiming to ascend the axiological vertical and maintain, over time, the quality of reflecting subsidiary concepts of music, whether cultural, social, philosophical, ideological, etc. In the interpretative process of this theme, an aspect of crucial importance is the sound emission. Since the violin represents the main female character of the legend, who in this section exposes her feelings of love, still internalized, for Liang Shanbo, extra care is necessary for the clarity and suppleness of the sound. It should not gain more volume than allows a conceptualization of the character's emotional delicacy.

4.5.3. Development. Representations of conflict.

This section supports the most serious, contrasting, and conflictual events, both from the musical unfolding perspective and from that of the generative narrative. In turn, the development reveals several opposing musical characters, justifying a subdivision into three other constituent sections, which we will discuss in turn, highlighting the corresponding narrative moment justifying the musical events. The gravity and violence of Yingtai's feelings towards her father's prohibition regarding marriage to Shanbo continue to escalate until they find expression in a few measures of the violin's recitative (Example 9, m. 324-337). All the

constituent elements lead to a downright brutal effect of musical construction. The recitative requires a vigorous approach, in the key of a rhetoric of rebellion, punctuated by sporadic outbursts of emotional violence, transposed musically through a voluminous sound emission. Particularly important are the dynamic accumulations achieved over long notes, during which the bow must be carefully managed to allow the dynamic effect through speed rather than additional pressure, so as not to affect the sound quality, given the already engaged pressure and tense bow point in which they are executed. Additionally, the violin sustains, in m. 481, a recitative structured in the logic of a specific formal moment of Chinese opera, called *sao-ban* (Chao, 2011, p. 57). The intended aim is to imitate or approximate speaking through vocal singing, in a *parlando* style, just like *secco* recitative. To serve this purpose, there is the insertion of a new specific technique, derived this time from the manner of vocal interpretation, namely *Kūqiāng*, materialized through a rapid descending glissando within the limits of a larger interval of a second (Chien, 2014, p. 22).

4.5.4. The aspect of transfiguration in the recapitulation.

The return of the theme, just like in the exposition, is preceded by the introduction of the flute from the first measures of the concerto, as a reminder of the first meeting of the protagonists (Zhang, 2021, p. 33). The theme of love is first heard in the orchestra, then on the violin. The theme gradually transitions to a variation over nine measures. The optimistic charge of the moment translates through the actual transfiguration of the two.

CONCLUSIONS

As an addition to its coherent aesthetics, the concerto serves as a perspective point for contemplating the interaction between identity and art in Chinese society, providing a conducive ground for interdisciplinary research. The narrative unfolds themes perpetually relevant, such as love, identity, destiny, freedom - which is why it gains universal resonance, surpassing its creative context, time, and cultural tradition. The fluid role of the violin, whose role in the genre of solo concert has been exploited and capitalized, allowed the architecture derived from the script to transition the instrument through a series of evocations of a multitude of traditional Chinese instruments (*erhu*, *guzheng*, *pipa*), and human voices, embodying the main female character and becoming her voice through the approach of new techniques, specific to the interpretative style of the Chinese opera *yueju*, such as different types of glissando and *Kūqiāng*. Also, regarding constructions incorporated at a formal level, the concerto borrowed and adapted/reinterpreted specific segments of Chinese opera (*sao-ban*, *quai-ban*). All these aspects, superimposed on the narrative thread of the pursued program of musical development and the generator melodic motive, gave the work an almost dramatic dimension, from certain points of view closer to the genre of Yue opera than to the genre of the concerto, as established in Western tradition.

Chapter V. Japanese Timbrality and Formal Innovation in the Violin Concerto No. 2 by Akira Ifukube.

The Meiji Restoration, guided by a nationalist vision of imperial power supremacy, promoted through its agencies a series of reforms across all sectors of social organization, aimed at modernizing the educational system, industrial infrastructure, and the military, among others (Fukuchi, 1993, p. 469). In this context, traditional culture and values underwent a multifaceted approach, both conserving and adapting to the new directions outlined by the beginnings of globalization. Internally, new artistic forms emerged, while externally, Japanese culture successfully entered the global landscape, producing numerous universally adopted cultural phenomena.

5.1. PREAMBLE

One of the prominent figures in Japanese classical music during its flourishing period was Akira Ifukube (1914-2006), whose image is most closely associated with the music of the Godzilla franchise (1954-1962) – specifically, with the leitmotif dedicated to the eponymous character. From the perspective of aesthetic and stylistic orientation, Ifukube dedicated his career to updating and reinterpreting Japanese tradition within a nationalist musical framework (Herd, 1989, p. 119). From his extensive repertoire, we have selected his Second Violin Concerto as the subject of our analysis, as it faithfully represents the composer's stylistic composition and presents the necessary characteristics to continue the guiding thread of the research thesis.

5.2. AKIRA IFUKUBE – FORMATIVE FRAMEWORK AND GENERAL COORDINATES OF THE COMPOSITIONAL STYLE

Stylistically, his work is characterized by numerous preferences of structural, timbral, and textural nature, serving as distinctive personal and cultural markers. Firstly, there is the use of pentatonic scales supplemented with one or two additional tones. Secondly, at the harmonic level, there is a preference for horizontal constructions over vertical ones, often manifested in contrapuntal structures of two-voice polyphony, typically arranged in a canon form. Thirdly, the accompaniment is constantly marked by repetitive motivic sections serving as rhythmic or melodic ostinato (Blankestijn, 2022). These characteristics have been consistently incorporated throughout his entire oeuvre and have represented a major innovative element within Japanese music.

5.3. MULTILEVEL ANALYSIS OF THE VIOLIN CONCERTO No. 2

Perhaps the most striking principle of creation, distinctive at the level of the composer's contemporary composition, concerning the identification of the self-proclaimed nationalist objective adopted throughout his career, is the renunciation of traditional Western forms. Subsidiary to this principle is the consistency with which his compositions obstinately avoid the formal framework of the sonata and others. The Second Violin Concerto is no exception to this rule, as its formal structure, despite belonging to the concerto genre, does not employ any of the traditionally attributed forms of its component parts. It must be understood in the absence of the tonal-functional aspect, which primarily represents the foundational pretext of essential forms within Western tradition. Moreover, the delimitation of component sections can only be theoretically defined, as the work is monopartite. We have identified eight structurally and agogically delimitable sections, which can be grouped into four theoretical parts. The initial movement involves a slow introduction that exposes a significant portion of the thematic material and subsequent thematic content. The secondary Movement fulfills its own function in this position, specifically as a slow section, followed by a scherzo. Finally, the fourth Movement essentially reprises the thematic material of the preceding parts, either through elaborate variation or nearly identical restatement, and is succeeded by a coda.

5.3.1. First theoretical Movement – Section I. Introduction of thematic elements and timbral-affective conceptualization.

As mentioned, the First Movement is the result of two successive sections. The first large section of the concerto holds crucial importance in the ergonomics of the entire work, as it prefigures within it a significant portion of the thematic material with potential thematic development throughout subsequent parts and sections. It represents the outcome of successive inner subsections, which possess their own distinct and definable profile. Subsection A reveals interesting aspects also from the perspective of the notational option in the score, meant to underline its cadential character, *ad libitum*. It involves the absence of bar lines and their replacement with caesuras. This option highlights several important aspects at the interpretative level. Firstly, delimitation through caesuras acts in favor of suggesting a fluidity of an ethereal nature in the musical discourse, whose melodic profile strengthens this assertion, and also facilitates a more evident sectioning in accordance with the composer's intentions, which would not have been possible within a defined metric framework.

5.3.2. First theoretical Movement – Section II. Phraseological mosaic in formal elaboration.

This second section, which involves the densest unfolding within the entire concerto and the actual thematic developing corpus of the first theoretical part, outlines an epic, expositional profile, and largely confirms the compositional mechanisms specific to the composer based on a horizontal style of writing. The music unfolds through the consistent juxtaposition of multiple segments, thereby emphasizing the linear aspect of time, understood as a succession of distinct events. The solo violin exposes a substantial portion of this section unaccompanied. When finally introduced, the orchestral apparatus rarely provides accompaniment. Most often, it is reserved its own melodic line, intended to complement the solo line in a contrapuntal spirit.

5.3.3. Second theoretical Movement - Section III. A dense perspective on lyricism.

The third section, spanning measures 30-39, represents the equivalent of the slow Movement within the overall structural framework of the concerto or the second theoretical part. Its manifestation is marked by a change in tempo, indicated as *Andante* at measure 30. This section comprises five subsections with their own thematic identity, following the general form A-B-A'-B'-C.

5.3.4. Third theoretical Movement . Ifukube's Scherzo.

The third theoretical Movement substitutes the scherzo typical of symphonic genres in its character and writing style. It unfolds between measures 39-48, encompassing two distinct entities based on generative motives, which is why we consider these two entities as two large sections, the fourth and fifth.

5.3.4.1. Section IV. Repetitive minimalism.

Spanning measures 39-44, the fourth section distinguishes itself through a minimalist-repetitive motive used throughout, either in the violin or orchestral parts.

5.3.4.2. Section V. Joviality of polymetry.

This section, ranging from measures 44-48, is shorter. Due to its material, it should be considered independently within the concerto. The entire section adheres to a 5/8 meter and features a rhythmic ostinato in a 3+2 pattern.

5.3.5. Fourth theoretical Movement - Reiteration instead of recapitulation.

The fourth theoretical part, where we find the thematic material exposed in the previous sections, begins at measure 48. Within it, we have identified three large sections, each dedicated to well-defined elements.

5.3.5.1. Section VI. Motivic synthesis.

Encompassing measures 48-54, the sixth section is the most complex in terms of the clustering of reiterated and processed thematic materials. It is introduced with the agogic indication *Andantino*.

5.3.5.2. Section VII. Palindromic intention in Ifukube's own formal conception.

The seventh section, spanning measures 54-77, essentially recapitulates the second section. The immediate difference lies in the orchestral accompaniment added from the beginning of the section, through the use of an eighth note motif at a major second interval, which fits into the alternating metric frames already known.

5.3.5.3. Section VIII. Coda.

This section begins at measure 77, concurrently with the increase in tempo indicated by *presto*, and serves as a culmination in a frenetic spirit and virtuosic aesthetic of the entire preceding musical development. The manner of expression in this coda, in fact, adheres to a *perpetuum mobile*, aimed at highlighting even more evidently the technical and interpretative capabilities of the soloist.

CONCLUSIONS

From an aesthetic perspective, the work incorporates both lyric and epic aspects in a sequence that has been detailed throughout the analysis. Furthermore, in line with the composer's stylistic profile, repetition plays a significant role in both the expository and developmental procedures, both melodically and rhythmically. The distribution of primary elements upon which the musical discourse is structured manifests a pronounced horizontal contour, to the detriment of the vertical one. Regarding the treatment of the solo instrument, the composer demonstrates a deep understanding of its technical and timbral capabilities. The score is not devoid of difficulty in overcoming the challenges posed by virtuosic sections, which abound in the anticipation of the desired aesthetic effect. The thorough knowledge of the architectural factor by the performer represents an obligation imposed by the paradigm of a coherent, well-organized, and organically constructed interpretation. Characteristically, the work is particularly rich in terms of affective variation invited by its component sections, through their diversity. Therefore, the approach to interpretation must reflect these variations through technical adjustments, maintaining at a subliminal level the image of a still-loaded, tense, and even massive sonorous color.

FINAL CONCLUSIONS, PERSONAL CONTRIBUTIONS AND ORIGINALITY

The five chapters successively approached works belonging to relevant non-European cultural paradigms, for which specific concepts intended to confer identity were identified, presented, and thoroughly explored in a comprehensive manner within the scores of the proposed sample. Additionally, since the doctoral thesis focused on the approach of the violin concerto genre within these respective paradigms by the discussed composers, the analysis perspective highlighted those culturally determined specificities that influenced the solo instrument. The means through which the cultural factor, in conjunction with the compositional vision, made itself felt generally involved operating on the particular dimensions of the violin, determined by its timbral, technical, and interpretative evolution within the European tradition (and its satellites). The affirmation of culturally specific musical concepts was achieved at the level of compositional language through a process of sufficient elaboration aimed at facilitating the assimilation of musical material by performers coming from a background formed within the European tradition (European school of violin). The framing of the work sample within the synthesis paradigm of a global culture is argued by noting a series of constants that faithfully accompanied the violin's journey within the unfolding of musical performance. Regarding the **originality** of the research endeavor, it primarily resides in the very general objective of the thesis to include the proposed works in the concert market and in the native musicological bibliography. Among all five concertos, only the exponent of the Chinese paradigm received specific analyses of the musical content and the most numerous interpretative representations of reference. According to the author's knowledge up to the presentation of the current research results, the other four have not been directly analyzed in any widely circulated language. This doctoral thesis hopes to represent an incipient factor in the effort to include the analyzed works and their creators in the concert programs of the country's philharmonics and to encourage the discovery and deepening of the discussed cultural paradigms. Furthermore, the attribute of originality derives from the suggestions offered regarding optimizing the relationship between the ideal compositional vision and the personal interpretative vision in the most attractive and relevant sections of the musical development, generated by the correlation with the multi-level analysis of the works.

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