

Spectral thought in the work of composer Octavian Nemescu

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Abstract: *The heterogeneous multitude of currents, directions, concepts, which characterize the music of the 2nd half of the 20th century, defines the evolution dynamics of the entire modernist movement. It thus foregrounds the post-modernist current in particular. Spectral music is living proof in this respect, it is a significant standpoint which assumes the part and embraces it, re-establishing a temporal, spiritual, cultural axis that connects the beginning of music history to the living present by practising with music based on natural resonance. One of the outstanding representatives with works circumscribed to the spectral zone is Octavian Nemescu and his work *Negantidiadua* is the body of evidence.*

Keywords: *spectralism, negantidiadua, duality, archetype, natural resonance*

1. Spectral movement in France and Romania

Saturation of compositions with dissonances, their ostensible departure from the fundamental, the use of the cluster that could be formed due to the zone of the very distant harmonics determined some composers to manifest a wish to recuperate the area of the natural resonance of the sound. All the above features determined the emergence of the spectral movement present first in France – including as main promoters the likes of Gerard Grisey (1946-1998), Tristain Murail (b.1947), Hugues Dufourt (b.1943), Michael Levinas (b.1949) – and also in Germany with the works of composers Karlheinz Stockhausen (1928-2007), Johannes Frisch (1941-2010), Mesias Manguashca (b. 1938), Peter Eotovos (b.1944), Claude Vivier (1948-1983), Clarence Barlow (b.1945).

What determined the spectral influence on Romanian composers was an awareness of the possible relation between conception and perception (Şurianu 1997, 40). Corneliu Cezar (1937-1997) is the one credited with setting the pathway, and devising the theory on this characteristic of spectral music. He opposed serialism which he considered as a "totalitarian sonorous system which has distanced music away from the profound nature of the sound" (Irinel 1997, 56). In works such as *AUM* (1965) for magnetic tape and a variable ensemble, *Taaroa*

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(1968) for magnetic tape and clarinet, *The never ending day* (1972) and *Rota* (1977) – for magnetic tape and variable ensemble, Cezar employed a series of principles tangential to the spectral compositional universe. For example *AUM* resorts to the entire of the acoustic spectrum included between 1 and 16 of C and proposes a type of omophone, isonic music constructed on the fundamental.

He would be joined by other representative personalities within the Romanian zone: Octavian Nemescu (b.1940), Stefan Niculescu (1927-2008), Aurel Stroe (1932-2008), Horatiu Radulescu (1942-2008), Iancu Dumitrescu (b. 1944), Costin Cazaban (1946-2009), Fred Popovici (b.1948), Calin Ioachimescu (b. 1949), and Liviu Danceanu (b. 1954). Despite the fact that the source we resorted to assigns personalities such as Aurel Stroe, Stefan Niculescu, Costin Cazaban to the spectral aesthetics, the arguments for it can be questionable. As far as I know the three of them never employed in their composing strategies spectral sonic material (with the techniques and respective defining elements).

The particularities of spectral fundamentals are regulated by a language that is generated beyond duality, the pair diatonic-chromatic, the binomial pole-anti pole which is inbuilt into the sonic idiom of the type Niculescu and Stroe in a more or less declarative manner. Furthermore neither of them ever declared their affiliation to any spectralist group. One such composer to fully adhere to the spectral movement was Octavian Nemescu.

2. Octavian Nemescu – *NEGANTIDIADUA* (1995)

It is interesting to notice in the course of music history how – from medieval music on, which was not in major –minor, but in some neutral modes (it ended in the 5th), little by little there was a submergence into duality. That is to say in major-minor, in rapid movement alternating with slow movement, high –low register, etc. So generally speaking the history of music was a descend into duality. In the work, duality is like an existent presence” (Quote retained from my personal discussions with the composer Octavian Nemescu (June, 2014)).

The ideological reaction to the Avant-garde of the 50s in Europe was visible in the course of the subsequent two decades in a non-conformist aesthetic platform which addressed the doctrine of integral serialism – for one. One leading representative of this is composer Octavian Nemescu.

Without trying to overstate my observation, it seems that Nemescu along with Corneliu Cezar, opposed the sterility imposed by the quasi-tautological relation mathematical figure-musical sound, which abundantly imbued the doctrine of integral serialism. Corneliu Cezar repeatedly affirmed that actually the idea of creating music in the serial manner is useless complication – music which is inexpressive, violent and (at best) anguishing, that yields desperation. He stated that

sounds, colours and shapes can be used to suggest sensations, emotions, ideas as well as the harmonic relations between certain spectral elements, it constitutes a new bridge towards the intimate activity of musical intervals, it has a refreshing effect, both cultural and therapeutic.

The spectralism of the works of maestro Nemescu can thus be – in an assumed return to nature as a link to the culture of sound – fully comprehended. The resort to the stronger harmonics (the most persistent ones) within a sound spectrum – received therefore as a gift (within an organic order) from nature – would provide musical material for the majority of Nemescu's works.

2.1. A view on the semantics of the work *Negantidiadua*

The work *Negantidiadua- for 2 o'clock in the morning* (1995) was composed for vocals, saxophone alto, trombone, percussion, piano and magnetic tape, and is part of a series of 24 music pieces dedicated to the day and the night. The title indicates that the work reflects the symbolism of an essential antagonism. *Negantidiaduarefers* to about negation, to antithesis, to dialectics – therefore to duality. The figure "2" reflects everything which constitutes an opposition. According to the author's indication in the preface of the work, it has to be played at 2 o'clock in the morning. Ideally indeed there is music for midnight, for 1 o'clock a.m. or p.m., for 2 o'clock, (and 3, 4) or 5, the cycle ends with 12 o'clock at noon. Actually this is about a voyage to the *afterlife* – where something eternal that exists within all of us *is*, and neither dies nor is born. The idea of a voyage to the underworld is present in literature beginning with the early Renaissance in Dante Alighieri's *Divine Commedia*; there the hero's journey is one of existential experience: he traverses Hell, is 'transported' into Purgatory and then reaches Paradise.

Negantidiadua too, proposes – yet on a different scenario than the Catholic one (underlying Dante's work) – a journey to the afterworld. The proposition of O. Nemescu wishes to be a simulation of an Egyptian ritual. Initiated Egyptians were the pharaohs, (rulers of the state), who also had to be priests.

These were initiated as follows: they were laid to sleep in sarcophaguses, and, by various means familiar to them, the spirit exited the body. Those subjected to initiation journeyed for 12 hours when leaving (exiting the body), and another 12 hours when returning into the body. Some of them lost their way – did not return to the body – and were declared dead. The ones returning had interesting stories to tell; they were changed when returning from such a journey: first of all they were kinder and more altruistic; they were shared secrets of truths that remained inaccessible for the commoners who did not take this journey.

According to the composer's wishes the 24 music pieces (previously mentioned) would have to be played inside an upside down pyramid shaped building- as ways of expressing a complex existential monad, a comprehensive Leibniz type one, within which various events are dispersed along the cycle of the day, depending on the cosmic vibration which corresponds to a temporal band as well as on the concord of the being with the pulse of the natural world.

In a discussion with the composer I learned about the sketch of his imaginative project:” [...] at 12 o’clock midnight there’s an underground room, at 10’clock a room on the ground floor, at 2 on the 1st floor, a.s.o. There’s the slope ascending towards midday; when the sun is in the sky the 12 o’clock time at noon is invoked with a (very) large number of instrument payers. Afterwards there’s the descend [along the same slope] back into the body: so the existence of the body is symbolized by the music being played in the basement, underground where it is dark and you cannot see...That is what Plato used to say: that the world within the body is a cave world. And so there’s a descend [progressive, by initiation (n.n.)] every hour – floor by floor – until 12 o’clock at night is reached”.

2 o’clock in the morning – i.e. the imaginative areal of the work is represented as clear expression form on the 1st floor; it has to be played in that (well- delimited) space. On the system that connects the imaginary to reality, a thoroughly outlined space will be modelled, for the performance action; both the performers and the receptors must become aware, comprehend on a profound psychological level, not only the time when it is played or the building where it is played but also, (moreover) the altitude at which it is played. What happens at 2 o’clock in the night is what Nemescu tried to grasp, metaphorically. He talks about this first floor of the ‘ascent into the tower’ as of a place where the spirit seeks to unclot, to become free of all antagonisms which marked its life and generated its conflicts:’ [...] it fought, for example with enemies, with a competition in this life (which is greater). And so it lived in a world of antitheses: big-small, light-dark, genial –stupid, intelligent-pathetic, moral-immoral; man-woman is also a duality’. Privately, the author’s ideational consideration referred to the world we live in: a world full of dualities. The sound of his music is actually symbolical of the connection to this world.

Nemescu considers his the ensemble of his work, on the bodywork of three fundamental antitheses. The first one is associated with non-pulsation – with the mysterious gongs. The oneness before Creation is similar to a non-pulsating energy; it the energy correspondent to a pulsation which (in this case) is iambic; this pulsation is associated to the beat of a wild heart.

There we have the first duality: non-pulsation vs pulsation. The trepidant gongs, both the grave ones and the very grave ones are made to vibrate alternatively. Thus, the rhythm (pulsation) is to be present in various forms: the heartbeat can be slow (as it is the case with prehistoric or extremely large creatures) or it can manifest various speed nuances in (very) small creatures. The second duality (antithesis) is exactly the sonorous demonstration of the spectral decomposition given by the minor and major character; this occurs in the harmonic confrontation resulting from the triton D-E-F sharp and the sound of the saxophone- whose fundament is strengthened by the grave sound (pizzicato) of the one of the very grave strings of the piano.

The third antithesis is suggested by the energy of beginning (incipit). The decomposition of the oneness energy, of the beginning is analogous to the energy of the ascendant vertical: ‘when a plant grows out of a grain, when a frog grows out of a tadpole” (quoted from the same interview as before). The energy of the incipit is one of precipitation and ascension, which is faster and faster (compare with the debut).

So there unfolds the third antithesis: the energy of the beginning continued with the energy if the ending: it is an *ascensio* and a *descensio*, which is the symbol of the beginning and the ending of life (which ends with old age and death).

Yet again the energy if the incipit emerges, bursting like a volcano or a fountain. Another stream of energy can also be detected, of an extremely low eruption, energy that bursts to the surface like from a volcano. The tendency to oppose the two states is orchestrated vocally (soprano). The opposing energy too has its own source, the sky above, and it descends, flows to the surface. Nemescu called this rhetorical form of expression *evaporation energy*, which irrupts from the middle of the spectral area (so all these energies are connected with the middle. From the middle to the sky or vice versa, from the sky to the middle; from the middle to the underground or vice versa, from the depth of the earth to the middle, to the surface).

One will then witness what the composer obtains by hiding: it is the energy streaming from the sky over the earth; this is in reverse to the precedent one: it is the reversed energy of evaporation, the spectral motion orientated from earth towards the sky (the left hand –on the piano- sonorously outlines the energy of the abyss). Nemescu says that: "[...] these energies of the abyss and the heights produce a powerful quake...And so there are antitheses all over".

Simplification corresponds in Nemescu's composition with the ancestral, archetypal image of the world. By connecting the sonic archetypes – such as the spectral one (of the intimate nature of the sound form) – to other archetypal architectural objects like *The Gate* by Marin Gherasim (1937), which is the essence of all gates, one can create bridges between the significance of the origin, the centre, the One that is hardly diffused into the Multiple (Plato *sensu*). It is a new gate and a liberation: freedom from dualities.

We have thus seen that in *Negantidiadua*, pulsation and non-pulsation constitute a duality, major and minor another one, *ascensio* and *descensio*, the energy of the ascendant vertical, which is the archetype of the beginning, and the energy of the descendant vertical - the archetype of the ending are actually components of the vocabulary of duality. The archetype of *eruption* would represent the draining into the ground, that of *evaporation* would reflect the out-pouring. Victory and loss are for once a leitmotif of Nemescu's archetypes.

The archetype of *alteration* is also present in the micro-time building of form. There is actually a melody that is altered at a certain point in time, as if there was an illness, like cancer. On the left hand the playing is diatonic, and on the right hand the playing is chromatic, which actually kills the diatonic playing. That exactly is illness, like an antithesis arising from diatonic and chromatic.

The pause, respectively silence, plays a determinant part in the music of *Negantidiadua*; pauses are here as islands of suspended time; and the successive spectral zones are like riverbanks. One can talk of interrupted time, of un-finished time as a clue for detecting the *Increate* from the *Create*. Nemescu argument for the pause is the symbol of the unfinished or of the un-started: 'there are people who die young and they have unfinished work, it's a suppressed time, abandoned (some begin to build something, then leave that something aside and depart...one does not know

why they have abandoned their project); I would name this cancelled time or halted/annulled time – in the same way you begin a job and you stop, you face an obstacle-, the pause encloses a non-finalized time or an abandoned time. So all the aspects of a pause that refer to these segments which are not brought to an end are part of the music. And this means the illusion, the inconsistency of progress, which leads to revelation”.

Sound and silence are two characters who emerge for one reason only: again as an archetype of alteration; there is the voice of a girl who sings in minor and in major; first in piano- like a guide to the ones inside the cave- second in forte on the backdrop murmur of the incantation *Benedictus Domine*. The emotional guidance induced by the sound bordering silence, will lead in the end to an abandonment of the stage. So, at the very end, an instrument is present that has not been present before in the sound configuration; it is the trombone, who has his back turned and wears a mask. On the stage his back to the audience, still as a statue.

He behaves like the guard in *OrestiaII (Coeforele)* by AurelStroe. He seems to guard something insignificant, not wishing to search for the reason that keeps him awake in that stillness. In *Negantidiaduahe* only awakes at the end to play a rapid, long passage; turning towards ‘the east’ to the audience, he consecrates an already mentioned antithesis: a minor trison (D, E, F) set beside the interval D-F#.

The reverberations of instrumental theatre as a specific field of ideational investigation (Mauricio Kagel – 1931-2008) made their mark on Nemescu’s project. The trombone player not only has his back turned during the performance and wears a mask, but also has some pavilions that space the sounds emitted. Thus, by means of an entirely original acoustic adjustment invented by the composer, a pavilion is at the front like with the classical instrument while another is fixed at its back. And so the piece ends by leaving a passage towards an ethereal imaginary, where space and time are non-convertible into human perception: ‘[...] at 2o’clock, when one is free of all dualities and one is neither a man nor a woman, there is neither pulsation nor non-pulsation any longer, one is neither happy nor sad, one does not erupt or out-pour, is neither at the beginning nor at the end of life, one reaches a certain form of eternity and is cured of dualities, one does not want to return to this world”.

The composer tries to create a structural contrast; semantically and symbolically he also discerns a possibility of returning to this mundane world. I’m referring for example to an ascensio built on the sounds C, G, F, E, D, C, F, which suggest a minor zone. Nemescu’s imaginary project creates a space of metaphoric movement and a *relegation* of time. Thus from 2o’clock one can return to the cave again, in another body, at 12 midnight (for example). But one can also go forth; and by going forth another space for movement opens further.

As an example, the polyphonic soundscape can suggest a wood plate sounded for prayer; sounding the piano strings is like an immersion into the world of the Last Judgement. At the end there is the masked protagonist, the trombone, who opens a gate to the next hour, 3o’clock. Therefore the trombone only comes in at the end of the composition and is the symbol of this gate.

The time for this kind of music to unfold – music considered as a purifying ritual – would be in Nemescu’s opinion in the order of seconds, minutes, hours, days, weeks, months, decades, and even centuries. Yet this metaphor-time is not ontological, punctuated by everyday events, but is a time connected to psychoanalytical inflexions. This kind of time, condemned to being a *ritualistic* time, un-fragmented, extramundane, can be perceived *beyond* the immediate experience of being. This is the very reflexion and interrogation point that the work iterates. The persistence of a state, its migration into another, generates an evolution on the level of the indefinite interiority associated with time as a reply to and a projection of consciousness. That is the very reason this music demands a special activation of psychical functions. Regarding the perception of this non-formal type of music, composer Adrian Iorgulescu writes that “one cannot find [its (n.n.)] meaning except by chronology, and one cannot assimilate chronology except by synthesis, but both conditions can be satisfied by the contemplator’s decisive contribution” (Iorgulescu 1991, 248). The principle of measurability guides the unfolding of the work under discussion, on the border between free exercise and a calculated temporal conduct (in minutes and seconds), a work which embodies a referential transcript according to which the performers, participants in the magic of the “20’clock in the night” moment, are more or less guided to make peace with the gnoseological alternative of the author.

2.2. On the vocabulary of the work *Negantidiadua*

When considering the grammar and vocabulary of the work – which is based on the patterns of spectralism – interesting aspects will arise. When it comes to the interaction of vocabulary and syntax, the work begins by simulating a spectrum assigned to a non-concordant percussion (tremolo). The enunciation of the spectrum about to be outlined (the debut of the work) is marked as early as the sound of the incomprehensible, the originating non-differentiation. The dynamic restricted to a *pianissimono* (non cresc.), induces right from the beginning a pressure of the partials noise combined with the harmonics of exact frequency. It is the tension of the *Increat*, the tension of the Genesis – of the initiation of movement began as nothingness, out of an ‘empty desert’. The non-concordant percussion only enables the simulation of the light breaking away from the omnipresent darkness, which (seems to be) prescribed to the Blind. The tam-tam-which is joined by the grave gong- to create together the feeling of a-temporality and infinite matrix space (Blaga), which starts to undulate gaining a progressive consistency – is interesting to follow and perceive as emotion, as interiority. The piece itself renders (by its progression) – as seen – an objective time too, confirming a zone of proximal sonic frequencies, which emanates harmony and turbulence, formation wholeness and consonance. It will induce – during a progress of about 33 minutes – a global, ideal perspective capturing a vital pulsation, of nature and culture together (the vibration of a subjective time).

Returning to the unfolding of this discourse, we will distinguish the multiple formation relations realized by joining the medium gong (*moyen*) with the purpose of enhancing the process of partials proliferation. It represents a point of attraction and movement which later determines an even more acute fluctuation of the percussion involved. The fluid modification of the formation zones in this beginning generates antitheses of the kind progression-regression, (*accelerando/rallentando* or *crescendo/decrescendo*). As will be noticed in the course of the work the wave oscillation (movement) starts at the minimum point (*pianississimo*)—which defined the beginning of the configuration – only to have the progression of the sonic events (their attempts to surpass an initial vibratory state) periodically interrupted by the return to the originating point. The tam-tam is the first generator of non-evolutionary movement – yet of an accentuated increase – (see the events at 2'30" minute) – creating a sensation of space augmentation. Then, along with the decrease of the tam-tam dynamics the medium gong will take lead rendering the discourse dynamic and accelerated. Its return to the zero point (*pianississimo*) will concord to the atmosphere generated by the grave tone.

It can be confirmed that due to the sonorous time, the universal eternal dimension of existential time is uncovered. Along with experiencing the processed music one also experiences the immersion into absolute time.

The feeling of musical progression can by extrapolation be identified with the feeling of cosmic evolution. This concord between objective time (of the sonic structure) and subjective time (of the listener) is ever present.

2.3. A few remarks on the orchestral dimension of the work *Negantidiadua*

One will notice along the way that the formula of the percussion in *pianississimo* works as a leitmotif of the total sonic construction, like a kind of gravitational centre for the other sonorities. Similar to a voice risen from nothingness the first aggressive movement breaks away (in *fortissimo*). This is realized by introducing new percussion elements (Sega, Gran Cassa, Piatti (1,2,3), Gong piccolo (1,2,3,4)), by using the vibrato and an alert tempo (*Allegro*). When these intervene the tam-tam vanishes. Moment no. 10 marks the return to the tremolo of the tam-tam and the medium gong.

The contrast will be further generated by the sudden singular presence of the piano (in *fortississimo*) which will remain constant on the sounds D-E-F#; the left hand is assigned a cluster of sounds on a mute effect. Directions in the score require the emission of a *buzzing* F#, with a slow increase from *pianississimo* to *piano*). At the same time the right hand sounds are superimposed on the cluster, and prolonged by the echo.

The left hand carries on constantly by that cluster on a profound, slow diacronic note and the intervention of a feminine voice is juxtaposed to it, in the same *piano* nuance; the material world is thus animated by the human presence. Even though it is a short intervention, the voice is the main protagonist of that moment. After another moment sustained by the cluster pedal, the tam-tam enters with its *pianississimo*, forcing the piano sonority to reduce its intensity. It can be said that the perceived message does not convey situations, phenomena, actions, attitudes or

manners, which can be clearly delimited, but their *essence*, resulting thus in their archetypal projections.

The slow and continuous *tremolo* alongside the whole of the tam-tam is added the intervention of the piano and the saxophone. While the latter's presence is marked by a prolonged sound with change of digitation, the piano focuses on a technique that requires a hand to touch the keys, as the other hand will push softly on a certain part of the piano string (each sound of a certain duration) in order to render a certain frequency of the fundamental sound. At the same time the pedal emerges to prolong the sound, and it will be actioned immediately after the attack of the sound (in a manner that enables the capturing of certain harmonics of the respective sound to generate an echo). While the tam-tam is used constantly, the piano and saxophone interventions are interrupted by short pauses. On the third intervention the piano is replaced by the grave gong (in *pianississimo*) and there is a (forceful) second intervention of the voice with a temporary metric direction (4/4 and 2/4).

Again the voice is central the more so as it is required by the dynamic direction. Further on the tam-tam is replaced by a carillon (a *piano* intervention). Its brief intervention is finalized by a marimba and this in its turn by a vibraphone (which also uses the pedal) to be followed by Gran Cassa in *fortissimo*. While this permanent interchange between the percussion instruments is closely accompanied by saxophone and grave gong, once the Gran Cassa intervenes the tone color takes on new nuances. A ritualistic sonic space of a profound silence (perturbed by the piano intervention with the cluster on mute sound and the vibration of the strings) is preceded by a brief intervention of the saxophone (in *fortissimo*) and the marimba (in *piano*). There follows a section where the piano takes centre stage in a fluctuating dynamic (*pianissimo*, *forte*, *piano*, *mezzoforte*, *pianissimo*, *piano*, *mezzoforte*) accompanied by the short, violent accents of the saxophone. The tam-tam intervention is juxtaposed on this moment, in the same *pianississimo*. It is to be noticed that the instrument players render the phonic flow a certain pulsation. Moreover they mould their intimate experiences on the temporal reality of the musical structure. What the listener will receive afterwards is actually results from the coupling of two dimensions: "the kinetic objectivity instated by the composer and the kinetic subjectivity introduced by the performer" (Iorgulescu 1991, 204).

The micro-polyphonies he administers (at times with gravitational formulas and at other times as etherophonies where exact and quasi-concentrated sounds coexist) enables us to react in a way which is not artisanal at all, to its audition. The impression of time is determined not as much by the rhythm perceived but mostly by the melodic-etherophonic and timbral suggestion it invokes.

3. Conclusion

I have outlined a different way of envisioning the sonic space-time unit of composer Octavian Nemescu, one of a great impact in the investigated domain. This could only enrich me intellectually and cognitively. My attempt which panned an entire

period of the 20th century, was to direct my educational strategy towards different ways of thinking and a different type of musicological analysis.

Meeting maestro Nemescu in person has meant a priceless continuation of the ritualistic offering that an artist can make to the generations of young people seeking the truth in music and life. He addressed us in his characteristic confessional tone: “You must listen and read. There is a piece 1o’clock and the 2o’clock. The 1o’clock is very rough, it is a quest taking place on the ground floor and is represented by an augmented quart, that is an extraordinary tension that we experienced in the course of our life (we lived under pressure). The 1o’clock opens the first gate. That diabolism in musica is presented as an archetype of anxiety, of the existential tension manifest on cosmic level. All that exists in universe is tensional, the galaxies too are tense and they clash one another, and on a super-cosmic level, there are tensions we wear from the day we are born, when we enter this world we are already tense, we see danger everywhere, everything threatens us. That is why the baby cries at birth, because he feels in danger. So at the moment of our birth this augmented quart emerges, that we wear all our lives, and only shed off at 1a.m. because that is when we die, the first hour is when you take off this tension. This is the first thing you have to shed this existential tension. There are no enemies in the afterlife. Then comes the shedding of dualities, at 3o’clock one sheds the rhythmic pulsation a.s.o. Therefore this music is ritualistic, meant for performance and focused on discarding dualities. Negation, antithesis, dialectics (contradictory motion), and duality.”

Here is just a thought fragment of the maestro’s complex hermeneutics. I can only be grateful to have been able to articulate as an *intention auctori* (Umberto Eco *sensu*) the analysis of his work *Negantidiadua*.

By his pluri-phone and meta-cultural aspect of his music the composer ponders – and so I myself have learned to reflect upon it- on the significance of sacralising and de-sacralising the existing; he –first and then myself due to him – formulates the temporal dimension of the archetypal presence, of internalizing and meditating through sound. The freedom range these constructs – progressively presented – offer is linked to specific, original forms of syntagmatic structuring of the spectral consonant sound as subjective reality, of ritual. This is the lesson learned – beyond the other open horizons with view to the future- by means of the systematically-investigative experience offered by this work.

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