

## ARCHAISMS by Sigismund TODUȚĂ stylistic interferences, conducting interpretations

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**Abstract:** *Sigismund Toduță (1908 – 1991) is one of the most brilliant representatives of the Romanian musical culture in the second half of the 20th century. The complex personality of the musician was noted as a universal pedagogue, composer, and musicologist. The originality and authenticity of the composer is manifested by an expression specific to the Romanian national spirit. Thus, to enrich his thematic compositional language, he knew to deeply and discreetly deepen the ageless layers of the Romanian folk song, whose melodic and rhythmic motifs and nuclei were inspiring models of his creative thinking.*

*In the **Archaisms** choral song the composer treats the drama of the creator who finds his ultimate satisfaction and achievement through work. The theme of poetry is also a philosophical meditation on the meaning of human existence.*

*The musical language used by the composer investigates the expressive potentials of a melodic of archaic essence, in contrast to the mathematical rigor of musical constructivism specific to the music of the 20th century.*

**Key-words:** *Sigismund Toduță, choral music, complex stylistic interferences, conducting manners*

### 1. Introduction

A reference work, as a poetic theme and musical construction, is his choral creation for mixed chorus, *Archaisms*, composed in 1942, with the title *God, I heard you*, on the lyrics of the Cluj poet Mihail Celarianu, during his stay in Blaj (1932-1943) where he was a professor at St. Basil the Great High School, "as a successor to the music department, occupied for 30 years by Iacob Muresianu." (Dimoftache 2010, 138). In 1968, the original name, was changed to *Archaisms*, title "Consonant with the archaic character of prosody and syntax". (Dimoftache 2010, 142)

The analysis consists only of synthetic problems of the compositional structure, of the form and content of a complex work of high expressive force and with a semantic potential of an inexhaustible variety.

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## 2. Form of the work, stylistic features

Analyzing the musical structure and poetic content of the text, it is noticed that the work has a tributary form **ABCB'A** 'with the following synthetic plane:

### **Part I – A**

1. The first section, the first thematic idea
2. Link section
3. Second section, second thematic idea.

### **Part II – B**

The *passacaglia* form– one theme and four variations

### **Part III – C**

1. The first thematic phase
2. The second thematic phase – the momentum of the dynamic-expressive culmination of the whole work
3. The third thematic phrase

**Part IV B'** Resuming the *passacaglia* form - a theme and two variations

**Part V– A'** Resuming the modified Part I

1. The first section, the first thematic idea
2. The second section, the second thematic idea Final Cadence

The extreme parts (**A** & **A'**) are written in the byzantine music style, and the middle parts in the musical language specific to the XXth Century.

NOTE: Because there is no possibility of analytical reporting on the number of measures – but on page and system (David 2002, 46-55)

### **Part I. A – *Salmodiando***

The essence of this section as well as the others does not aim at processing a genuine Byzantine musical idea in a manner of organization specific to the Byzantine style, but it is an original construction, respectful of the atmosphere and laws of Byzantine psalmody, in an intonational vision of the essence of tone-mode.

The first thematic idea, in the first section, is an ample melodic phrase of great cantata, similar to the recitative of the Byzantine Psalmody. The melodic performance, in the octave interpretation of the alto and bass parties, has a descending character and extends over the octave and, having the following poetic text:

Doamne, te-am auzit, te-am **auzît**, că-n grea noapte-a pământului  
*Lord, I heard you, I heard you, in the heavy night of the earth*

The image shows a musical score for a vocal line. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The lyrics under the first staff are "Doam - ne, te-am a-u - zit, te-am a-u - zit, că-n grea noa -". The second staff continues the melody with quarter notes C4, B3, A3, G3, F#3, E3, D3, C3. The lyrics under the second staff are "pte-a pă - mîn - tu - lui,". The score includes dynamic markings such as *pp* and *poco rall.* with a dashed line indicating a deceleration.

Ex. 1. *First thematic idea*

The modal scale of the thematic idea has a downward meaning, specific to the Greek modal stairs:

The image shows a musical scale on a single staff with a treble clef and a key signature of one sharp (F#). The scale consists of the following notes from top to bottom: G4 (half note), F#4 (quarter note), E4 (quarter note), D4 (quarter note), C4 (quarter note), B3 (quarter note), A3 (quarter note), G3 (quarter note), F#3 (quarter note), E3 (quarter note), D3 (quarter note), C3 (quarter note). The scale ends with a double bar line. The notes are written in a descending sequence, illustrating the 'downward meaning' mentioned in the text.

Ex. 2. *The modale scale of the I-theme*

The basic “tonality” of this section is minor, but the thematic idea takes place in the tonal area of dominance *si* (*ti*), the stage specific to the recitative intonations, also called *corda da recitare, tenor or repercusa*.

In this musical theme, as in the Byzantine melodic, two polarizing centres - tonic (*mi*) and domination (*si*) are required by repetitions, cadres and ornaments.

The imposition of dominance as a tonal polarizing center is made by:

- repeating the recitative on *si*
- repeating the dominance and circumscribing it by the near steps (reason 2);
- unfolding the melody on descending octave *si1- si*;
- the appearance of chromatic *do#* sound does in its tonal area and *si minor*;
- the final cadence, by sunder tone, on and *si*.

The unfolding of this first thematic idea puts us in the theme of the character and the expressive content of the work. Its musical structure reflects the specific atmosphere of our old music.

The first thematic idea consists of the homogeneous constructive articulation of several structural modules:

- a motivational cell specific to the intonation of the recitative;

- an ornamental motif brought down by a *third*-descending jump, which repeats itself and unfolds gradually around the dominant *si*;
- a musical phrase descended downward to the sound *si* and then evolved ascendingly through a third leap and stop in the semi-cadent, through the sub-tone, on *mi* tonic;
- a typical cadence formula that ends on the dominant (*si*), sub-tone.

The melodic course of the first thematic idea unfolds fluently, in a step-by-step manner, the only jump-through interval is the downward third, which follows, as in the work, the opposite movement. The third descendant jump prepares either the beginning or the end of a section of the sentence.

The link to the second thematic idea requires another facet of the composite vision (p. 2, system 1 – Ex. 3)

The image shows a musical score for three voices: Soprano (top staff), Alto (middle staff), and Tenor (bottom staff). The key signature is one sharp (F#), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. Performance directions include *sbrigando leggermente* and *ritornare*. The lyrics are: "Stam la coardele-n-tinse-ale vin - tu -". The score illustrates a melodic structure with a descending third interval followed by an ascending third, leading to a cadence formula.

Ex. 3. *The link to the second thematic idea*

The beginning of the section is marked by a static agreement periodically structured to the *quartet*, the *quantum* or the *octave*. The agreement has as its components the under tone of tonicity – *re*, (doubled to octave) and under tone of the dominant – *la*. The presence of the under tone is noticeable both in the beginning and in the semi-final or final cadence formulas.

The constructive structure of this section further comprises three melodic lines supported by *soprano*, *alto* and *tenor* parties, which simultaneously evolve to *quartets*, *queens* and parallel *octaves*. Starting from the static agreement at the beginning of the section, melodic lines gradually evolve over the stretch of an octave. The sense of melodic movement takes the form of a spring of great tension and mobility, expressing the motion of the wind and a mysterious atmosphere. The melodic cadence of the three phrases is the natural, the two polarizing centres, *mi* and *si*. Faced with the serenity of the previous sentence, this development represents a contrast of construction and atmosphere, illustrated by the significance of the poetic text:

Stam la coardele-ntinse-ale vîntului  
*Standing at the wind-strings.*

The tone-modal organization has the structure of *dorian* way fixed on other tonal centres: soprano and tenor – *dorian* on *mi*, and alto – *dorian* on *si*.

The second section of Part I (p. 2, System 2 of Tempo I)  
 is a linear, polyphonic development based on the second thematic idea:

Și-n fierbintele vis, ca într-un foc, mă rugam  
*In the hot dream, as in a fire, I pray*

The image shows a musical score for a vocal piece. It consists of four staves. The top staff is the soprano line, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It begins with a fermata over a whole note G4, followed by a half note A4, and then a quarter note B4. The lyrics 'lui,' are written below. The second staff is the alto line, starting with a treble clef and a key signature of one sharp. It begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics 'lui Și-n fier-bin-tele vis, ca într-un foc, mă ru-gam' are written below. The third staff is the tenor line, starting with a bass clef and a key signature of one sharp. It begins with a half note G3, followed by a quarter note A3, and then a quarter note B3. The lyrics 'lui, vîn - tu - lui Și-n fier-binte-le' are written below. The fourth staff is the bass line, starting with a bass clef and a key signature of one sharp. It begins with a half note G2, followed by a quarter note A2, and then a quarter note B2. The lyrics 'Și-n fier - bin - te - le vis, ca' are written below. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and phrasing slurs.

Ex. 4. *The second theme*

The musical construction highlights five sound plans

1) *The accompaniment*, sustained by the soprano, is located on the sound and performed diachronically at intermittent values pointing to various connections of the polyphonic construction;

2) The second thematic idea is exposed to the *alto* voice, then resumed in a strict imitation, at the octave, *tenor*, and then returns to the *alto*. The thematic idea is based on the polarizing center of the tonic (*mi*) that cadences through undertones. The mobility and expressiveness of the theme is given by its waved configuration and, in particular, by the thematic head structured in a syncopated counterpoint, followed by a melodic ascendant jump third.

3) The ornamental melodic movement that accompanies the thematic idea is exposed by the tenor and has an undulating movement. It unfolds on its *tetrachord* (*si - mi1*), and in the tonal area of the dominant, which is fixed, cadence, by subton. The ornamental melodic movement is imitatively taken over by the *alto*, at the ascending quadrant in the tonic area of the tonic. She is enriched by an imitative dialogue between the two groups of the game.

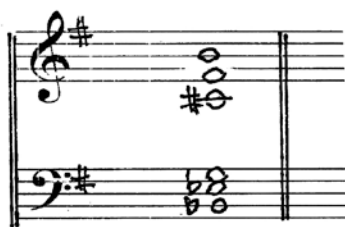
4) The downward pedal movable step to step to octave *Si* is found in *bass* interpretation;

5) At the second thematic exhibition of the *alto*, the *tenor* no longer resumes the ornamental unfolding, but together with the *bass* it forms chromatic harmonic structures that accompany the thematic idea, in equal value. The presence of the chromatic melodic lines and the resultant accords, in the interpretation of *tenor* and *bass*, creates a special effect on musical weaves. The chromatic melodic lines are waved on the stretch of a small third.

Quite surprising is the final agreement that provides cadence to this section (page 3, system 1).

It is a "kinetic agreement" because instead of giving the feeling of calming, relaxing and resolving tensions and past dialogues, it surprisingly increases this strain, creating a sound disorder that prefigures the next.

Analysing the structure of the agreement, we notice that over the quartet agreement (*si – fa# – do#*) overlaps the major *Mib* agreement in the *cvartsext*. By interpreting the enharmonic, several harmonic structures and even a defective chromatic mode can be outlined simultaneously:



Ex. 5. *Musical politonal agreement*

The archaic aura, the Byzantine, is given both by the melodic and cadence contour of the psalmody, and by the hearing imposition of the two-polarizing tonal centres. Functionally these two centres are different. Usually the tonic has the melodic resting function and the kinetic element dominant. But in this part the dominant has the rest function. By contrast, chrome-tuned accords of *tenor* and *bass*, as well as cadence kinetic agreement, prefigures an avant-garde stylistic construction.

## **Part II – B** (page 3, system 2)

*Simple ternary metric (3 / 4)*

*The fourth = 152-160*

The contradictory expressiveness of part II is prepared from the end of the first part through the kinetic agreement. The *si* sound (soprano of part I) is the link sound for part II.

If in the first part the sound *siI* has been imposed as a polarizing centre with a dominant function, in the second part the sound is used as the tonic of the *si minor* mode in which this part is conceived. It's not a diatonic, stable way, but a chromatic way with continuous modulating inflections and some even unpredictable.

This section is written in a simple ternary measure and has the form of *passacaglia*. The *passacaglia* form signifies the simultaneous existence of two essential existential principles: the theme, signifying permanence, the continuum, the a-temporal, while variations, signify the transformation, the perishable, the ephemeral, the temporal. These essential principles govern the earthly universe itself.

The theme is interpreted in octaves parallel with the *tenor* and *bass* parties. It is a motivic cell of three sounds formed on a *small third* of the tonic:

Ex. 7. *The motivating cell of the second part*

The four variations descend from the theme, each one unfolding in four measures, with the following literary text:

Dalta în nori fulgera, în nori fulgera, Eu cîntam cînd loveam și-n materia aspră și ne-ndurătoare-n materia aspră și ne-ndurătoare, da cîte o scăpărare

*The chisel lights the clouds, lights the clouds, I sang when I stroked and in the harsh matter and the unforgiving harsh matter, yes, a sparkle*

The first variation appears after two exposers of the motivic cell and is formed by the augmentation of the theme from the fourth to the second with a point. The variation has a closed character on the tonic.

The second variation is an identical repetition of the first variation in a syncopé chain made by the occurrence of the fourth pause on the first time and the metric advance of the entire exposure on time one.

The third variation is a contretemps in times around the mobile third-party si minor mode. It's a free variation.

The fourth variation is a syncopated contretemps chain, in a colourful game of tonalities.

The basic tone-modal system of this part is also minor with ascending steps IV and VII (*mi#* and *la#*).

With the third variation, with the appearance of chromaticism, the tone-modal stability oscillates giving rise to permanent modulating inflexions.

The polyphonic-harmonic structure of this part highlights specific organizational modalities and constructive principles; if the exposition of the theme to tenor and bass takes the form of a mobile pedal, the harmonic movement in equal values gives the impression of a harmonic construct itself. The harmonic organization is only apparent, since each voice has an individual linear development and imposes a melodic line of its own polyphonic construct. Harmonic structures are the result of vertically confronting the horizontal melodic lines carried out in a homogeneous rhythm. The entire section highlights the existence of four hierarchically ordered melodic plans, as follows:

- the thematic pedal plan, in *tenor* and *bass* exposure;
- the melodic variation plan of the *soprano*;
- the melodic plans of *alto* I and II, which accompany the melodic plan of the *soprano*, giving her harmonic colour and substance.

From the vertical confrontation of these melodic plans are born the most unpredictable harmonic structures. In constructing this part, we note:

- concurrent presence of the tonic and its sensitive;
- *third minor* of the base tonality comprises as a passing sound the median sound (*do#*);
- the presence of *false relationships* (*re – re #*) that do not disturb in the linear melody development;
- the presence of the *Re7M* agreement with *septime* in bass (*Re2*);
- the settlement of agreements, is done at all times;
- the melodic *alto* movement is almost exclusively chromatic;
- the final agreement of the section is a cadence that prepares the beginning of the next part. The sound justification for *fa bécarre* sound is just like intermediate sound, gradually moving rather than harmonic.

The dynamic-expressive realization of this part aims at a gradual increase of tension and intensity from *mf* to *ff*, according to the indications in the musical score.

Increasingly complex and unstable rhythmic and harmonic variations contrast with the obsessive invariability of the thematic pedal, resulting in the gradual increase of expressive drama. Not so gradual dynamics strain, as the internal tension load achieved through the instability of the rhythm and the harmonic dissonances.



The indicated tempo (152-160) highlights a fast-moving movement in a gradual increase from 152 in the beginning to 160 in the end.

The gradual increase in dramatic tension in this part is just a preparation of the atmosphere to the culmination of the next section.

**Part III-C** (page 4, system 2)

*Mosso* (Fourth= 184-192)

By the structure of musical construction and expressive content, this part comprises three sections.

The first section continues the drama of the earlier part, but with other means of musical construction. The section has an introductory part, consisting of the first two ternary measures, in a dynamic metro-rhythmic construction – *hemiola* – after which the entire section has a binary-composite metric structure (4/4).

The dominant tonality of the section is the same as in the previous section, and minor with movable II, IV, VI and VII steps. In this tone-modal area permanent modulating inflections occur due to the presence of chromatic sounds. As we have seen in the first part of the paper, here are two polarizing centres – tonic (*si*) and dominance (*fa#*).

After the two introductory measures, the formal musical construction presents two contrasting planes which, in their rhythmic-melodic confrontation, give meaning and meaning to the poetic text expressing movement, agitation, force and tension.

Crîncen, braț șuierînd, năvălește-n mistere  
*Terrible, whistling arm, bursts in mystery*

The first melodic plan includes the movement in the parallel *quartet* of *soprano* and *alto*. The melodic line of the *soprano* voice is progressively followed by downward leaps and almost identical reps in the tonal area of tonic. The melodic voice of the *alto* is identical rhythmically and modal to the *soprano* voice, but it takes place in a perfect descending *quantum*, in the tonal area of the dominant. Circumscribing the polarizing (*tonic* and *dominant*) centres through their sensitivities (*la#*, respectively, *mi#*) increases the dynamics of the upward movement and the sudden downward jump pressure.

The swinging movement suggested by the rhythmic-melodic drawing is evidenced and dynamic by increasing and decreasing sound according to the ascending or descending course of the melodic lines.

The second melodic plane includes the movement in parallel thirds and the unitary rhythm of *tenor* and *bass* vocals, a movement made in the opposite direction to that of *soprano* and *alto*.

This musical construction consisting of independent melodic lines, organized in two different planes that move in the opposite direction, creates a state of strain and instability of the musical discourse. Walking in a parallel *quart*, the existence of two polarizing centres, walking in parallel, the presence of chromas and the opposite movement lead to the vertical formation of dissonant agreements in the most diverse intervals.

On the expressive level, the composer managed to give the desired meaning to the musical poetic text, obtaining the sound effects expected both by the construction itself and by the dynamic plans made.

The open cadence of this section that prepares the culmination of the next section is done differently for each voice (page 4, system 3, measure 2).

Section II comprises the *poco piu mosso movements, agitato*, representing the dynamic and expressive climax of the whole work.

The change of language is marked by the psychological suspense made by the fourth pause of the first time, which gives rise to a beginning of the syncopated counter-phrase. Each vocal track has an individual melodic trajectory in a progressive and homogeneous, synchronous. The culmination of the poetic-musical expressiveness expressed by the lyrics of

mare foc stă-n granit, mare, mare foc stă-n granit, sînge-n fiere  
*great fire stands in the granite, sea, great fire stands in the granite, bitter  
 blood"*

is made musically as follows:

- by gradually moving in homogeneous rhythm and equal values of all melodic lines;
- by moving in the opposite direction, outward, of the extreme voices, the movement which leads to the amplification of the sound
- by harmonic modulation (made polyphonic) from the tonal area of its dominance and minor (*fa#*) in the tonal area of the major (*re*) and its dominant (*la*);
- the moment of dynamic climax is made on the word "great", after which the phrase is repeated incisive.

The climax highlights two contrasting soundtracks:

- the first melodic plan is the expansive, high force and expressivity, performed on two times, in a rhythmic unitary way and by alternating the agreement of the (*La*) dominance with that of the tonic (*Re*);
- the second melodic plane is the ornamental; the *tenor*, divided, performs in parallel thirds an undulating melodic movement in the tonal area of the tonic and the dominance of the minor relatives (*si minor*, respectively *fa# minor*).

The quantum of the climax moment is done by dissonant tuning structures in the opposite direction that now simulates the tonic-dominant harmonic relation (***Re-La7***). The rhythm is unitary (two-time duration) consisting of a chain of syncope expressed in the "*un poco accelerando*" movement.

The final agreement that suddenly runs the phrase is *Do# 7m*. Interpreted harmoniously-functional, it may be stage II from *si minor* (with IV + and VI +) or the fifth step of its dominance *si minor (fa#)*. Cadence on *Do# 7m* is open.

Dynamic and expressive relief is well-suited to the score, but it also plays a key role.

The sudden stop at the end of the previous section marks the impossibility of continuing the musical discourse in the same expressive tension.

The passage in the third section of this part – *meno mosso, tranquillo* – is accomplished by the same rhythmic beginning formula (syncopated contretemps).

Iar când lumile-ți dorm,  
And when your worlds sleep,

The difference, the contrast between the third and the last section is both expressive and constructive. If the previous sentence expresses a gradual increase in tension and intensity, this phrase expresses a gradual decrease in intensity, a gradual relaxation of dramatic tension, to an apparent drowsiness. Constructively, extreme voices move in a gradual sense and opposite direction, but inwardly, strangling and restraining the ambit of the sound.

The movement of the voices of the first two measures is linear, tending to gather and settle on a stable agreement. But the agreement formed during the first time of the third measure (p. 5, system 3, measure 3) of the section is a kinetic agreement, in which, besides the natural sound *la*, we meet its chromatic variant *la#*, at the tonic sensitivity of the agreement *si7*, in the atmosphere of which the movement continues.

From this moment of the musical construction we are highlighting the existence of two sound plans: one consisting on the accompaniment on the sound *la* (in the interpretation of *soprano*) and the second one consisting of the motive dialogue between the *tenor* and *bass* partied on the one side (that evolves on a homogeneous rhythm, at parallel thirds) and the *alto* party. The thematic motifs of the dialogue have an ornamental configuration, each motif unfolding in the melodic area of an element of the *si7* accord (the base in the tonic area, tenor in third area and alto in the quint area, the seventh going with *soprano*).

The imitative repetition of the dialogue is not strict, but free, due to the chromatic elements (*do bécarré, re#, do##*), which give rise to the passive modulator inflections to *Si7*, and *mi minor*. In a calm aggression – *a poco calando* – these modulating inflections express the state of drowsiness and exhaustion following the previous nerve tension.

The cadence of the section has a concluding character. Over the static pedal in parallel quarts of the *soprano* and *alto* (*la# - mi#*) overlaps the movement in augmented values of the motif in parallel thirds sustained by the *tenor* and *bass*. This final agreement of the third part is also an agreement of a modern and original construction. Over the tonic (*si*) and third (*re*) of the agreement of the minor and the

overlapping sensitivity of the quince (*mi #*) and the tonic sensitivity (*la #*) Cadence has an open character, its final agreement intonationally preparing the next part.

In this section also, we notice the same constructive features found in the previous parts: the independence of the melodic lines, the arrangement of the discourse in distinct sound plans, and others.

**Part IV-B'** (page. 6, system 2)

*Fourth = 160-152*

It is actually a short resume of the second (*passacaglia*), from which only the first two variations are presented, followed by a harmonic pedal.

Eu tot tai, tot sfârîm, ...  
*I keep cutting, keep shuttering, ...*

Along with the *passacaglia* theme, the first variation appears, followed by the second, syncopated, which stops on a harmonic pedal that lasts three measures. The harmonic pedal has bitonal character.

The theme of the *passacaglia*, which stops at the end of the second variation, is exposed after a pause of a measure, only once, as an echo that extinguishes. If in the first section of the second part (**B**), the musical structure based on the theme of the *passacaglia* had an ascending dynamic character, in this part the dynamic sense is descending until the sound is extinguished. The return of the second part gives unity and balance to the work.

**Part V- A'** (page. 7, system 1) It is a resumed change of the first part.

*Tempo I, Salmodiando*

The first section is based on a thematic idea derived from the first theme of psalmody. The changes in the new exposition are of the rhythmic-melodic nature, determined by the rhythmic and intonational structure of the poetic text.

Auzitu-te-am când piatra-ncet glas ridică; brațul când cade mort; lacrimi când groase pică;  
*I heard you when the rock slowly raised the voice, the arm when falling dead; tears when thick falling;*

The cadence formula designed in the manner of the recitative has the meaning of conclusive part. If in the first part the thematic idea was interpreted entirely by the *alto* and *bass* parties, in this final part the first melodic idea is interpreted motivationally on voices and vocal groups (*soprano, soprano + tenor, alto + bass*).

The second section of this part includes the development of the second thematic idea in a construction similar in its development in the first part. (p. 7, system 3), having the following poetic text:

Doamne, aici, nu pe celalt tărîm  
*Lord, here, not on the other realm.*

The section starts with the melodic attack in octaves on the *Si* sound of the *soprano* and *tenor*, imitated by the *bass* octave. Setting the basic sound of the recitative, the dominant, and preparing the development of the thematic idea.

This section requires four melodic plans.

- the accompaniment, situated on the *si1* sound and sustained by the *soprano*;
- the thematic idea, identical to the one in the first part, exposed three times in strict imitation at octave by the *alto*, *tenor* and *alto* again;
- the ornamental movement taken successively four times in the interpretation of *tenor*, *alto*, *bass* and *tenor* again;
- the *bass* pedal with a melodic track similar to the one on the front

The polyphonic construct of this part reveals an ingenious development based on the thematic idea and the ornamental movement that goes into a melodic imitative discourse in which all the voices are involved, except for the *soprano*. Imitation melody springs give rise to sound arabesques that draws the clear and quiet atmosphere of the end.

The modal, ambiguous, and eminently polyphonic, linear thinking of the construction is also observable in the construction of the final agreement that includes only tonic and dominant.

The final cadence is purely modal, undertone, in the characteristic style of the work. The final crowns need not be elongated but express the affective state of the poetic text. On the crowns, the musical discourse finds itself, finds its natural solution after the mocking and tensions of the previous developments. On the final crown, the conductor must feel the intonational and harmonic homogeneity of all voices.

### 3. Conducting beat – manners and principles of practical achievement

The conducting gesture must express the character of interpretation and not only achieve mechanical tact. Depending on the structure of each sentence, the movement of the conductive gesture must include in the joints of the hand movements not only the time one – temporal frame of the movement – but also the inner joints of the time, the halftime. At the same time, in conducting voices in polyphonic development, the conductor anticipates and marks with gestures each entry. The half-time inputs must be clear, and the hands movements that mark the second half of the time must be completed by opening the palm and looking at the conductor.

The conductor tracks the theme in particular, and the other entries are marked by sight or head movement.

#### 4. Conclusion

The complexity and depth of the overall message of the work is accomplished through intonational, melodic and harmonic structures of great diversity and difficulty. The functional tuning, untampered, in complex expressive shades in *a cappella* interpretation imposes intonational homogeneity in parties and ensemble, and expressively a personalized coloristic diversity, according to the musical fabric specific to each of the choral voices.

Through the poetic and musical themes, as well as through the original formal construction, the *Archaisms* coral work represents a true masterpiece of the Romanian choral literature of a great expressive force.

The analytical approach undertaken is only a possible variant of the interpretative approach of the paper. The analytical vision is the viewpoint of the conductor who seeks to understand the hidden facets and the major meanings of the language of the score, and then transpose it interpretatively through the guided choral ensemble.

All this analytical and study approach will find its ultimate expressive form during concert performance due to the emotional feed-back of the audience and the overall creativity of the performers

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