

THE PARADIGM OF A THEORY. THE THINKING OF COMPOSER CONSTANTIN SIMIONESCU (1938-2014)

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Abstract: *This paper proposes to describe a model of structural music analysis that appeared in the last decades in the thinking of composer Constantin Simionescu. Living in utter isolation, Simionescu is hardly known to the circles of Romanian music theoreticians, composers and musicologists, despite him being noticed as a great thinker by prominent figures of our contemporary musical life: by composer Ştefan Niculescu (his composition professor), by the composers Tudor Ciortea and Aurel Stroe. After his passing away (2014), he has the chance to be discovered, evaluated, listed where he should be, beside theoreticians like Arnold Schönberg, Heinrich Schenker, Olivier Messiaen, Pierre Boulez, Anatol Vieru. Simionescu's applications cast a fresh light on the vision about musical form through a series of conceptual referents like that of paradigm. I will try to delimit and (re)define the concept in order to grasp the meticulousness of the rationale, the representations resulted from his thinking, without leaving out some other concepts he introduces and which concur to articulating his domain of analysis.*

Keywords: *Simionescu, paradigm, musical form, structure, process, multi-level analysis, school.*

1. Introduction

In the last two decades of his life, composer and professor Constantin Simionescu waked from far away, from his bed of suffering, over a superior metabolism regarding the formal and material ontology of art, of the forms of music, over conveying a science based on ideas, on circuits of epistemological manifestation in current composing and musicology. Until his last moment of life, his spiritual corporeity was a joint stem, an organic continuation of the body of music. He loved music and knew it well, validated

it as a language of transcendence, was keen on analysing it – as a complex, *nervous* structure – through his own filters, through re-making those networks, those fine coherence ratios between sound and the thread of sonorous *dreaming*. Wishing to grasp the formulae by which sound breaks off from its *uncreated* format, Simionescu deciphered a totality of break-offs, of several manifestations (stages) of break-offs; of more units and totalities that break off; or, if we are to speak in Sartre's terms, he grasped the *break-off* as a "disguised totality" [1]. Without leaving any room for operational flaws neither in his originally

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introduced categorical solutions nor among the efficacy results of the settings related to the system called *composing*, of those coherence conditions implied by (micro) structures, he created a lot of heuristic space for scientific knowledge.

Through an ingeniously arched learning – covering a field of micro-discourses in the interval circumscribed from an origin-discourse to a discourse *of the same discourse* (regarding the fecundity and complexity of the form ensembles of structural analysis) – he systematised and attributed complex relational values – which perceivably escape (in a *more than rescuing way...*) the circularity and smoothness of academic learning (which has become skeptical and padded today) – and which go round the incidental (without false oppositions), precisely to prove the value of reason, of the rationale, until the last folds of the verisimilar.

I will gradually get to the core of outlining his thinking system by asserting from the very beginning that Simionescu's knowledge is relational and multi-dimensional. Through a *forma mentis* with n dimensions, the exercise of his thinking is always that of founding a structure-memory relationship, a relationship between *language-human psyche*, created continuously (processually) between the structural changes of a considered sonorous description x . For Simionescu, the implications created on the *structure-object* give birth to codes that subsume the *visible* existence conditions of structuring, but also largely use calculation that leads to finding ensembles generated *in absentia* (units with *special* break-offs), with a perceivable semantic load.

If an idea creates a thinking, and the thinking a *school*, a sensitive channel may be touched upon here – and perhaps *criticisable* by the reader –, namely that Simionescu created a *school*. The *Simionescu School* is not known, as the

card file of the library of Alexandria is not known, either. We do not know *why* concrete historical processes operate on deficit; why they have allowed and still allow things that cannot be logically demonstrated, but I can firmly assert that the *Simionescu school* has real chances of being acknowledged in the future, that it will create the time to set up a didactic matrix. Any new *school*, new *thinking* is individualised through a process of reductions, a transparency process that will orient its operating model as an *invariant* model of theoretic statement. In the given case, this is meant to be differentiated and independent from the theoretic models generally known or from (more or less) superficial goals, often routine-like, exerted by reductionist, fundamentalist order systems, widely responsible for creating the values of some schools.

2. Paradigm: a *forma mentis* that visibly seizes contemporary thinking.

Its wide meaning – model of understanding the theory of forms regarded from the perspective of C. Simionescu

The acceptance field of the *paradigm* concept grows on a logarithmic curve today, determined by the philosophical and scientific thinking of the 20th century. Its semantic ramification expands from the space of sociology, philosophy and psychoanalysis until that of human personality development (the collocation – paradigm shift– is well known, taken up by experimental psychology and motivational leadership). Thomas Kuhn remains one of the important historians and visionaries who adapt the essence of the concept and potentiate its acceptations in the idea of enriching the mental motion space of man in order to create him an anti-entropic safety suit from an often confused image of the world and of its

entireties. The same concept is often associated to coloraturas of a particular type, so that it operates in linguistics, cybernetics, arts: literature, plastics and music. In music and its non-statement language, the paradigm can be understood both in a broad and a narrow sense, for both are controllable as to managing semantic tunings, but, moreover, by the formulae and degree in which they co-operate. By his theory, Constantin Simionescu intertwines the broad and narrow sense of the concept, as he sees both senses present and inscribed to the multi-level organisation manner of the tonal-functional language (repeatedly signaling them for other languages, too, like the (neo)modal or atonal). A guiding theme that imprints the real of a paradigm in the *broad* sense at Simionescu is the transition regularity from the formal, linear structuralism of the analysis of the tonal-functional language to a fluid structuralism – regularity which, however, does not throttle the formal structuralism. I believe we are (literally!) dealing here with a paradigm shift that can originate a motion of ideas analogous to that which took place in Romanian poetry through Nichita Stănescu. The great poet's art did not gesture through the syntactic imitations existing in the old versification organisms, but passed – without dissolving *ex abrupto* the starting literary legacy – from manifesting the dull verse to the fluid one. The interest shown for process aspects, recurrent time, for radical break-off from contemplating stuporous states consecrated N. Stănescu as the pronouncer of a *new* paradigm, marking –a new stage in defying traditional logic and usual language – [2]. As Solomon Marcus noted, one of Nichita Stănescu's favourite techniques is replacing the noun with the long infinitive (–And there is no sense, but only sensing–); another would be to suspend the immediate poetic meaning by

contextual substitutions and transitions, obtaining an effect of the non-notional, a *relaxed* real, able to induce a new internal logic to the poetic universe, beyond Aristoteles' logic (binary). Such a transition leaves the static through all kinds of possible developments. As compared to the non-linear semantic space, placed in the explicit/implicit interval, the lecture becomes a pragmatic act of great variety, a human action impregnated by all contexts it unfolds in, precisely because it changes the poetic potential. Thus, from this viewpoint, it requires be imagining, adopting, promoting and particularising, also in the case of a musical text analysis; it is about getting away from the analytical-structural lecture with lineal morphologies and semantic coincidences, (deliberately) meant to *stand straight*, be teleological. To continue understanding and intensify variation, an analysis can impose approaching nuanced logics; integrate continuous, subtle forms of leaving *asphalt*-type concepts (meant for the binary acceptance through the state of <yes> and <no>). To discover the field of philosophical assumptions – with their invisible, *underground* existence –, regardless whether a page of a sonata or string quartet (symphonic or opera) is dissected – bears interconnected resources for a new type of intellectual exercise, for a generative, multi-level lecture, with layered morphologies and abstract zones. I refer here to an extension of representations, to an order which can be detached from the organisation of both normal (contingent) and abnormal phenomena in a structuring. It is, first and foremost, the target-segment of problematising, realized by this through the ordering entirety of its paradigm; it is the segment of a system that comprises nuanced logics like the –formation process

of the species or, more precisely, of the genotype in biology.

Simionescu defies most structural rapports in order to replace them with others which more pertinently reflect the changes in morpho-syntactic states. Renouncing to see lineal, *feudal* relationships (described by syntax as we know it, through the standard programme), he accepts, adds qualitative relationships to the morphologic interactions easy to diagnose, additionally to those expressing exclusively univocal coordination – as if everything naturally derives from everything. The elements susceptible to change are, however, important to him. Trying to improve the transmission forms of the cognitive message, he often suppresses the triviality of bilateral reactions (... see, for instance, the so often used phrase at the forms class: the motif results from two cells → cells 1 and 2 make up a motif; the phrase is shaped out of the 4 sub-motifs → here, there are 4 units smaller than a motif, which form a phrase etc.). Avoiding dryness and stiffness in language and surprising the structures' history through a careful taxonomy of generative, non-generative and generated collocations, he sees (like noone else) that the parameters, their genetics, *remotely* convey features of the system called *composing*. The upper level controls the elements of the lower level one by one, even if these are in complete isolation on the horizontal (with an apparent diminishing of the structural interest for ensuring coherence – at first sight) according to the feudal principle „divide et impera”. Relaxing the closeness to the forms of the score through systemic intuition – a score sometimes excessively parametrised on the level of surface structure –, but sufficiently dominating them through the analysis of harmonies (functions, relationships between the syntax elements), Simionescu pleads for

de-feudalising, for the *self-expression* of the components that make it up. When he pleads for finding internal implication bridges, he discovers support in the combinations between the relationships of paradigms, in those mechanisms (sometimes ambiguous) for creating and maintaining tension between the system elements (noticing points hidden from morphologic encounters, in many instances unprecedented, with multilateral interactions). The de-feudalising I am talking about is, consequently, a palpable *paradigm shift* in the broad, essential acceptation of this concept. It is about finding, testing the *control* level for a profound structure on its edification path toward the surface; of that attempt made by Heinrich Schenker almost a century ago – to let the structures (almost stupored by the Riemann model...) to migrate in the analysis. Obviously, it was a daring attempt; yet, in the case of Schenker's level of *control*, if we take a good look, an inter-structural rumour persists (scattered at enough levels in the *Mittelsatz*). That is why his solutions leave enough room for the equivocal, for collocational rifts. In the Vienna theoretician's analyses there is always a space left (with no exception), which, instead of captivating through coherence, allows mirage, quicksands, opens up to inventing a perforated atemporal printed cloth, the *presumptive real* associated to the form discussed. At Constantin Simionescu, such a *real* with invented tunings cannot be accepted. He controls the structural isomorphism between the existence of the written and the sensible (intelligible) form up to its last detail, controlling the correspondences between the score's building elements (*intentio lectoris* → *intentio operis* → *intentio auctoris*); his morphologic undoings and remakes are coherent, dynamic, fluid, extended as to their maneuver space, but never loose, lax. I

will come back to these aspects when I look at the grammaticality and expressive finality of the structures or the *paradigm* concept in its *narrow* sense. The causal connections linked to this concept's message are those who put Constantin Simionescu's theory on an autonomous position, a theory on nuclei and generativism, on the emancipation of classical forms.

3. The *narrow* sense of the paradigm concept.

Another angle from which Constantin Simionescu looks at the musical form

In *Musical Poetics* Stravinski asserted that, in a certain sense, the musical phenomenon is nothing else but a speculative phenomenon; his appreciation drew the attention to this interesting phenomenon – which cannot emanate but from the integral man, – from the man armed with all the resources of our senses, of the psychological faculties and means of our intellect [3]. Consequently, the escape of an artistic product from contingency is, to Stravinski, the condition from which the other data of the matter, its other qualities spring afterwards. Therefore, the specific of the artistic act implies a paradigm, namely a set of data submitted to perception, among which – a previous search, a will first moving in the abstract – is highlighted, in a space that does not allow the return beyond a certain point – so as not to fall into the closure offered by those twilight paradigms which persuade by imitation. We saw that the paradigm shift practically emerges as a reverse reflex of the cultural product called *imitation*. The sense of imitation is connected to an isomorphic structure, usually a predictable *else*, from which a certain form of creativity (equally) benefits: be it music (musicology, composition or composition theory, i.e. analysis), be it philosophy (art, science), as

a complete model of (apparently final) conditionings. As it preserves a *local* variability of the communicated senses (usually through a lack at a certain semantic level), imitation diminishes the *force* through which the real penetrates into the reader's conscience. As a language of repetition, imitation keeps alive the paradigm it serves, pounds its authority and pins its landmarks. For effectively understanding the paradigm shift, I appealed above at a theme from the theory of literature. However, privileged situations related to changes, reactions to the cult of inculcated paradigms also appeared in other fields, e.g. in mathematics, when computational (calculating) thinking was replaced with structural thinking; I refer to the moment when historic mathematics, based on numeric calculation (which was the real of thinking for more than 4000 years, passing through Euclid's logics, the algebraic symbolism of the Renaissance, the coordinate system of Descartes, the theory of numbers articulated by Fermat, Euler, Lagrange and Gauss or through differential equations), was *cast aside* by an abstract mathematics of structures. If the old paradigm – of numeric calculation (of immediate functions and parallelisms), controlled *step by step* – kept in a *matrix* an entire chain of mathematicians for centuries on end, once Galois came up with the theory of permutation groups, a modular area of thinking was accessed, precisely because –...5th degree equations or higher cannot be solved through radicals –. I do not yet want to issue the thesis according to which Simionescu's analytical demarche might overthrow (through its immanent, strong reaction) – similarly – the order imposed by other systems of analytical description of Classical-(post)Romanticist musical forms; but it becomes ever clearer to me that many of the respective (other) systems

can but operate up to the point where their foundation and possibility (platform) of use allows it. In the same way Galois realised that the 5th degree equation cannot be solved with the old calculation algorithms anymore, that the means to tame the unknowns must be radically changed through a new *finding*, undiscovered until then (by inventing solutions to problems of a certain difficulty), Constantin Simionescu, too, by introducing new morpho-syntactic support evidences (maybe often hidden up to the level of phonemes) explained, argued and justified – without ostentatiously declaring – the limitations, the semantic stock of other (precedent) analysis systems. Therefore, this is what a (desirable as complete as possible) picture looks like, a new bridge break between competing paradigms belonging to mathematics. Now it remains to be discovered how Simionescu's scientific vision will be able to be interconnected by arguments with the *narrow* sense (of what the paradigm should constitute in its primary, dictionary acceptance – as structural model/pattern of morphologic generating). Here we will appeal to the rapports of intolerance situated (even) at the level of phonemes, at a signification register (with its playful field between the syntagmatic and

paradigmatic space of structuring on the tonal-functional language).

If in his predecessors' analyses (see for instance the direction imposed by acad. Ştefan Niculescu) the structuring of music mainly captured rapports on the syntagmatic axis (theory of sound syntaxes) to the disadvantage of the paradigmatic one, in the theoretic construct discussed here, precisely those attributions of meanings dominate, those qualitative passage thresholds from a structuring level to the next on a paradigm; therefore, the paradigm is the one palpably shaping the sonorous material through its conduct. In the following, thresholds will be defined as a perspective, through what Professor Simionescu calls *proximal genre* and *specific difference*, and they can be systematically described by morphologic revisions until the paradigmatisation (class grouping) process, that of representation by continuous translations (apparent degradation) of similar sonorous objects, is exhausted. A suggestive example for Constantin Simionescu in identifying a paradigm as a form of gradual, morphologic temporal revision is that of period 1, respectively that of the melody of theme 1 (part 1) in the sonata in E minor no. 34 by Joseph Haydn (example 1).

Example 1:

The musical score for Example 1 is presented in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The melody is divided into four motifs, each indicated by a bracket above the staff:

- motif 1:** The first four measures, starting with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4.
- motif 2:** The next four measures, starting with a quarter note C5, a quarter note B4, and a quarter note A4.
- motif 3:** The next four measures, starting with a quarter note G4, a quarter note F#4, and a quarter note E4.
- motif 4 etc.:** The final four measures, starting with a quarter note D4, a quarter note C4, and a quarter note B3.

Underlining the *proximal genre* (argued by grouping the class elements) is provable by what Simionescu calls the *melodic reductibility* of the theme of period 1, that is bringing the configuration to a model with archetypical face – to a

simple canonic form (melody + rhythm) – before establishing its later structural fertility (example 2). By the *reducibility* of the theme melody, the period paradigm evokes its unity and authority (*proximal genre*), and also due to it one can even

read the setup of a routine in structuring, at the same level. The stability guarantee of the paradigm which operates in this entire construct is also offered by this first

careful reading of the sound object; it is the reading of the object, structurally limited and clarified by the procedure of reducibility.

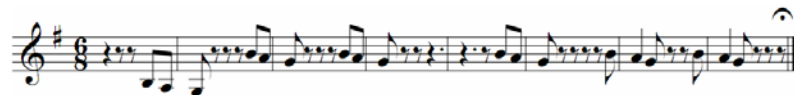
Example 2:



The territory of the theme melody – as it is described by reductibility – is not making room for any metaphor, shadow to undermine, obsessively accompany it. However, this shadow will be noticed without difficulty if the upper voice in the soprano (B-A-G) is considered – as compared to the generative collocation (G-F sharp-E) – as a nuancing of the theme organisation (I refer to a somehow *imaginary* inner order, stuck on its folds – syntagmatised over its melody). The poetics of the melody structure – initially constrained to a trivial order (see example

2) – will therefore provoke a rhetorical gesture through the group of descending seconds (B-A-G), distanced at an upper third from the theme melody. This gesture adds extra variety, argumentation (persuasion), being incorporated in the substance of the same paradigmatic group (class) announced by the respective melody. Thus, we witness a constantly constructive enterprise which sets another melos, the expression chain of other semanthemes (example 3), next to the theme (represented by reducibility – compare with example 2).

Example 3:



We notice the melody's availability to be orchestrated, sized in layers, in sonorous utterings (from bar 1 to the end of the period, a morphology processed by continuous variation is noticed).

As our analysis concretised until this point, the paradigm of the generative motif appears as an experience which cannot dispense with the syntagmatic discipline; yet, its authority will be regulated – as we see only in example 4 – by aligning the structural elements in a paradigmatic class, following the logical ascendance of the transformational principle. It is the concept of class, the organisation of a unifying order that outlines both structural symmetries and asymmetries to different degrees. From this moment on we can

convincingly highlight that the notion of class is synonymous with that of paradigm (model). Hence, the forms of contextual ramification of the generative sub-motif (G-F sharp-E) at bar level are built up one by one, with each cell, leading to a synthesis-set (grouping element) of the class the elements of which are depicted in a different way every time. If in example 2 I showed the minimal melodic transformations of the invariant in the space of the respective period, in example 4 I will unfold the forms through which the invariant (see the element in the left column) turns into a sum of variants – that is, the morphologic nuancings that allow the harmonic element to bring a flux of novelty every time (example 4).

Example 5:



With a consistency a la Descartes, the small (and very small) morphologic transformations remain omnipresent. They require to be discovered, one by one, but not only at the level of conjugating two cells, but also in the way their constituent (micro)elements are attached/detached

to/from each other. A relevant example is sub-motif 5 (bars 5-6), where the transformations are organically related and where the morphologic confrontations – even if infinitesimally decanted – are still obvious (example 6).

Example 6:



If in example 6 we set up the melodic sense (with its teleology), further on, a significant harmonic intervention will be

turned on – for the same structure (sub-motif 5) –, too (example 7).

Example 7:

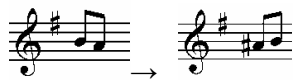


At this sub-motif's level, the image of the monad, which perturbs itself processually, of the diphase starting structure by tilting the balance towards other subtle syntagmatic founding, is extremely fertile. In example 7 I captured six minimal harmonic detachments from the sub-motif's starting chord. In his meticulousness, Simionescu discovers two morphologic movements on the same structural link, encrusted in appearance 6 – as if reaching an informational *status quo*. He touches here upon the issue (heatedly debated by the sciences of experimental psychology and phenomenology today) of *subsequent* knowledge of an event,

knowledge that appears only after exhausting the experience acquired in relation to it. Logically, from the viewpoint of the real order of things, micro-structure 6 results from micro-structure 7 (the latter being made up of a common vocabulary element, easy to account for, while the 6th is generated by emancipating the latter). The expression of the *implicit* – the specific difference related to the proximal genre, what is *not* seen brought in relation to what *is* seen – is given by the appearance of structure 6; this structure is concealing something... Through a close look at structure 7 (which exists in the stages of the analysis *apriori*

to the structural evocation 6), we will concentrate on a unique moment, when two changes are concatenated (instead of two successive, two simultaneous changes are made: a) the delays as compared to the preceding bass are solved; b) the bass is changed); this is a transformational process deriving from 6, but explained in 7. Without renouncing his acute analytical involvement, Simionescu also lists (defines) structure 7 in order to show where structura 6 comes from (judged *in praesentia* versus *in absentia*). Finally, the order relationship is proven: discovering the proximal genre (structure 7) cast a light on the morphologic arrangement of structure 6 (which also constitutes the choice of the *new word* for the respective syntagmatic utterance at the same time, a word detached from the rest by Haydn himself, as to its meaning). At this point, the composer's and analyst's concern become, I think, one and the same: it is accompanied by the obsession of founding and essentialising: when starting, each of them gets a structural format reduced to the maximum (it is the rough, trivial theme melody), the approach to access the goal (the conceptual apparatus called *score*) becomes more complex, more elastic through transformations, for both one and the other. Coming back to our axis, the sub-motif 6 (its organising) also experiences the tensionality propagated through the folds of sub-motif 5. Without any delay, it will suddenly alter the construction's descending melodic direction and (also at the same time) will deviate on the mold of the (initially) diatonic morpheme towards a chromatic one (example 8).

Example 8:



This is not the place to clear the function of the chromaticism escaped from diatony, from the condition of its precedent morphologic hypostasis. Sergiu Celibidache or composer Dimitrie Cuclin would certainly weave an entire semantics treaty around this (quite) tricky (and yet simple) issue of intervals. In any case, the performer (pianist) will have to imagine and penetrate (psychologically) the sense and potency of this chromaticism so as not to leave it in a foggy area of the cogito; we know that the sensitive element *A sharp* is tensionally 5 ascending quints (kilograms-force...) away from the element *B*. The pneuma (breath) through which the morpheme becomes manifest resides in being aware of the variables, of the distance in quints between the syntagmatising elements in the field, in order to be able to talk of their hierarchies and subordinations further on, in the form. Simionescu is courageous, always alert, he senses like Thales of Milet that –where all comes from, that is where it all nourishes from– and that –all [that seems] dead dries out–.

Until the end of the analysis of the system called *composition*, that is after relating particular elements to the structure's morphologic levels (with indicating all transformations involved), a curve of a last sonorous order can be presented, of information/redundancy (which induces into the opus form performer's conscience a map of tensionalities, of stages through which conscience deposes itself in stages of psycho-somatic experience, but also of different semantic colours scattered in the act of musical performance). The role which *finding* a convincing harmonic and melodic resultant plays will correlate with a psychic experience at microtime level, resultant deducted from the very paradigmatisation which allowed, every moment, to surpass barriers and advance

to the most concealed detail, of cultivating and refining the phrases. This is how, from the pre-composing labour to the score (and beyond it), (as much as possible) evolutive sets of progressive reducing or intensifying semantic tensionality, psychonervous reactions, systemic polarities, which regulate the disappearing of a morphologic construct to make way for stages through which the next appears, are compactly managed. However, not only

the options of composing vision triggered from the pre-causal origin of language up to the ultimate finitude of arguments (different semiotic and semantic effects) are displayed here, but also the forms of arousing the intellectual disposition in perceiving, listening to music. All of this always demonstrates that the element of rigor and the speculative one are indissolubly connected (example 9).

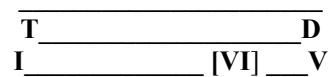
Example 9:



Informational richness is concentrated in each structural detail. At no moment in developing the cycles of morphogeneses, preparations and emancipations of the system called *composition*, do we have the feeling of waste of material, do we find a trace of any paradigmatic tolerance *slipped* by Haydn in the discourse. This system's edification becomes only possible by disassembling it (in order to reassemble it). Simionescu dissects a lot the oscillating harmonies that *speak* in the surface structure of something, and in the deep one of something else. In the attempt to

point out interstitial areas between sub-ensembles and unify, he expands the chain of correspondences from one chord to the next, discovering permanent structural changes both at the level of harmonic functions and of chords (example 10). At the chord level, he will be careful at the reproductibility of connections and will discern thus between real and substitution harmonies, being ridden up to obsession by the structures' grammaticality, by the – history – of their forming and re-shaping (in phrase 1, the VIth step chord is *thought colour* induced to the tonic's function).

Example 10:



[J. Haydn, sonata in E minor no. 34, part 1 (theme 1 / period 1 / phrase 1)]

Compared to the evolution of the structures' states, Simionescu processually chooses the useful action to define his viewpoint. Only at last a horizon can be reached, the set of structural components *truly* imposed by the music's form can be distinguished. To dominate the syntactic

space – i.e. research the composer's thinking mechanism –, Simionescu uses a formal logic, determining the steps to *unmake* it, *protect* it from the armour put out *in sight*, from the cuffs of (macro)structural tonality. It is only now we realise that the structure *founds itself*

(as a tree) <from scratch>, that the system *composition* is activated by putting it in conflict through stages of getting closer/further from the determinism of the composition product.

4. Conclusions

The progress of an approach that should capture both sides of the medal in decanting an axiology in thinking is made by intervening like this, in the praxis of the analysis. In the case of the analysis shaped by Constantin Simionescu one cannot talk of a relaxed environment, an immediate acceptance of the research results, the comfort resulting from the lack of controversy or that quality often encountered at the worktable in many experiences of the school: –to seem you are not–. It is an analysis with chances to penetrate to the construction of the form as a system (see the theory of systems), to bring a sum of possibilities, vision and conceptual edification on intellectual levels to the same denominator; it is the place where classical musical language springs from and flows into. Without surrendering in situations where the construction's progression is concealed from immediate observation, it comprises (in its confrontation with the structure), through involvement and decision, a type of fertile, disciplined dogmatism of its route.

Deducted from the modern analytical model of his composition professor Ştefan Niculescu (mechanicist *par excellence*), the referential system of Constantin Simionescu registers and develops new organisations of the instructions of a structuring *x*, being constrained to renounce some morpho-syntactic addresses, detectable in Ştefan Niculescu. Reduction (reductibility), symmetrisation and other emancipation processes of the structures are, in Simionescu's case,

accompanied by casting a new light upon some classes of relations and structures to be detected, elucidated through the concern to find (again) the best contextual marriage between syntax and vocabulary of the music language. Using new concepts, multi-level paradigm and cognitive groupings, only the analysis leads to accessing certain stimuli, certain memories of the system *musical composition*. There probably is a catharsis produced by analysis, too, a kind of *invoking* it; I believe that the main and auxiliary memories themselves on the structuring of the composition involve catharsis.

If in Ş. Niculescu (for instance) the structure (form) is seen as a mechanism with angular organisation frameworks, in Simionescu it is an organism, a musical *being* wanting to be undone, discovered in what it has the most *personal* – in order to be able to further enter into *communication* with it, at a subtler level. I do not know of situations in which Maestro Niculescu analysed musical forms as programmes in the channel of organisms, as *living* beings, to condition their existence as an affective commitment so that these discover their fruitfulness (for instance) for performers (violinists, pianists, singers etc.). With an obvious structuralized thinking, he did not pursue to exploit (hermeneutically, too) the discourse in order to cast light upon the supple substance of the work, like for a transformation (with an alloy from the soul) into the *artistic* act proposed to the concert hall. Niculescu undoubtedly imposed through his analysis a superior conduct, with a multitude of functions, through a technically pedantic and interesting order relationship – with the structure in its concreteness –, but with a finiteness comprised in the close formal of acceptance, starting from premises related *stricto sensu* to its discursive object of

research. For Niculescu, the structure of musical form is (in a way) the structure of the vehicle driving on the highway with its GPS on, a mechanism in action, with its associated, assumed operation rules. Coming to check the relations between sound objects through a different demonstration, Simionescu made of the analysis not only a laboratory, but an *oracle* that should determine (in successive structuring stages) the mobile temperature of the being of the opus, the action potential of the author-composer (deciphered by the looking glass of the possible intentional, often by checking its vitality *between the lines*). As in the case of another analyst of musical works of art, Professor Dinu Ciocan – which loaded the opus with a meta-structural fulfilment every time –, the circulation formula of form microstructures in Simionescu operates on the power lines of the inexhaustible in order to generate semantemes, and not to mark a travelling order. So, from this viewpoint Simionescu comes away from his maestro, Ștefan Niculescu. Through his method, through a distinct experience (but in the beginning not totally different from that of Niculescu) of approaching the function of structuring, he touches upon other issues, other resting points; it is about finding (again) the quantitative and qualitative content of the secret reflection and thought, of a route as an internal (and external) extension of the –biological–membrane of the opus – beyond the achievement of the analysis *from the edge* (specific for the collector), destined to remain an armour *in a jar* (like the victuals stored for winter).

The model –Constantin Simionescu–, through the independence of theoretic thought, answering through his broad elaboration to those necessary/sufficient conditions for setting up a *paradigm* analysis, can arch study stages important

to our *superior* school of music. Through his few disciples (of which I do not precisely know *how many* have taken his learning seriously), he will be able to generate *more*, he will be able to homogenise viewpoints, enter a dialogue of axiological climate beyond the logosphere (the useless game of language). As what we conceptually name analysis cannot be thought and tackled as an isolated (musicological and archeological) intellectual event *today*, it cannot be linked (as a document) to the approach model *x* either (through a unique umbilical cord connected only to a restricted, finite number of problems), but as *something* meant to develop complete, convincing structural information (as much as possible). It is good to reunite arguments, to capture the various hypostases of the domain of sonorous language (which operates in an analogous way to that of neuronal processing as for the nervous system, to believe in this propensity towards an autonomous systemic orientation. Thus, we will be ready to disavow the temptation of the tattoo, of the generalised educational mask – (unfortunately) present in schools today –, mask used as a method to replace *by enveloping* the dynamic, coherent structure of the school as an educational *fortress*. In order to dissolve formalism and isolate the lector from the magnetism of apparently *magical* (but often superficial) contents learned through the reflex of analysis in the spirit of the traditional school, Simionescu open gates of authenticity, stimulates *live* impulses to meet the model of the language's tuning, connectivity systems.

As a consequence to this last consideration, I believe that the *school* – regardless of the cognitive matter it disseminates – must be unanimously justified as to its metabolism, acknowledgement beyond thematising

general (or particular) knowledge. The modern school itself must be called to check-up exams (every once in a while). As it checks in its turn – or at least refers to some ontologic overtakings that pretend to legitimate and measure the value of mental ensembles (and details) it canonises within the human being over sufficiently many years –, first of all, *its* way of appearing (or not...) as a complete efficiency model, of heuristic broadening and validation should be discovered. It is clear that, only for the reason of its integration and articulation into the multi-level universe of culture, the Păltiniş School (for instance) has endured as a *school*, and the school shaped by Constantin Simionescu – even if it is one that has proven its minimum resistance –at the edge of the stick stroke– (for the time being) – will remain, I believe, an authentic theory school, for the frontal interpretation of the Classical-(post) Romanticist musical language spread all over Western Europe, through the faces of its Real.

As a conclusion, the analysis – the *Simionescu* school – has verified its bearing structure in many senses: through steps of originality, fertile arguments of grammatical, stylistic, aesthetic, (meta)aesthetic or systemic nature in modern analysis. Despite this entering through the –front door–, it has not even remotely consumed its announced

signification potential. Through my PhD thesis (2009) – elaborated at the National Music University in Bucharest and titled *Contributions of Composer Constantin Simionescu in the Field of Musical Analysis and Performance* – I presented (as much as was possible back then) the typology of some comprehension tools of the tonal-functional language from the perspective outlined above. It remains that these acquisitions be discovered and axiologically validated by the new generations of researchers, as well.

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