

ISSN 1582 - 3024

Volume 2, No.6, 2005

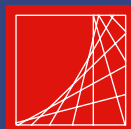
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INTERSECTIONS



Musica

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"Matei - Teiu Botez", Iasi



Laura VASILIU *Team Leader*
"George Enescu" Faculty of Music
Arts University of Iași, România
lauravasiliu@hotmail.com


Gheorghe DUȚICĂ
"George Enescu" Faculty of Music
Arts University of Iași, România
gductica@yahoo.com


Tudor CHIRIAC
"George Enescu" Faculty of Music
Arts University of Iași, România


Iolanda MISIEVICI
"George Enescu" Faculty of Music
Arts University of Iași, România
iolandamisievici@yahoo.com


Andrei DASCĂLU *Secretary*
"George Enescu" Faculty of Music
Arts University of Iași, România
andreidascalu@yahoo.com



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MUSICAL ARCHETYPAL RELATIONS IN SPACE AND TIME

Andrei Dascălu

University of Fine Arts "G. Enescu", Iasi, Romania

Summary

C. G. Jung created the concept of archetype and considered that it is the task of the psychologist to study "the original entities" that constitute, in the most profound layers of the human psychic, the extraordinary possibility to have access to the Universal Knowledge. He named these entities "archetypes". It is considered today that Jung's discovery it is equivalent with the most revolutionary discoveries in the history of human knowledge.

Jung considered the archetypes as "preconscious structures" commune to all people, consisting together "the archaic heritage of humanity".

Many disciplines have further created similar concepts of the archetype hypothesis, without making references to Jung.

The archetypal theory of C. G. Jung is fundamental being rediscovered in many other fields such as music.

The musical archetypes - or more correctly "the musical images of the archetypes" - take action inside psycho-physic objective limits; they are in the same time a sort of common denominator, a binder of the traditional elements, of "informational musical chain".

The archetypes do not "evolve" but multiply, diversify, enrich their manifestation forms (the images); some of them can dominate a "specific cultural moment". On the other hand we can talk about progress or regress to archetypal images with an aspect more complex or more primitive.

The musical archetypes are some times less apprehendable, even though they continue to be present over time, because the sense of the musical art makes appeal to different musical languages – sometimes having a dominant, either a playful one, or emotional one, sometimes meditative, sometimes rational or even philosophical.

Keywords: musical archetypes, archaic heritage, transcultural, tradition



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1. INTRODUCTION

In 1909 C. G. Jung exposed for the first time his theory upon a fundamental concept on which the entire science of psychology could edify. In the same way as the physician studies the waves and particles, and the biologist the genes, Jung considered that it is the task of the psychologist to study “the original entities” that constitute, in the most profound layers of the human psychic, the extraordinary possibility to have access to the Universal Knowledge. He named these entities “archetypes”. It is considered today that Jung’s discovery it is equivalent with the most revolutionary discoveries in the history of human knowledge.

C. G. Jung created the concept of archetype especially after repeated observations: for example, the myths and old stories of the universal literature contain some “themes“ that keep reappearing all over the world with an evident transcultural feature. In the same time it can be observed that the same “universal themes” can be also found in the fantasies and dreams of some persons today. Initially Jung named this “themes” with the suggestive term “native images”. These typical transcultural images and connections have been named later archetypal representations.

Not only C. G. Jung researched the multiple analogies present in the microcosms.

Taking the ideas of Jung, the physicist Wolfgang Pauli, Nobel Prize winner, tried to demonstrate them from the point of view of the modern physics. Their name have thus renamed connected with the elaboration of the famous revolutionary “theory of synchronicity” that constitutes a new way of interpreting the events of the Universe beyond the rigid determinism that is generally guiding the science. It is openness of daring thinking, an interesting attempt to break the impenetrable wall that seems to surround certain phenomenon.

Many disciplines have further created similar concepts of the archetype hypothesis, without making references to Jung. Among these there are:

- The ideas of Structural Anthropology French School – Claude Levi Strauss is preoccupy by the “unconscious infrastructures” that he considers being determinative in any human custom and intuition;
- The linguistic science – that sustains that, even thou between grammars there are differences, their basics forms named “profound structure” are universal; meaning that at the most deep neuropsychic level there is an universal or archetypal grammar on which all grammars are founded;
- The socio-biology science – that starts from the theory that all behavior patterns typical to all social species depend on “response strategies genetically transmitted” that optimize the organisms in such a way that



Musical archetypal relations in space and time

they can survive in the surrounding environment; this science sustains that the psychosocial development depends on the so called “epigenetic rules” (epi-above; genesis-development), thus rules that transcend or are above the development process.

2. MUSICAL ARCHETYPAL RELATIONS IN SPACE AND TIME

Jung considered the archetypes as “preconscious structures” commune to all people, consisting together “the archaic heritage of humanity”. In essence Jung describes the archetypes as neuropsychic nucleus inborn, having the capacity to initiate and control the usual behavior characteristics as well as typical experiences for all human beings.

The archetypes thus generates thoughts, images, feelings and ideas similar in all human beings, no matter of their social class, religion, race, geographic position or time period. The entire archetypal heritage of one individual has its source in the collective unconscious who’s authority and force is being condensed inside the man in a central nucleus, integrating his personality, nucleus called SELF.

The attempts of detecting some archetypes in the folk and classical arts, in time and space, are motivated by the relation between the artistic creation, personal unconscious and collective unconscious.

Contemporary researches have observed that art calls to similar disciplines to succeed in its expression. The art thus appears as a profound language different from surface worlds and ideas. It especially allows the exprimation of the interior life zones which it considers that can be illustrated. In this way the world “inspiration”, some times compromised by an abusive and inadequate utilization is today often used by the researchers of artistic creation and also by the scientific ones. Jung’s theory has offered the scientific base necessary to describe this notion of “inspiration” and to its perception as a “striking coming from the Collective Unconscious”. Of course, the inspiration must not be reduced to the collective unconscious and the artistic creation must not be simplified to inspiration.

The archetypal theory of C. G. Jung is fundamental being rediscovered in many other fields such as music.

Corneliu Dan Georgescu is one of the few researches of musical archetypes, a very little discovered field that seems to be very complicated at the first sight. He



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succeeds through his hypothesis to create a specific reference frame of musical archetypes, thing that makes the work of discovering this archetypal components, at the level of musical structures in space and time, much more easy.

Beside the specific elements of a certain “language” – in the most general meaning of the word – the music (either folkloric or cultivated) presents also a series of common elements (in different areas and epochs) that have an explanation which cannot be reduced to the hypothesis of “influences”, or “loans”, imposing the one of “plurigenesis”, motivated by “common factors” of human nature.

These “common factors” of musical nature, independent from space or time determinations which are added to others (at the level of symbols, myths, religions, or other forms of thinking) might be the result of a psychic structure specific for human beings, that operates through the mechanism of the Collective Unconscious archetypes, concept created and exposed by C. G. Jung.

The primary sense of these archetypes would be “the resonance” of man with the Universe, resonance with energetic roots. Its axis is represented – according to a conception of Pythagoras – by the intuitive perception of some rhythms, numerical reports or proportions, as an essence of the harmony between nature and culture.

A correspondent of these archetypes could also be detected in music. Trough an extension of the term used by Jung, it has been named “musical archetype”.

Jung’s theory points out that the basic sense of the archetype is “the resonance between man and universe”. Corneliu Dan Georgescu takes notes that, in a metamusical acception, this resonance seems to be very clear of an “energetic nature”.

The musical archetypes - or more correctly “the musical images of the archetypes” - take action inside psycho-physic objective limits; they are in the same time a sort of common denominator, a binder of the traditional elements, of “informational musical chain”.

The archetypes do not “evolve” but multiply, diversify, enrich their manifestation forms (the images); some of them can dominate a “specific cultural moment”. On the other hand we can talk about progress or regress to archetypal images with an aspect more complex or more primitive.



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There can be described “components” of the musical archetypes at the structural level, connected with the height, the length, the intensity, or the color of the sound; a musical archetype would be defined – inside of a certain musical language – through relatively stable complexes of such structural qualities.

The archetypes cannot be defined represented, figurate, being yet suggestible through a symbol, thing that involves the accepting of the term of “symbolic and metaphoric understanding” of the world as a superior intuitive form, and also complete, of knowledge.

A first “catalog” of archetypal symbols (including terms from very different fields) would suggest archetypes in the most general sense, applicable (through the correspondent “images”) also in music, but overtaking its obvious field and seeming to initiate a semantic that should not be confused with the interpretation tendency in an “anecdotic-cultural” manner of the musical work.

The archetypal symbols - practically infinite in their number and acting on multilevel plane (sometimes being intersectable and covering “archetypal zones” of knowledge in variant forms) can be certainly systematized in different way, without the possibility of effectively controlling them, at least for the moment”, comprising, in a symbolic way, the whole sensible and rational world, watched from different angles.

The rapport between musical and esthetic level of a work of art, reveals its fundamental position, its specific statute, irreducible (eternal, commune to the entire humanity), functioning before the factors with conventional, relative, historic character; through this unconscious mechanism being possible to explain the role of music (together with the other arts), for the construction of individual or collective personality.

The musical archetypes – the same way as Jung’s archetypes – can be described as “abstract” – suggestible through a corresponding symbol, either as concrete “image” – applied to a particular case.

3. CONCLUSIONS

Confronted with other archetypes, the musical archetypes should be “demarcated” by the psycho-physic data of the field. These data that circumscribe the area of the musical perception – meaning the frequency limits, intensity or stretch in time limits of some “musical configurations”, etc. – affects more the concrete forms of manifestation of the musical archetypes, that appear as “musical images” in different “musical languages”.

The musical archetypes are some times less apprehendable, even though they continue to be present over time, because the sense of the musical art makes



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appeal to different musical languages – sometimes having a dominant, either a playful one, or emotional one, sometimes meditative, sometimes rational or even philosophical. The study of the different “musical languages” may be specially of the traditional folkloric ones, has made more and more clear the existence of commune elements, ferret out to be archetypes.

These elements can represent some times apparently unimportant details (melodies, rhythm, intervals, etc.) some other times particularities on the structure level, or in the musical instruments.

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SABIN PĂUTZA
CONFESSION FROM IAȘI LANDS

Anca Leahu

University of Fine Arts "G. Enescu", Iasi, Romania

Summary

Two month ago (December 2005), The University of Arts "George Enescu" from the city of Iasi, gave to its students the great opportunity to meet the conductor, composer and the professor Mr. Sabin Păutza.

The conference was entitled " The Contemporary Musician Condition", but thanks to the guest, its content went far beyond this entitling, the merited master Sabin Păutza being, therefore, twice "encored" and found himself in the position to get on the "stage" the next day, too, delighting the audience (even more numerous this time) with several recording of his compositions.

Expressing his confidence in the city of Iasi, as a cultural centre that has always given birth and created men of genius to the world, he encouraged the present students without cessation during the two meetings to trust their talent and smooth it like a diamante!

The Master Sabin Păutza confessed that he doesn't make music only for himself, but that it springs from the need to share, to devote himself because, according to him, "it is awful to be on the top of the mountain and to watch a sunrise by yourself"! Therefore, the need for communication and for saying more than it can be said by means of gestures or words, and the musical dialogue from soul to soul represents, for the one that continuously devotes himself, the sunlight that he shares with every single one of us!

Keywords: meeting, Sabin Păutza, music, dialogue, sharing



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1. INTRODUCTION

Two month ago (December 2005), The University of Arts “George Enescu” from the city of Iasi, gave to its students the great opportunity to meet the conductor, composer and the professor Mr. Sabin Păutza. The conference was entitled “ The Contemporary Musician Condition”, but thanks to the guest, its content went far beyond this entitling, the merited master Sabin Păutza being, therefore, twice “encored” and found himself in the position to get on the “stage” the next day, too, delighting the audience (even more numerous this time) with several recording of his compositions.

Thus, the first day meeting began with an introduction of the Master Sabin Păutza made by the Rector of the University, the professor dr. Viorel Munteanu and with a remembering of the guest’s professors, colleagues and students (some of them present in the master room) from the period he was acting in Iasi.

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Expressing his confidence in the city of Iasi, as a cultural centre that has always given birth and created men of genius to the world, he encouraged the present students without cessation during the two meetings to trust their talent and smooth it like a diamante! With a remarkable skillfulness in the art of word, the Master Sabin Păutza recounted from his years of youth about the choices that his father gave him “either a lawyer, or an architect”. Seems like the destiny and his calling were stronger for his diamante sparkled brighter than anything. With this shining, he was always charming, at any appearance, any kind of “audience”. And this because Sabin Păutza, with to much modesty, and without a counsel title, taught the public a lesson of life during these meetings, proving once again, as well as he proves through his music, that he is a great artist on the stage, but in his life, too.

Although he left, in the year 1984, in the United States of America, the Master didn’t forget the language of his parents as he didn’t forget his identity either. The most unquestionable testimony that stands for this is his own creation (in which he has tackled all kinds of music), creation that always kept the Romanian “perfume”. For some time now, Sabin Pautza comes back home every year and, moreover than this, he spends all his time here, acting as a professor within the “Emanuel” University from the city of Oradea, as a conductor on all the stages in the country and, the most important thing, conquering every soul with the greatness of his music. For this reason it didn’t take too much for a question to be put, namely which is his philosophy. The Master Sabin Păutza confessed that he doesn’t make music only for himself, but that it springs from the need to share, to



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devote himself because, according to him, "it is awful to be on the top of the mountain and to watch a sunrise by yourself"! Therefore, the need for communication and for saying more than it can be said by means of gestures or words, and the musical dialogue from soul to soul represents, for the one that continuously devotes himself, the sunlight that he shares with every single one of us!

Having the gift to intermingle moments of serene smiles between pure emotion moments, promising to come back and with the conviction that modalism is the essence of music and that music survives by rehearsal, Master Sabin Păutza has guerdoned the to memorable meetings by hearing some of his works, works that delighted the present ones, absorbed by the sunlight reflection of the thoroughly smoothed diamante!

3. CONCLUSIONS

If I am allowed a dose of self-partiality, and if we are indebted to ourselves to establish guide marks on the anfractuous thread of life, than the Master Sabin Păutza may be considered a trustworthy example to follow.

Since we are on the eve of his anniversary, I wish him, on the part of all the ones who were allowed to be filled with the sense of his music (allowed to perceive his music):

HAPPY ANNIVERSARY, MASTER!

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THE ROMANIAN COMPOSER OF XX CENTURY: BETWEEN COMPOSITION AND MUSICOLOGY

Antoaneta-Ioana Luchian

University of Fine Arts "G. Enescu", Iasi, Romania

Summary

Through the history of music a numbers of composers have tried to theorize and explain the art of sounds. We can name here the studies of Philippe de Vitry, Jean Philippe Rameau, Leopold Mozart – from Renaissance, Baroque and Classicism – or Robert Schumann, Franz Liszt, Richard Wagner, Hector Berlioz – from Romanticism.

In the twentieth century, the technical and science development had a great importance for the ways of thinking. So that, a great number of creators – writers, composers, painters etc. – had systematized the theoretical aspects of methods and techniques of elaboration of artistic work.

The composer of the twentieth century has original ideas based on artistic and scientific views. His musical pieces are the direct result of the necessity of exploration of the composition's domain and an overview of their possibilities. Until now, the composers' analytical research had given us numerous compositional solutions.

This musicology is alongside with composition an alternative for composer to share his musical experience and his attitude to the arts of sounds.

Keywords: composition, musicology, analytical research, history of music.



The Romanian composer of XX century: between composition and musicology

1. INTRODUCTION

The musical piece is a close system. The composers create a number of rules, which the listeners must decode. Through the history of music a numbers of composers have tried to theorize and explain the art of sounds. We can name here the studies of Philippe de Vitry, Jean Philippe Rameau, Leopold Mozart – from Renaissance, Baroque and Classicism – or Robert Schumann, Franz Liszt, Richard Wagner, Hector Berlioz – from Romanticism.

In the twentieth century, the technical and science development had a great importance for the ways of thinking. So that, a great number of creators – writers, composers, painters etc. – had systematized the theoretical aspects of methods and techniques of elaboration of artistic work.

From the first fifty years of the last century the musician's thinking has being transform in changing the point of attention from the practical aspects of creation to the theoretical one.

So, we can determine two categories of theoretical works. First is referring to the position express by Claude Debussy in *Monsieur Croche, antidilettante* or Igor Stravinsky in his well known *Musical poetics*. These books don't tackle the problems of analytic analysis or writing techniques. The phenomenon of music composition it was taken in heed by another category of composer, like Arnold Schoenberg, Paul Hindemith or Olivier Messiaen. Their analytical writings are the result of the researching of compositional processes. I must say that the works of these composers it is not a musicology study about other's concepts or styles, so that, by studding them we are tempt to associate some of there structural aspects to musical pieces of these composers.

2. THE ROMANIAN COMPOSER OF XX CENTURY: BETWEEN COMPOSITION AND MUSICOLOGY

To Rumanian composers it was very important to establish a personal opinion over the great music pieces of the twentieth century, on the one hand, and to the Rumanians musical works, on the other hand.

The 60' brought in attention the first theoretical contributions of some young composers of the time: Octavian Nemescu, Adrian Iorglescu, Liviu Dănceanu, Anatol Vieru, Aurel Stroe, Ștefan Niculescu, Tiberiu Olah, Cornel Țăranu, G.W. Berger, Pascal Bentoiu, Corneliu Cezar, and some of their teachers



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Dimitrie Cuclin, Zeno Vancea, Tudor Ciortea, Marțian Negrea, Sigismund Toduță etc. The themes of researching include some general observation about the ontological and axiological statute of the art of sounds and a lot of private observation about the personal opinion to the musical grammar or some direction of creation of the time. Theirs research came from the compositional laboratory and went back to this laboratories. So, the unknown ways of composition processes were systematize and so far understood.

Liviu Danceanu said that „*Many time we theorize because we need to put our minds together. There is an organic need for order. The act of creation it self save the compositor from confusion, from chaos. So between theoretical and practical creation there is no conflict, no contradictio in subiecto*”.

The composer of the twentieth century has original ideas based on artistic and scientific views. His musical pieces are the direct result of the necessity of exploration of the composition's domain and an overview of their possibilities. Until now, the composers' analytical research had given us numerous compositional solutions.

St. Niculescu, for example, had prepared his musical works by researching totally – in *Reflections about music* – the temporal structure of **heterophony**; G.W. Berger and Anatol Vieru has build his musical pieces trough intense **exploration of modal world** – in *Modal dimensions* and *The Book of Mode* - Aurel Stroe discover in two representative essays – *Compositions and classes of compositions* and *The morphogenetic music. A thermodynamic-catastrophic approach of musical composition* – an original concept **the morphogenetic**; Octavian Nemescu studied the musical semantic in *The semantic capacity of music*.

The theories discovered in the process of edification of an personal compositional system was materialized in very important compositions to Roumanian music history: *The strings quartets*, *The Symphonies* – G.W. Berger; *The Third Cantata „Crossroad”*, *Unisonos I and II*, *Ison I and II*, *Heteromorphy* – St. Niculescu; *The concert for clarinet and orchestra*, *Archways*, *Monumentum*, *The garden of structures*, *Orestia I and II* – Aurel Stroe; *Sandels I and II*, the opera *Iona*, *The Symphonies I-V* – Anatol Vieru.

The systems developed by these composers – St. Niculescu (heterophony), Aurel Stroe (compositional classes, morphogenetic music), Anatol Vieru (modal operations) or G.W. Berger (modal system based by *section aurea*) had a great influence of the next generations, whom took some aspects of their theories, to enlighten their own compositional thinking.

On the other hand, we must say that some of these systems are intersecting with the evolutions of world's musical culture of the time. So, *The Book of Modes*



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make the same approach in modal world with the American analyses on the notion of *pitch class set*.

3. CONCLUSIONS

The theoretical musical research made by Rumanian composers represents that musicology in who is connected with the live art of composition. They were born form the necessity of knowledge and exploration of the musical phenomena and they are trough bench-marks of Rumanian musical thinking. This musicology is alongside with composition an alternative for composer to share his musical experience and his attitude to the arts of sounds.

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A FEW THEORETICAL CONSIDERATIONS ABOUT MUSICAL ARCHETYPES

Andrei Dascălu

University of Fine Arts "G. Enescu", Iasi, Romania

Summary

This short essay brings a few lines of essential data and facts taken from different researches, both from musical domain and other fields. But also walking on the steps of the "primordial sounds" and trying to describe some of the archetypal roots found in the musical phenomenon today.

Different researchers from different scientific domains, such as psychology, physics, musical theory and ethno-musicology, have succeeded to describe and demonstrate the existence, the persistence over the time and the large spreading of the archetypes in general and of the musical ones in particular.

Archetypes in every forms, including the musical ones, represent the essence, the primordial matrices that, during history, took different forms of big variety, personalized in the context of different civilizations spreaded all over the world.

The musical art constitutes thus a cultural and musical value, a language, an universal way of communication and expression, that has been continuously used from prehistoric times by the humanity.

The study of these musical roots, of these musical archetypes, becomes really fascinating, taking us to special trans-cultural revelations, clearing not only the universality of music – classical or ethnical – but the universality of the Hole Human Knowledge.

Keywords: musical art, primordial sounds, musical roots, archetypes



A few theoretical considerations about musical archetypes

1. INTRODUCTION

“Each form that you see
Has its own archetype
If the form is transient
Its essence is eternal...
As its spring is immortal
Its rivers are always refreshed.”

These lines were written in the XII century by the saint Jalal din Rumi - Persian poet. He succeeded to enlighten the essence of the archetypes, maybe more clear than the XX century scientists have done it.

This short essay brings a few lines of essential data and facts taken from different researches, both from musical domain and other fields. But also walking on the steps of the “primordial sounds” and trying to describe some of the archetypal roots found in the musical phenomenon today.

As the short lines, belonging to the Persian poet, say, archetypes in every forms, including the musical ones, represent the essence, the primordial matrices that, during history, took different forms of big variety, personalized in the context of different civilizations spreaded all over the world.

Thus, these forms are just the “coat” of the essences or archetypes, cover that has been continuously refreshed from their primordial spring. It is amazing the way this process took place over the millenniums and keeps taking place even today, revealing its profound force of persistence and spreading. The diversity of the music from all over the earth certifies the truth in these lines.



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2. SOME THEORETICAL CONSIDERATION ABOUT MUSICAL ARCHETYPES

Different researchers from different scientific domains, such as psychology, physics, musical theory and ethno-musicology, have succeeded to describe and demonstrate the existence, the persistence over the time and the large spreading of the archetypes in general and of the musical ones in particular.

Everybody knows the story of the original language, the one before of Tower of Babel. It has received different interpretations, in different civilizations, more or less analytical, but all starting from the Primordial Divine Sound. There are legends about the force of the sound, stories but also real events. Also about the origins of music there are countless legends that can be easily correlated with those about the primordial sound.

The man finds himself surrounded by an endless universe of sounds. The sound of forests and rivers, the birds songs, etc., constitute the large domain of sounds in which we are living. This impressive universe of sounds it is even more amplified by the man through thoughts and acts, through many instruments productive of sounds and noise. All these together gather in the domain from which the music, the art of sounds, takes and selects its prime material, transforming it after with its own technical and aesthetical criteria, becoming in the end that expressive sounds language capable to reveal in musical images the surrounding reality.

It is the role of music to create, organize and transform into artistic forms the virgin material taken from the nature, to the level where it may become a language of sounds, a specific way of communication that regards the more subtle spheres of the awareness of human psychic.

The desire to explain in a scientific way the musical phenomenon, resides even from antiquity. The main acoustic and physical elements consisting the basics of music even today, have been elaborated by the theoretical school of Pythagoras through the study of other civilizations music, it has been discovered that similar



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researches were taking place in antiquity or even before in the area of civilizations from Asia, such as India and China.

Through these studies it has become clear the strong and in the same time logical connection between music and mathematic, both being considerate the elements of an universal communication language.

The aesthetics treats the music as the art that expresses the beauty through the way of sounds, of the reflection and representation of the affective and spiritual life through musical images.

The philosophy regards the music as a particular field of knowledge generated by the subtlety and deepness of the sounds expression.

The linguistic sciences often describe the music as the “language of sounds”, language that knows no borders, being universal and circulating with the same facilities all over the earth.

Mathematics and logics define the music sending us to principles of order, symmetry and proportion that directs the musical compositions.

Other disciplines such as sociology, the history of art, ethnography, psychology and pedagogy, make clear statements about the educational value of music in its ethical and social meanings, in its capacity to influence the man and the society.

The musicology itself sends all its considerations to central idea that music succeeds to build a world through images of a great sensibility, penetrating the Universe through artistic forces.



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3. CONCLUSIONS

The musical art constitutes thus a cultural and musical value, a language, an universal way of communication and expression, that has been continuously used from prehistoric times by the humanity.

The study of these musical roots, of these musical archetypes becomes really fascinating, taking us to special trans-cultural revelations, clearing not only the universality of music – classical or ethnical – but the universality of the Hole Human Knowledge.

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