

CANTUS GREGORIANUS IN THE CHROMATIC SPACE

- HISTORICAL EXTREMITIES OF THE MELODY -

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I. Chromatic reality of the music of the 20th century is considered to be well – known. In this manner, the **sound space** received a new dimension, based on the tempered scale of the 12 sounds. Generally speaking, the **chromatic think** is always perceived as opposite to the **diatonic think**. And even, as radical musicians affirm, it is unacceptable to think the music otherwise than chromatic (Pierre Boulez, et al).

But the method of composition termed **Serialism** doesn't resisted for long. So that, around the seventh decade, the “**fetishism of the cipher 12**” was practically finished; that is, after 25 – 30 years from its major vogue. Arnold Schönberg's conception had been, in fact, only a **Viennese Cabinet Proclamation**, life music's outside.

To evidence the contrast **natural vs. artificial**, intentionally I have chosen the historical limits of the modality to construct a melody, comment less.

Dies irae vs. Ave Maria op 18 by Anton Webern.

The image displays two musical excerpts. The first is a vocal line in bass clef for 'Dies irae', with lyrics: 'Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la: Tes - te Da - vid cum Si - byl - la.' The second is a vocal line in treble clef for 'Ave Maria', with lyrics: 'A - ve Re - gi - na coe - lo - rum, a - ve'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp'.

II. Observing difference between **Dodecaphony** as acoustic system and **Serialism**, as method of composition, we are allowed to present an other theoretical modality to conserve the musical creation, described in my work **Sound Chromatic Space**, based on the intervals **semi octave**, semitone and octave. Vocal origin of this modality leads to a veritable **Vocalization of the Chromatic Space**, so that intonation and memorization of the vocal lines become legitimate qualities; reacting so to human voice's drama of the modern music.

Example: Fragment of a recent work “**Negro, tu, ciliegio**” (Lied). Romanian verse: **Lucian Blaga**. Italian version and music: **Ovidiu Manole**.

Negro, tu, ciliegio (lied)

The image shows a musical excerpt in treble clef for the song 'Negro, tu, ciliegio'. The lyrics are: 'Ec - co'il la - dro s'ap - pres - sar, Stel - le'al ciel non puo ru - bar'. The notation includes notes, rests, and a key signature of one flat.

Flavor modal's presence (Lydian – Phrygian)

III. Finally, we are able to honor the title of this study.

Dies irae, (chromatic monody)

Di - es i - rae, di - es il - la sol - vet sae - clum
in fa - vil - la: Tes - te Da - vid cum Si - byl - la.

The image shows a musical score for a chromatic monody. It consists of two staves of music in bass clef. The first staff contains the melody for the first line of text: "Di - es i - rae, di - es il - la sol - vet sae - clum". The second staff contains the melody for the second line of text: "in fa - vil - la: Tes - te Da - vid cum Si - byl - la". The music is characterized by a chromatic scale and includes a triplet of eighth notes in the second measure of the second staff.

Dies irae, triplum (Chromatic organum)

Di - es i - rae, di - es il - la Sol - vet sae - clum
in fa - vil - la Tes - te Da - vid cum Si - byl - la.

The image shows a musical score for a triplum (chromatic organum). It consists of two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a chromatic accompaniment. The second system has a treble clef staff with a melodic line and a bass clef staff with a chromatic accompaniment. The music is characterized by a chromatic scale and includes a triplet of eighth notes in the first measure of the second system.

Conclusion. Reconsideration of the primary polyphony, using the chromatic criteria included in section II, confer to our contemporary music something from the lapidary greatness, principle of the future protestant chorales.

NOTES

1. Series, the 12 sounds of the chromatic scale, arbitrary setted on the horizontal line. Series is repeated in diverse hypostasis.
2. Gérard Pernon, Dictionnaire de la Musique, Paris 1984
3. Arnold Schönberg, Komposition mit zwölf Tönen
4. Personal syntagme
5. Cantus gregorianus (pro defunctis), monody for manly voices.
6. Anton Webern, (1883-1945) and Alban Berg (1885-1935) followers of Arnold Schönberg (1874-1951) fondateur of the Serialism.
7. Acoustic system of the 12 chromatic sounds.
8. Ovidiu Manole, Chromatic Sound Space, Timisoara 1996
9. Term, noted 8/2, proposed by the author for increased quart-decreased quint in tempered scale

Béla Bartok, Romanian songs from Transylvania, Bucharest 1913