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CANTUS GREGORIANUS IN THE CHROMATIC SPACE

- HISTORICAL EXTREMITIES OF THE MELODY -

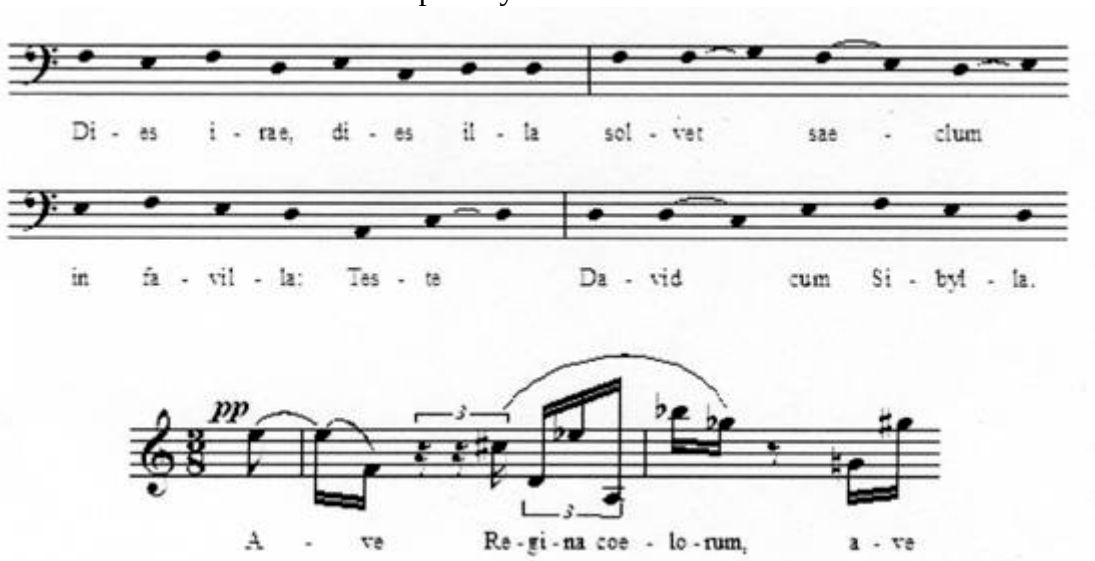
Ovidiu Manole

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 then 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.

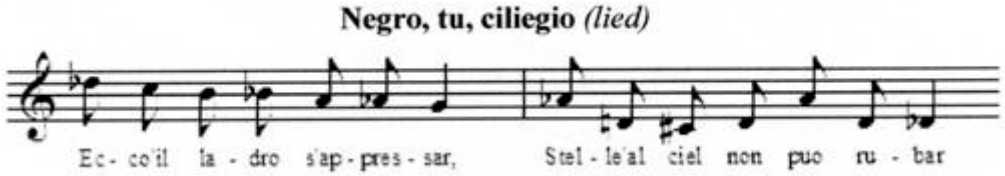
To evidence the contrast **natural vs. artificial**, intentionally I have chosen the historical limits of the modality to construct a melody, comment less.

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



II. Observing difference between **Dodecaphony** as acoustic system and **Serialsm**, 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**.



Flavor modal's presence (Lydian – Phrygian)

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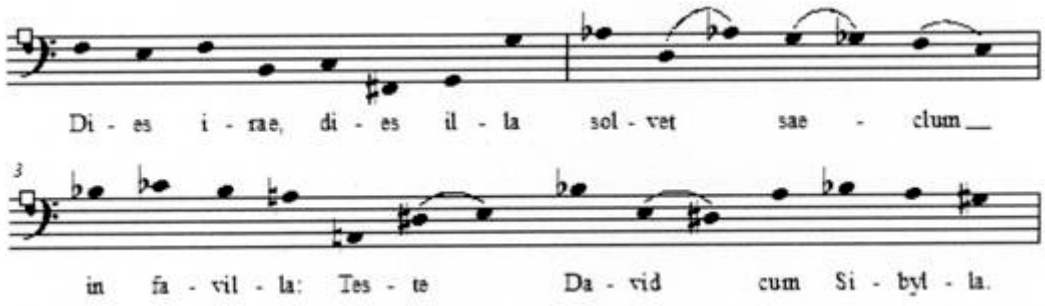
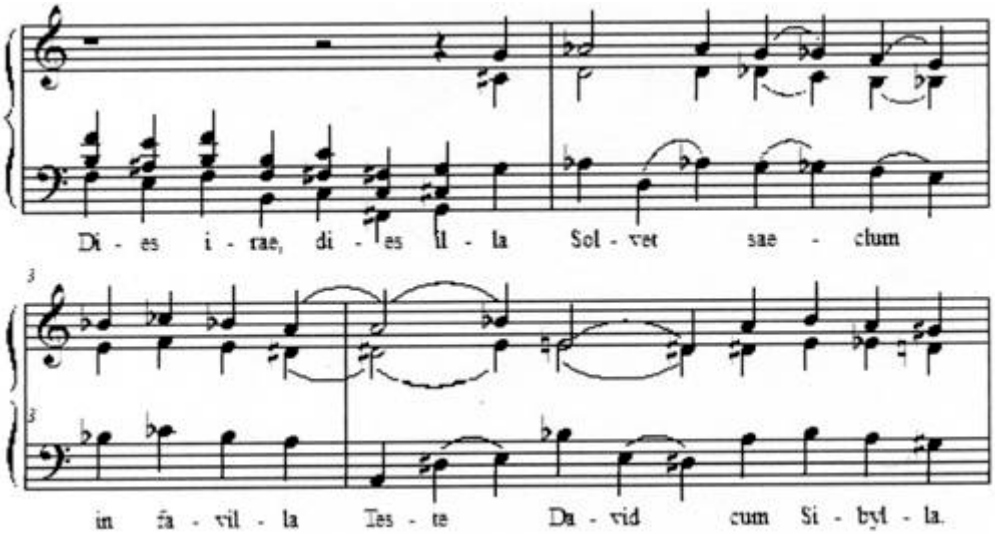
III. Finally, we are able to honor the title of this study.
Dies irae, (chromatic monody)



Dies irae, triplum (Chromatic organanum)



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, Dictionnair de la Musique, Paris 1984
3. Arnold Schönberg, Kompozition 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 (1974-1951) fondeur 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