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**BRASS BAND IN NATIONAL MUSICAL CULTURE:  
REPERTOIRE AND PERFORMING PARTICULARITIES**

**ABSTRACT OF THE DOCTOR OF ARTS THESIS**

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The defence will take place on February 28, 2025, at 12:00, in the meeting of the Commission for the public defence of the doctoral thesis at the Academy of Music, Theatre, and Fine Arts (Chisinau, Alexei Mateevici Street, 87, room 52). The thesis and the abstract can be consulted at the National Library of the Republic of Moldova (Chisinau, 31 August 1989, 78A, Chisinau), the Library of the Academy of Music, Theatre and Fine Arts (Chisinau, 87 Alexei Mateevici Street, reading room), and on the websites of NAQAER (<https://www.anacec.md/ro/cv>) and AMTFA (<https://amtap.md>).

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## CONCEPTUAL RESEARCH HIGHLIGHTS

**The novelty and importance of the addressed issue.** A valuable area of national musical culture is Brass band music. The brass band is known to be an orchestra formed of brass and woodwind (wood and brass or brass only) and percussion instruments. It originated as an instrumental performing ensemble in Europe, specifically in Italy, France, Germany, and Austria. The brass band's instrumental structure has evolved over time as musical instruments' technical and interpretative abilities have advanced, as has the social, economic, and cultural context.

The ancient peoples were already familiar with the sound of wind and percussion instruments, both in everyday life and in wartime. In the Middle Ages, a brass band, including drums, became the dominant band. During the reign of Louis the 14th, for example, the orchestra had oboes, bassoons, trumpets, and drums. The clarinet is included in the military orchestra in the 18th century, as well as the English horn, and the military musical repertoire breaks out of the strictly ceremonial military music, performing secular works as well.

In the 19th century, the brass band orchestra gradually became appreciated and in demand in various social environments, and at the beginning of the 20th century, brass ensembles, consisting only of brass instruments, occupied an important place in Western music and beyond. Some examples include works such as Igor Stravinsky's *Brass band for a New Theatre*, Benjamin Britten's *Brass band for St. Edmundsbury*, Aaron Copland's *Brass band for the Common Man*, composer Alfred Newman's famous 20th Century, *Fox Brass band*, Charles Williams' *Majestic Brass band*, and John Williams' *Olympic Brass band and Theme*, composed for the 1984 Olympic Games. In modern rock music, *Icarus Dream Brass band from Concerto Suite for Electric Guitar and Orchestra* by Yngwie Malmsteen [27].

The early history of the contemporary brass band in Romania reflects the interest of Romanians, in different historical periods, in wind instruments, including brass instruments. We mean the brass trumpet, flute, tibia (of the whistle type) and so on, from the thracians, getae and dacians; to the groups of wind instruments in the Middle Ages, which are ideal for the meterhanel (turkish music predominantly with drums) of the monarchs' courts, who, along with the royal regalia, have received from the Ottoman Gate a group of musicians, that were chosen to play at various court events. Local musicians, making contact with them, picked up instruments and musical repertoire.

In Romanian culture, the brass band in its actual form was established in the second half of the 19th century, when, as a result of Western influence in various spheres of social and cultural life, brass band instruments penetrated the musical environment of both popular and

military bands. The development of brass band orchestras as an organised entity with a certain status of activity is directly related to the army reform of this period and the establishment of military orchestras. At the same time, the development of instrumental professionalism in the oral tradition, as well as the desire of its exponents—the lăutars—to enrich the instrumentation, culminated in the formation of brass band, which have grown in popularity, particularly during the 20th century. Due to their sonority, but also new technical and expressive possibilities, they are in demand at various events, competing with the traditional taraf. Nowadays, brass bands are operating besides the houses of culture, in different organisations, including state ones; they are the object of study in specialised music education institutions, etc. "about the brass band in the Romanian musical culture it can be said in our time that it has always represented one of the most beloved, widespread and interesting manifestations" [34, p.125].

There are two types of brass bands: military and civil, based on the event's socio-cultural environment and musical repertoire. Civil groups, on the other hand, can be found in both rural and urban regions and offer context-specific activities. If urban civil brass bands compete with military bands, the rural brass band can be described as a natural progression of the instrumental professionalism of the oral tradition. Their repertoire, in addition to works of folkloric origin, also includes academic music and entertainment, being receptive to the demands of ethnically, culturally, and socially heterogeneous audiences. Today, the brass band plays an important place in the national culture, developing three directions: rural brass band, urban brass band, and military brass band.

Over time, a vast repertoire has been developed, covering multiple areas of musical art: folk, academic, light and entertainment music. There are works written specifically for brass band, but most of them are taken from the repertoire of other instruments, the symphony orchestra, the folk orchestra, etc., adapted, sometimes submitted to various orchestral transformations according to the requirements of the specific instrumental composition of the brass band. The study of these processes is relevant and of both scientific and practical interest, given the cumulative nature, within the contemporary brass band, of performance traditions related to the environments in which it operates (military, rural, urban). At the same time, the **relevance and importance** of the research of the brass band phenomenon in the national musical culture, in addition to addressing its history, function, and tradition, are also determined by the need to promote in concert practice new concepts of performing, which have not been developed and there are no studies that would deal with this subject in the speciality literature. The problem of performing the repertoire is determined by several factors: the instrumental composition of the brass band and the contingent of performers, the arrangements, the genres of the performed works, either taken from other repertoires or written specifically for brass

band, the specific orchestration, the criteria of the musical training of the instrumentalists, the social environment of activity, etc.

**The aim** of the research is to identify the role and place of the brass band orchestra in the national musical culture and to determine its interpretative features. The study contains in-depth analyses of repertoire, orchestrations and arrangements, performances, and other important aspects, which contribute to the full revelation of this phenomenon of national culture on the contemporary field. The goal has determined the following objectives:

1. Outlining the characteristic features of the brass band orchestra;
2. Tracing the history of the brass band;
3. Highlighting the particularities of the repertoire depending on the type of brass band and the social context of the event;
4. Determining the specifics of orchestration and performance;
5. Analysing the performing approach to works of different genres.

**Practical and scientific novelty and originality.** The doctoral dissertation intends to complete a gap in national musicology by combining theoretical and practical components to study the history of the art of instrumental performance. The novelty and originality of the artistic concept consist in the presentation of models of performing contemporary brass band repertoire; Addressing a wide range of musical genres, including composers' original works and arrangements based on academic, popular music, and compositions for entertainment. The novelty and scientific originality lie in the development of a complete vision of the artistic phenomenon—brass band, of the repertoire performed in contemporary music and in demonstration of the possibilities of the brass band orchestra in approaching various types of musical works.

**Theoretical and methodological basis.** Any research is based on scientific intuition, the art of experimentation, practical sense, and, very importantly, a good knowledge of theory. It is known that methodology is the method, the way, the action of organising and carrying out theoretical and practical investigations. To achieve the research goal, it is necessary to apply a correct methodology, based on various methods, which will coordinate the interconnection of phenomena by reviewing the whole set of problems and finding a way to solve one or another emerging problem. At the same time, in the field of arts, a fundamental role is played by creative ability, practical skills, combined with cognitive activity and receptivity to novelty.

The doctoral thesis research focusses on a complex series of processes used to reveal the intended goals. We highlight methods such as historical, observational, descriptive, analytical, synthesis, comparison, etc. Thus, we applied the historical method in order to know in diachrony the stages of development of the studied phenomenon—the brass band orchestra

in the national culture, the social, cultural, and economic contexts that contributed to its evolution, and determined certain transformations and laws of existence and manifestation. Observation and description were useful both in the process of theoretical investigation and in practical work. As a result, we systematised the procedures of organising different types of brass bands; we found the preferences for one repertoire or another, the general and particular characteristics of the brass band orchestra depending on the number of the musicians, the type of instruments included, the level of training, age, gender, etc. Observation and description are absolutely necessary because the object under investigation is happening today, it is in a living process of manifestation, it is taking place now, in the present. One of the principles of observation, which we are required to respect, is objectivity, data verification. The further description of the collected information allows us to systematise, to learn the details, to highlight the particularities of the performance, etc.

The methods of analysis and synthesis make up a combination of activities that provides a breakdown by elements and details of the studied phenomenon in order to understand the logic of their sequences, their connection, with subsequent generalisation of the whole and the formulation of relevant conclusions. The comparative method of data obtained is one of the most popular and fundamental methods of analysis, which involves identifying certain characteristics of the research object and comparing it in terms of the identified parameters with others or with itself, for example, in different time periods. As a result of the comparison, we will understand and emphasise the particularities of the act of performing in a brass band orchestra, etc.

In the exhaustive approach to the proposed objectives and the formulation of the conclusions, which will fully reflect the research conducted and the practical demonstration, various sources with a wide thematic range were consulted and studied: music history and theory, organology, orchestration, musical folklore, instrumental performing, and so on. We also consulted materials from the folklore archive of the Academy of Music, Theatre, and Fine Arts, the archive of the National Centre for the Preservation of Intangible Cultural Heritage, and the archives of the Ministry of Internal Affairs.

Thus, in order to know the stages of the evolution of wind instrumentation in universal and national music, the specifics of its combination in ensembles and various formations, we have consulted the works signed by Babii V. *Studies of organology* [2]. Cazac A. *Wind instruments in the performing arts in the Republic of Moldova (20-80s of the 20th century)* [7]; Gâscă N. *Treatise on instrument theory. Musical acoustics. Wind instruments* [20]; Crețu V. *Elements of instrument theory and orchestration* [17]; Rotaru P. *History of the use of wind instruments in the music of the Romanian cultural area (from the origins until 1940)* [33];

Chulaki M. *Symphony Orchestra Instruments* (Чулаки М. *Инструменты симфонического оркестра*) [48] etc.

The brass band has a rich history in the national culture. Valuable information in this regard can be found in the studies: C. Brăteanu *Musical bands from Suceava County. Banta, band or brass band?* [5]; A. Cazac *The rise and spread of brass bands in Moldova* [6]; O. L. Cosma *Brass band music* [15]; V. Chiseliță *The lăutar phenomenon and the instrumental tradition* [10]; V. Ghilaș *Folk Organology* [23]; G. Ciaicovschi-Mereșanu *Brass band* [11]; G. Cocearova *Music for brass band* [14]; N. Gheorghită *Modern military music in Wallachia, Moldova in the 19th century and Modern military music in Wallachia and Moldova in the 20th century* [21, 22]; G. Sulițeanu *Brass band in Romanian folk music* [34] etc.

Following the summary synthesis of the sources, aspects of instrumental and orchestral performance, conducting, and arranging were addressed: I. Goia *Method of studying and teaching wind instruments* [24]; C. Ignat *Military music between tradition and modernity. Characteristics of the art of conducting* [19]; A. Pașcanu *About the instruments in the symphony orchestra* [31]; Gr. Zănoagă *Theories and practices in brass band organization* [37]; V. Anisimov *An instrumental for brass band* (В. АНИСИМОВ *Инструментовка для духового оркестра*) [38]; B. Kozhevnikov *Brass band Instruments* (Б. КОЖЕВНИКОВ *Инструменты духового оркестра*) [42]; Y. Usov *History of international performance on wind instruments* (Ю. УСОВ *История зарубежного исполнительства на духовых инструментах*) [45]; Y. Fortunatov *History of Orchestral Styles: Programme* (Ю. ФОРТУНАТОВ *История оркестровых стилей: Программа*) [46] etc.

Studies that served as a theoretical basis for analyzing musical material: Ciobanu M. *Musical forms* [12]; Teodorescu-Ciocănea L. *Musical forms* [35]; Mazel L. *The Structure of Musical Works* (Мазель Л. *Строение музыкальных произведений*) [44]; Kholopova V. *Forms of musical works* (Холопова В. *Формы музыкальных произведений*) [47] etc.

Dictionaries and encyclopaedias, both general and specifically musical, were a source of information. Valuable were ideas taken from electronic sources, YouTube videos with brass bands. The personal experience of the author of the thesis as an instrumentalist and conductor of the brass band orchestra of the Academy of Music, Theatre and Fine Arts and of the Model Orchestra of the Carabinieri Department of the Ministry of Internal Affairs played an important role in the achievement of the intended goal. The musical repertoire used for the interpretative analysis is drawn from published collections as well as material given by the composers themselves.

**Practical value of the thesis.** The materials of the analytical study and the practical component can be used in the research of the orchestral phenomenon in different instrumental

ensembles, also in the context of other ethnic cultures and national musical schools, which promote the art of brass band music. The thesis contains information that is relevant to *Brass band*, *History of National Music*, and *History of Performing Arts* didactic classes.

**Scientific results implementation.** The research results were presented at national and international scientific events in 2019-2023, in five scientific articles, and six theses, at the activities of the scientific project of the Academy of Music, Theatre, and Fine Arts—*Valorisation and Preservation through Digitisation of Academic and Traditional Music Collections of the Republic of Moldova* (2021). The fundamental milestones of the scientific research are found in the practical component of the doctoral thesis, that is, three recitals in a series of concerts with the brass band orchestra, performed in the Republic of Moldova and abroad. The activity of the author of the thesis as a university assistant at the Academy of Music, Theatre, and Fine Arts and conductor of the student brass band is another important source for the scientific results fulfilment.

**Approval of research results.** The doctoral thesis was discussed at the meetings of the Advisory Committee of the *Doctoral School of Arts and Culturology* of AMTFA, in the Preliminary Submission Committee with the attendance of a representative of the Scientific Council and an external expert, and was recommended for defense. The presentation of the reports at national and international scientific conferences in the years 2019-2023, discussion by the participants, and subsequent publication of the materials was a significant step in the approval of the results, as well as the practical component, complemented by a series of concerts performed in the country and abroad with the brass band orchestra of the Academy of Music, Theatre and Fine Arts and the Model Orchestra of the Carabinieri Department of the Ministry of Internal Affairs.

## THESIS CONTENT

The practical component of the doctoral thesis consists of three recitals performed with the AMTFA brass band orchestra, conducted by the author of the doctoral thesis. The recitals included a variety of compositions: original performances, arrangements, and orchestrations of works from the universal and national musical repertoire, demonstrating the interpretative particularities of the brass band and the ways of approaching the performed works.

The theoretical component is structured on an introduction, annotation in two languages—Romanian and English; two chapters, conclusions and recommendations, and a bibliographical list with 104 sources.

The introduction relates, formulates, and discusses the relevance and importance of the addressed problem, the purpose and objectives of the research, the novelty and originality of the



artistic concept, the theoretical and methodological basis, the work's applicative value, the approval of the results, and the thesis content summary.

Chapter 1. *Brass band in the cultural space of the Republic of Moldova* has three subchapters: 1.1. *Military brass band* 1.2. *Civil brass band: rural and urban* and 1.3. *Brass band repertoire*. The chapter ends with conclusions.

In the first sub-chapter (1.1.) – *Military brass bands*, the important stages in the history of the military brass band in Romanian culture, and its basic characteristics, as well as the contribution of such bands to the contemporary society of the Republic of Moldova after 1991, are highlighted. In particular, we referred to the Model Orchestra of the Carabinieri Troops Department of the Ministry of Internal Affairs. In subchapter two (1.2.) – *The civil brass band: rural and urban* aspects related to the formation of the civil brass band, its premises, and its role in the life of urban and rural communities are followed. The importance of the brass band in rural areas, as well as its interference with the *lăutar* taraf, is emphasised. As an example, the activity of the *Dumbrava* brass band from Șoldănești and the brass band orchestra of the Academy of Music, Theatre, and Fine Arts, conducted by the author of the doctoral thesis, is analysed. Third subchapter – *Brass band repertoire* (1.3.) provides a presentation of brass band music collections in terms of authentic material, as well as a classification based on the genre of works included, potential performers, and target audience. There were also highlighted works by Moldovan composers written especially for the brass band orchestra and pieces taken from other repertoires and arranged for brass band.

Following the investigations carried out in this chapter, we draw the following conclusions:

- Brass band occupies an important place in the social and cultural life of the Republic of Moldova. It has a rich history that intertwines with the history of wind instruments with deep roots in the Thracians, getae and dacians culture.
- With the establishment of such an ensemble/orchestra from the 19th century onwards, the brass band develops in two fundamental directions: military and civil, urban and rural.
- The military brass band stands out for its diachronic continuity, its applicative role in the particular context of functioning, but also for the contemporary expansion of the area of evolution and repertoire, successfully competing with urban civil brass band.
- Nowadays, the rural brass band is a traditional phenomenon, integrated into the national culture. It harmoniously blends the tradition of the military brass band, the traditional brass band and the *lăutar* brass band. Passing through different periods, marked by certain social and cultural policies, influences, and fashions, the rural brass band has

created specific features, determined by the environment of activity and the repertoire required. It is fully present throughout the republic in villages and district centers.

- The urban fanafre derived from the military one. Initially it was a military brass band, performing in public parks and gardens and playing a repertoire according to the social context, usually popular music. With the founding of brass band alongside civil organisations, the original function (that of the military band) changes due to the social context and musical repertoire. Urban civil brass bands are performing today, in particular, in artistic educational institutions of all levels, such as the AMTFA brass band, but also in general pre-university and university institutions, as an example we can mention the SUM or TUM brass bands.
- The specific features of the highlighted types of brass band were exemplified by analysing the artistic activity of the Ministry of Internal Affairs of the Republic of Moldova brass band, the brass band of the Academy of Music, Theatre and Fine Arts, and the *Dumbrava* orchestra from the Șoldănești district.
- The repertoire for brass bands in musical genres is very diverse: from marches, academic, folk, entertainment, pop-rock, jazz, etc. In spite of the rich repertoire, with regret, we have discovered a small number of works written directly for brass band. Among the established composers from the Republic of Moldova (or who have worked in our country), we name Nicolae Chiosa, Gheorghe Mustea, and Victor Simonov. There are also some pieces for brass bands by Ghenadie Ciobanu, Dmitrii Kitsenko, Igor Iachimciuc, and others.
- A large part of the repertoire is a new arrangement of compositions taken from different genres of music, including folk music. Among the collections of reconstructions and arrangements we highlighted: P. Beregoi, V. Budu, I. Talpă *Collection of orchestral arrangements for wind instrument orchestras*, V. Chironda *La Horă-n sat. Moldovan folk songs for brass band*, S. Zlatov *Collection of brass band songs and dances*, A. Sochireanschi, F. Evtodienco *Brass band plays*, V. Fedorean *Brass band Melodies*, V. Amarfii *Brass Band Melodies*, Gh. Ticu *Old and new songs ring out*, N. Maevschi *Repertoire for wind instrument orchestras* and the three volumes with the title *Selected Melodies for brass band* by Ion Olaru.

Chapter 2 *The specifics of brass band music performance* contain subchapters: 2.1. *Brass band instrumental structure and orchestration particularities* and 2.2. *The act of performing in brass band*. It is important to know about the different instruments that make up a brass band orchestra and what technical possibilities they have. The first subchapter, 2.1, talks about this and suggests the best ways to combine them to get the best sound and fully express the meaning

of the piece being played. In subchapter 2.2, the act of performance in the brass band, representative scores for the brass band orchestra have been analysed, both originals and arrangements, highlighting the structure, orchestration, and interpretative particularities.

As a result we noticed the following:

- The instrumental structure of the brass band, exclusively centered on the wind instruments, determines the particularities of the orchestration and performance of the pieces, either written directly for the brass band or transcribed for it. The fact that the core of the brass band orchestra is the group of brass instruments raises certain particular requirements of execution, putting its mark on the use of dynamics and agogics, creating a well-rounded, uniform, balanced sonority. They are also marked by the initial environment in which the brass band evolved—in the open air, which also consequently revealed the characteristics of the repertoire and performance.

- Several factors influence the orchestration and arrangement details, including: the type of brass band composition—small, medium, or large; the knowledge of the precise function of each set of instruments within the brass band; the methods for combining groups of instruments, and, last but not least, the technical and interpretative characteristics of the instruments.

- When adapting, transcribing for brass band orchestra works written for other instruments, orchestras, vocal performances, etc., the original sound will be taken into account, and in this case, in addition to the above, special attention will be paid to the harmonic, polyphonic, melodic texture, etc., in order not to distort the character and content of the musical work.

- Working with the brass band requires clear guidance in the structure of the musical texture, its imaginary division into basic semantic elements. In this regard, if it contains two levels—theme and accompaniment—the most common will be the unison melody, octave melody, octave bass, and compact middle harmony; when the material is composed of three layers—melody, bass with harmony, and counterpoint voice—the melody approach is in the upper register, the counterpoint in the middle register (in the harmony register), or the melody is in the middle register and the figuration in the upper free register.

- We have emphasised the importance of an even arrangement of harmony and distribution of the musical material in the most convenient registers of the instruments and the need to observe the basic rules in the ratio of voice and harmony in the brass band. The bass voice should never be doubled by any of the harmony voices, and three-octave basses are also forbidden.

- Performing in a brass band orchestra is a complex and lengthy process, involving many factors and participants. We refer to the methodical, systematic learning and development of specific wind instrument performance techniques and procedures, knowledge of the repertoire in terms of history, style, content, and so on, a thorough understanding of the composer's intentions, and respect for his indications.

- The conductor's role in the performance is enormous, being determined by the environment of the brass band—rural or urban—and by the level of training of the musicians. Since most of the brass bands that perform on the territory of the Republic of Moldova are made up of amateurs or musicians with specialised secondary education, the conductor is also suitable as a teacher. He will constantly guide the members of such collectives from a methodical and didactic perspective, thus demonstrating a vast knowledge that includes not only the art of conducting but also theory, music history, organology, etc.

- As a result of analysing from a performing aspect the compositions written both directly for the brass band orchestra and in arrangements, we have highlighted the specifics of the execution for each of them. We mention the original works *Magnificent March* by Gheorghe Mustea, Victor Simonov's Symphony No. 3 and the arrangements: *Waltz No. 2* from Dmitri Shostakovich's Suite for Stage Orchestra, the overture from Gioachino Rossini's opera *The Barber of Seville*, and *Hora ca la Nord* by Ion Olaru.

- Each work is distinguished by certain interpretative particularities that are determined by the genre of composition, the instrumental components, and the technical requirements of the type of brass band. Thus, the *Magnificent March* stands at the crossroads of formal and entertainment music; Victor Simonov's Symphony No. 3 is one of the few compositions of this genre written for brass band, which, because of its architecture, combining symphonic and suite-like particularities, creates difficulties for the performance, requiring the following and revealing of the specific musical dramaturgy of the genre, ensuring the contrast between movements and within them, marking the themes, etc.; performing the Dmitri Shostakovich's *Waltz No. 2* leads us to the understanding and application of a sonority characteristic of pop music. The overture from the opera *The Barber of Seville* introduces us to the early period of romanticism, its characteristics, and their application to brass band performance; *Hora ca la Nord* is taken from the repertoire of the popular music orchestra, and the author of the arrangement retains the original sound, so this will be considered when performing the work in the brass band orchestra.

## GENERAL CONCLUSIONS AND RECOMMENDATIONS

The scientific-practical problem solved consists in revealing and arguing the role and place of the brass band orchestra in the national musical culture, emphasising the particularities of the interpretative act, and demonstrating the practical performance of compositions of different genres. The doctoral thesis, with its two components: theoretical and practical, fills a need in national music science research devoted to the art of orchestral performance. The various forms of performing current brass band repertoire are provided, along with a scientific foundation and rationality, to help develop a comprehensive perspective of the artistic phenomenon—the brass band—and the repertoire performed.

From a diachronic standpoint, the historical course of the brass band was traced, and significant stages in its evolution were identified, which naturally combines with the history of wind instruments in our people's lives.

Considering the area of activity and the repertoire approached, two directions of manifestation are highlighted: the military brass band and the civil brass band with its ramifications: urban and rural. Nowadays, between these brass band models, there has been an interference in terms of repertoire and development environment: the military brass band has gone out of its functional space, competing with the civil ones.

The musical genres covered by the brass band include everything from protocol, marches, and academic compositions to folk, entertainment, pop-rock, jazz, folklore, marches, etc. In spite of the rich repertoire, we found a small number of works written directly for brass band, the vast majority of which are reworkings, arrangements of compositions taken from different genres of music, including folkloric works.

The brass band repertoire is examined in regard to the type of brass band and the social context in which it is performed. The orchestral framework, based on wind instruments with the brass section at the foreground, conditioned the performance, providing consistent sonority and playing the author's musical dramaturgy.

When researching the musical repertoire, several aspects were taken into account: instrumental composition, arrangements, genres of the creations performed, original works or reworkings, the level of musical training of instrumentalists, and the activity environment. Scores from the brass band repertoire were analysed, and the specifics of the orchestrations and arrangements, the interpretative, and other important structural moments were identified in order to understand the artistic and cultural value of this phenomenon from contemporary positions.

It has been observed that the complex nature of the performing act in the brass band orchestra is determined by several factors, which have been highlighted, we refer to the level of training of instrumentalists, which involves the methodical, systematic learning and development of methodical, systematic techniques and specific procedures of performance on instruments for wind instruments; also knowledge of the content, style, and historical period when the piece was written; the role of the conductor, who is often also suitable as a teacher; distinguishing the roles of the instruments in a brass band orchestra and the ways in which instrumental groups relate to each other.

**Recommendations:**

1. Continuing the scientific-practical research of the repertoire performed by renowned brass bands from Europe and beyond;
2. Including the comparative approach to the particularities of the performance of certain creations by different brass bands worldwide;
3. Exploring a new direction in promoting brass band music focused on combining the arts, such as co-opting dance teams, choirs, etc.;
4. Researching the universal repertoire written exclusively for brass band from a diachronic perspective;
5. Analysing the role of national and international festivals in promoting brass band music;
6. Organising master classes for urban and rural amateur brass bands.

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**PRACTICAL COMPONENT OF THE DOCTORAL THESIS**

**Concert program**

**of the Brass band of the Academy of Music, Theater and Fine Arts,**

**Great Hall, Block I,**

**December 17, 2020**

1. Antonio Vivaldi *Gloria*
2. Johannes Strauss *Blue Danube*, collection of waltzes
3. Johannes Brahms *Hungarian Dance nr. 1*
4. Dmitrii Șostakovici *Festive overture*
5. Piotr Ceaikovski Scene 10 from the ballet *Swan Lake*
6. Piotr Ceaikovski March from the ballet *Nutcracker*
7. Thomas Bergersen *Two steps from hell - victory*, orchestration Nicolai Usaciov
8. Evghenii Ptichikin Overture from movie *Two capitans*
9. Macs Kiuss *Amur waves*
10. *Sârba lui Andrii*, orchestration Ion Olaru
11. Alexandru Condrea *Jubilee March*
12. *Happy birthday*, orchestration Oleg Cazacu

**PRACTICAL COMPONENT OF THE DOCTORAL THESIS**

**Concert program**

**of the Brass band of the Academy of Music, Theater and Fine Arts,**

**March 3, 2021**

1. Mario Cervo march *Tatto Russo*
2. Ion Crasnopolschi march *Chișinău*
3. Semion Cernetchi march *Budapest*
4. Boris Mocrousov piese *Evasive avengers*
5. Dmitrii Șostokovici *First Sample* waltz
6. Johannes Strauss polka *Trick-track*
7. Valeriu Zubcov piese *The meeting* from movie *Țiganul*
8. Thomas Bergersen *Protector of the earth*, orchestration Nicolai Usaciov
9. Vasile și Vitalie Advahov *Hora boierească*, orchestration Ion Olaru
10. Două sârbe from repertoire of *Lăutarii* Orchestra, orchestration Ion Olaru
11. Joey Tempest *Europa-The Final Countdown*, orchestration Oleg Cazacu

## **PRACTICAL COMPONENT OF THE DOCTORAL THESIS**

### **Concert program**

**of the Brass band of the Academy of Music, Theater and Fine Arts,**

**November 18, 2021**

1. Gheorghe Mustea March *Magnific*
2. *Joc Mare*, orchestration Ion Olaru
3. *Sârba de la Nord*, orchestration Ion Olaru
4. *Hora de la Pelenia*, orchestration Ion Olaru
5. *Sârba din Vaslui*, orchestration Ion Olaru
6. *Hora de sărbătoare*, orchestration Ion Olaru
7. Ion Olaru *Autumn Waltz*
8. Ion Olaru *Hora in F-dur*
9. Vasile și Vitalie Advahov *Sârba moldovenilor*
10. *Hora moldovenilor*, orchestration Ion Olaru
11. *Să-mi cânti cobzar bătrân*, orchestration Vasile Chironda
12. Vasile Advahov *Hora mare*, orchestration Ion Olaru
13. *Bătuta in D-dur*, aranjament Ion Olaru
14. *Hora ca la sud*, orchestration Ion Olaru

## LIST OF SCIENTIFIC PUBLICATIONS ON THE SUBJECT OF THE DOCTORAL THESIS

### *Brass band in the national musical culture: repertoire and performing particularities*

Academy of Music, Theater and Fine Arts

Doctoral School *Arts and Cultural Studies*

#### 2. Articles in scientific journals

##### 2.3. in journals in the National Register of Journals

1. CAZACU Oleg. Milestones in the history of the rural brass band in the cultural space of the Republic of Moldova In: *Studia Universitatis Moldaviae, Humanities series*, nr. 4 (154) Chişinău: 2022. pp. 29-33. category B. ISSN 1811-2668, E-ISSN online 2345-1009  
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2. CAZACU Oleg. Aspects of the performing act in the brass band of the Academy of Music, Theater and Fine Arts. In *Arts studies and culturology: history, theory, practice*, nr. 4 (41), Chişinău: Notograf Prim, 2021. pp.88-93, category B. ISSN 2345-1408.  
<https://revista.amtap.md/2022/03/29/aspecte-ale-actului-interpretarii-in-cadrul-brass-bandi-academiei-de-muzica-teatru-si-arte-plastice/>
3. CAZACU Oleg. BADRAJAN Svetlana. On the problems of the study of the repertoire for brass band. In: *The study of arts and culturology: history, theory, practice*, nr. 3 (40), Chişinău: Notograf Prim, 2021, pp.72-81, Category B. ISSN 2345-1408.  
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#### 3. Articles in conference papers and other scientific events

##### 3.2. International Scientific Conferences held in the Republic of Moldova:

4. CAZACU Oleg. Some aspects of orchestration in brass band music. In: *Valorization and preservation through digitization of academic and traditional music collections from the Republic of Moldova. Proceedings of the International Scientific Conference*. Chişinău: Fox trading SRL, 2021. pp. 37-41. ISMN 979-0-3481-0094-4, ISBN 978-9975-35-3513-6-2
5. CAZACU Oleg. Aspects of the history of military brass band in the cultural space of the Republic of Moldova. In: *Cultural heritage: research, valorization, promotion. Proceedings of the International Scientific Conference, Cultural Heritage Institute, 13th Edition, May 27-28, vol II*, Chişinău: Grafema Libris, 2021, pp. 20-27. ISBN 978-9975-3513-7-9. The volume is published within the framework of the State Program:

20.80009.1606.12 – Dimensiunea identitară a artelor din Republica Moldova ca factor activ al dezvoltării durabile a societății în contextul dialogului intercultural european.

#### **4. Materials/papers in conference proceedings and other scientific events**

##### **4.1. International Conferences held in the Republic of Moldova:**

1. CAZACU Oleg. Revitalizing brass band orchestras in district centers. In: Valorization and preservation through digitization of academic and traditional music collections from the Republic of Moldova, International Scientific Conference, Chișinău, 22 February 2022, theses of the communications, pp. 77-78.  
[https://amtap.md/assets/pdf/Tezele%20Conferin%C8%9Bei%20%C8%98tiin%C8%9Bifice%20Interna%C8%9Bionale%20Valorificarea%20%C8%99i%20conservarea%20Oprin%20digitizare%20\(22.02.2022\).pdf](https://amtap.md/assets/pdf/Tezele%20Conferin%C8%9Bei%20%C8%98tiin%C8%9Bifice%20Interna%C8%9Bionale%20Valorificarea%20%C8%99i%20conservarea%20Oprin%20digitizare%20(22.02.2022).pdf)
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##### **4.2. National Conferences:**

1. CAZACU Oleg, BADRAJAN Svetlana. Repertoire for brass band in edited music collections. Theses of the National Scientific Conference of PhD students and PhD supervisors Culture and Art: research, valorization, promotion, Chisinau, December 10, 2021, p.11.  
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2. CAZACU Oleg. The act of performing in the brass band at the Academy of Music, Theater and Fine Arts. International Scientific Conference Arts Education - Cultural Dimensions. April 23, 2021. Theses of communications. Volume I. Musical Art, pp. 15-16.  
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## ADNOTARE

**Cazacu Oleg *Fanfara în cultura muzicală națională: repertoriu și particularități interpretative***, teză de doctor în arte, specialitatea 653.01 Muzicologie, doctorat profesional, Chișinău, 2024.

**Structura tezei** include următoarele componente: introducere, două capitole, concluzii și recomandări, 88 de pagini de text analitic, bibliografia din 104 de surse, patru anexe, 24 exemple muzicale, 17 tabele. Rezultatele cercetării sunt reflectate în 11 publicații științifice și trei recitaluri.

**Cuvinte-cheie:** aranjamente, componentă instrumentală, creații de autor, fanfară, interpretare, orchestrație, repertoriu.

**Domeniul de studiu:** artă muzicală, interpretare instrumentală.

**Scopul și obiectivele cercetării. Scopul** rezidă în identificarea rolului și locului orchestrei de fanfară în cultura muzicală națională. Studiul realizat conține analize aprofundate ale repertoriului, specificului orchestrațiilor și aranjamentelor, al interpretării și altor aspecte importante, care dezvăluie plenar acest fenomen al culturii naționale. Scopul trasat a determinat următoarele obiective: delimitarea trăsăturilor caracteristice orchestrei de fanfară; urmărirea parcursului istoric al brass band; evidențierea particularităților repertoriului în funcție de tipul brass band și al contextului social de manifestare; determinarea specificului actului interpretării și al orchestrației, analiza interpretativă a creațiilor de diferit gen.

**Noutatea și originalitatea conceptului artistic** constă în prezentarea practică a diferitor modele de tratare interpretativă a repertoriului de fanfară în contemporaneitate; abordarea unui spectru larg de genuri muzicale, selectate din creațiile originale ale compozitorilor și din aranjamentele realizate în baza lucrărilor academice, de divertisment și de muzică populară.

**Noutatea și originalitatea științifică** rezidă în crearea unei viziuni complete asupra fenomenului artistic – fanfara, a repertoriului interpretat în contemporaneitate și demonstrarea posibilităților orchestrei de fanfară în abordarea variatelor tipuri de creații muzicale. Componenta teoretică vine să completeze, astfel, un spațiu insuficient studiat în muzicologia națională, consacrat muzicii de fanfară. Ea se bazează pe noțiuni și concepte teoretice ale științei muzicale, ce vizează istoria și teoria muzicii, arta interpretării orchestrale, organologie.

**Valoarea aplicativă a tezei.** Materialele studiului analitic și ale componentei practice pot fi utilizate la cercetarea fenomenului orchestral în raport cu diferite componente instrumentale, de asemenea în contextul altor culturi etnice și școli muzicale naționale, care promovează arta muzicii de fanfară. Informația ce se conține în teză este utilă pentru cursurile didactice: *Fanfară, Istoria muzicii naționale, Istoria artei interpretative*.

**Implementarea rezultatelor științifice.** Rezultatele cercetării au fost prezentate la manifestările științifice naționale și internaționale din anii 2019-2023, în cinci articole științifice, șase teze, la activitățile din cadrul proiectului științific de la Academia de Muzică, Teatru și Arte Plastice *Valorificarea și conservarea prin digitizare a colecțiilor de muzică academică și tradițională din Republica Moldova* (2021). Reperele fundamentale ale cercetării științifice se regăsesc în componenta practică a tezei de doctorat, respectiv trei recitaluri, într-un șir de concerte cu orchestra de fanfară, realizate în Republica Moldova și peste hotarele ei. Activitatea autorului tezei ca dirijor al Orchestrei-Model a MAI, în calitate de lector universitar la Academia de Muzică, Teatru și Arte Plastice și conducător al brass band studentesc este încă un filon important pentru implementarea rezultatelor științifice.

## ANNOTATION

Cazacu Oleg. *Brass band in the national musical culture: repertoire and interpretative particularities*, thesis for Ph.D. Degree in Arts, speciality 653.01 - Musicology, professional doctorate, Chisinau, 2024.

**The structure** of the thesis includes the following components: introduction, two chapters, conclusions and recommendations, 88 pages of analytical text, bibliography from 104 sources, four appendices, 24 musical examples, 17 tables. The research results are reflected in 11 scientific publications and three recitals.

**Key words:** arrangements, instrumental composition, author's creations, brass band, performance, orchestration, repertoire.

**Field of study:** musical art, instrumental performance.

**The purpose and objectives of the research.** The aim is to identify the role and place of the brass band in the national musical culture. The study carried out contains in-depth analyzes of the repertoire, the specifics of the orchestrations and arrangements, the interpretation and other important aspects, which fully reveal this phenomenon of the national culture. The aim determined the following objectives: the delimitation of the characteristic features of the brass band; following the historical course of the brass band; highlighting the particularities of the repertoire depending on the type of brass band and the social context of the performance; determining the specificity of the orchestration and the act of interpretation; analysis of the interpretative treatment of creations of different genres.

**The novelty and originality of the artistic concept** consists in the practical presentation of different models of interpretive treatment of the contemporary brass band repertoire; addressing a wide spectrum of musical genres from original compositions and arrangements of academic and entertainment works, made for brass band.

**The scientific novelty and originality** reside in the creation of an integrated vision of the artistic phenomenon – the brass band, of the repertoire performed in contemporaneity and the demonstration of the possibilities of the brass band in approaching different types of musical creations. The theoretical component comes to complete, thus, an unstudied space in national musicology, dedicated to brass band music. It is based on notions and theoretical concepts of musical science, which covers the history and theory of music, the art of orchestral interpretation, organology.

**The applicative value of the theme.** The materials of the analytical study and the practical component can be used to research the orchestral phenomenon in relation to different instrumental compositions, also in the context of other ethnic cultures and national musical schools, which promote the art of brass band music. The information contained in the thesis is useful for didactic courses: Brass band, History of national music, History of performing arts.

**Implementation of scientific results.** The research results were presented in various national and international scientific events from 2019-2023, in five scientific articles, 6 theses, participation in the scientific project of the Academy of Music, Theater and Fine Arts Valorization and conservation through digitization of music collections academic and traditional from the Republic of Moldova (2021). The results of the scientific research can be found in the practical component of the doctoral thesis, namely three recitals, in a series of concerts with the brass band, performed in the Republic of Moldova and abroad. The activity of the author of the thesis as a conductor of the Orchestra-Model of the MAI, as a university lecturer at the Academy of Music, Theater and Fine Arts and the leader of the student brass band is still an important vein for the implementation of scientific results.



## **DECLARATION OF LIABILITY**

The subsigned, Cazacu Oleg, declare on my personal responsibility that the materials presented in the doctoral thesis are the result of my own research and scientific achievements. I am aware that if I fail to do so, I will face the consequences according to the legislation in force.

Name, first name: Cazacu Oleg

Signature:

CAZACU OLEG

**BRASS BAND IN NATIONAL MUSICAL CULTURE: REPERTOIRE  
AND PERFORMING FEATURES**

**SPECIALTY 653.01 - MUSICOLOGY  
(PROFESSIONAL DOCTORATE)**

**ABSTRACT OF DOCTORAL THESIS**

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