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**VOCAL DUET
IN POP MUSIC AND JAZZ**

**DISSERTATION ABSTRACT FOR THE ACADEMIC TITLE OF
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CONCEPTUAL LANDMARKS OF THE RESEARCH

The relevance and significance of the thesis subject. In modern musical science and practice, the term “duet” means two phenomena: a) an ensemble of two participants, b) a musical piece written for two performers [10]. In this work, a duet is interpreted primarily as a creative team, an association of two singers, but a second meaning of this term is not excluded, which involves the analysis of musical works created for a duet.

The vocal duet has an important place in the modern art of pop and jazz. Singers of different generations, nationalities, and style preferences form duets. Both performers who have achieved outstanding success in their solo careers and young vocalists that are just beginning their creative journey turn to singing in a duet. Duets featuring famous soloists have gained worldwide fame: Ella Fitzgerald, Louis Armstrong, Frank Sinatra, Julio Iglesias, Barbra Streisand, Celine Dion, Cher, Sarah Brightman, and many others. At the same time, there are performers who have conquered the world musical Olympus precisely as part of duets – among the famous creative tandems we can name *The Barry Sisters*, *Simon & Garfunkel*, *Al Bano & Romina Power*, *Baccara*, *Ottawan*, *Modern Talking*, *Roxette*, *Eurythmics*, *Chay vdvoem*, *Akord*, etc.

The importance of the vocal duet in different countries' musical cultures, the existence of a large number of duets that have shaped the history of international pop music and continue to contribute to the development of the image of modern pop music, and the duet's critical role in the training process of pop and jazz vocalists all determine the **relevance and significance** of this study.

Despite the fact that the vocal duet holds an important place in pop-jazz music, it has not actually been studied in specialized literature, although it is a developed and diverse artistic phenomenon that deserves research attention.

The purpose of the thesis is to provide a comprehensive study of the pop-jazz vocal duet as for historical evolution, typology, and the performer's interpretation.

Objectives of the research:

1. to present the history of the vocal duet in the world pop and jazz music of the 20th and 21st centuries, identifying the most important names and phenomena;
2. to highlight the development of pop vocal duets in the Republic of Moldova;
3. to implement a classification of the vocal duets in pop and jazz music, to describe their main varieties;
4. to review performance issues and formulate practical recommendations for teaching pop and jazz duets in educational institutions of the arts;

5. to examine specific vocal pieces that are of interest in terms of the creative interaction between the duet members.

The object of the study is pop-jazz vocal duet as a performing structure and as a type of musical composition.

The subject of the study is theoretical, historical, performing and pedagogical aspects of the pop-jazz vocal duet as an artistic phenomenon.

The suggested work is a comprehensive scientific and creative project based on the author's desire to present a vocal duet in a multidimensional way, compiling her many years of experience in pop vocal performance and pedagogy in order to make it accessible to younger generations of vocalists. The work will be helpful to young vocalists who wish to learn and advance their duet performance skills because it specifically addresses concerns related to the creative and pedagogical processes.

Scientific and practical novelty and originality of the thesis. The work is intended to fill the gap that exists in national musicology, which does not yet pay attention to the pop-jazz duet, its evolution has not been traced, the main varieties have not been identified, and the performing and pedagogical principles of development have not been studied.

The *theoretical part* of the thesis examines a number of important issues in the theory and history of pop-jazz vocal duets. For the first time:

- considerable factual material has been collected, analyzed and systematized, which made it possible to give a panoramic overview of the development of the pop-jazz duo in world and national music of the XX-XXI centuries;

- the classification of the pop-jazz duo has been carried out in order to present it as a special artistic phenomenon;

- various aspects of the performance activity of a vocal duo as a creative tandem are considered;

- the most important principles of professional training of pop singers related to duet creativity are identified.

The creative component of the thesis consists of the public performance of three concert programs composed of vocal pieces of various styles related to world and national pop and jazz music. In accordance with the topic of the dissertation, in addition to solo works, songs from the repertoire of world-famous duets were included in the concert programs.

The methodological basis of the thesis relies on a set of general and special methods. General theoretical research methods include *analysis* and *synthesis*, *induction* and *deduction*, *comparison*, and *logical generalization*.

One of the distinctive features of the work is that there are no special research projects in the studied area, but there is a large amount of fragmented facts, the majority of which are represented by materials of historical and biographical nature, audio recordings, and video clips placed on the Internet. Finding, systematizing and analytical processing of such sources constituted the most important methodological aspect of the study. At the same time, in accordance with the intended goal and objectives of the research, methods of musicological and performance analysis of duet works were applied.

The practical significance of the work relates to the possibility of its application in the courses *Pop and jazz singing*, *Vocal ensemble*, *Methods of teaching a special discipline (pop and jazz singing)*, *History of pop and jazz music* and others. The results can be used in curriculum planning, preparing singers for concert performances and studio recordings, in students' independent studies and in the daily activities of vocal teachers.

Approbation of the work results.

Practical approval was accomplished in the three public concert performances at the Great Hall of the Academy of Music, Theatre and Fine Arts. The **results of theoretical research** are reflected in 6 articles published in specialized scientific journals and conference collections, and 3 publications of abstracts of speeches at scientific forums. The dissertation materials were presented at 6 international and 1 national conferences, as well as at 1 methodological seminar with international attendance. The practical and theoretical parts of the work were debated several times at the meetings of the supervisory Commission. The thesis has been reviewed and recommended for defence by the supervisory Commission and the Scientific Council of the Academy of Music, Theatre and Fine Arts.

The work includes: 101 pages of main text consisting of an introduction, two chapters, main conclusions and recommendations, as well as an annex that presents the programs of the author's three concerts - the creative part of the project.

The dissertation contains a bibliography of 149 sources in Russian, Romanian and English, as well as a list of audio and video materials and sheet music used in the work process. The text of the dissertation includes tables and musical examples illustrating a number of analytical aspects.

THEORETICAL RESEARCH CONTENT

The introduction explains the choice of the topic of the thesis, defines its relevance, purpose, and objectives, the object of research, the degree of novelty and originality, the methodological basis, the theoretical and practical significance, and contains information about the approbation of the results of the work.

Chapter 1 – *Pop and jazz vocal duet in international and national musical culture.* In Section 1.1. *The stages of development of the international pop and jazz vocal duet*, the process of historical evolution of this phenomenon, and its most striking milestones and events are noted. Section 1.2. *The History of the vocal duet in popular music of the Republic of Moldova* reconstructs the panorama of Moldovan duets from the 1960s to the present day. Section 1.3. *Classification of pop-jazz vocal duets and characteristics of their main varieties* is the author's attempt to represent the duet as an organized system, the parts of which have certain typological parameters. Section 1.4. contains the conclusions of chapter 1.

The beginning of the history of world pop and jazz duets was marked by the 1930s, the heyday of big jazz orchestras, which occasionally had tandems made up of solo vocalists. The constantly growing activity of jazz duets was noted throughout almost the entire 20th century, and some of them continued their activity at the beginning of the 21st century. The style identity of most of them balances between jazz itself and commercial popular music. The vocalists who engaged in the most creative jazz and blues duet performances were Ella Fitzgerald, Louis Armstrong, Bing Crosby, Tony Bennett, Frank Sinatra, Dean Martin, and some others. *The Barry Sisters*, a constant operating duet who perform the jazz style from time to time, join them.

In the 1950s, with the intense development of *folk-*, *pop-* and *rock-* music, new trends in duet art emerged. The earliest were duets that reflected the style of *folk-rock*: Joan Baez and Bob Dylan, *Simon & Garfunkel*. In the 1960s–1970s., stood out, among the regular pop and rock duets *The Everly Brothers*, *The Peanuts*, *Ike & Tina Turner Revue*, *Cher & Sonny*, *Al Bano & Romina Power*. The disco style had a particular influence on the development of duet creativity, giving the world a number of famous duets: *Hana & Dana*, *Baccara*, *Ottawan*, *Modern Talking*, *Roxette*, etc. Finally, such stylistic trends of the 1980s as *synth-pop*, *electropop*, which introduced the primacy of electronic synthesizers into popular music, were reflected in the work of the duets *Pet Shop Boys* and *Eurythmics*. Global pop artists created so many duets that listing them all would fill several pages.

Since the 1960s, the interest in duet collaboration has been manifested by singers of the soviet republics, and since the 1990s and the post-soviet space. Co-creation has brought together singers of

different generations into duets, including Muslim Magomayev, Sofia Rotaru, Valery Leontyev, Alla Pugacheva, Larisa Dolina, Philip Kirkorov, Stas Mikhailov and many others. Duet collaboration between vocalists is typical for light music from any country. It reflects the stylistic features of the time and, in some cases, national features. Pop duets clearly manifest themselves in a variety of television shows, festivals, and competitions, a reliable way of promoting this type of musical creativity.

The history of the vocal duet in Moldova dates back roughly sixty years. Throughout this time, the republic's musical culture has developed and grown from both ongoing partnerships, which started out as vocal duets and continued for a while, and spontaneous partnerships that appeared „on occasion” or for the performance of a piece of music.

In the 1960s–1990s, three constantly operating duets were known in Moldova. The creativity of two of them—brothers Alexander and Anatol Cazacu and sisters Oksana and Georgeta Ciorici—had some connection with the activity of the vocal and instrumental ensemble *Noroc / Contemporanul*. The duet formed by Doina and Ion Aldea-Teodorovici, who made a significant contribution to the cultural history of Moldova, became extremely popular. The 1990s brought fame to the duo Dinu and Nelly Ciobanu, who began his artistic career as part of the *Master Dinamit* group.

Among the temporary duets, the following stand out: Angela Ciumac – Mihai Volontir, Margareta Ivanuş – Ştefan Petrache, several duets featuring Ion Suruceanu (with Maria Codreanu, Anastasia Lazariuc, Nadejda Cepraga, Olga Ciolacu, Sofia Rotaru). Among the famous songs performed by duets, we will name *Flori de dragoste*, *Oglinda clipelor*, *Я хочу невь*, *Gelozie*, *Мне приснился шум дожда*, *Свидание с Москвой* by E. Doga, *Cad flori de tei* and *Clar de lună* by Ia. Raiburg, etc.

In the 2000s, there were two constantly performing duets: the family duet Corina Tepeş – Costi Burlacu and the group *Akord*. Each has an intense performing career that has brought them recognition from professionals and audiences alike.

The beginning of the 21st century is marked by the appearance in the Republic of Moldova of a significant number of duets that do not perform constantly, but are established to perform one or several songs. Such alliances are formed by many famous vocalists: Geta Burlacu, Natalia Barbu, Nelly Ciobanu, Aura, Georgeta Voinovan, Aurel Chirtoacă, Aliona Triboi, Cristina Croitoru, Olga Fesenco (*Karisma*, formerly *Alexa*), Adrian Ursu, Natalia Gordienko, Valentin Uzun, Boris Koval etc. The repertoire of duets consists of both songs written by the members themselves and works by famous composers: E. Doga, Gh. Mustea, C. Rusnac, Ia. Raiburg, P. Teodorovici, I. Aldea-

Teodorovici, O. Baraliuc. Performing in pop duets also attract attention of academic singers: Mihail Munteanu, Victoria Nikitcenko, Vitaly Maciunschi, Ana Cernicova, Valentina Naforniță, Mariana Bulicanu, Veaceslav Timofti, Dumitru Mițu and others.

Vocal duets are distinguished in various ways. The classification provided in this study makes it possible to identify and describe a number of duet types. The typological criteria include the following: the stationary or entrepreneurial nature of duet functioning; the combination of female and male voices; the style practiced by the members of the duet; the ethnic or state identity of the participants; the actual existing or imagined partner interaction; the degree of involvement of the partners in the performance process; and the means of performing intonation.

According to the specified criteria, constantly operating duets (for example, *Al Bano & Romina Power*) and temporary operating duets (Ella Fitzgerald and Louis Armstrong) were identified; mixed (Larisa Dolina and Alexander Panayotov) and homogeneous (*Baccara, Akord*); single-style (*country* singers *Simon & Garfunkel*) and multi-style (rock singer Freddie Mercury and opera singer Montserrat Caballe); monoethnic (most) and multinational (jewish-arab duet *Noa & Mira Awad*); real (most) and virtual (Joe Dassin and Helen Segara, 2013); in parity (Susie Quatro and Chris Norman, song *Stumblin' In*) and non-parity, in which one of the members prevails (Frank and Nancy Sinatra, song *Somethin' Stupid*); vocal (most), vocal-speech (Dalida and Alain Delon, *Paroles, paroles*) and relatively vocal (hip-hop and rap performers *Eric B. & Rakim*). The typological system presented is open-ended and can be refined and extended by introducing new varieties and additional examples.

Chapter 2: Performing and teaching pop-jazz vocal duets The section 2.1. *Aspects of performing and teaching pop and jazz vocal duets* reflects the main aspects of creative tandems' performance activity as well as methodological problems of professional skills development in the process of teaching duet pieces. Section 2.2. is an analytical essay on *Barcelona Freddie Mercury and Monserrat Caballé's world-famous classical crossover vocal duet*. In section 2.3. *Songs-duets in the works of Eugen Doga*, the vocal works of the famous Moldovan composer that are intended for a two-voice performance are analyzed. Section 2.4. contains conclusions for Chapter 2.

A vocal duet in pop-jazz music is a type of ensemble where two soloists, two creative individuals collaborate. Many of them are able to perform on stage independently, building their own artistic careers. Teaming up in a duet creates specific creative challenges for the performers. The basic principle of the relationship between the duet members is communication through dialogue, where both the mutual subordination of the partners and the manifestation of the creative independence of each of them are important. One of the most important tasks of the vocal duet is the creative connection

and close interaction between the members based on the coordination of the vocal-technical, artistic-style, figurative, and emotional aspects of the performance. In the case of partnerships between singers that practices different performance styles, a search for common approaches oriented towards the correct stylistic interpretation of the work is necessary. Creative dialogue involves the ability of partners to develop a unified artistic plan for the performance of a piece and to work together to achieve the desired goals. The psychological compatibility of partners is important in duet activities.

A special role in the process of performing duet works is played by the stage image fulfilment, which requires from the members of the duet skills in the field of mimics, gesture, the plasticity of the movement, acting. It is important to achieve what is called stage acting, without which a performance on the stage is unimaginable. The interaction of singers with each other is of primary importance, but communication with the listening audience is no less important. When it comes to the learning process, the final result depends a lot on the teacher's guiding attitude: it is the teacher who sets up the duet to solve artistic problems and cultivates in the students creative independence, allowing them to express themselves fully on stage.

When choosing a duet repertoire, it is necessary to take into account the performing potential of both partners: range of voices, vocal, technical and acting skills, stage experience. Depending on the personal preferences and interests of the singers, adjustment of a solo piece for duet may be considered. The basis for this can be both the dialogue produced in the poetic text of the solo piece and the features of the musical text: for example, the use of a heterophonic double-voice which is shared between two singers. When adapting solo pieces, it is important to express maximum creative imagination - then the duet version of the work can successfully exist on the same level with the original.

Among international duets, a special place is given to those that belong to one of the most original stylistic trends of our time, called *classical crossover*. These artistic collaborations implement the dynamics of a stylistic conversation by blending pop and academic music in different manners, creating, in each case, a distinctive and original artistic phenomenon. Suffice it to mention the duet tandems created by the great opera tenor of our time, Luciano Pavarotti. Speaking about the *classical crossover* style, it is impossible to ignore the duet of the lead singer of the British rock band *Queen* Freddie Mercury and the Spanish opera singer Montserrat Caballé. Their composition *Barcelona*, created in the late 1980s and distinguished by great emotional intensity, combines the unique vocal style of a rock singer with the brilliant coloratura of an opera diva. All this allowed us to recognize the song as a masterpiece of style.

Duet-songs hold an important place in the pop vocal creativity of Eugen Doga. Some of the composer's pieces were initially intended to be duets, as stated in the published notes and official lists of his works, which specify the division into different voices, primarily soprano and baritone (*Flori de dragoste, Oglinda clipelor, Gelozie, Vreau să cânt*). The sheet music versions of the other songs, which aren't specifically classified as duets but occasionally have a second voice on the vocal line, can be deduced as duet songs (*Мне приснился шум дождя, Chemarea dragostei, Все начинается с любви, Лестница любви*). There are also songs that have acquired duet status in the course of their performing years (*Maria, Mirabela, Codrii mei frumoși*).

The main theme of E Doga's pop duets is love: it appears in many titles of duet songs, just remember such songs as *Все начинается с любви, Лестница любви, Chemarea dragostei (Призыв любви), Păstrați iubirea (Храните любовь), Любовь начинается просто, Монолог любви* and many others. There is an obvious connection between the theme of love and the duet character of the songs dedicated to it: the love of the lyrical heroes encourages them to dialogue, which is expressed both in the musical text of the works and in the stage interaction between the performers. Eugene Doga's vocal duets are diverse in terms of part distribution: some are quite simple and contain only movement of voices in parallel intervals (octaves, thirds, sixths, decimas), others are more developed, including not only parallel two voices, but also dialogue interchanges of voices, giving singers the opportunity to show their acting skills.

E. Doga's duet songs are known to be performed by singers of different generations and from different countries. Among Moldovan singers there are both recognised masters (Anastasia Lazariuc, Maria Codreanu, Nadejda Cepraga, Ion Suruceanu, Iurie Sadovnic), as well as younger singers who have formed duets nowadays (Corina Tepes and Costi Burlacu, Tatiana Cerga and Igor Sarbu, Ana Cernikova and Dumitru Mitu, etc.).

The thesis finishes with the **Main conclusions and Recommendations**, which summarizes the results of the research and define the future perspectives for further development of the subject of this scientific and creative project.

1. The vocal duet holds a special place in pop-jazz music. It attracts performers of different generations and styles. There are a huge number of vocal duets in the world composed by world pop and jazz stars, such as Frank Sinatra, Tony Bennett, Ella Fitzgerald, Louis Armstrong, Elton John, Tina Turner, Diana Ross, Sarah Brightman, Eros Ramazzotti and many others. Constantly operating ensembles gained popularity on all continents - among them *The Barry Sisters, Simon & Garfunkel, Al Bano & Romina Power, Baccara, Ottawan, Modern Talking, Roxette, Eurythmics*, etc. Many duets

have become trend setters in certain historical periods. At the same time, the degree to which the phenomenon has been studied is inversely proportional to its brightness and popularity in the entertainment music industry. In this work has been done a comprehensive study of the pop-jazz vocal duet, allowing us to present it from different perspectives: historical, typological, performing and pedagogical.

2. The huge number of vocal duets existing in the history of entertainment music in the 20th and 21st centuries made it possible to present in this study a general panorama of this phenomenon. The desire to identify the most important names and facts resulted in a separate study of vocal tandems in the fields of jazz and pop music. The beginning of the process, marked by the 1930s, involved the duet activity of big band soloists of the swing era. Since the 1950s, when the development of pop and rock culture began, jazz duets have existed at the same time, occasionally finding points of intersection with it (just to give you an example, „crooner” Tony Bennett, who carried out many duet projects with pop stars such as Lady Gaga, Emmy Winehouse, Marc Anthony, Gloria Estefan, etc.). The activity of duets is inseparably linked to the stylistic evolution of popular music; it reflects such currents as *folk*, *country*, *rock*, *disco*, *pop*, *synth-pop*, and others.

3. The process of development of pop vocal duets in the Republic of Moldova, according to available sources, began in the 1960s with the vocal-instrumental ensemble *Noroc / Contemporanul*, in which the brothers Alexandru and Anatol Cazacu and the sisters Oxana and Georgeta Ciorici began their activity. The further history of constantly operating duets relates to such performers as Doina and Ion Aldea-Teodorovici, Corina Tepeș and Costi Burlacu, the group *Akord*, Dinu & Nelly Ciobanu (*Master Dinamit*). The main part of Moldovan duets are created for single creative projects, their soloists are pop singers Ion Suruceanu, Anastasia Lazariuc, Angela Ciumac, Nadejda Cepraga, Geta Burlacu, Natalia Barbu, Nelly Ciobanu, Aura, Georgeta Voinovan, Aurel Chirtoaca and many others. Duets in the *classical crossover* style with opera singers Mihail Munteanu, Victoria Nikitcenko, Vitalie Maciunsi, Ana Cernicova, Dumitru Mîțu, Mariana Bulicanu, Veaceslav Timofti and others gain attention.

4. Pop-jazz vocal tandems have different typological parameters. The extensive information collected for this study made it possible to classify the pop-jazz vocal duet, outlining its main varieties. Duets in the work are grouped according to such criteria as: fixed or entrepreneurial nature of functioning; a combination of female and male voices; the style practiced by the duet members; ethnic/state affiliation of the parties involved; actual or imagined partnerships; the degree to which the partners are involved in the process of performance; means of intonation performing.

5. The analysis of theoretical sources, audio, and video materials, as well as reliance on her own practical experience, allowed the author of the thesis to draw conclusions about the most important aspects of the performing activity of pop-jazz duets. Representing a specific type of ensemble, uniting two soloists, the duet assumes a special degree of interaction between the members, allowing relative independence in the manifestation of the creative individuality of each of them. At the same time, acting as a performing group, it faces the need to synchronize the creative efforts of the partners aimed at solving various vocal-technical and artistic-stylistic tasks depending on the figurative-musical concept of the piece being performed. Duet participants should achieve timbre-acoustic harmony and dynamic balance of voices, work on technical aspects of performance (intonation, phrasing, rhythm, accentuation, diction, etc.), create the dramaturgical plan of the piece and the functional distribution of roles in the ensemble, and ensure adequate delivery of the imaginative content and stage fulfilment of the artistic concept. In the process of performing on stage, singers build their relationships, striving to create an artistic dialogue explicit or hidden, reflecting the unity of feelings or the contrast of moods. A significant role in duet interaction is played by the artistic and psychological compatibility of the partners.

6. A special phenomenon are duets in the *classical crossover* style, reflecting the weave of academic and pop music (in this area, the work of opera singer Luciano Pavarotti, who formed duets with Liza Minnelli, Elton John, Celine Dion, Eric Clapton and many others, stands out from the general background). One of the compositions in the *classical crossover* style – *Barcelona* – was brilliantly performed and recorded by the famous Spanish opera diva Montserrat Caballé and British rock singer Freddie Mercury. Internationally recognized as one of the best, it seamlessly combines the contrasting stylistic features of the singers' singing style, providing a brilliant example of the dramatic construction of the duet concept of the piece.

7. One unique creative phenomena that cannot be overlooked while examining pop duets in national music are the duet songs written by Eugen Doga. Songs like *Flori de dragoste* to verses by A. Ciocanu, *Oglinda clipelor* to verses by Gr. Vieru, *Gelozie* to verses by I. Podoleanu and Ș. Petrache, *Vreau să cânt* and *Mne prisnilsya shum dozhdya* to verses of V. Lazarev, *Lestnitsa lyubvi* to verses of K. Balmont, and many others are in demand by many vocalists both in Moldova and abroad. A heterophonic two-part structure based on parallel movement in octaves, thirds, and sixths dominates some of E. Doga's songs, while polyphonic choruses in others take advantage of the idea of conversation and interaction between voices. Sometimes these types of presentations appear in

alternating order. The constant interest of performers is the key to the further concert and media life of Eugen Doga's song and duet creativity.

8. Identification of the most important aspects of the performing activities of pop-jazz duets made it possible to formulate a number of practical recommendations for teaching vocal duets in an art educational institution. The main part of the challenges faced by the teacher is directly related to the problems described in the work, which appear in the performing process. A special difficulty consists in choosing the repertoire, which in pop music, unlike academic music, is most often not fixed in a musical text and requires transcription of works by ear from a soundtrack. In this case, one should take into account the possibility of adapting a solo piece for a duet, for which it is necessary to fully utilize the existing creative potential of students. When selecting the repertoire, are taken into account the vocal and artistic capacities of students, as well as their performing and stage experience.

RECOMMENDATIONS

1. To continue theoretical research related to vocal duets in pop and jazz music, to expand and diversify its aspects by including unstudied information and adding new factual material.

2. To create and publish essays on the work of the most famous international and national pop and jazz duets, as well as on the duet activity of outstanding solo vocalists.

3. To improve their own concert activities, constantly developing and deepening the practical base of duet performance.

4. To expand the repertoire of pop and jazz vocal duets, including through the adaptation by solo works for duets.

5. To optimize the teaching of vocal duets within the discipline of *Pop-Jazz Singing* in order to improve the quality of the professional skills of future specialists.

6. To use the theoretical and methodological aspects of this research in such academic disciplines as *Methodology of a special discipline (pop and jazz singing)*, *Vocal ensemble*, the *History of pop and jazz music*, the *History of national music*.

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**CONCERT PROGRAMS OF THE AUTHOR OF THE DISSERTATION
(CREATIVE PART OF THE WORK)**

CONCERT PROGRAM No. 1

January 16, 2020

**Academy of Music, Theater and Fine Arts
2nd building, Great Hall**

Two traditional Romanian carols:

1. O, CE VESTE MINUNATĂ

2. LINU-I LIN ȘI IARĂ LIN

Angelica Munteanu – Cristina Pintilie (vocal)

3. OGLINDA CLIPELOR. Music: Eugen Doga, lyrics: Grigore Vieru

Angelica Munteanu – Andrei Stefanet (vocal)

4. ЭХО ЛЮБВИ. Music: Anna German, lyrics: Evgeniy Ptichkin

Angelica Munteanu – Andrei Stefanet (vocal)

5. SAY SOMETHING. Music and lyrics: Jan Axel, Chad King

Angelica Munteanu – Cristina Pintilie (vocal)

6. SUMMERTIME (*Clara's Lullaby* from the opera *Porgy and Bess*). Music: George Gershwin,
Poems: Ira Gershwin.

Angelica Munteanu – Andrei Stefanet (vocals)

Vyacheslav Dashevsky (piano) – Igor Varikash (double bass)

7. SAVING ALL MY LOVE FOR YOU. Music: Michael Musser, lyrics: Gerry Goffin.

Angelica Munteanu (vocal)

Vyacheslav Dashevsky (piano) – Igor Varikash (double bass)

8. DREAM, A LITTLE DREAM. Music: Fabian Andre, Wilbur Schwandt, lyrics: Gus Kahn.

Angelica Munteanu (vocal)

Vyacheslav Dashevsky (piano) – Igor Varikash (double bass)

9. ÁGUA DE BEBER. Music: António Carlos Jobim, lyrics: Vinicius di Moraes

Angelica Munteanu (vocals)

Vyacheslav Dashevsky (piano) – Igor Varikash (double bass)

10. SWAY. Music: Pablo Beltran Ruiz, lyrics: Norman Gimbel

Angelica Munteanu (vocal)

CONCERT PROGRAM No. 2

April 17, 2021

**Academy of Music, Theater and Fine Arts
2nd building, Great Hall**

1. INIMĂ DE MAMĂ. Music: Ion Aldea-Teodorovici, lyrics: Dumitru Matkovschi

Angelica Munteanu (vocals)

2. CAJIOT, BEPA. Music and lyrics: Valery Meladze

Angelica Munteanu – Cristina Pintilie (vocal)

Vyacheslav Dashevsky (piano)

3. **КАЛИТКА.** Music: Vsevolod Buyukli, lyrics: Alexey Budishchev
Angelica Munteanu (vocal)
Vyacheslav Dashevsky (piano)
4. **L-O-V-E.** Music: Bert Kaempfert, lyrics: Milt Gabler
Angelica Munteanu (vocal)
Vyacheslav Dashevsky (piano)
5. **AUTUMN LEAVES.** Music: Joseph Cosma, lyrics: Jacques Prévert
Angelica Munteanu (vocal)
Vyacheslav Dashevsky (piano)
6. **ВЕЧНАЯ ЛЮБОВЬ.** Music: Georges Garvarentz, lyrics: Charles Aznavour,
translation: Natalya Konchalovskaya
Angelica Munteanu – Aurel Chirtoaca (vocal)
7. **COULD I HAVE THE KISS FOREVER.** Music and poetry: Diane Eve Warren
Angelica Munteanu – Aurel Chirtoaca (vocals)
8. **WOMAN IN LOVE.** Music and lyrics: Barry Gibb, Robin Gibb
Angelica Munteanu (vocals)
9. **ОПЯТЬ МЕТЕЛЬ.** Music: Konstantin Meladze, lyrics: Jahan Pollieva
Angelica Munteanu – Cristina Pintilie (vocal)
10. **STUMBLIN' IN.** Music: Michael Chapman, lyrics: Nikki Chinn
Angelica Munteanu – Aurel Chirtoaca (vocal)

CONCERT PROGRAM No. 3

November 25, 2023

Academy of Music, Theater and Fine Arts

2nd building, Great Hall

1. **SEARA, SEARA ALBASTRĂ.** Music: Ion Aldea-Teodorovic, lyrics: Anatol Ciocanu
Angelica Munteanu (vocal)
2. **ORELE.** Music: Anatol Kiriya, lyrics: Grigore Vieru
Angelica Munteanu – Cristina Pintilie (vocal)
3. **МЫ ВДВОЕМ.** Music and lyrics: Oleg Shaumarov
Angelica Munteanu– Vladimir Fotescu (vocal)
4. **KILLING ME SOFTLY.** Music and lyrics: Charles Fox & Norman Gimbel
Angelica Munteanu – Cristina Pintilie (vocal)
5. **ЛУННАЯ МЕЛОДИЯ.** Music: Kim Breitburg, lyrics: Karen Kavaleryan
Angelica Munteanu– Vladimir Fotescu (vocal)
6. **I LOVE YOU, BABY.** Music and lyrics: Bob Crew & Bob Gaudio
Angelica Munteanu (vocal)
7. **НЕБО.** Music: Igor Azarov, lyrics: Regina Lisits
Angelica Munteanu– Vladimir Fotescu (vocal)
8. **TELL HIM.** Music and lyrics: Linda Thompson, Walter Afanasieff, David Foster
Angelica Munteanu – Cristina Pintilie (vocal)
9. **PASADENA.** Music and lyrics: Alice May
Angelica Munteanu – Cristina Pintilie (vocal)
10. **FELIZ NAVIDAD.** Music and lyrics: Jose Feliciano
Angelica Munteanu (vocals)

LIST OF SCIENTIFIC PUBLICATIONS OF THE AUTHOR ON THE TOPIC OF THE DISSERTATION

2. Articles in scientific journals

2.3. in journals included in the National Register of specialised journals (with indication of category):

1. Мунтяну А. *Барселона* Фредди Меркьюри и Монсеррат Кабалье как образец дуэта в стиле *classical crossover*. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Nr. 1 (36), 2020. Chișinău: Notograf Prim, 2020, с. 80–86. Revista științifică, **tipul B**. ISSN 2345-1408. https://revista.amtap.md/wp-content/files_mf/159826106316.munteanu.barcelona.pdf

2. Мунтяну А. Песни-дуэты в творчестве Евгения Доги. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Revista științifică, **tipul B**. Nr. 2 (37), 2020. Chișinău: Notograf Prim, 2020, с. 105–111. ISSN 2345-1408. https://revista.amtap.md/wp-content/files_mf/160871602214.angelicamunteanu.pesnidueti.pdf

3. Munteanu A. Duetul vocal de estradă în Republica Moldova. In: *Studiul artelor și culturologie: istorie, teorie, practică*. Revista științifică, **tipul B**. Nr. 1 (38), 2021. Chișinău: Notograf Prim, 2021, с. 75–80. ISSN 2345-1408. https://revista.amtap.md/wp-content/files_mf/162212411713.Munteanu_Duetulvocaldeestrada.pdf

4. Munteanu A., Berezovicova T. Duetul vocal în muzica de estradă și jazz: unele aspecte ale activității interpretative. In: *AKADEMOS*. Revista de știință, inovare, cultură și artă, **categoria B**. Nr. 3 (66), 2022. Chișinău: Continental grup SRL, 2022, с. 128–134. ISSN 1857-0461. E-ISSN 2587-3687. <http://akademos.asm.md/files/128-134.pdf>

3. Articles in scientific collections

3.2. collections of articles on the materials of international conferences abroad:

5. Мунтяну А. Виртуальный дуэт как особый вид вокального дуэта в популярной музыке. In: *Socio-economics Sciences & Humanities: сборник статей международной научной конференции* (Екатеринбург, Апрель 2023). СПб.: ГНИИ «Нацразвитие», 2023, p. 10–12. ISBN 978-5-00213-114-3.

3.4. collections of articles on the materials from national conferences in the republic:

6. Мунтяну А. Некоторые вопросы преподавания эстрадно-джазового вокального дуэта. In: *Cultura și arta: cercetare, valorificare, promovare : Materialele conferinței științifice naționale a doctoranzilor și conducătorilor de doctorat, 9 decembrie 2022. În memoria muzicologului, cercetătorului, profesorului universitar Vladimir Axionov (1950-2012)*. Chișinău: AMTAP, 2023, с. 113–120. ISMN 979-0-3481-0105-7. ISBN 978-9975-3597-7-1 (PDF).

4. Materials/abstracts of scientific forums:

4.2. international conferences in the Republic of Moldova:

1. Munteanu A. Cântece-duete în creația lui Eugen Doga. In: Conferința științifică internațională *Învățămintul artistic – dimensiuni culturale*. 7 aprilie, 2017. Rezumatele lucrărilor. Chișinău: AMTAP, 2017 (Tipogr. "Notograf Prim"), c. 24–25. ISBN 978-9975-9617-8-3.

2. Munteanu A. Fenomenul dialogului artistic în duetul vocal. In: *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate*. (Ediția a V-a). Conferința științifică internațională. 24 septembrie, 2019. Tezele comunicărilor. Chișinău: AMTAP, 2019 (Tipogr. "Valinex"), c. 110–111. ISBN 978-9975-68-377-7.

3. Мунтяну А. Вокальные дуэты в зарубежной эстрадной и джазовой музыке: личности, репертуар. In: Conferința științifică internațională *Învățămintul artistic – dimensiuni culturale*. 15 mai, 2020. Rezumatele lucrărilor. Chișinău: AMTAP, 2020, c. 79–80. ISBN 978-9975-3311-6-6. [online]. [accesat 10 mai 2022]. Disponibil:
<https://amtap.md/wp-content/uploads/2020/06/TEZE-conf.-st.-vol-1.-Bun-tipar-site.pdf>

ANNOTATION

Munteanu Angelica. Vocal duets in pop-music and jazz. Doctor of Arts Thesis, Department 653.01 Musicology, Chisinau, 2023.

Thesis structure. Artistic component: three recitals recorded on DVD. **Scientific research:** introduction, two chapters, general conclusions and recommendations, bibliography of 149 titles, list of abbreviations, 1 annex; 101 pages of basic text, 3 pages of annex, 16 musical examples.

Keywords: vocal duet, jazz, Eugen Doga, classical crossover, song-duet, pop-music, rock, classification

Area of study: pop-music and jazz, vocal performance.

Subject of study: pop and jazz duets as a performing component and a type of musical piece.

The purpose of the thesis is a multilateral research on the vocal duet in pop and jazz music in terms of historical evolution, typology and performing principles.

Research objectives: to present a history of the vocal duet in universal pop and jazz music of the 20th and 21st centuries, identifying the most important names and phenomena; to highlight the development process of pop vocal duets in the Republic of Moldova; to classify the vocal duet in pop and jazz music, to describe its main types; to explore the interpretative aspects and formulate some practical recommendations for teaching pop and jazz vocal duets in educational institutions of the arts; to analyze a few vocal pieces that are of interest from the point of view of the artistic interaction between the participants in the duet.

Novelty and originality of the thesis. In the *theoretical study*, for the first time in the Republic of Moldova, significant facts were collected, analyzed and systematized, which makes it possible to present an overview of the development of the pop and jazz duet in universal and national music and its establishment as a special artistic phenomenon. The work is supposed to fill the gap in the local musicology, where until now no attention has been given to pop and jazz duets, its main varieties have not been identified, the interpretative and pedagogical principles of mastering the art of duet have not been studied. The *practical component* of the dissertation consists in the public performance of three concert programs composed of vocal pieces of various styles related to world and national pop and jazz music. In accordance with the topic of the dissertation, in addition to solo works, songs from the repertoire of world-famous duets were included in the concert programs.

The applicative value of the thesis is related to its applicability in teaching courses, such as *Pop and Jazz singing, Vocal Ensemble, Teaching Methods of the Specialized Discipline (pop and jazz singing), History of Pop and Jazz Music*, etc. The results can be used to develop didactic curricula, to train singers for concert performances and studio recordings, in the independent study of the students and in the daily activities of the singing teachers.

Implementation of the results. *The practical approval* was achieved during the public performance with three concert programs presented in the Great Hall of the Academy of Music, Theatre and Fine Arts. The results of the theoretical research are reflected in 6 articles published in scientific journals and scientific conference volumes, as well as 3 abstracts of communications at scientific forums. The thesis materials were presented at 6 international conferences, 1 national conference and 1 methodological workshop with international attendance.

АННОТАЦИЯ

Мунтяну Анжелика. Вокальный дуэт в эстрадной и джазовой музыке. Диссертация на соискание ученой степени доктора искусств по специальности 653.01 – Музыкаведение (профессиональный докторат), Кишинев, 2023.

Структура диссертации: *Творческий компонент:* три концертные программы, записанные на DVD. *Научное исследование:* введение, две главы, основные выводы и рекомендации, библиография из 149 наименований, список сокращений, 1 приложение; 101 страница основного текста, 3 страницы приложения, 16 нотных примеров.

Ключевые слова: вокальный дуэт, джаз, Евгений Дога, классический кроссовер, песня-дуэт, поп-музыка, рок, классификация

Область исследования: эстрадная и джазовая музыка, вокальное исполнительство.

Объект исследования: эстрадно-джазовый дуэт как исполнительский состав и тип музыкального произведения.

Цель диссертации заключается в разностороннем изучении эстрадно-джазового вокального дуэта: его исторической эволюции, типологии и исполнительской интерпретации.

Задачи исследования: представить историю вокального дуэта в мировой эстрадной и джазовой музыке XX–XXI вв., выявив наиболее важные имена и явления; осветить процесс развития эстрадных вокальных дуэтов в Республике Молдова; осуществить классификацию вокального дуэта в эстрадной и джазовой музыке, охарактеризовать его основные разновидности; рассмотреть вопросы исполнения и сформулировать ряд практических рекомендаций по преподаванию эстрадно-джазового дуэта в учебных заведениях искусств; проанализировать отдельные произведения, представляющие интерес с точки зрения артистического взаимодействия участников дуэта.

Новизна и оригинальность диссертации. В *теоретическом исследовании* впервые в Республике Молдова собран, проанализирован и систематизирован значительный фактический материал, позволивший дать панорамный обзор развития эстрадно-джазового дуэта в мировой и национальной музыке и определить его как особое художественное явление. Работа призвана восполнить пробел, существующий в отечественном музыкознании, в котором до настоящего времени не уделено внимание эстрадно-джазовому дуэту, не прослежена его эволюция, не выявлены основные разновидности, не изучены исполнительские и педагогические принципы освоения. *Творческая составляющая* диссертации заключается в публичном исполнении трех концертных программ, составленных из разнообразных по стилю вокальных пьес, относящихся к мировой и отечественной эстрадной и джазовой музыке. В соответствии с темой диссертации, помимо сольных произведений, в программы концертных выступлений были включены песни из репертуара всемирно известных дуэтов.

Практическая значимость работы связана с возможностью ее применения в учебных курсах *Эстрадно-джазовое пение, Вокальный ансамбль, Методика преподавания специальной дисциплины (эстрадно-джазовое пение), История эстрадной и джазовой музыки* и др. Результаты могут быть использованы при составлении учебных программ, подготовке певцов к концертным выступлениям и студийным записям, в самостоятельных занятиях студентов и повседневной деятельности педагогов, преподающих вокал.

Апробирование результатов работы. *Практическая апробация* была осуществлена в рамках публичных выступлений с тремя концертными программами в Большом зале Академии музыки, театра и изобразительных искусств. Результаты *теоретических изысканий* отражены в 6 статьях, опубликованных в профильных научных журналах и сборниках конференций, и 3 публикациях тезисов выступлений на научных форумах. Материалы диссертации были представлены на 6 международных и 1 национальной конференциях, а также на 1 методологическом семинаре с международным участием.

ADNOTARE

Munteanu Angelica. Duetul vocal în muzică de estradă și jazz. Teză de doctor în arte, specialitatea 653.01 – Muzicologie (doctorat profesional), Chișinău, 2023.

Structura tezei. Componenta artistică: trei recitaluri înregistrate pe DVD. **Cercetarea științifică:** introducere, două capitole, concluzii generale și recomandări, bibliografie din 149 de titluri, lista abrevierilor, 1 anexă; 101 de pagini ale textului de bază, 3 pagini de anexă, 16 exemple muzicale.

Cuvinte-cheie: duet vocal, jazz, Eugen Doga, *classical crossover*, cântec-duet, muzică pop, rock, clasificare

Domeniul de studii: muzică ușoară și jazz, interpretare vocală.

Obiectul de studii: duetul de estradă și jazz ca o componentă interpretativă și un tip de operă muzicală.

Scopul tezei constă în cercetare multilaterală a duetului vocal în muzica pop și jazz din punct de vedere al evoluției istorice, tipologiei și al principiilor interpretative.

Obiectivele cercetării: a prezenta o istorie a duetului vocal în muzica pop și jazz universală din secolele XX-XXI, identificând cele mai importante nume și fenomene; a reliefa procesul de dezvoltare a duetelor vocale pop în Republica Moldova; a efectua o clasificare a duetului vocal în muzica pop și jazz, a caracteriza principalele varietăți ale acestuia; a investiga aspectele interpretative și a formula o serie de recomandări practice pentru predare a duetului vocal pop și jazz în instituții de învățământ artistic; a analiza unele piese care prezintă interes din punctul de vedere al interacțiunii artistice a participanților la duet.

Noutatea și originalitatea tezei. În *studiul teoretic*, pentru prima dată în Republica Moldova, a fost colectat, analizat și sistematizat material faptic semnificativ, ceea ce face posibilă prezentarea unei panorame a dezvoltării duetului pop și jazz în muzica universală și națională și determinarea lui ca un fenomen artistic deosebit. Lucrarea este menită să umple golul existent în muzicologia autohtonă, unde până acum nu s-a acordat atenție duetului pop și jazz, nu au fost identificate principalele sale varietăți, nu au fost studiate principiile interpretative și pedagogice ale însușirii artei duetului. **Componenta practică** a tezei constă în interpretarea publică a trei programe de concert compuse din piese vocale de diferite stiluri legate de muzica pop și jazz mondială și autohtonă. În conformitate cu tema disertației, pe lângă lucrările solo, în programele de concert au fost incluse melodii din repertoriul duetelor de renume mondial.

Valoarea aplicativă a tezei este legată de posibilitatea utilizării acesteia în cursuri didactice, cum ar fi *Canto de estradă și jazz*, *Ansamblu vocal*, *Metodica predării disciplinei de specialitate (canto de estradă și jazz)*, *Istoria muzicii ușoare și jazz* etc. Rezultatele pot fi utilizate în elaborarea programelor didactice, în pregătirea cântăreților pentru evoluările concertistice și înregistrările de studio, în studiile independente ale studenților și activitățile zilnice ale profesorilor de canto.

Implementarea rezultatelor. Aprobarea practică a fost efectuată în cadrul evoluării publice cu trei programe concertistice prezentate în Sala mare a Academiei de Muzică, Teatru și Arte Plastice. Rezultatele *cercetării teoretice* sunt reflectate în 6 articole publicate în reviste științifice de profil și culegerile conferințelor științifice, precum și 3 rezumate ale comunicărilor la foruri științifice. Materialele tezei au fost prezentate la 6 conferințe internaționale, 1 conferință națională și 1 seminar metodologic cu participare internațională.

MUNTEANU ANGELICA

**DUETUL VOCAL
ÎN MUZICĂ DE ESTRADĂ ȘI JAZZ**

REZUMATUL TEZEI DE DOCTOR ÎN ARTE

**SPECIALITATEA 653.01 – MUZICOLOGIE
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