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THE VALORIZATION OF ROMANIAN MUSICAL FOLKLORE IN JAZZ
FROM THE REPUBLIC OF MOLDOVA AT THE TURN OF THE 20TH -
21ST CENTURIES: METHODS AND TECHNIQUES OF VOCAL
PERFORMANCE

SUMMARY OF THE DOCTORAL THESIS
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CONCEPTUAL LANDMARKS OF RESEARCH

The relevance and importance of the problem. The phenomenon of jazz treatment of popular vocal melodies from the Romanian area represents an extensive and important field of jazz heritage in the Republic of Moldova and Romania, manifesting itself in the present in the aspect of a special musical trend with its characteristic peculiarities. It is a part of a more general process that reflects the fusion of folk tradition with other areas of musical art, currently influencing pop music, rock music and jazz.

Folklore itself contains the germ of improvisation allowing the taking, treatment, development of the folklore source. The original model of the popular song becomes the prime irradiating source in the process of jazz-style approach – both the poetic text and the melody provide a very wide, almost unlimited space for creativity, and sometimes major transformation of the original source.

In the national musical culture, the involvement of the Romanian musical folklore in creations of different genre has become a viable trend. In the Soviet period reflections of Romanian folklore are found in rock-music (starting with the bands *Noroc*, artistic director: M. Dolgan, and *Plai*, artistic director: St. Petrache), in pop-music (band *Orizont*, artistic director and composer: O. Milstein), being jazz music (Jazz Orchestra led by Ș. Aranov, *Cvarta* combo, the solo production of jazz pianist M. Alperin and other phenomena).

Since the 1990s this trend has gained a new impetus, being promoted by several creative musicians. Here we see a special involvement of the local jazz performers who created real masterpieces as an example serving the projects of the *Trigon* band as *Sofia Vicoveanca Tribut* (2010) and *Maria Tanase Tribut* (2013). In 2012 *Alex Calancea Band* comes with the project *The road to the home*, in which he reveals a new connotation to folkloric works, as *Ciocîrlia*, *Călușarii*, *Lume*, *Lume* and so on, thus combining the style of vocal-instrumental interpretation with rhythmic and sound peculiarities of the current *jazz-rock*. The album *Basul Capricios* (2016) made in collaboration with the author of the thesis, uses instrumental folk songs in a new performance approach, adapting the jazz tool called *scat* to the instrumental melodic line for a new perspective of the genre. Jazz singer Geta Burlacu in her albums *Ce n-aș da* (2005) in collaboration with composer Igor Iachimciuc and *Cine iubește* (2010) in collaboration with Alex Calancea offers a new treatment of urban and rural Romanian folklore, selecting folklore masterpieces as initial musical material – *Ciririp*, *Lume*, *lume*, *Cine iubește și lasă* and so on. Band *Transbalkanica* in the eponymous album (2005) harmoniously reflects the fusion of

musical folklore from all geographical areas of Romania, by preserving the traditional aspect of each area, with the merging of genres *pop-jazz*, *ethno-jazz* and so on.

A special page in the development of the local vocal jazz represents the evolution of the band *Univox Vocal Band* related to the arrangement of folk songs. In the repertoire of the group we can mention the masterpieces of urban folklore *Trandafir de la Moldova*, *O damigeană*, or vocal-choral creations (*Colo sus, colo mai jos* written by D. Belinschi or vocal-choral cycle *Descîntece* by Igor Iachimciuc. Within the mentioned creations are explored the synthesis of folklore with jazz music adjusted to a staff rarely found in Moldovan jazz – vocal ensemble *a cappella*. Therefore, at the present time in the non-academic musical culture of the Republic of Moldova has formed a rather extensive, valuable, innovative layer in terms of treating the means of musical expressiveness that harmoniously combines the local folklore with the national jazz, and not only. It is worth pointing out that there are currently no works in the local musicology that have vocal interpretation of jazz pieces based on Romanian folklore.

The aim of the investigation consists in theoretical and practical capitalization of Romanian folclor' treatment in vocal jazz music of the Republic of Moldova on the turn of 20th-21st centuries. **Objectives** the thesis consist of:

- *collection and study of materials* found in library funds;
- *selection and auditive analysis* of the most representative audio and video examples;
- *choosing the most valuable creations* from vocal repertoire by Geta Burlacu, Cristina Pintilie, Nadia Trohin, Maria Raducanu based on the folklore treatment jazz style;
- *detection of melodic, modal-harmonic, rhythmic and timbral peculiarities* of the selected creations, revealing their artistic uniqueness;
- *grouding the basic features* regarding the *use of different tools* often used in the folklore treatment related to style, genre, musical language and architectonics;
- *highlighting specifics of vocal intonation*, came from Romanian folk repertoire (*hăulit, lălăit, invocation, folk melismatics*);

Scientific-practical novelty and originality of the research is determined by the uniqueness of the artistic concept. For the first time in the national musicology and interpretative practice, an important layer of non-academic musical culture is exploited, namely the fusion of jazz with national folklore viewed in terms of vocal interpretation. For the first time, several valuable vocal-instrumental compositions from the Romanian cultural space are analyzed, vocal interpretation problems are revealed and solutions to overcome them are offered. The practical component presented in three concert programs realized by the author of the thesis, capitalizes

on the conceptual performances of the thesis, thus drawing new directions for the development of the national artistic activity.

Theoretical and methodological basis of the thesis has a synthetic character. The methods of theoretical and historical musicology, as well as the theory and history of performing arts, are merged. This knowledge and methods are enriched with the methods of analyzing jazz pop-, and rock-music. The peculiarity of the analytical method is that as selected musical examples of oral culture (jazz music, as well as national folklore), they are analyzed audibly and deciphered.

The sources used in the development of the Ph.D. thesis can be divided into four different groups. **The first group** consists of researches dedicated to **Romanian folklore** signed by ethnomusicologists Gh. Oprea, L. Agapie, Gh. Ciobanu, V. Ghilas and D. Bunea. **The second group** consists of the sources signed in different languages dedicated to **the theory, history, aesthetics and sociology of world jazz** belonging to J.-E. Berendt, K. Gabbard, M. Griedly, J. L. Collier, A. Hodeir, P. Hollerbach, H. Panassie, W. Seargeant, V. Konen, F. Shak, E. Ovcinnikov, S. Amirhanova and so on. Within this group it is worth highlighting the research of authors from different countries, dedicated to the phenomenon of **ethnojazz** whose authors are V. Tcacenco and C. Levy. The problems of native Jazz are studied in scientific works belonging to musicologist V. Tcacenco.

The third group includes online and offline **dictionaries and encyclopedias**: *Dictionary of jazz* by A. Andries, *Dictionary of Traditional Romanian Symbols and Beliefs* by R. Antonescu, *Performers from Moldova: Encyclopedic Lexicon (1460-1960)* by S. Buzila, *Literature and Art of Moldova* [32], *The New Grove Dictionary of Music and Musicians* from the UK as well as the article *Moldova: Modern and Contemporary Performance Practice* from the U.S. Encyclopedia SAGE signed by R. Garnett, V. Tcacenco and D. Bunea.

The fourth group includes **audio and video materials** that serve as the basis for the musicological and interpretive analysis that presents the singers of folk music from the Republic of Moldova and Romania, on the one hand, and the performers of jazz, pop- and rock-music, on the other.

Theoretical importance of thesis consists in deepening the knowledge in the field of non-academic music based on the synthesis of folklore with contemporary vocal jazz from the Republic of Moldova, contributing to the development of the analytical apparatus on the study of synthetic phenomena in non-academic music, discovering and describing new processes of vocal sound emission, which arise based on the interaction of jazz with the local folklore tradition.

Applicative value of the work consists in the fact that the author being a teacher of jazz

and popular music singing and at the same time a performer of pop-music, jazz and folklore, comes up with a scientific approach that can be useful in teaching specialized disciplines such as: *Popular Music and Jazz Singing, Stylistics of Vocal Performance, Vocal Ensemble, Teaching Methodology of Specialization Discipline (Pop and Jazz Singing), History of Popular Music and Jazz* at AMTAP.

Approval of scientific and artistic results. The scientific results were capitalized by participating in 6 international scientific conferences and in 6 articles edited in scientific collections published in the Republic of Moldova, Romania and the Russian Federation.

Practical part of the thesis consists of three concerts held at AMTAP on concert stages in Chisinau: „Nicolae Sulac” National Palace, „Serghei Lunchevici” National Philharmonic, Organ Hall, as well as excerpts from international cultural events: *Jazz’n Chisinau* Festival, *EthnoJazz* Festival, but composition *Chorus* (music by Anatol Stefanet) was recorded as a part of the soundtrack of the historical film *Lupii și Zeii*.

The repertoire studied within the thesis was performed both at various festivals and competitions, as well as during the tours performed by the author of this thesis in countries such as Romania, Monaco, Italy, France, Austria, Germany, Denmark, Sweden, Ukraine, Russian Federation, United States of America, and on the 7th of December 2017 she sang in the Capitol, Washington D.C., in front of members of the U.S. Senate.

THESIS CONTENT

Chapter 1. THE INFLUENCE OF FOLKLORE ON NATIONAL MUSIC OF NON-ACADEMIC ORIENTATION IN THE 20TH CENTURY: HISTORICAL AND INTERPRETIVE LANDMARKS is structured as a series of analytical sketches dedicated to sound examples that demonstrate the involvement of jazz vocal methods based on the folklore of the Romanian space. Due to the lack of national vocal jazz in the period concerned, experiments with the use of jazz methods in vocal music were transferred to other forms and genres. It is worth adding that the lack on the territory of the Republic of Moldova of the jazz vocal school was partially compensated by the enormous popularity of the recordings of Romanian jazz singer Aura Urziceanu.

1.1. Popular theme *Ciocirlia* in the interpretive vision of Aura Urziceanu

Aura’s creation influenced musicians and jazz amateurs from Moldova, and her recordings were known and appreciated by the local public. The exposure of the folk theme *Ciocirlia* became a visiting card of the performer. *Aura* presents a version of interpretation in an absolutely special manner, based on the exceptional melodic line performed with the help of typical syllables of *scat*, chosen by the performer with great refinement so as not to distort the

genuistic essence of the source itself.

1.2. 1.2. The vocal jazz treatment in compositions *Джордж из Динки Джаза, Fetele din Chişinău* and *O vioră cântă-ncet undeva* od the Şico Aranov' orchestra was the first national jazz band in which we found vocal jazz experiments. Ş. Aranov collaborated with national singers such as T. Ciobanu, M. Saulescu, G. Esanu, A. Stircea, E. Ureche, T. Negara, Dorica Rosca, Ludmila Ivanova, Efim Baltanu, Ion Bass, as well as with the instrumentalists as singers: saxophonist and conductor Garry Shirman, violinist and singer Rudolf (Ruvyn) Kaplansky and trumpeter Moisa Goldman.

The first example of vocal jazz in the repertoire of Ş. Aranov, who has remained in history, represents composition *Джордж из Динки Джаза* recorded in 1945 on Moscow Radio. The song is performed by a vocal trio: G. Shirman, R. Kaplansky and M. Goldman. The trio demonstrates a skillful possession of vocal manner, the aptitude to sing the linear multivocal texture, the inclusion of small cadences on the basis of *scat*, vocal *riffs* and other tools of jazz origin.

At the same time, most of the vocal-instrumental pieces in the repertoire of the band were not performed in a purely jazz manner: the performing style combined procedures borrowed from the popular music, Romanian romance and other sources. Thus, in the song *Fetele din Chisinau* performed by singer E. Baltanu (music: Ş. Aranov, lyrics: A. Busuioc) the jazz specificity is mainly highlighted in the orchestral accompaniment with the involvement of Latin American rhythms (*samba*), *call-and-response* tool etc.

In the vocal part of E. Baltanu *down beat* accents are attested, which confirms the influence of the metrorhythmic system named *swing*, *glissando* and other tools. We mention the use of a nasal sound in the interpretation of the last word of the vocal part, typical for jazz intonation. As for the folklore influences, they are realized at the level of the text, involving the tools of folk origin, namely the repetition of words (*măi, uite-aşa, aoleu*). The song *O vioră cântă-ncet undeva* reveals the influence of the Romanian romance genre, which is confirmed by an active role of the violin in the arrangement of the song, improvisation in the introduction, the melodic line closed to the song genre named *cântec de lume* determined by the content of the poetic text. The performing aspect of the vocal part falls within the limits of the popular music: the manner of vocal interpretation represents a synthesis of *sweet jazz* and the national tradition of interpreting romances.

1.3. Pieces *Молдавские напевы, La morişca, Leana* and *Гайдуцкая баллада* from ensemble *Orizont*' repertoire

A special interest in the application of jazz vocal tools in the national performing practice

between the 1970s and 1980s represents the creation of the famous pop-music band *Orizont* led by O. Milshtein. A considerable part of its repertoire is Moldovan folk songs – *La morisca*, *Leana*, *Svadebnaya*, *Moldavskiye napevy*. The solid academic training of all the band members, a perfect sense of musical taste, varied instrumental and vocal resources (female and male voices, pop music instruments – keyboards, guitars, percussion, wind instruments – trumpet, trombone, saxophone) and folk music (violin, Pan flute) allowed the realization of the most daring musical ideas. We also add the mastery of the musical leader of the band to build large-scale compositions, made with the combination of architectonic principles borrowed from folk music, pop-music or academic music.

In the composition *Moldavskiye napevy* we detect the improvisation of female voices against the background of drums, brass instruments and guitars in which the voice is treated as an instrument, based on a temporary appearance of *scat* in certain sections. Regarding the choice of syllables used by vocalists and vocalists, they can be attributed to both jazz practice (in the version of Soviet popular music) and folk music. The thematic material includes songs borrowed from national folklore (*Hora primaverii*, *Ciocirlia* and *Doina de jale*) merged with author's material, vocal improvisation, as well as an original theme of the song.

The song *La morisca* recorded in 1978 demonstrates the most advanced vocal methods related to the involvement of national folklore, on the one hand, and pop and jazz music, on the other hand. Thus, the introduction consists of two contrasting sections: the first one exposes the purely jazzistic tool named *vamp*, based on repetition *ostinato* of a short melodic-rhythmic pattern, bass line in style *funk bass*, with the use of *slap*, enriched with electronic sonorities, while the second section of the introduction includes *section playing* of brass instruments in a *jazz-rock* style.

Choruses are also built on the basis of the jazz principle *call and response*: the first half of each phrase is intended for male voices (2 interpreters) with the text: *La morisca cea din jos...Eu eram cel mai frumos*, while the second part of each phrase is performed by female voices with the involvement of *scat*. We mention, however, that according to the traditions of Soviet jazz or pop-music of that period, the performers do not use the most comfortable and typical syllables if we refer to the international jazz practice, instead the vocalists sing the syllables: *ua da da da bap pa*.

Another successful example of the transformation of the folk example into a hit of Soviet pop-music is the song *Leana*. Instrumental introduction is an atypical example of the merging of folk melody with tools of *disco* style: the first part of the introduction reconstructs an instrumental texture in *disco* with violins *solo* and a specific metrrhythmic and timbral

accompaniment; the continuation of the introduction contains a fragment of the folk melody. The composition consists of at least three different melodic elements with the reference to folk songs *Aseară ți-am luat basma* from the repertoire of Maria Tanase and *Dealul deal și valea-i vale* from the repertoire of Ioana Radu, including melodic material of interludes and counterpoint lines in a *disco* style to the basic theme, which confirms the maturity and compositional talent of the author.

The incipient melodic material is enriched with vocal sonorities involving the timbre of female and male voices, and the orchestral accompaniment in this case resembles the arrangement in a *disco* style, thanks to violins played in unison and the metrorhythmic aspects typical for this style of pop-music. It uses the appearance of ladder vocals, widespread in the vocal jazz practice in the 1970s-1980s (as an example being the French band *Swingle Singers*). The following instrumental interlude deals with folk themes with adjustments to the violins' and wind instruments' riffs in a *disco* style.

So, through their professionalism and talent, the *Orizont* band members intuited the development of Moldovan pop-music of 21st century, when the fusion of folklore with the idioms of modern pop music represents the most important and viable trend, being appreciated also internationally. As an example several projects performed by local musicians may be mentioned: Pasha Parfeni, the bands *Transbalkanica*, *Tharmis*, *Valy Boghean Band*, *Alex Calancea* and *Lupii*, *Zdob-și-Zdub*.

1.4. Sărbătoreasca song the Plai group

Another Moldovan band from the Soviet period that addressed to the treasure of national folklore was *Plai*, a vocal-instrumental band formed in 1982 at Chisinau. The stylistics of the band is distinguished by developed plurivocality, by more complex compositional structures, by the introduction of developed instrumental fragments, the complexity of the modal-tonal characteristics, the detachment from the applicative character of the music and the orientation towards concert music.

Under the influence of ensembles from that period like *Bee Gees* or *Earth, Wind and Fire*, musicians preferred the multivocal treatment of the music texture as an example serving *Colind soarelui*, *Izvorul*, *Cîntecul dimineții*), *Urare de viață lungă*. In some compositions, the principles of traditional Romanian music are adapted. Thus, in *Sărbătoreasca* the monovocal line is repeated by all performers: recalling the monodia as an older layer of national musical culture, even though at some times the performers use the multivocal singing. The style of vocal performance in monodic fragments very delicately involves melismatics of folk origin, avoiding primitive ethnographism and enriching the melodic aspect of the song.

1.5. Conclusions to the Chapter 1. From a historical point of view in the national musical culture of non-academic orientation, the musical-interpretative phenomena that would be based on the interaction of vocal jazz with Romanian folklore have not been detected. Experiments of this kind took place in vocal jazz in Romania, being presented by the world-class singer A. Urziceanu. On the other hand, we detected some attempts to unite the national folklore with the music of non-academic orientation of the USSR. Substantiating contribution by A. Urziceanu, we affirm that in her immense patrimony one can find examples of the fusion of jazz with Romanian folklore. A large-scale composition *Ciocirlia* has become a veritable encyclopedia of the procedures of jazz vocal treatment of musical material of folk origin.

Repertoire of the vocal-instrumental band *Orizont* integrates various stylistic sources that belong, on the one hand, to the popular music of the time, and, on the other, to national folklore. The analyzed songs demonstrate the compositional mastery of O. Milshtein who managed to combine harmoniously different sources; the author's songs are written in such a way that they do not contradict the folklore material from a stylistic point of view. Thanks to this approach, the national musical heritage has become accessible and loved by the general public of the USSR and the countries of Eastern Europe during the Soviet period, and nowadays this repertoire sounds as contemporary and modern as in the period of popularity.

Analysis of the most representative sound examples belonging to the *Jazz orchestra* led by Șico Aranov, as well as pop-music bands *Orizont* and rock-music *Plai* reveals some vocal tools of jazz origin applied in musical compositions that are based on national folklore: quoting entirely of folk melodies (*La morisca*, *Leana* from the *Orizont* repertoire); the use of vocal processes of folklore origin that have certain similarities with jazz (onomatopoeic syllables characteristic for Romanian folklore and *scat*, the involvement of the richly ornamented monodia in a folk style in the vocal texture of the compositions, as an example serving the monovocal melodic lines of the *Plai* song *Sărbătoreasca*, the metro-rhythmic aspects of the songs studied are enriched by the involvement of the *swing* elements incl. *off beat*, *down beat* etc. The folk masterpieces from the Romanian area were harmoniously combined with different stylistic and genre sources of non-academic music such as *pop-rock*, *classic rock*, *funk*, *disco*, *jazz-rock* etc.

CHAPTER 2. FOLKLORE IN THE NATIONAL JAZZ PRACTICE AT THE CONFLUENCE OF THE 20TH -21ST CENTURIES: TREATMENT OF THE ORIGINAL SOURCE, STYLISTIC AND GENRE ASPECTS, SYNTHESIS OF VOCAL PROCESSES is intended to analyze the most representative examples of Romanian folklore that appeared at

the turn of the 20th-21st centuries. Each sample of Romanian folklore is devoted to a special analytical essay.

2.1. *Lume, lume, sora lume*

This song is a Romanian urban creation, appeared in circulation at the end of the 19th century, best highlighted by the peerless voice of the singer Maria Tanase. In the song we mention a modal game, which ensures the expression of ambivalent emotional states – from tragic to reconciliation, from anxiety to calming a soul pain. The manner of the singer's interpretation is distinguished by the quality of the unique, sober vocal sound, at the beginning *non vibrato*, reminiscent of the sonority of a roar, which intensifies and increases to *forte* and intense *vibrato*. Another characteristic tool is the use of ascending and descending *glissando*, imitating a state of hopelessness. The intensity of the tragic effect is due to the pulsation achieved with the help of accents on each syllable and the exaggerated articulation of consonants.

The incipient word *Lume*, in the absence of *vibrato* approaching *hăulit*, playing an unusual sound effect, reminiscent of the traditional singing specific to the funeral ritual, namely *bocet*. As for the choice of timbral colors in the playback of the melody, we consider, that this leads to the placement of the melody in the low octave, thus emphasizing the state of strain and pain. The lack of melisms in the melody can be explained by the performer's desire to emphasize the severe, funereal character of this song.

The masterpiece of Romanian folk music determined, through its melodicity and deep philosophical content, the appearance of several versions of the song, performed by singers and instrumental bands, representatives of different fields of contemporary pop-music, rock-music or jazz. A revolutionary example is film *Lăutarii*, appeared in 1971, made by Moldovan director Emil Loteanu: the song *Lume, lume* it has the role of a leitmotif, echoing three times throughout the film. The second exposition is performed by S. Lunchevici, in the role of Toma Alistar. Not being a professional vocalist, the musician gives priority to the violin, which he masterfully handles; as for the vocal part, S. Lunchevici performed the profound character of the musical-poetic message in a *parlando-rubato* manner.

Another approach to song *Lume, lume* belongs to the young rock band from the Republic of Moldova *Via dacă* (soloist: Iulia Panici). The specificity of interpretation lies in the involvement of stylistic features of *blues*, including *blue notes* in the vocal part of the soloist. The singer *Dara*, uses an interpretation technique called *iodler*, therefore the melodic line is enriched with original vocal colors.

An innovative version gives us the project *Roots Revival Romania* (soloists – Monica Madas and Maria Casandra Hausi, supported by an instrumental ensemble of musicians representing seven different countries and musical cultures). This treatment fits into the patterns of the current *world music*, and the sound output comes considerably closer to traditional Middle Eastern music.

Moldovan jazz singer Geta Burlacu at the International Festival *Urban Voices Fest*, which took place in Nante, France, sings with the accompaniment of the mixed choir and orchestra, made up of the traditional instruments of different peoples of the world (cymbal, accordion, double bass, percussion, tambour, sitar, bongo and others). Unlike M. Tanase, G. Burlacu uses multiple melodic ornamentation tools, such as: *mordent*, *gruppetto*, trills, descending and ascending *glissando*, *vibrato* on the long sounds. These tools are used in excess, taking into account the new concept proposed by the singer. The interpretive treatment brings out the cheerful character, which is directly opposite to the textual and musical message, and, more broadly, to the traditional concept of the song. The performer dances, chuckles, bringing her version closer to the dance song, even to the joke, thus, mocking the phenomenon of death. Such treatment appears to be a barbaric, savage, heretical funeral ritual, revealing a pagan concept of the ritual of death.

2.2. *Trandafir de la Moldova*

Trandafir de la Moldova also becomes a source of inspiration for singers who approach a completely different musical genre than folklore. We can mention some examples: Loredana Groza, Nelly Ciobanu, Geta Burlacu, *Marcel Stefanets Project*, *Univox Vocal Band* etc. In her album *Agurida*, 2001, *Loredana* gives us a version of a traditional song, all elements of the track being rendered exactly. The singer's voice is accompanied by a taraf; no significant changes are observed in the structure of the song, or vocal improvisation. At the same time, the performer demonstrates a very good rhythmic sense and a balanced voice, incorporating short sounds that create certain allusions with the jazz tool named *doit*, practiced on wind instruments. Another example concerns the singing of a long sound on the last syllable of the word *trandafir*, which at first is sung without *vibrato* and towards the end of the restrained sound with a dense *vibrato*, which is close to the purely jazzistic tool named *terminal vibrato*.

In the *Univox Vocal Band* version the song *Trandafir de la Moldova* (arrangement – Ilona Stepan and Nicolae Andrus) the upbeat, light and lively character of the Moldovan folk song is emphasized by the advanced tempo *Allegro*. Melodic structure with singing on the greater length of the syllable *thread* from the first word and the declamatory continuation, it allows soloists Geta Burlacu and Viola Julea transmit the character of this song. In terms of timbral and vocal

articulation, the soloists do not distort the folkloric manner, but slightly modify the color of the sound, using very delicately some sound nuances of vocal jazz. From the folk manner are borrowed such procedures as, *glissando*, *hăitura* and others. A short repeated *pattern* in the bass part, which prepares the appearance of the basic musical material, is accompanied by the Imitation of the instrumental sonority of the double bass in the bass part (N. Andrus perfectly copes with this performing tool), preserving both rhythmic pulsation and impeccable vocal intonation that reminds us of the style of the famous jazz vocalist Bobby McFerrin. All parties are sung on *scat*, a process that ensures a stylistic authenticity of the studied piece. Band members use syllable joints *ua ba da, pa da ba da, ti am ti am di ri di dam tai* etc. typical for jazz *scat* with those specific to folk music.

2.3. *La circiuma de la drum*

It's a song realised by the Romanian folk singer Romica Puceanu: her vocal manner is declamatory, intonation more precise, with emphasis placed on each syllable of the verbal text. Originality of interpretation is highlighted in two aspects such as timbral color and metrorhythmic treatment (micro deviations from the basic rhythmic pulsation that resemble *swing feeling*). Music texture (arrangement belongs to I. Stepan and N. Andrus) is built on the basis of the process *poliostinato*. Thus, in the introduction the extent of the piece, are exhibited different melodic-rhythmic *patterns*, which will later be deployed within the piece, forming a multi-layered texture. Performers were able to choose less specific syllables for the trait of *scat* sound effect, which creates a quite unusual whistled sound effect.

2.4. *Saraca inima me*

Representing the species *cântec de petrecere*, this song also attracted the attention of several performers of various genres and styles, among which we will mention Adriana Rusu and Valy Boghean Band, Andra and Bodo, Natalia Gordienko etc. In the band version *Snake are* involved elements of styles like *hip hop* and *reggae*, while the members of *Dirty Shirt* emphasize the color of the voices, their gloomy, dirty sonority, using the contrast of the grave register of the male voice with the acute one, and the instrumental part reveals a specific sonority of *hard rock* and *heavy metal*. If we turn to other stylistic orientations, we can highlight two acoustic versions in style *folk*, named *cantautor*: it's about Ion and Doina Aldea-Teodorovici and Ducu Bertzi.

In the version of the play offered by the author of the thesis in collaboration with pianist Mark Oselschi it is worth mentioning the use of micro-vocal improvisations within the musical-poetic stanza, also found in popular interpretation. An increased attention deserves the development of the pianistic game that emerges from the intonational structure of the vocal line, supporting and complementing at the same time the natural vocal interpretation. Both

participants in the creation of the jazz version of the song *Saraca inima mea* they avoid the grave register; their parties sound predominantly in the medium and high register.

2.5. *Într-o zi la poarta mea (Ciririp)*

Într-o zi la poarta mea (Ciririp) is one of the most attractive songs for Romanian artists. Among the most distinctive versions we will list the treatment of *Loredana* and Geta Burlacu from the CD *Ce n-ai da* made in collaboration with the talented Moldovan composer, currently based in the United States of America, Igor Iachimciuc. He managed to create a well-constructed vocal-instrumental version with developed, unique melodic lines, with sensitive trumpet solos, arising from the intonative structure of the song.

Our version (pianist: Marc Oselschi) is characterized by the lightness of the musical expression, without soul pain, with the involvement of theatre elements (we emphasize that this song represents a dialogue). In the vocal part, a folkloric tool is used, namely an acting game, rendered by combining singing with *parlando rubato*, recitation, by contrasting the style sung with that recited.

The above-named state is emphasized by the contrast between the couplet and the chorus sung in a more advanced tempo, with a transparent vocal timbre, based on the register of the head voice, emphasizing the rhythmic peculiarities of the instrumental interpretation. The development of the vocal part is achieved by using the variational principle, by introducing new sounds inside the musical phrases, and within the chorus an improvisation zone is formed, which migrates from one chorus to another, fortifying the whole spectrum intonational of the composition.

Regarding to other jazz influences, on the foreground are metrorhythmic specifics (*off beat* and *down beat*). Thus, the elements of a dialogue, introduced in the treatment of the song, Moments of theatre elements rendered by sound, tempo and other musical tools, reveal and emphasize the nuances of the poetic text. In the coda, *parlando rubato* it returns to the melody and accumulate quite a rich melismatic.

2.6. *Cine iubește și lasă*

This is one of the most beautiful and appreciated songs in Maria Tanase's repertoire. Under the vocal aspect the singer involves various methods, which perfectly convey the semantic and genre specificity of this curse (exaggerated articulation, rough, unpleasant color of voice, non musical sounds (cry, whispers, hissing, etc.). Singers Maria Dragomiroiu, Madalina Manole, *Loredana*, Andra, Delia, bands *Coma*, *Aftermath*, *B52* and *Rotting Christ*, Ovidiu Ioncu "Kempes", soprano Irina Iordachescu, Ioan Luchian Mihalea offered their own vision of this song.

2.7. *Ciuleandra*

Ciuleandra is the title of Maria Tanase's album released between 1955-1957 on the record label *Electrecord*. At the same time composition *Ciuleandra* from this album served as *motto* of the album. This piece also crowns the project *Tribute to Maria Tanase* (no. 8), released in 2013 by the Moldovan Jazzman Anatol Stefanet, in collaboration with the vocalists: Maria Raducanu (Romania), Geta Burlacu, Cornelia Stefanet, Cristina Pintilie, Olesea Tucan and Nadin Trohin (Republica Moldova). The concept of a jazz work is influenced by the folk theatre, which is reflected in the very introduction – a recitative dialogue between two soloists. The singers play a rural skit as unmarried girls preparing to dance in the village.

Saxophonist Alexandru Arcus imitates the laughter of a character, and the soloists sing the vocal cries simultaneously with him. In this context we mention the jazz combo *Cvarta* since the 1980s, whose members, as V. Tcacenco mentioned, used tools of instrumental theatre. Within the analysed song this principle was extrapolated in the jazz vocal interpretation. So, *Ciuleandra* from *Tribute to Maria Tanase* is a unique example of the fusion of jazz, theatre and instrumental folk traditions of national jazz.

2.8. *Până când nu te iubeam*

Până când nu te iubeam is another masterpiece of M. Tanase, author the poetic text being Anton Pann, an exceptional personality in Romanian culture from the second half of the 19th century. The popularity of the song exceeded the geographical limits, serving as an example U.S. band *Pink Martini*. Among the vocal methods used by the singer Storm Large, there is a slower tempo compared to Maria Tanase's version, a vocal manner with dense, uniform sound, without dynamic nuances, except for *mf* or *F*, an exaggerated articulation and other tools. Although the singer does not use Romanian ornamentation, she manages to demonstrate various vocal nuances, for example, the *screaming* effect in the third chorus. Sometimes we can detect micro-intervals in the melodic line.

Another artistic version of the song *Până când nu te iubeam* as well as *Ciuleandra* is a part of Anatol Stefanet's musical project *Tribute to Maria Tanase*. Musicians offer a unique version of this masterpiece. The instrumental part is limited by string quartet, which, on the one hand, brings a more chamber character, more intimate sound, and on the other hand, highlights the vocal timbral colors. Regarding the treatment of the vocal part, in the first chorus N. Trohin intentionally sings in a more seated position, therefore her voice sounds more smooth, intoning the melody on an aerated emission. Being influenced by the stylistics of vocal jazz, N. Trohin introduces improvisation after exposing the theme, treating melody as jazz a *standard*. Thanks to the melodic specifics, the improvisation sung by the soloist is not based on *scat*, but on vocalization, sung long, with inflections, as *hăulit*, borrowed from Romanian folklore.

1.8. Conclusions to the Chapter 2.

In the period of independence, the formation of national vocal jazz takes place, as well as the emergence of valuable musical projects like CD *Ce n-ai da* by I. Iachimciuc and G. Burlacu, *Maria Tanase Tribute* by A. Stefanet or *Univox Vocal Band* repertoire. At the same time, a layer of phenomena belonging to the trend *ethnojazz* has appeared.

During this period, a generation of *Moldovan jazz vocalists* was formed incl. N. Trohin, G. Burlacu, A. Odobescu etc. with skills and experience in performing Romanian folklore; this is an advantage in creating the *ethnojazz* repertoire. The Romanian urban folklore in general, and Maria Tanase's repertoire in particular, having the quality of universalism, offered musicians an unlimited space for re-interpretation, re-intonation of the original, while the palette of jazz vocal tools implemented in the compositions appeared in the 1990-2020 are more diverse and rich in comparison to the previous period.

A fusion of tools of different origin was detected: from *jazz* were borrowed metrrhythmic tools: *steady tempo*, *off beat*, *down beat*, *swing feeling*, *vamp*, from *folk music* – multiple voice performing methods: *parlando-rubato*, *stil doinit*, characteristic sound production tools of *bocet*, widening the voice palette by *hăulit*, *invocation*, *lălăit*, popular melismatics (cry, whisper), imitation of the forces of nature (wind, whiz, etc.)

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. In the process of developing the thesis, an important and valuable layer of the musical culture of the Republic of Moldova of non-academic orientation from the confluence of the century XX-XXI has been capitalized; its specificity consists in the interaction of jazz with musical folklore from the Romanian area, studied under the aspect of vocal interpretation.
2. The most representative creations based on the folklore treatment in jazz style from the repertoire of the performers were selected and subjected to complex audio analysis: Aura Urziceanu, Geta Burlacu, Nadia Trohin, Maria Răducanu, including the author of this doctoral thesis.
3. Addressing a wider geographical and stylistic context allowed to demonstrate the popularity of Romanian folklore (first of all, *cântec de lume*) in different national cultures and different genres and forms of non-academic musical art.
4. At the same time, the most representative phenomena of the national non-academic musical culture of the 20th century came to the author's eye (song examples of the orchestra led by Șico Aranov (1940-1960), the compositions of pop-music group *Orizont* and pop-rock group *Plai* performed and recorded during 1970-1980. The first successful examples of interaction of the

folklore of the Romanian space with the popular music of the era were revealed, demonstrated and analyzed.

5. Regarding the collectives mentioned above, we can say that they have considerably influenced the methods of treating folklore in the Romanian area nowadays. Their experiments did not remain only in the history of music of non-academic orientation in the Republic of Moldova: they retain their undeniable artistic value even today, several projects in *retro* style serve as an example, as well as the interest of new generations of performers-vocalists of the repertoire studied.

6. The analysis carried out regarding the fusion of non-academic national music with Romanian folklore represents the most viable and valuable direction of development of contemporary musical art in the Republic of Moldova, and the current of *ethnojazz* nowadays has become the one that predominates in national jazz. At the same time, national folklore represents an essential source of inspiration for musicians who approach rock or popular music.

7. A special place in the treatment of examples of urban folklore belongs to Maria Tănase: as we have demonstrated in the elaborated analytical sketches, both the repertoire of the legendary singer and her manner of interpretation have influenced and continue to influence considerably the creation of jazz singers from the Republic of Moldova and not no more. From Maria Tănase's recordings, contemporary interpreters are inspired by the specifics of vocal expression, vocal interpretation procedures that often go beyond the area of musical intonation (came, for example, from *bocet*). It is worth mentioning other techniques that fit naturally into jazz performance, such as *glissando*, *vibrato*, *trills* and other techniques.

8. Based on the analysis of the musical material, we discovered that the influence of Romanian folklore on national jazz has a multilateral dimension, combining intra-musical and extra-musical aspects. Thus, under the *intra-musical* aspect, we emphasize that from the rich palette of forms and genres of Romanian folklore, the genres of *urban folklore*, namely the *cântec de lume*, are in the sights of the creators. Thanks to its expressive and structural particularities, it easily adapts to both the jazz language and its typical forms.

9. If we turn to the *extra-musical* aspect, two main trends have been revealed. The first trend consists in the reconstruction of a folk ritual as an example, elements of the popular theater serve in the scene from *Ciuleandra*, and the second – in the reconceptualization of the folk genre under the influence of jazz aesthetics in the version of the song *Lume, lume* in the treatment of the jazz singer Geta Burlacu.

10. Under the interpretative aspect, the repertoire studied from a theoretical point of view, acquired and interpreted in the artistic practice of the author, required from her an excellent

knowledge of both jazz stylistics and folklore from the Romanian space, the skills to identify similar procedures of different origin that can be merged into an integral individualized concept, based on the interaction of jazz with the treasury of national folk music.

RECOMMENDATIONS:

- Continuation of studies dedicated to the interaction of Romanian folklore with national and world jazz;
- Search and accumulation of sound examples that fall into the *ethnojazz* trend from the Republic of Moldova appeared during the 20th-21st century;
- Stimulation of comparative studies dedicated to the development of vocal *ethnojazz* in Romania and the Republic of Moldova in order to identify both aesthetic and stylistic common aspects and differences;
- Promoting research aimed to substantiate the dialogue of jazz with the folklore of different nations of the world incl. carpatho-danubian region;
- Initiating research on studying how Romanian folklore examples are found in European and world jazz;
- Implementation of analytical data, as well as the most valuable compositions studied in the present doctoral thesis, in the didactic process at the specialty *Popular music and jazz singing*;
- Elaboration of manuals and methodical Guides dedicated to the analysis of vocal interpretation tools that came both from vocal jazz and folk music;
- Widening the repertoire of national performers with the most prominent examples of national vocal *ethnojazz*;
- Promoting the most valuable examples and phenomena of national non-academic music- both from the contemporary period and from the 1940s-1980s, under the influence of Romanian folklore in the national concert practice;
- Accumulation of audio and video materials, CDs and recordings in the funds of the Company Teleradio-Moldova containing the most innovative and successful examples of the national *ethnojazz*;
- Stimulating co-projects with the involvement of musicians from the Republic of Moldova, Romania and other countries of the world interested in valorizing Romanian folklore based on vocal and instrumental jazz.

STATEMENT OF LIABILITY

I, undersigned Cristina Romanenco, declare on personal responsibility that the materials presented in the doctoral thesis are the result of its own research and scientific achievements. I am aware that otherwise I will have to deal with the consequences with the legislation in force.

Name, surname: Romanenco Cristina

Signature:

Date:

RECITAL PROGRAMS (ARTISTIC COMPOSITION OF THE THESIS)

RECITAL NO. 1 (AMTAP, bl. no.2, A. Mateevici 87, aud. 50, 21.12. 2018)

Ethno-Jazz Recital "(Dor de casa)" *Homesick*/C. Pintilie (voice), M. Oselschi (piano)

In the program:

1. "(Galbena gutuie)" *Yellow Quince* - muz. Nica Zaharia, vers. Adrian Paunescu
2. "(Saraca inima me)", *My poor heart* - folklore
3. "(Copacul)" *The tree* - muz. - Jolt Kerestely, verse. Ovidiu Dumitru
4. *Paparuda ruda* - folklore
5. "(Cind se lasa seara)", *When it leaves in the evening* – from urban folklore
6. "(Intr-o zi la poarta mea)", *One day at my gate* - from urban folklore
7. "(Blestem-Cine iubeste si lasa...)" *Curse - who loves and leaves...* – folklore
8. "(Draga Otee)", *Dear Otee* - muz. Iurie Sadovnic, vers. Grigore Vieru
9. "(Iubire, tu)", *Love, You* - muz. Marc Oselschi, vers. Radmila Popovici-Paraschiv
10. "(Sculati-va gazde mari)", *Rise up big hosts* – Carol

RECITAL NO. 2 (Selection of videos from concerts)

In the program:

1. "(Cind m-o dus la insurat)", *When I got married* - muz. Anatol Stefanet, from the musical project tribute Maria Tanase
2. *Lelita Circumareasa* - from the repertoire of Maria Lataretu, together with the Advahov Brothers Orchestra
3. *Today is your birthday* - from the repertoire of Gica Petrescu, together with the entertainment Band
4. *Cristina* - Azur, together with the entertainment Band
5. "(Vrei sa ne intilnim simbata seara)", *Do you want to meet on Saturday night* - Jean Moscopol, with the entertainment Band
6. *Ciririp* - from Romica Puceanu's repertoire, together with Cornel Panainte
7. "(Cor)", *Chorus* - muz. Anatol Stefanet, from the film *Wolves and Gods*
8. "9Cind cade seara peste Bucuresti)", *When the evening falls on Bucharest* - from the repertoire of Maria Raducanu
9. *Lie Ciocirlie* - from the repertoire of Maria Ciobanu, together with Alex Calancea Band and brothers Vasile and Vitalie Advahov
10. *Ciuleandra* - mus. Anatol Stefanet, from the musical project tribute Maria Tanase
11. *Suita* - vocal-instrumental work, muz. Alex Calancea
12. *Christmas songs* (cover) – with the band Cornel Panainte
13. *Peace of mind* - muz. Valeriu Culea, vers. Silvia Allegro

RECITAL NO. 3 Online Concert February 25, 2021 VOCAL RECITAL *Folk shadows*

C. Pintilie - voice/M. Oselski - piano/D. Burlacu - Harmonica, Rhodes piano, Roland analog synth

In the program:

1. *Last night at night* - Carol
2. "(Inima nu fi de piatra)", *Heart don't be stone* – mus. Edmond Deda
3. "(Inima-i un telefon)", *The heart is a phone* - mus. Ion Vasilescu
4. "(Calare)", *Riding* - folklore
5. "(Cit e cerul plin de stele)", *The sky full of stars* - folklore
6. "(Unde e Tirgovistea)" *Where is Targoviste* - folklore
7. "(Iubirea e doar o gluma)" *Love is just a joke* - mus. Misu Iancu
8. "(Du-ma acasa mai tramvai)" *Take Me Home Yo tram* - mus. Vasile Vasilache / vers. Nicolae Stroe
9. "(Pina cind nu te iubeam)" *Until I loved you* - urban folklore
10. "(Scoala gazda din patut)", *School host from crib* - Carol

PUBLISHED WORKS ON THE TOPIC OF THE THESIS

2. Articles in periodical scientific editions

2.3. In the editions included in the National Register of periodical editions:

2.3.1. Pintilie-Romanenco C. Aspecte ale tratării în stil jazz a cântecelor populare românești: *Săraca inima mea* și *Ciririp*. În: Studiul artelor și culturologie: istorie, teorie, practică. Nr. 2 (37), 2020. Chișinău: AMTAP, 2020, p. 155-159. ISSN 2345-1831. Tipul B.

2.3.2. Pintilie-Romanenco C. Creația populară *Ciuleandra* în versiunea interpretativă jazzistică a compozitorului A. Ștefăneț. În: Studiul artelor și culturologie. Nr. 3, (40), 2021, p. 113-122. ISSN 2345-1831 E-ISSN 2345-1831. Tipul B.

2.3.3. Pintilie-Romanenco C. Elemente folclorice în repertoriul ansamblului vocal-instrumental „Orizont”. În: Dialogica. Revistă de studii culturale și literatură. Anul V, nr. 1, ianuarie-aprilie 2023, p. 72-79.

3. Articles in scientific collections

3.2. Collections of materials of international conferences

3.2.1. Pintilie-Romanenco C. Cântecele populare *Până când nu te iubeam* în muzica contemporană non-academică. În: Perspective actuale în științele socio-umane/Current perspectives in social sciences, Editura Universității „Aurel Vlaicu”, Arad, 2021, p. 273-280. ISBN 978-973-752-847-6

3.2.2. Pintilie-Romanenco C. Importanța cunoașterii folclorului muzical pentru însușirea tehnicilor de interpretare a muzicii vocale de estradă. În: Folclor și postfolclor în contemporaneitate. Materialele conferinței internaționale, 2014, p.112-115. ISBN 978-9975-52-185-7.

3.2.3. Pintilie-Romanenco C. New life of an old song: Romanian folklore in contemporary popular music. În: Culegerea lucrărilor științifice a Conferinței internaționale științifico-practice Мировоззренческие основания культуры современной России, Ediția a 9-a, 10-12.05. 2018, Magnitogorsk, p. 161-165. ISBN 978-7114-0632-7.

4. Materials / theses presented at scientific forums

4.2. International conferences held in the Republic of Moldova

4.2.1. Pintilie C. Importanța cunoașterii folclorului muzical pentru însușirea tehnicilor de interpretare a muzicii vocale de estradă. În: Folclor și postfolclor în contemporaneitate. Rezumatele lucrărilor. Chișinău, 2014, p.50.

4.2.2. Pintilie-Romanenco C. Unele aspecte de interpretare jazzistică vocală (pe baza albumului *PORGY* și *BESS* în varianta interpretativă a lui L. Armstrong și E. Fitzgerald). În: Conferința științifică internațională Învățământ artistic-dimensiuni culturale. 07 aprilie 2017. Rezumatele lucrărilor. Chișinău, 2017 p.27.

4.2.3. Pintilie-Romanenco C. Creația populară *Ciuleandra* în versiunea interpretativă jazzistică a compozitorului A. Ștefăneț. În: Conferința științifică internațională Învățământul artistic-dimensiuni culturale. 15 mai 2020. Tezele comunicărilor. Vol. I., Artă muzicală. Chișinău, 2020 pp.61-62. ISBN 978-9975-3311-6-6.

4.2.4. Romanenco C. Aspecte ale tratării în stil jazz a cântecelor populare românești: *Săraca inima mea* și *Ciririp*. În: Conferința științifică internațională Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate. Rezumatele lucrărilor. Ediția a V-a, Chișinău, Moldova, 24 septembrie 2019, pp.81-82.

ADNOTARE

Romanenco, Cristina. Valorificarea folclorului muzical românesc în jazzul din Republica Moldova la confluența secolelor XX-XXI: procedee și tehnici de interpretare vocală. Teză de doctor în artă, specialitatea 653.01.— Muzicologie (doctorat profesional), Chișinău, 2022.

Structura tezei include următoarele compartimente: introducere, două capitole, concluzii generale și recomandări, bibliografie din 128 titluri, 2 anexe, 57 exemple muzicale, 13 figuri, 82 de pagini ale textului de bază.

Cuvinte-cheie: canto, folclorul românesc urban, interpreți, jazz, procedee și tehnici vocale

Domeniul de studiu: artă muzicală, interpretare vocală, jazz.

Scopul investigației constă în fundamentarea teoretico-practică a tratării folclorului românesc în muzica vocală de jazz din Republica Moldova la confluența sec. XX-XXI. **Obiectivele cercetării:** culegerea și studiul materialelor notografice din fondurile bibliotecare; selectarea și analiza auditivă a celor mai reprezentative exemple audio și video; alegerea celor mai valoroase creații vocale bazate pe prelucrarea folclorului în stil jazzistic din repertoriul interpretelor: Geta Burlacu, Cristina Pintilie, Nadia Trohin, Maria Răducanu; depistarea procedeelor interpretative de geneză jazzistică; analiza detaliată a particularităților melodice, modal-armonice, ritmice, timbrale; determinarea aspectelor stilistice și arhitectonice ale exemplurilor selectate, precum și scoaterea la iveală a unicității artistice a acestora; evidențierea specificului intonării vocale, a dicției și articulației parvenite din repertoriul folcloric de tradiție orală (*hăulit, invocație, lălăit, melismatica populară*).

Noutatea și originalitatea științifică a cercetării: pentru prima dată în muzicologia națională se valorifică un strat important al culturii muzicale non-academice și anume interacțiunea jazzului cu folclorul muzical românesc privit sub aspectul interpretării vocale.

Noutatea și originalitatea conceptului artistic a tezei este determinată de unicitatea repertoriului interpretat de autoarea prezentei teze; pentru prima dată în practica interpretativă națională este prezentat un repertoriu inedit în cadrul căruia folclorul muzical românesc este tratat în stil jazzistic.

Valoarea aplicativă a lucrării: materialele și concluziile tezei pot fi utile în procesul de predare a disciplinelor: *Canto de estradă și jazz, Stilistica interpretării vocale, Ansamblu vocal, Metodica predării disciplinei de specialitate (Canto de estradă și jazz), Istoria muzicii de estradă și jazz* precum și în activitatea artistică a cântăreților de jazz.

Aprobarea rezultatelor științifice și artistice. Rezultatele științifice au fost aprobate prin participarea la 6 conferințe științifice internaționale și reflectate în 6 articole științifice, publicate în Republica Moldova, România și Federația Rusă. Rezultatele componente practice a tezei au fost aprobate în activitatea concertistică a autoarei desfășurată atât în Republica Moldova, cât și în alte țări ale lumii. Concomitent materialele și concluziile tezei sunt aplicate în practica pedagogică a autoarei la departamentul *Muzicologie, Compoziție și Jazz* al Academiei de Muzică, Teatru și Arte Plastice.

АННОТАЦИЯ

Романенко, Кристина. Освоение румынского музыкального фольклора в джазе Республики Молдова рубежа XX-XXI веков: приемы и техники вокального исполнительства. Диссертация на соискание ученого звания «доктор искусств» по специальности 653.01. – Музыкаведение (профессиональный докторат). Кишинев, 2022.

Структура диссертации следующие разделы: введение, две главы, общие выводы и рекомендации, библиография, состоящая из 128 названий, 2 приложения, 57 нотных примеров, 13 схем, 82 страницы основного текста.

Ключевые слова: пение, румынский городской фольклор, исполнители, джаз, вокальные приемы и техники

Область исследования: музыкальное искусство, вокальное исполнительство, джаз.

Цель исследования состоит в теоретическом и практическом изучении трактовки румынского фольклора в джазовой вокальной музыке Республики Молдова на рубеже XX-XXI вв. **Задачи исследования:** сбор и изучение нотных материалов из библиотечных фондов; отбор и слуховой анализ наиболее репрезентативных аудио и видео примеров; выбор наиболее ценных произведений на основе обработки фольклора в джазовом стиле из репертуара исполнительниц: Джета Бурлаку, Кристина Пинтилие, Надя Трохин, Мария Рэдукану; обнаружение исполнительских приемов джазового генезиса; детальный анализ мелодических, ладогармонических, ритмических, тембровых особенностей; определение их стилевых и композиционных аспектов, а также выявление их художественного своеобразия; выявление особенностей вокального интонирования, дикции и артикуляции, заимствованной из фольклорного репертуара устной традиции (*hăulit, invocație, lălăit*, фольклорная мелизматика).

Научная новизна и оригинальность исследования: впервые в отечественном музыкознании изучается важный аспект неакадемической музыкальной культуры, а именно взаимодействие джаза с румынским музыкальным фольклором, рассматриваемый с точки зрения вокального исполнительства.

Новизна и оригинальность артистической концепции диссертации определяются уникальностью репертуара, изученного и исполненного автором настоящей диссертации; впервые в отечественной исполнительской практике освоен необычный репертуар, основанный на слиянии джаза и румынского музыкального фольклора.

Прикладная ценность работы: научный подход автора может быть полезен в процессе преподавания предметов: *Эстрадное и джазовое пение, Стилистика вокального исполнения, Вокальный ансамбль, Методика преподавания специальной дисциплины (Эстрадное и джазовое пение), История эстрадной и джазовой музыки*, а также в концертной деятельности джазовых вокалистов.

Внедрение научных и художественных результатов. Научные результаты исследования апробированы путем участия в 6 международных научных конференциях и публикации 6 научных статей, изданных в Республике Молдова, Румынии и Российской Федерации. Художественные результаты нашли отражение в концертной деятельности автора, организованной как в Республике Молдова, так и в других странах мира. В то же время материалы и выводы диссертации применяются в педагогической практике автора департаменте *Музыкаведения, композиции и джаза* Академии музыки, театра и изобразительных искусств.

ANNOTATION

Romanenco, Cristina. **The valorization of Romanian musical folklore in jazz from the Republic of Moldova at the turn of the 20th-21st centuries: methods and techniques of vocal performance.** Doctoral thesis in art, specialty 653.01 – Musicology (professional doctorate). Chisinau, 2022.

Structure of the thesis includes the following sections: introduction, two chapters, general conclusions and recommendations, bibliography consisting of 128 titles, two appendices, 57 musical examples, 13 figures, 82 pages of the basic text.

Key words: singing, Romanian urban folklore, singers, jazz, vocal methods and techniques

Field of study: musical art, vocal performance, jazz.

The aim of the investigation consists in theoretical and practical capitalization of Romanian folclor' treatment in vocal jazz music of the Republic of Moldova on the turn of 20th-21st centuries. **The objectives** of the thesis consist in: collection and study of sheet music materials from library funds; selection and audio analysis of the most representative audio and video examples; the choice of the most valuable creations based on the folklore treatment in a jazz style from the repertoire of the singers: Geta Burlacu, Cristina Pintilie, Nadia Trohin, Maria Răducanu; detecting the performing tools of jazz genesis; the detailed analysis of the melodic, modal-harmonic, rhythmic, timbre particularities; determining the stylistic and composition aspects of the selected examples, as well as revealing their artistic uniqueness; highlighting the specifics of vocal intonation, diction and articulation derived from the folklore repertoire of oral tradition (*hăulit, invocație, lălăit*, folk ornamentation).

The scientific novelty and originality of the research: for the first time in national musicology an important layer of non-academic musical culture is capitalized, namely the interaction of jazz with Romanian musical folklore treated from the aspect of vocal performance.

The novelty and originality of artistic concept of the theses is determined by the uniqueness of the repertoire studied and performed by the author of the dissertation; for the first time in the national performing practice an unusual repertoire based on the fusion of Romanian musical folclor with jazz music has valorized.

The applicative value of the work: the author comes with a scientific approach that can be useful in the teaching process of the subjects: *Pop and Jazz Singing, Stylistics of Vocal Interpretation, Vocal Ensemble, Teaching Methodology of Specialization Discipline (Pop and Jazz Singing)* and *History of Popular Music*.

Approval of scientific and artistic results. The scientific results were approved by participating in 6 international scientific conferences being reflected in 6 scientific articles published in the Republic of Moldova, Romania and the Russian Federation. The artistic results were used in the concert activity of the author of the thesis carried out both in the Republic of Moldova and in other countries of the world. At the same time, the materials and conclusions of the thesis are applied in the pedagogical practice of the author at the Department of *Musicology, Composition and Jazz* of the Academy of Music, Theatre and Fine Arts.

CRISTINA ROMANENCO

**THE VALORIZATION OF ROMANIAN MUSICAL FOLKLORE IN JAZZ
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**SUMMARY OF THE DOCTORAL THESIS
SPECIALTY 653.01. MUSICOLOGY (PROFESSIONAL DOCTORATE)**