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A PROBLEM OF INTERDISCIPLINARY RESEARCH REGARDING MUSICOLOGY, PSYCHOLOGY AND ETHNOMUSICOLOGY: THE FORMATION OF MUSICAL LANGUAGE

PRELIMINARIES, THE SONOROUS ELEMENT IN THE PROCESS OF MUSICAL CONSCIOUSNESS*

In 1979 the theoretical problems of ethnomusicology were enlarged by a communiqué regarding multiple possibilities which can be offered by inter- and intradisciplinary research.[1] For the first time the accent was put not only on the advantages brought to ethnomusicology by the implied sciences, but also on the value of studing its morphological and functional structure for the respective disciplines.[2] In the field of ethnomusicology, by such a new way of comprehension, we can verify some data already known as well as deal with new aspects of some unsolved problems. Particularly important among them are the difficult problems of the emergence and evolution of musical language, a process in which three disciplines seem to be mostly involved: *musicology* with history and theory of music as its subject matters, besides national musical cultures; *psychology*, occupied with the study of psychic problems; and *ethnomusicology*, whose subject matter is musical folk tradition. These sciences appear to be directly interested in finding out the origin of musical language, each of them reciprocally contributing to ist problems: musicology, as a general science of music, through history and theoretical norms of music; general psychology by implication of perception and formation of the process of musical consciousness of sounds, as well as of the principal

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* This theme was presented for the first time in the form of a lecture given in May 1980 at The Queen's University of Belfast, Department of Social Anthropology, Seminar of Ethnomusicology, under the leadership of Prof. John Blacking, Ph. D.

[1] Ghizela *Sulițeanu, About the Inter- and Intradisciplinary Researches in Ethnomusicology*, paper for the 25-th International Congress of the International Folk Music Council, Oslo, VII/1979.

[2] There have been taken in view: a) for the interdisciplinary research (psychology, musicology, linguistics, sociology, aesthetics, social anthropology, ethnography), and for the intradisciplinary one, for example: ethnomusicology of organology, experimental ethnomusicology, ethnomusicology of choreography.

component morphological structures;[3] and ethnomusicology in its whole field, by the study of some folklore categories maintaining primary or less evolved musical stages.

Methodologically, we shall refer each time only to the process of formation of musical language and its first stages of evolution, omitting numerous other aspects conderning much larger problems imposed by the interrelationship of these three disciplines.

1. The relatively rich musicological literature where music is denoted as a language, appears to be predominated by references to the verbal language. Such references are even nowadays arbitranily used, so that we come accross assimilations and mechanical shiftings from the field of articulated speech into the field of musical morphology. In connection with this we came upon a question some years ago, wondering about the measure in which we can connect thinking and musical language and whether, in a strictly scientific sense, music can be considered as language. The first impulse towards a positive answer was given by the psychologist Jean Piaget in his speech at the 18th International Congress of Psychology in 1933 in Moscow, when he pointed out two principal questions: a) what kind of interaction is there between thinking and language, and b) would it be necessary to accept as language other modes of expression in addition to verbal ones. These questions offered to the ethnomusicologists the possibility of verifying the significance of musical contents in the framework of interdisciplinary research.

1.1. However, explaining musical phenomena in the light of the results obtained by psychology concerning the processes of thought does not mean an assimilation with the manifestations of the verbal language. Some aspects of thought activities, so far examined only in the domain of verbal language, need to be confronted with musical manifestations.[4] The means of musical reproduction themselves indicate the presence of a specific code of understanding.

1.2. It is quite strange that, although music is often denoted as language, so far there are only two works whose authors tried to give a scientific explanation. Thus, in a book from the beginning of our century, *Le langage musical* by physicians Ernest Dupré and Marcel Nathan, we find the definition: »the musical language expresses by

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[3] Ghizela *Sulițeanu, Psychologö of Musical Folklore. Contribution of psychology to the study of the language of popular music.* First part. ssychology of the structure of Musical Folklore. Psycho-physiological processes regarding genesis and existence of the language of popular music, p. 35—221. This paper also includes the principal ideas of the present work.

[4] For example, the electrophysiological experiments of E. Jacobsohn (»Electro-physiology of mental activities« in American Journal of Psychology, vol. XLIV, 1932) which proved that currents of actions resembling those recorded during the effective speaking are being produced during the interiorized mental activity as well, could be tried on execution of music and words separately. It would be interesting to watch what kind of vibrations would appear in the unverbalized musical execution, exteriorized as wel as interiorized, and, also, what could be the iventual difference between these situations and that of performing music with the text and the respective text alone.

vocal and instrumental sounds either the emotive state of the living being, especially evoked by personal intonations, or the objective representations evoked especially by imitation of natural noises. This intentional in the sensitive and intellectual centres expression awakes, through the superior auditive centres, physical states which correspond th the character of perceived sounds.«[5]

After half a century, in 1965. ethnomusicologist Alain Daniélou, without giving a definition though, states with much scientific probity: »What characterizes the musical language is, above all, a system of references the place and sense of sounds, and this is the style which modifies and formulates the peculiar signification of modal or polyphonic melodic forms.«[6]

We shall not try here to comment on these assumptions. Each of them separately tried to find out the characteristics of musical language, and even if they did not completely succeed, they leed us towards one of the principal elements which need to be taken into consideration, viz. the basic implications of the second system of signalization represented by thought in verbal notions.

1.3. Indeed, we deal here with a series of common elements and primarily the common sonorous origin and the utilization of the same organs of sense; the deep emotional character; the contents of psycho-social messages; the realization of sonorous vocal and specific instrumental means, organized in a system of structural references; the mobility of fulfilling different functions; the interrelational development of structural elements and, at the same time, their capacity to represent, according to case, independent variable entities; the liberty of improvising and creating, and all these submitted to a musical process of conscious acting.

Referred to the musical fact, these processes could be included as a definition of the notion in the following formulation: the musical language consists of an evolutive process of vocal and instrumental expressions, having a psycho-psychological origin common with that of verbal language, but following an own evolution realized by musical means conscious of specific structures and systems which expressively reflect psycho-social individual and collective messages.

2. Thus, the importance of the attribute of *musical conscious action* is revealed for the first time in defining of the notion of music. But the fact that modern ethnomusicological research broadens the notion of music by including some pseudo-musical manifestations, such as cries or onomatopoeia, obliges us to take them into account, as reminiscences of an embryonic premusical state where these »human sonorous manifestations«[7] anticipated the arising of music.

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[5] Ernest *Dupré* and Dr. Marcel *Nathan*, »*Le Langage Musical*« (Etude Médicopsychologique), Félix Alcan, Paris, 1911, p. 41.

[6] A. *Daniélou*, »*Le folklore et l'historie de la musique*«, in »Studia Musicologica« tome VI, Budapesta, 1965, p. 41—45, p. 49.

[7] Paul *Collaer*, *Esprit et forms des cultures musicales archaïques*, in Liber Amicorum, Charles Van Den Borren, 1964.

2.1. From the relatively rich bibliography concerning the problem of finding out the original stages of musical evolution it is evident that all the researches considered these stages from the point of view of phylogenetic human evolution. But nowadays the reference to the remote past of palaeolithic and neolithic, in order to find out how music arose, has no objective basis, in absence of any so-called musical document. The assumption of some reserchers that the music of some primitive peoples of today can serve them in stead is only under a permanent sign of doubt. Is it possible to reconstruct the performances of palaeolithic or even neolithic from their musical manifestations? Is there no other way to find the traces of the dawnings of music without returning to palaeolithic?

2.2. Studies of children's folklore undertaken during the last three decades induced us to consider the musical beginnings in the light of the ontogenetic human process: emergence of musical perception and formation of musical language in the development of child's thinking.

On the other side, the obtained results could be confronted with a series of manifestations of primary musical structure, found in different folklore categories from the repertory of adults; although some have a sonorous musical execution for the researcher, the practitioners do not consider them as such.

2.3. We can distinguish in the existance of music a primary stage in which performance is not musically conscious, being included in the contents of some functions deprived of any so-called musical quality. In such a situation we should incorporate a great part of children's repertory, representing different formulas,[8] as well as all kinds of vocal cries functioning as signalizing, shouting, onomatopoeia when domestic animals or birds, stimulus when lulling a child,[9] cries of itinerant laborers,[10] or cries of command in forestry works,[11] etc.

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[8] Ghizela *Sulițeanu, Kinesthesia and rhythmic of the children's folklore* Contribution of psychology in the study of comparative folklore, »Revista de Etnografie și Folclor, tome XIII, nr. 3, Bucharest, 1968, p. 211—227; *Le rôle des chansons »pour enfants« dans le processus de formation de la perception musicale,* Zbornik Kongresa S.U.F.J., Rad XVI,, 1969, Herceg-novi, Montenegro, Jugoslavia, p. 323—333; *La valeur d'un temps rhythmique primaire dans le processus de la perceptin, musicale des enfants,* Zbornik Kongresa, Rad. XVII, S.U.F.J., Pover, Slovenja, RFS Jugoslavia, 1970, p. 467—474; *The role of the folklore repertory »for children« (II) in the formation of musical perception (II).* Paper for the IX-th International Congress of Anthropological and Ethnological Sciences, Chicago, Sept. 1973. In *Performing of Arts,* Mouton, 1980.

[9] Ghizela *Sulițeanu, The experimental method and some experiments utilized in the study of lullabies with the Rumanian people,* in »Orbis Musicae« ne. 5, 1975—76, Tel-Aviv, University, p. 34—44; *Introduction in the Psychology of musical folklore,* in »Studii de Muzicologie«, vol. IX, Bucarest, 1973, p. 295—315.

[10] Ghizela *Sulițeanu, The cries of workers, handicraftsmen, sellers, itinerant distributors. Some premisses in the process of connection between word and music.* »Revista de Folclor«, tome V, nr. 1—2, Bucarest, 1960, p. 75—113.

[11] Ghizela *Sulițeanu, Kommandorufe bei der Forstarbeit. Ihre Bedeutung für die musikethnologische Forschung,* in »Deutsches Jahrbuch für Volkskunde«, T. Teil, Berlin, 1969, p. 66—83.

2.4. A contemporary study in the framework of a single people of both processes respectively, viz. the folklore rudimentary musical manifestations as well as the formation of musical language through the development of children's thinking, has the advantage not only of utilizing an incontestable factual material, but also of following its evolution in the same collectivity, with the same language and conditions of psycho-social development.

2.5. We may presume that, initially, pre-musical manifestations issued and evolved concomitantly with pre-verbal manifestations. But as to the period immeditaly following the evolution, we have already enough psychological premises to be able to attribute priority to verbal language nad not to the musical one. Thus the evolution of music emergence would comprise:

I. A pre-musical and pre-verbal stage concretized in manifestations of a social character but carried out in a more accentuated bilogicala manner.

The first phases of this period may even depend on a ante-pre--verbalo-musical manifestation, in the time of still incompletely defined human being.

II. A stage of the outlining of verbal language, at the beginning of which instrumental signals could appear and consolidate themselves in addition to the vocal ones.

III. The last stage of outlining of the so-called musical language on the basis of thought and verbal language, by its taking upon different functions as manifestations of musical consciousness.

Simultaneously with the development of these stages different folklore categories came into being and diversified themselves. We eished to make this distinction in the process of musical language appearance firstly because of a historical necessity, and then in order to focus on some problems which belong only to the period of conscious acting of the musical fact. For, if the phonatory and auditive apparatus, as to the anatomico-physiological structure, has remained unchanged since the Neandertal man, this is certainly not true of man's thinking.

2.6. Thus it is possible that pre-musical manifestations, considered by ethnomusicologists to be chaotic in respect of their large ambitus, oscillatory pitch, presence of semitone, inconstance of melodic cellules, etc., be determined just by the fact that they have not been musically thought.

Quite contrary, together with the consolidation of the process of conscious acting, musical sounds organized in cellules and musical motives had to be submitted again, this time to a slow evolution in which sound after sound had to be gained and included into musical language.[12]

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[12] Here we deal with an already signalized process regarding thinking and formation of conscious actings, of concentration of constitutive elements, in view of building new structures, for thhis time signifying the being in a new stage of evolution of thinking, in our case, with regard to the musical phenomenon.

The fact that musical folklore can prove today the existance of these pre-musical manifestations, possibly similar with all the nations of the world, is particularly important for the attestation of a general human stock. This is also indicated by a great number of cellules and musical motives shared by many different nations, a phenomenon noticed by almost all ethnomusicologists. Constantin Brăiloiu[13] found it 'out himself and illustrated it with a motive of trichordal structure which is to be found with several nations (Cf. Ex. 1). We have taken the liberty of adding two examples of street cries of some peddlers found in the Rumanian folklore. (Cf. Ex. 2).

We can also compare examples given by Walter Wiora[14] in support of the same problem with those of a Rumanian handicraftsman. (Cf. Ex. 3).

We do not know the functional origin of Brailoiu's and Wiora's examples, but about Rumanian ones we may surely affirm that the respective intonations were not thought as music. They are a result of a musicalized performance of verbal language, issued from the implied function of these cries.

3.1. The situation is quite different in the cries of »Yodel« type, met in the Rumanian folklore. Here musical sounds emerge within a certain melodic organization, already representing a superior stage of musical beginnings. We can observe how in this execution, this time consciously musical, oscillatory sounds with large intervals abound as inflections of the pre-musical stage. But at the same time there come out in relief the constance and certainty of intonation of a perfect quart and that of a Major third. (See Ex. 4).

3.2. We also have to take into account the hypothesis put by Karl Stumpf,[15] who attributes the origin of music to sonorous signals: »If somebody tries to emit a vocal signal from a great distance (. . .), the voice fixes itself on a high-pitched note, with a great force for some time, after which there follows a descent of the voice.« This constitutes the first step towards music. We also find of special importance Stumpf's remark that »the main qualities of music would be the exact accessible transpositions of the relationship between sounds.« Furthermore, he pointed to the »curiosity« of a human being to listen to himself, as well as to the »pleasure produced by the concomitant emission of some sounds.« Far from ignoring these phenomena, like I. S. Gruber in his »History of Music«,[16] Stumpf has the merit of having chosen the way of natural, psychological explanations, going much deeper into the essence of the musical phenomenon origin than his contemporary musicologists. Beyond all the possibilities of interpretation, Stumpf was the first researcher who tried to explain the exi-

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[13] C. *Brăiloiu, La vie antérieure,* in Historie de la Musique, Encyclopédie de la Pléiade, Paris, 1960, Gallimard, p. 125—6.

[14] Walter *Wiora, Les qatre âges de la Musique, de la préhistoire à l'ère de la technique,* Paris, 1963, p. 210.

[15]) Karl *Stumpf, Die Anfänge der Musik,* Leipzig, 1911, p. 26—30.

[16] R. L. *Gruber, Istoria Muzicii,* Edit. Muzicală, Buc. 1963 (Moscova, 1959).

stance of a pre-musical phase and of the beginning of a conscious acting process regarding the musical sound.

4. The other possible way to contribute precious data to the problem of music emergence in the human conception, is offered by the ontological research concerning the formation of musical perception of a child, from its birth up to about five years of age, when it already disposes of all the psychological means for correct vocal singing.

Although no connection has been discovered between the formation of perception and of children's musical repertory and the process of musical emergence, we may presume that some ethnomusicologistst intuited is the moment they recognized the primary nuclei of some prepentatonical systems in children's repertory.[17]

4.1. However, we do not intend to give the same identity to the premusical period attributed to the history of music and to the pre-musical period connected with the pre-perceptive stage of the child. But since a series of processes of human thought can be compared to the linguistic incipients, for example, we may presume that the musical incipients can be explained in the same way. Verbal and musical languages[18] generated at the same time from the primary sonorous stage, but it seems that the musical incipients were first outlined, becoming more and more consolidated in proportion to the formation of child's thinking.

4.2. One can observe that at the first stage a child manifests its preference for a musical cellule-formula which he uses in his whole poetic repertory. In reality, this constitutes the musical stock of a spontaneous nature, issued from the innate psychophysiological possibilities of a child. The child utilizes one or two of these incipient cellules which can be repeated throughout the whole respective song. (Ex. 5).

4.3. It is not accidental that the amount of performance possibilities of these intervals indicates a series of premodal formulas, possible to be gathered in a scale of pentatonic type. (Ex. 6).

Each of these will be able to present from now on a new stage in the development of musical conception, constituting at the same time the pillar sounds of evolution and substantiation of any kind of music.

4.4. We have to deal here with veritable sonorous systems even if these are, in some cases, reduced to two or three sounds. Their systematic organization also confirms Delacroix's claim that »we hear a sound only through the channel of a system of relations.«[19] But this

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[17] C. *Brăiloiu, Sur une mélodie russe,* Opere I, Bucureşti, 1967, p. 307—399, 377.

[18] The finding of linguists and psycho-linguists that there exists a certain sonorous universality of the sounds emitted by children of the whole world in the first months of their existence, must be completed with musical transcriptions of these sounds. So, by fixation of their height it will be possible to prove how verbal language and the musical one could diversify starting from the same sonorous materials.

[19] Henri *Delacroix, Psychologie de l'Art. Essai sur l'activité artistique,* Paris, 1927.

relation also reveals the quality of stereotyped structure, able to be materialized in different musical types (subtypes, variants), according to the function of different constitutive degrees which are, in turn, organized in certain nuclei, musical motives and phrases.

4.5. The ability of musical perception to support transpositions at different pitches appears to be of special importance.[20] Thus we may think that starting from bi-sonorous nuclei, whose emergence and frequence can be traces in a genetic way with little children and adults (in the form of primary manifestations), it could be possible to build along the time the means of basic and premodal sonorous systems, generators of the subsequent pentatonic and modal systems, as the previous example illustrates.

5. As to the problems of musical intervals of primary structure, Paul Collaer draws our atention to three principal questions.[21]

I. Why are all the primitive phases in need of the interval of the minor second and why is this interval formed much later through the intermediary of much longer trials than for the larger intervals?

II. Why is the Fourth (quart) the characteristical interval of singing (. . . .) whereas the Fifth (quint) developed later through the use of instruments?

III. For what reason is the Major Second, or at least seems to be, the interval which first appeared in the structure of a song? Collaer concludes: »For the last of these three questions we have not found any satisfactory answer vet. For the first two, however, we find clarifying answers in acoustics and laryngology.«

5.1. We shall try to bring some completions to these claims. In reality, the interval of Major second seems to have had an important role in the evolution of music from the earliest stages of its existence. We shall have in mind the characteristic of perception to lean on the anterior knowledge. Referring to music we shall have, in the process of musical consciousness, the utilization of the immediate neighbouring sound, obtained in the first phase, as a sound of superior expansion, with the obligation of reverting to a prime sound, as for example ij calling-out names (see Ex. 7).

5.2. It seem that we deal here with a psycho-physiological expression of the vocal tonus mobilization and with the necessity of its relaxation. But if this could explain the descending tendency, it does not explain the preferential presence of the Major second. We shall also mention the innate ability of vocal execution, latently existing on a certain stage of evolution of verbal language to be musicalized through an affective intonation.[22]

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[20] Ghizela *Sulițeanu, Psychological criteria in defining of a system of classification of popular music. About the processes of transposition and substitution.* »Revista de Etnografie și Folclor«, tome 24, nr. 2, p. 205—218, Bucarest, 1979.

[21] Paul *Collaer, Zur Entwicklung und der Ursachen der primitiven Skalenbildung*, in »Aus Graversaner Blätter«, Heft 6, p, p. 1—5, 1963.

[22] Otherwise, each time the transcribing on the musical stave of some passages of musical parlatto, evidences us among other intervals virtually possible to be musical, also the frequence of the Major second's frequence.

On the other hand, its frequency in the repertory of children, as well as in certain folklore categories of primary musical structure in the repertory of adults, confirms the psycho-physiological nature of this interval.

5.3. In connection with the other two questions, to which acoustics and laryngology mentioned by Paul Collaer do not give complete explanation (only the results of some analyses of physical structure), we wish to add the following remarks:

I. We do not believe the quint interval to be of an instrumental origin. Even Paul Collaer in another work of his gives us a very good example of vocal execution belonging to a people of the Extreme North of Siberia.[23] (Ex. 8). Otherwise, the quint interval seems to be characteristical of the archaic melody of the folklore of many peoples in the world, the Rumanian people among them. With some peoples it is particularly frequent, as, for example, the Tatars or some peoples of India, with which the presence of such musical instruments has not yet been signalized in the ancient traditional stock. The example mentioned before would lead us to the *bucium.*

II. Furthermore, if we accept the answer to the first question with regard to acoustics and laringology, concerning the later presence of semitonic interval, we still need the explanation of its physical structure, without seeking the cause. Yet we can notice a frequent presence of semitone in the musicalized intonations of verbal language. This phenomenon, unconsciously realized in verbal language, reappeares relatively late in music, but in full musical consciousness. It represents a natural evolutive period of *pien* appearing in the structure of some premodal systems and in that case it can act independently and separately from a syllable of verbal language. But on the other hand, the semitone is present as linked with the preceeding sound and in an archaic style of musical execution. In this case we deal with a reminiscence also depending on the still powerfull substratum of the verbal language structure, as for example in some lamentations. Following its process of evolution, this phenomenon can be related to a process of stabilization of the final sound, where *fa diez* appears independently, then in the first stage as substituted and linked with the ascendent sound, its immediate neighbour, viz. *sol,* then in the subsequent phase, so that it can be substituted in its final function by the *sol* sound. (Ex. 9).

5.4. Another interesting interval, but unfortunately hardly studied at all up to now, is the increased fourth. This interval is attributed, by the ethnomusicologist Marius Schneider, to the zones of head hunters and of the cult of sculls where they have a magic significance of water (blue colour — death, for the note *si*) and of fire (red colour for the note *fa).* To these he adds the note *do,* not regarded as a superior expansion scale of the increased fourth, but as representing the re-

[23] Paul *Collaer, Chants et airs des peuples de l'Extrême Nord (Sibérie), in* Ethnomusicologie II, vol. 19, Colloque International Wégimont (Liège), 15—21 Sept. 1956, Université de Liège, 1960, p. 143, v. Eleskin Fedor, Yamalo-Newieska.

surrection![24] And this claim which we consider to be haphazard has been taken over by other researchers![25]

But we have the interval of increased Fourth, of Lydian structure, viz. *fa-si* which arrears even nowadays with many peoples with a traditional evolutive musical structure, as for example the Irish, the Romanians, the Polish, the Yugoslavs, the Greeks as well as the Indians of the state of Bihar. The close tracing of this interval in the region of Bihor, one of the best keepers of the ancient Rumanian folklore,[26] enabled us to make some remarks regarding its structure. Indeed, this interval appears often with the same tritonic structure *fa-si-do*, of the formula noted by Marius Schneider, but it is far from justifying his symbolic explanation of its origin.

The origin of this interval may be the result of superior or inferior attachment of the Major second to the Major third, possibly due to the perceptive transposition proceeding up or down of the major tritone, on a certain stage of the musical language outlining. (Ex. 10).

The fact that we frequently meet the final cadence on the second degree, viz. on *sol*, also leads us to such a conslusion. The presence of this interval in the formulas of cadence as well as in those of the beginning of the Popular Rumanian Song, which are at the same time the most constant point of the melodic line, entitle us to attribute a very ancient origin to it.

At the same time, the interval of increased Fourth of Lydian nature, as well as the evolutive stages of music based on primary premodal formulas, indicate the impossibility of explaining their origin by means of only physical-acoustic or laryngologic data!

5.5. A specific situation is also presented by the seventh interval which appears as an expression of ancient structure in the contents of some cries or songs with a magic substratum, as well as in newer every-day songs. Here we are confronted with two kinds of manifestations of different origin. In the first case there is a reminiscence remnant of the pre-musical vocal manifestations, and in the second one a new interval appeared, by successive accumulation of some new musical sounds in the period of conscious music.

5.6. Another still untackled problem is the presence of intervals smaller than a semitone in the popular music. Here we also find several situations determined by diferent causes. Thus, the quarter of a tone constantly present in some peoples' music, such as Arabian and Egyptian of Arabian origin, seems to represent a formation stage of some new musical sounds. It is not accidental that the place occupied

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[24] Marius *Schneider, El Origin musical de los animals simbolos en la mitologia y la escultura antiquaa* (Barcelona, 1946), apud P. Collaer, La musique de protomalais, in Zoltan Kodaly Octogenario Sacrum »Studia Musicologica«, tome III, fac. 1—4, 1962, p. 76.

[25] For example, P. Collaer- *La musique de protomalais*, op. cit. and A. Daniélou, *Traité de musicologie comparée*, Paris, 1959.

[26] The name of this region itself, identical with that of India, leads us towards the Indo-European substratum of a part of the population of this territory in Europe, three thousand years before.

by these sounds on the musical scale seems to correspond to the *pien* sounds.

5.7. The other case is represented by oscillatory sounds situated at minimal intervals and denoted as »shruti« in the Indian musical culture. Some ethnomusicologists assumed that this phenomenon was due to an instability of execution of some musical sounds caused by the impossibilities of some people to intone accurate intervals. But it has been found that people who interprete these sounds are also able of perfectly executing distonic Indian music with stable sounds. On the other hand, these intervals seem to represent the music of a cultivated structure, so that we can find them, for example, in Persian, Arabian, Irakian and Indian music. It may be that, at base, there is an intention to achieve some stylistic effects, initially eith magic contents, which evolved along the time towards a subtlety of artistical interpretation. Here the origin could be of a popular instrumental structure, for this is the style characteristical of some stringed instruments. The sound of these instrument is produced by means of a cylindrical piece of wood, passed with one hand over the strings, whereas with the other hand the instrumentalist pinches them. Here, too, the »shruti« intervals appear only when the performer slides the piece of wood from one side to another, creating those intermediary new sounds between the tones. The vocal accompaniment of this instrumental music, organized in an improvisatory system of ragas,[27] probably determined the presence of these sonorous modulations in the vocal execution as well. We shall stop here with a few considerations regarding the musical sonorous element which, besides the architectonic form and rythm, constitutes one of the principal components of musical language. The other two principal elements, primarily the architectonic form, could have been formed in the course of the musical consciousness process.

The manner in which these three principal elements evoluated along the time, in different systems, blending and interacting in the whole popular melody, corresponding by its structure to the function of each folklore category separately, constitutes what we can name as musical language. In the frame of this complex, in reality inseparable, we have given priority to presenting the sonorous element, not only for its primordial quality but also because of the tight genetic relationship with the early periods of formation of verbal language. And in these dificult problems of the beginnings, the cooperation between musicology, psychology and ethnomusicology proved fruitful, each of these sciences providing new data. Thus, for instance, *musicology* contributes to the history of musical beginnings and of subsequent phases of evolution, *psychology* to the problems of perception, thinking and language, whereas *ethnomusicology* can in this way better define the relations between the different stages past by musical manifestations, depending on the functional structure of the folklore categories involved.

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[27]) The norms of which appear to be related to the style »maqam« of the oriental peoples and which had its summit of creation in the Arabian Culture of the 9th—12th centuries.

KRATAK SADRŽAJ

PROBLEM INTERDISCIPLINARNOG ISTRAŽIVANJA MUZIKOLOGIJE, PSIHOLOGIJE I ETNOMUZIKOLOGIJE: STVARANJE MUZIČKOG JEZIKA. UVOD, ZVUČNI ELEMENAT U PROCESU MUZIČKE SVIJESTI

Teoretski problemi etnomuzikologije su znatno prošireni, 1979. god., saopštenjem o višestrukim mogućnostima intra- i interdisciplinarnih ispitivanja. Težište je ne samo na prednostima koje pružaju primijenjene nauke već i na studiju morfološke i funkcionalne strukture. Tako bi se moglo doći i do novih podataka i aspekata tretiranja u okviru neriješenih problema evolucije muzičkog jezika. Može li se govoriti o razmišljanju u muzičkom jeziku? Kakva je interakcija između razmišljanja i jezika i da li ne bi bilo neophodno da se kao jezik prihvate i druge forme izraza osim verbalnih. Ne ulazeći u komentar definicija E. Dupré-a i M. Nathana, kao ni izjave A. Danielou-a, autor daje svoju: — muzički jezik se sastoji u svom razvojnom procesu od vokalnih i instrumentalnih izraza, koji imaju psihološko porijeklo zajedničko sa onim kod verbalnog jezika ali koji slijedi svoju vlastitu evoluciju ostvarenu kroz muzička sredstva svijesti u određenim strukturnim sistemima, da bi izražajno odrazio psiho-socijalne individualne i kolektivne poruke. Ali, činjenica da moderna etnomuzikološka ispitivanja proširuju pojam muzike uključujući neke pseudo-muzičke manifestacije, kao što su različiti uzvici, ili onomatopeje, navodi nas da i njih uzmemo u obzir kao prisjećanje na embrionalno premuzičko stanje iz kojeg ove ljudske zvučne manifestacije anticipiraju pojavu muzike. Obraćanje dalekoj prošlosti paleolita i neolita, za nalaženje načina iz kojeg je nastala muzika, nema objektivnu osnovu, u odsustvu bilo kakve tzv. muzičke dokumentacije. A obraćanje nekih istraživača ovog problema muzici nekih naroda koji se danas smatraju manje razvijenim, može nadomjestiti dokumenat samo pod znakom sumnje. Studije dječjeg folklora, koje su rađene u posljednje tri dekade, odvele su nas u razmatranje muzičkih početaka u ontogenetskom humanom procesu pojava muzičke percepcije i formiranje muzičkog jezika u razvoju dječje misli.

Dr. Ghizela Suliteanu

MUSICAL EXAMPLES

Ex.1.

French,

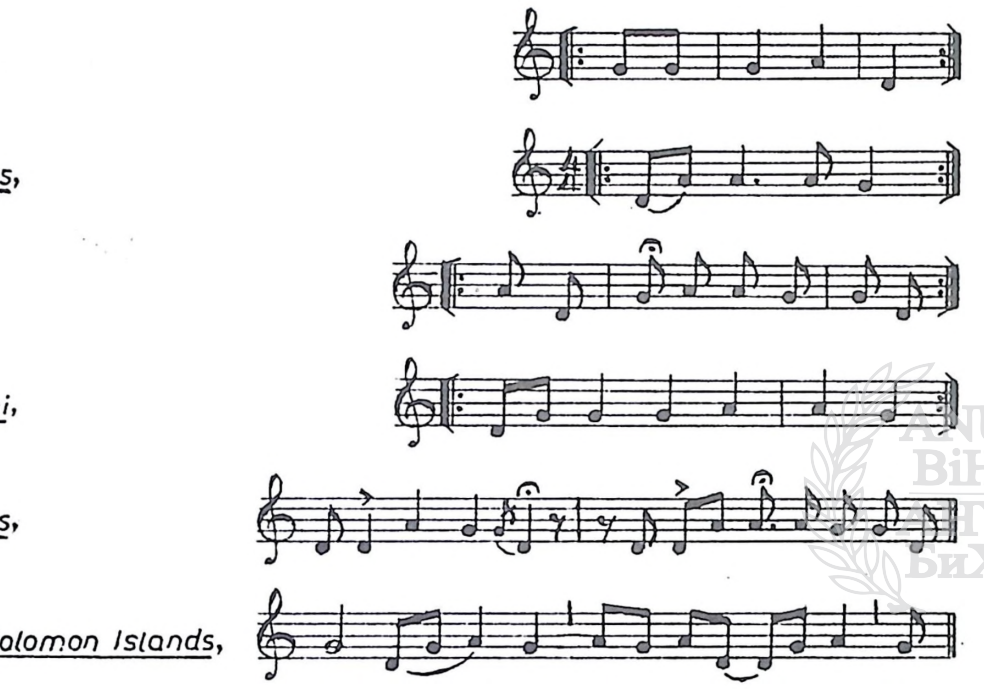
Russians,

Lapps,

In Hawai,

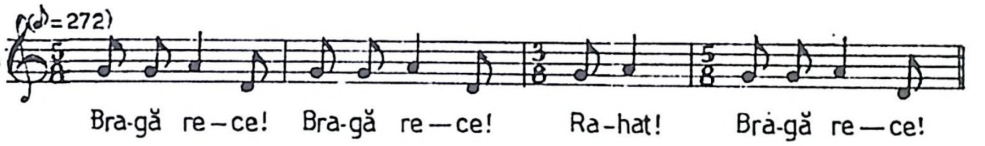
Eskimos,

In the Solomon Islands,

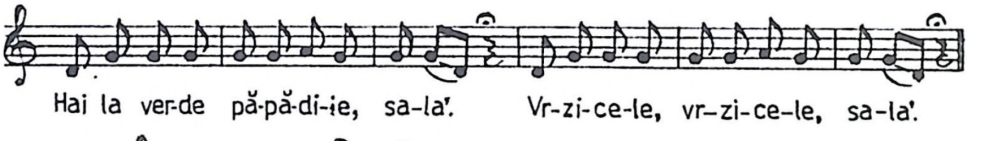


Ex.2.

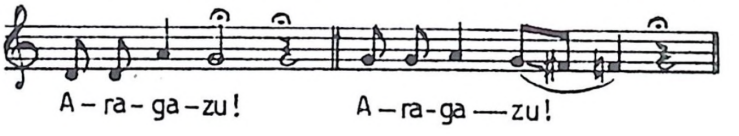
mg.1554b



F.A.6776

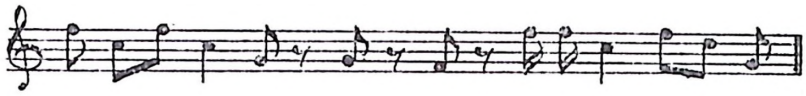


F.A. 6780

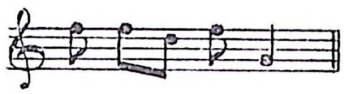


Ex. 3.

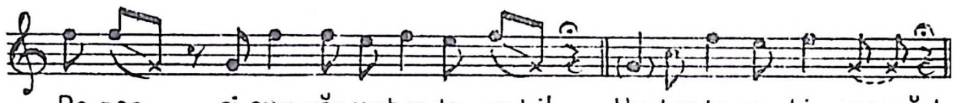
Boshmen,



Lapps,

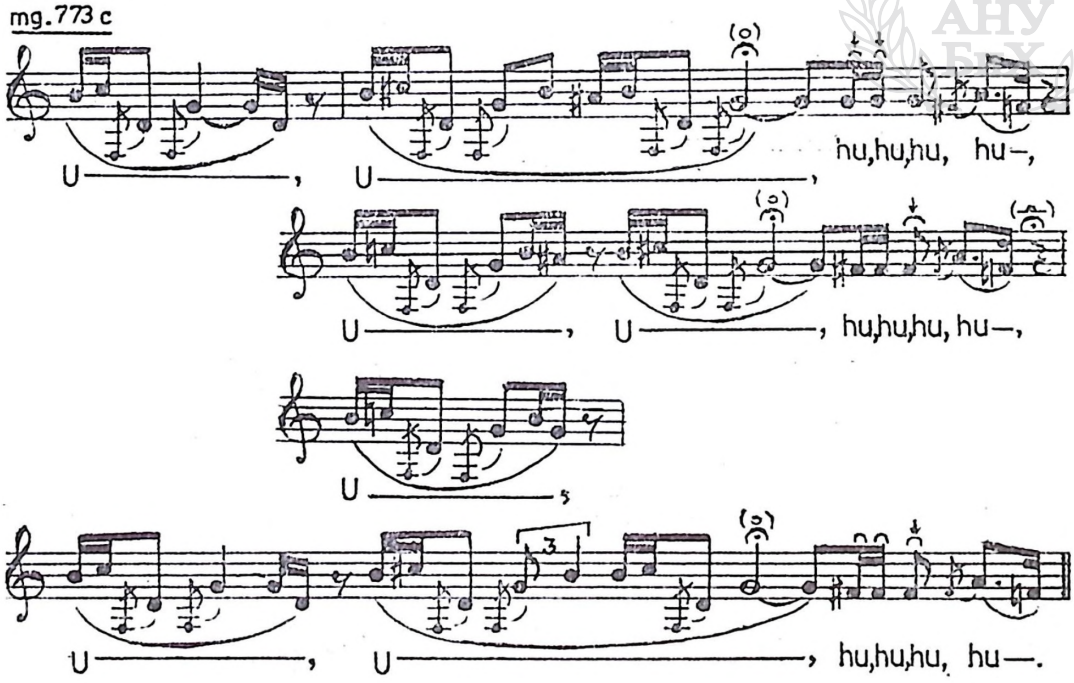


F.A.6823.

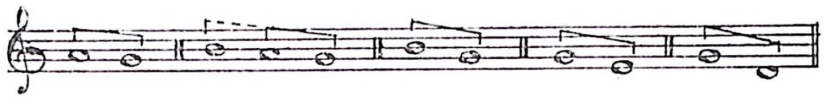


Ex. 4.

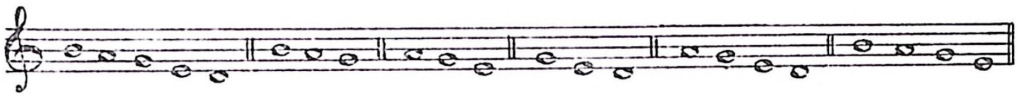
mg. 773 c



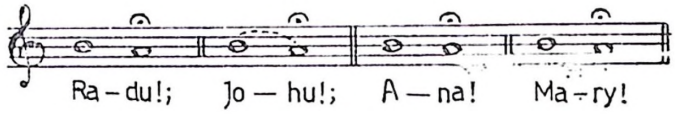
Ex. 5.



Ex. 6.

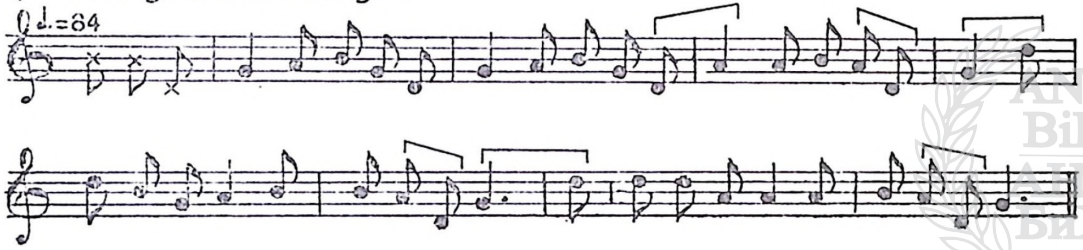


Ex. 7.

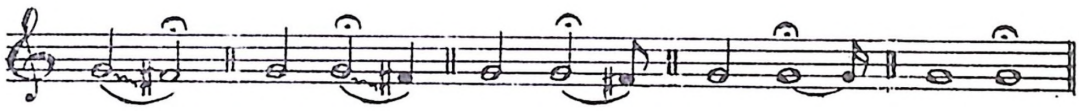


Ex. 8.

lyrical Song about a dead girl.



Ex.9.



Ex.10.