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**ORNAMENTATION IN THE REPERTOIRE OF THE VIOLIN
FIDDLERS FROM THE AREA OF HISTORICAL MOLDOVA:
INTERPRETATIVE PARTICULARITIES**

ABSTRACT OF DOCTORAL THESIS IN ART

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CONCEPTUAL GUIDELINES OF RESEARCH

The topicality and importance of the issue addressed. Ornamentation is an indispensable attribute of human culture in general and of people in particular. It is found in different fields of art, differentiated in areas, historical periods, styles, individual manner of transmission, organization, realization, interpretation, etc.

The ornamental phenomenon is present in all types of musical art: popular, religious, academic, stage, jazz, etc. Regarding Romanian musical folklore, it has a rich tradition. It is known that an important source of musical embellishment is "the spontaneous improvisation of the performer, who, performing a written or traditional song (so of oral circulation), enlivens, varies or amplifies it."¹. This characteristic feature of ornamentation is specific to the interpretation of folk music today. Unlike the literary one, where the graphic fixation, the indication of the place of the ornament in the musical text is a natural act of the creative process. At the same time, the ornament in the music of oral tradition is not an anarchic, chaotic phenomenon, performed at random. It is determined by several emotional, psychological, structural, aesthetic, ritual, and communicative factors. Unfortunately, the ornamental phenomenon in folk music, especially instrumental music, is little researched in Romanian ethnomusicology, and in the local academic environment there are practically no scientific approaches to it.

Thus, the study of ornamentation in traditional instrumental music, the systematization of the types of ornaments used in certain music compositions and their interpretation, is a current issue. It is determined by the policy of safeguarding, promoting and capitalizing on intangible cultural heritage. It is driven by the need to educate the young generation of musicians and folk music performers in the spirit of authentic folk culture through a deep knowledge of the area they come from and represent. Referring to the Romanian music of oral tradition, we must emphasize that the masters of improvisation and instrumental ornamentation have always been the violin fiddlers. They, thanks to their native talent for this instrument, have achieved a high level of professionalism in terms of its handling. The dancing and listening melodies are performed and decorated with great skill, supported by the technical-expressive means of the violin.

In the traditional context, the violinist, at the beginning of his career, being the creative spiritual representative of an entire community, took over from the experienced and appreciated musicians in

¹ Rădulescu Pașcu Cr. Ornamentica melodicii vocale în folclorul românesc. București: Editura muzicală, 1998, p.10.

that environment. The violinist learned their repertoire, filtering it through his own artistic personality, preserving the stylistic essence of the folk music of the community and in turn passing it on.

The natural continuity in acquiring the instrumental ornamental style, which existed in the sphere of instrumental professionalism of oral tradition, gradually disappeared starting with the second half of the 20th century. This was conditioned by several socio-political factors, including the establishment of folk music groups with musicians as state employees; the imposition by the authorities of the interpretation of artificially created pieces in folk style; the training of instrumentalists in academic institutions and the marginalization of musicians of oral tradition in the circuit of their professional activity; technical and media progress, etc.

Folk art from the geographical area of historical Moldova, preserved and developed with a special love and steadfastness until today, is still an original, valuable field of Romanian material and spiritual culture, which is distinguished by its music, choreography, and ethnography. Talented folk singers (jongleurs) and traditional music-fiddlers with a rich repertoire of instrumental songs of this land transmitted folk traditions with respect and faith. The repertoire of violin fiddlers offers a wide space for research, observation, and understanding of the process of using ornaments during the development of the song. In order to elucidate them, it is necessary to perform an interpretive analysis of the embellishment of the songs based on a material as rich as possible and scientifically transcribed, that highlights the function, place, frequency and order in the musical discourse.

The topicality and importance of the researched issue were also determined by the need to eliminate the discrepancy between the advanced level of traditional instrumental interpretive professionalism and the lack of scientific studies to treat and systematize the ways of performing ornaments by violin fiddlers in different areas of Romanian folk. Also, the stylistic eclecticism in the interpretive manner of the young generation of violinists, often are distorting the aesthetic essence of folk compositions. This phenomenon conditioned the conduct of scientific research and the development of methods to acquire the traditional instrumental ornament style, general and individual, specific to the historical Moldovan folk space. The scientific component involved conducting three recitals, reflecting the objectives of the research.

Purpose and objectives of the research. The objective of the research is to highlight and systematize the general and particular ways of using and interpreting ornamentation in the repertoire of violin fiddlers in the researched folk space. We set out to study the interpretive manner of various

established violinists, who can be considered historical models of oral instrumental professionalism, promoters of the traditional way of performing in the folklore of historical Moldova. Because the Moldovan folk area constitutes the Moldovan speech and thus, we will be able to create a clear picture of the ornamental phenomenon in this area, which will contribute to its safeguarding and promotion among young musicians. As a result, we formulate the following **objectives**:

1. following the ornamental phenomenon in folk with literary music;
2. delimitation of the types of ornaments used in the instrumental music of oral tradition from the studied folk space;
3. highlighting the violin fiddlers - promoters of the traditional way of interpretation, specific to the Moldovan speech;
4. analysis of the particularities of the interpretation of the embellishments in the repertoire of the selected violin fiddlers, depending on the category of folk musical creation.

For research, we highlighted those violin fiddlers who knew the traditional environment of training a musician, kept the traditional element and developed it, while perfecting their mastery in the contemporary conditions of interaction with literary music. As a model for the analysis of the particularities of the interpretation of ornaments, violinists from the older generations are selected whose repertoire and style of execution have not been affected by the media and the technical-scientific progress. Among them we name Dumitru Blajinu, Filip Todiraşcu, Dumitru Potoroacă, Ion Drăgoi, Mihai Botofei, Ignat Bratu, Toma Acriş and others. Unfortunately, we cannot analyze the interpretive style of the violinists who worked earlier than the 20th century, when sound recorders were invented, even if there are creations from their repertoire in graphic form. The problem of folk music notation arose very late, and the fidelity of the transcription, the capture and graphic notation of rhythmic, melodic, including ornamental elements, can only be talked about after the appearance and improvement of sound recording and playback, so from the beginning of the 20th century. The most valuable materials, obviously, are the video ones, because we can fully follow the peculiarities of the interpretation of the ornaments.

The novelty and originality of the artistic concept. In instrumental folk music, the ornamental embellishments are part of the musical structure of compositions and do not only provide the function of beautification. The latter is often overused by some violinists, especially those of the younger generation, distorting the specifics of the song, sometimes having repercussions on the musical structure. We emphasize that the ornament is deeply implanted in the sound matter, and that

its elimination can lead to an obvious impoverishment of the creation, both in terms of expressiveness and aesthetic-artistic aspect; and, conversely, the excess of ornamentation has, practically, the same effect of blurring the ideational, artistic content. The balanced use of the ornament reflects a skill accumulated over time, an education in this regard provided by the traditional context in which the performer was trained. It is the result of that spontaneous act of folk creation which belongs to the unwritten laws of the creative process, codified in our ethnic essence.

The realization of a systemic research of the manner of execution of the ornamentation by the well-known violin fiddlers, specific to the folkloric space proposed for the study, will allow us to elucidate important aspects, related to an insufficient field treated in the specialized literature.

Consequently, we will be able to systematize the ornaments in traditional instrumental music and identify the individual ways of interpreting those ornaments in the repertoire of established violin fiddlers from the folk space of historical Moldova, which will contribute to the knowledge and observance of traditional rules of ornamentation and individual interpretation. This approach is a novelty in the literature, and the fact that this research is accompanied by a practical presentation of the results gives it originality and uniqueness.

Theoretical and methodological basis. In order to solve the aim and objectives outlined in the thesis, we focused on a series of principles, methods, characteristics of ethnomusicological and organological research, as well as on different documented and scientific sources. Among the scientific principles, we highlight in particular those of causality, correspondence, complementarity, objectivity, social determinism and authenticity. The methods that substantiated the study process of the research topic are: indirect investigation, observation, description, classification, analysis and synthesis, systemic, comparative, statistical method and, last but not least, transcription. Regarding transcription, we must emphasize that it is considered in ethnomusicology not only as a method, but also as an integral part of the research itself.

The studies and articles consulted are devoted to various issues in the field of musical art, in the field of popular ethnographic and musical culture, and organology. The studies of Constantin Brăiloiu [5, 6, 7, 8], *Psihologia folclorului muzical* - Ghizela Sulițeanu [32], *Timbrul in muzica instrumentală tradițională de ansamblu* - Victor Ghilaș [19], *Muzica instrumentală din nordul Bucovinei*, *Repertoriul de fluier* - Vasile Chiseliță [11], *Молдавский мелос и проблемы музыкального ритма* and *Ритмика молдавской дойны*, by Petru Stoianov, [39, 40], *Studiile de*

etnomuzicologie of Emilia Comișel [14, 15], the textbooks of *Folclor muzical* [16, 20, 24, 33] and others.

In order to know the social-historical context of the studied phenomenon, these works were consulted: *Hronicul muzicii românești* by Octavian L. Cosma [17], *Contribuții la istoria muzicii românești* and *Cultura muzicală românească în secolele XVIII-XIX* by Romeo Ghircoiașiu [21, 22], *Lăutarii* and *Patrium Carmen* by George Breazul [9, 10], *Arta muzicală din Republica Moldova. Istorie și modernitate*. [3] etc.

Of real use were the works that address issues from the history of popular instrumental interpretive art and organology such as: Nicușor Silaghi *Vioara în muzica tradițională românească din Transilvania* [29], Ion Sârbu *Vioara și maștrii ei de la origini până azi* [28], Vladimir Babii *Studiu de organologie* [4], Jan Vizitiu *Молдавские народные музыкальные инструменты* [34], Boris Kotlearov, *О скрипичной культуре Молдавии* and *Молдавские лютары и их искусство* [35, 36], also those signed by Gheorghe Ciobanu [12, 13], Speranța Rădulescu [26], Nicolae Slabari [30, 31], Tiberiu Alexandru [1, 2] and others.

Although there is little information about the ornamentation of folk songs, there are still some studies that have been useful to us in our research, including Cristina Rădulescu-Pășcu *Ornamentica melodicii vocale în folclorul românesc* [27], Mihai Cotos *Alexandru Bidirel, ultimul mare lăutar de la Stupca* [18], Victor Giuleanu *Tratat de teoria muzicii* [23], some works dealing with ornamentation in other spheres of music and musical interpretation, such as Tatiana Pocinoc *Ornamentația în interpretarea pianistică* [25], Leopold Mozart *Фундаментальная школа скрипичной игры* [37], Яшко Рамич *Орнаментика в сербской народной инструментальной музыке для аккордеона* [38], and others.

Dictionaries and encyclopedias, both general and specific to music, have been a source of information. Also, a separate compartment of sources are those of music theory and history. The ways of treating ornamentation, the particularities of this phenomenon in academic execution, either instrumental or vocal, provide clues to build the methodological basis in solving the objectives proposed in the thesis.

The research focuses on information extracted from source documents, which are kept in the Folklore Archive of the Academy of Music, Theater and Fine Arts, personal materials, internet networks and others. We emphasize that an important factor in the selection of violin fiddlers was the existence of audio and video recordings with the works performed by them. The musical

compositions, on which the analysis of the manner of execution of the ornaments by consecrated fiddlers from the studied folkloric area, were rigorously transcribed, having in the foreground the ornamental phenomenon specific to the violin fiddlers performance.

The terminology used in the research is universal and is widely used in the literature. The terms that will be specific only to our thesis will be explained along the way. They will complete the terminological system, contributing to the in-depth reflection of the analytical approach and the plenary elucidation of our object of study.

The theoretical importance of the thesis. The work completes and deepens, from the point of view of a practicing musician, the theoretical and methodological research in the field of musical folklore and can be a scientific basis for conducting other research in the field of traditional music culture.

The practical importance of the research. Following the research and practical presentations, it will be possible to create a methodological-scientific support for use in the training process of young musicians, who will have the opportunity to know the traditional mechanisms of using ornaments in instrumental folk music. They will also be useful for musicians dedicated to interpreting the local repertoire and preserving the characteristics of Moldovan folklore, and can be used as a source of inspiration for composers. Also, the results of analytical and practical-interpretative research can be important highlights for studying different directions and issues related to Intangible Cultural Heritage. The materials are applicable to the didactic courses: *Musical folklore, History of national music, History of popular instrumental interpretive art, Practice of folkloric deciphering* and to the specialized one - violin in the musical and artistic institutions of secondary and higher education.

Approval of research results. The doctoral thesis was discussed at the meetings of the Guidance Commission within the Doctoral School for the *Study of Arts and Culturology* of AMTAP, at the Preliminary Commission of 31.01.2022, minutes no. 1, being recommended for support. **The practical component of the thesis** was presented in three recitals held in the Concert Hall of the Center of Excellence in Art Education „Ștefan Neaga” and the Great Hall of the Academy of Music, Theater and Fine Arts. Also, the results of the research were reflected in various artistic activities of the author in the Republic of Moldova and abroad.

The scientific results were implemented in the national and international scientific conferences at AMTAP in 2015-2021, in six scientific articles, four theses of communications, participation in

events organized within the scientific project of AMTAP *Musical heritage of the Republic of Moldova (folklore and composition) in contemporaneity* (2015-2019).

The structure of the theoretical component. The theoretical component includes the following sections: annotation in three languages - Romanian, English and Russian, introduction, two chapters, conclusions and recommendations, 72 pages of analytical text, bibliography from 107 sources, two annexes, the first contains the recital program and the second - 135 of instrumental songs transcribed by the author of the doctoral thesis.

Keywords: ornaments, violin fiddlers, traditional instrumental repertoire, folklore of historical Moldova, Moldovan speech, interpretation.

CONTENT OF THE THEORETICAL COMPONENT

The introduction sets out and argues the basic topics: the topicality and importance of the problem, the purpose and objectives of the research, the novelty and originality of the artistic concept, the theoretical and methodological foundation, the applicative value of the paper, the approval of the results and the summary of the thesis.

Chapter 1. *The phenomenology of ornamentation* includes subchapters: 1.1. Bibliographic sources referring to the musical ornament, 1.2. Types of Ornaments in Oral Instrumental Music and Conclusions in Chapter 1. **In the first subchapter 1.1.** opinions and definitions regarding ornamentation in different fields of arts were presented, emphasizing these aspects: structural, functional, artistic, psychological, and aesthetic. Some important moments related to the origin of the ornamentation were pointed out, including the element of improvisation in the musical art, determinant in the musical culture of oral tradition. The connection between the folk musical ornament and folk material art, the ritual substratum and the semiotic aspect of the ornament from popular culture are noticed, which also has repercussions on the ornaments from the instrumental music of oral tradition. **Subchapter 1.2.** The types of ornaments in the instrumental music of oral tradition remark the phenomenon of the ornamentation of the songs, present an analysis of the ornaments used in folk music, their notation taken, for the most part, from the graphics of academic music. An important segment of this subchapter is the punctuation of some general moments of the violinistic manner of execution, characteristic of the musical culture of oral tradition.

Consequently the information presented in the first chapter *Phenomenology of ornamentation*, we found:

1. The reviewed bibliography addresses a number of issues of the ornamental phenomenon in instrumental music: origin, evolution over time, significance, content, place in the artistic entity and types of ornaments. All this information is necessary to understand the phenomenon that interests us - Interpretative particularities of ornamentation in the music of violin fiddlers from the folk area of the historical part of Moldova.

2. Based on the fundamental highlights in the history of ornamentation in academic music, the opinions of different researchers on the types of ornaments and the interpretive approach, we observe tangents and interferences in the process of formation, modalities of using and interpreting ornaments in folk and literary music. The development of these two spheres of musical culture took place in a reciprocal relationship. One of the main sources of ornamentation in both areas is considered improvisation, the tendency to beautify, mark and express a musical phrase. Among the common problems specific to both academic and folk music is the exaggeration-abuses of ornamentation, determined by the freedom of interpretation, which led in the area of academic music and folk music to distort the essence of musical creation.

3. I identified the close connection between the folk musical ornamentation and the one from the traditional material art. Plasticity, dosage, consistency, and balance are key features of traditional ornamentation. Moreover, the folk ornaments have a special ritual load that encodes beliefs and deep meanings specific to the traditional mentality that have also affected the ornamentation of folk music.

4. The main types of ornaments found in the music of oral tradition are highlighted, general aspects related to the interpretive manner and the use of ornaments in the repertoire of violin fiddlers. We found the need to know in depth the ornamental system of folk instrumental music and the interpretive manner of the violin fiddlers from the researched ethnographic space.

Chapter 2 entitled *The specifics of the execution of ornaments in the violin repertoire of the folk area of historical Moldova (based on the analysis of the ways of interpretation of different established fiddlers)* contains three subchapters: 2.1. *Northern topos of Moldova*, 2.2. *The topos of the center of Moldova*, 2.3. *Southern Topos of Moldova* and Conclusions in Chapter 2. In each of these subchapters we analyzed the way of interpreting the ornaments of some well-known violin fiddlers, the type of ornaments predominant in various folk compositions, taking into account both play and listening. **In the first subchapter** we focused on two famous representatives of the interpretive art of oral tradition - Dumitru Blajinu and Mihai Botofei. From the ornamental arsenal of folk instrumental music, Dumitru Blajinu exploits, in particular, the appoggiatura, including the

glissando, the mordent both during the strong beat and on the weak beat, the simple trill and the delayed trill. We find a specific way of treating the executed repertoire, which he inherited from his father, raising it to a new artistic level, while maintaining the natural and authentic style very close to the naturalness of the Moldovan folk peasant melody. We emphasize the special contribution of the violin fiddler Mihai Botofei in preserving the local way of interpreting the ornaments. He uses all kinds of appoggiatura, including double, triple, also the mordent, especially the double mordent, the fioritura. We notice the frequent presence of the delayed trill, different ornamental formulas and the use of interpretation procedures specific to academic music as a beautification of the song, such as pizzicato, the flageolet, etc.

In the second subchapter we referred to the repertoire of two other representatives of the Moldovan manner of violin performance in the central area of historical Moldova - Filip Todiraşcu and Dumitru Potoroacă. Filip Todiraşcu calls upon his entire arsenal of ornaments, but uses them only when necessary. In particular, we highlight the double appoggiatura, the trill, the grupetto, and combined techniques such as the appoggiatura with the trill and the mordent. Dumitru Potoroacă has a repertoire focused mostly on dance melodies, which determines the use of a certain arsenal of ornaments which can be performed quickly according to the tempo of the songs. In particular we point out all types of appoggiatura, simple mordent and trill .

The third subchapter is dedicated to the great violinists of the center-south - Ion Drăgoi, Ignat Bratu and Toma Acriş. Ion Drăgoi has established himself in the interpretive art of the oral tradition not only through a rich repertoire, but also through advanced execution technique with the use of different ornaments - multiple appoggiatura, tirade appoggiatura, delayed trill, sgliss trill, ornamental combinations, and fioritura, balanced- throughout the song. The fiddler exerted an enormous influence on many violinists- both his contemporaries and those who followed him. Referring to the ways of using the ornaments by the violinist fiddler Ignat Bratu, we emphasize the frequent use of the trill, the backing, and the elements of interpretive technique as ornamentation. Even if there are few records left with the master Ignat Bratu, his value in preserving the manner of execution specific to the studied area- the folk area of historical Moldova- is indisputable. Toma Acriş tended to obtain a more expressive interpretation, ornamenting the songs, which will bring a strong emotional impact on the audience. This ability, related not only to the "taste" and emotional state of the violinist, but also to an advanced technique, was formed throughout the life of the

rhapsodist. The most commonly used ornaments are appoggiatura, the lower mordent on the contretemps and the grupetto.

Following the analysis, I noticed:

1. The use by violin fiddlers in the studied songs is the variety of ornaments, such as: simple, double, triple, multiple, upper and lower appoggiaturas, trill, upper and lower mordent, grupetto, fioritura. These are combined in the violin interpretation with various other procedures, such as: gliss appoggiatura, gliss trill, combinations of elements of interpretive technique already known, but applied as ornaments in a particular way, as well as with other ornamental techniques.

2. An important role in the specifics of the execution of the ornaments is played by the accent, which can have various positions during a song, including in the weak beat. The violinist technique of the highlighted fiddlers, the particularities of the interpretation procedures and the transformations that the violin undergoes in their hands are springing from the need for a fuller interpretation of the popular melody, without compromising the richness of its content and specific character.

3. The anterior and posterior appoggiaturas are used at different intervals starting with the second and ending with the octave. However, a higher or lower simple appoggiatura has a higher frequency at the minor or major second of the accompanying note. The anterior appoggiaturas are performed in advance of the down beat. The posterior appoggiatura plays, in particular, a connecting role. It unites the melodic flow and is used in dance melodies, for example, from Ion Drăgoi's repertoire, such as *Corăghească*, *Hang*, *Floriciță*, at the ends of the motif after the first optimal of the strong beat. He also uses, unlike the other fiddlers studied, with a higher frequency, the triple and quadruple appoggiatura. For all the highlighted violin fiddlers, the gliss appoggiatura is traditionally used.

4. We mention the use of a special fingering technique, for example in interpreting the gliss appoggiatura, which is performed by sliding your fingers on the string in an ascending position, where the upper finger is replaced by the lower finger or sliding with both fingers. This ornament creates a sweet sound effect.

5. In the vast majority of cases, mordents and trills are compact, using minor second intervals. We emphasize the non-observance of the melodic armor in the execution of the mordents compared to the literary music, being interpreted very quickly- it does not disturb the hearing and the general character of the song. We rarely encounter mordents at major second intervals, determined by the choice of comfortable fingering according to the key signature contained in the tone of the piece or

avoiding the transition to semi-positions, using the open string. The double mordent is performed at a down beat or syncopated with small accents, highlighting the rhythmic pulsation.

6. The trill is performed quickly, alternating the sound in the song with the neighboring superior sound at a minor second interval. It can be present on slightly accentuated notes, either on strong beat, weak beat or syncopated. Another two types of trill encountered are the gliss trill and the long note delayed trill. As in the case of the mordent, when interpreting the trill, the key signature of the song is not observed. In the analyzed repertoire we notice the imitation of a trill obtained by a quick vibrato of the 3rd finger with the 4th finger glued to it, to avoid the percussive effect of the note with the 4th finger. As a result, based on the oscillations of the left palm, the impression of a trill is created.

7. Glissando - element with ornamental function, it is used both in ascending and in descending slides.

8. The grupetto meets more often in the Doina melodies. In Ion Drăgoi's repertoire a modified grupetto is used, where the first note is replaced by the lower neighboring note. Sometimes the grupetto passes into an inferior mordent on the main sound, played on a bow by the portamento feature. In cadences the group can be repeated several times in a row.

9. The full range of ornaments is used in the Doina repertoire, including various ornamental formulas such as combinations of appoggiatura, trills, mordents and the grupetto, such as, more frequently, appoggiatura with trills and mordents.

10. In dance melodies, the ornaments are used on the beats that mark the dance steps, and in the listening songs they are found both in the strong beat and in the weak one.

11. A number of technical procedures such as pizzicato, flageolet, tremolo are used for ornamental purposes.

12. The fingering used in ornamentation in the execution of the analyzed songs largely corresponds to the first three positions according to the classical criteria, the priority being for the first position. In some virtuoso pieces, however, to create different sound effects, the violin fiddlers climbed to the third octave on string *mi*. Such as: Ion Drăgoi în *Hangul de la Nănești* performs *mi* from the third octave by sliding the fourth finger upwards; Dumitru Potoroaca în *Doina ciobanului* interprets the first sentence in the fourth position on string *mi*; Filip Todirașcu in the play *Ceasul* makes a glissando descending from *mi* from the third octave; Dumitru Blașin in the famous *Ciocârlie* climbs with his trills above the third octave. Sometimes violin fiddlers accommodated

personal fingerings determined by the level of technical skills. In the absence of clear video recordings, fingerings can only be based on personal interpretive experience.

13. The improvisational character is specific to the fiddle art and folk music in general, and the ornament has a central role in the improvisation process, which is related to the fiddler's inspiration and experience, but also to the violinist's current emotional, and psychological state.

14. Approaching the violin repertoire of the highlighted fiddlers requires great attention to the transcription and correct execution of the ornamental system used, so as not to distort the traditional stylistic specificity of the folk area, thus contributing to preserving and promoting the interpretive manner characteristic of Moldovan speech.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. The solved scientific-practical problem consists in creating an overview of the instrumental ornamental phenomenon in the folklore of historical Moldova, taking as a point of reference the repertoire, focused on the peasant background, of established violin fiddlers, who promoted the specific manner of Moldavian speech. The music of peasant origin performed by fiddlers from this area is a music that represents the authentic layer of musical folklore. This makes a correct attitude and a great responsibility towards the intangible heritage of the nation. Through peasant folklore we have such precious documents that must be studied, embraced, and passed on to other generations. As a result, the songs from the repertoire of those representatives of the professionalism of the oral tradition, which have representative models of the instrumental musical treasure, were selected for the analysis of the ornamentation.

2. A number of important aspects related to the process of ornamentation of instrumental melodies in violin interpretation in the researched space, not elucidated in the national ethnomusicology, were revealed. The work completes a still insufficiently studied field of ornamentation in folk music. In this sense, it came down to combining theoretical research with practical application. The results of the theoretical study were demonstrated through three recitals.

3. Emphasizing the relationship between the instrumentalist, the instrument and the song performed, it was found that the way a song is embellished comes from a particular attribute of the style of interpretation. The embellishment with different ornaments contributes to the enrichment of the expressiveness of the folk music, but also to the rendering of a deep content codified in the traditional songs- we refer first of all to those from the old or premodern layer.

4. The analysis of the ornamentation of the songs was performed, taking into account the following criteria: of the place, function, frequency and ways of joining. Thus, we determined that in the Romanian folk instrumental melodies from the geographical area of historical Moldova are found the following ornaments: mordent, trill, slip trill, single, double, triple and quadruple appoggiatura, grupetto, glissando, fioritura, and the various combined ornamental formulas and procedures of violin technique used with ornamental function. They are dependent on the character of the song, the inner experience of the fiddler, the state and momentary understanding of a musical content and its transmission as a violinist.

5. There was a moderate attitude towards the use of ornaments by the violin fiddlers in this folk space, avoiding overloading the song with ornaments. As a legitimacy we highlight the evasion of

successive ornamentation, interspersed and the creation of a temporary space from one ornament / ornamental formula to another.

6. The undeniable importance of ornaments in popular instrumental music has been emphasized, and their correct interpretation depends on understanding the place where they are used, which ornament is used, the type of creation, the rhythmic accents, the application of a certain fingerings, and bowings, but also of an emotional content of the folk musical work. It is also absolutely necessary to cultivate a sense of understanding and responsibility for the use of ornaments, the correct use of the particular and characteristic ornamentation of a certain folk area; avoiding loans, which affect the image and sound score of the songs, tarnish the authenticity of the folk source.

7. The relevance of the results consists in revealing the important aspects of the way violinists play the ornamentation, specific to the Moldovan speech in the folklore of historical Moldova, knowledge and respect of traditional performance rules, and educating the young generation of musicians in the spirit of respecting tradition and culture.

RECOMMENDATIONS:

- The methodological principles applied to the study of the particularities of the interpretation of ornaments in the melodies from the repertoire of consecrated fiddlers from the folk area of historical Moldova could be used for researching other folk areas;

- The analytical and practical-interpretative study can be an important highlight for researching different directions and issues in the field of ethnomusicological science, but also more broadly in that of musical anthropology;

- The interpretive analysis, the transcribed musical materials and the videos from the practical component can be recommended as an informative source for the didactic courses: *Musical folklore, History of the popular instrumental interpretive art, Practice of folk and institutions of specialized arts education*;

- Elaboration of methodological-didactic works, which would fully contribute to the training of future violinists performing folk music;

- Research achievements can be used in various national and international projects related to the safeguarding and promotion of intangible cultural heritage.

Obviously, these recommendations are not exhaustive- they do not cover the whole spectrum of problems that can be solved by applying the materials of the theoretical and practical components of the thesis. The list can be completed depending on the object of interest and the field of research.

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RECITAL PROGRAMS

The practical component of the doctoral thesis

Recital nr.1

June 12, 2017

Venue: Center of Excellence in Artistic Education *Ștefan Neaga*

1. **L. van Beethoven** – Sonata pentru vioară Nr.5 în *F-dur*, Op.24
2. **V. Doni** – *Ceasornicul*
3. Suită de melodii folclorice din repertoriul lui A. Bidirel

Recital nr.2

June 11, 2018

Venue: Center of Excellence in Artistic Education *Ștefan Neaga*

1. **J. Haydn** – Dublu concert în *F-dur* pentru vioară, cembalo și orchestra de coarde (transcripție pentru vioară și țambal)
2. **C. Porumbescu** – *Balada*
3. Suite de melodii folclorice din repertoriul lăutarilor D. Blajinu și D. Potoroacă

Recital nr.3

September 10, 2020

Venue: Academy of Music, Theatre and Fine Arts

1. **T. Chiriac** - *Fantasia alla rustica*
2. **I. Bratu** - *Hora lăutărească și sârba lentă*
3. Suită de melodii folclorice din repertoriul lăutarului M. Botofei
4. Două suite de melodii folclorice din repertoriul lăutarului I. Drăgoi

LIST OF SCIENTIFIC WORKS ON THE THESIS

Ornamentation in the repertoire of the violin fiddlers from the folk area of historical Moldova: interpretative particularities

author Grib Vitalie

Academy of Music, Theater and Fine Arts
Doctoral school *Study of arts and culturology*

2. Articles in scientific journals

2.3. Articles in journals from the Național Register of specialized journals

2.3.1. Fenomenul Ion Drăgoi – exponențial pentru folclorul românesc din zona Bacăului. In: Akademos, revistă de știință, inovație, cultură și artă, nr.1 (60), Chișinău: 2021, p.130-134, revistă categoria B.

2.3.2. Aspecte ale utilizării ornamentelor în repertoriul lăutarului Filip Todirașcu. In: Studiul artelor și culturologie: istorie, teorie, practică, nr.2 (39), Chișinău: 2021, p.114-118, ISSN 2345-1408/ 2345-1831, revistă categoria B.

2.3.3. Tipuri de ornamente în muzica instrumentală tradițională. In: Studiul artelor și culturologie: istorie, teorie, practică, nr.2 (37), Chișinău: 2020, p.131-137, ISSN 2345-1408/ 2345-1831, revistă categoria B.

2.3.4. Fenomenul ornamental în muzica academică și folclorică: abordare istoriografică. In: Studiul artelor și culturologie: istorie, teorie, practică, nr.1 (32), Chișinău: 2018, p.77-83, ISSN 2345-1408, revistă categoria C.

2.3.5. Aportul violonistului Dumitru Blajinu la păstrarea și valorificarea culturii muzicale tradiționale. In: Studiul artelor și culturologie: istorie, teorie, practică, nr.1 (30), Chișinău: 2017, p.160-163, ISSN 2345-1408, revistă categoria C.

2.3.6. Reflecții asupra fenomenului ornamental în repertoriul lăutarilor violoniști din spațiul folcloric al Moldovei istorice. În: Studiul artelor și culturologie: istorie, teorie, practică, nr.2 (29), Chișinău: 2016, p.134-137, ISSN 2345-1408, revistă categoria C., coautor S. Badrajan.

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ADNOTARE

Grib Vitalie. Ornamentica în repertoriul lăutarilor violoniști din spațiul folcloric al Moldovei istorice: particularități interpretative. Teză de doctor în arte, specialitatea 653.01 Muzicologie, doctorat profesional, Chișinău, 2021.

Structura tezei include următoarele compartimente: adnotare în trei limbi – română, engleză și rusă, introducere, două capitole, concluzii generale și recomandări, 72 pagini de text analitic, bibliografia din 107 de surse, două anexe: 1. programul recitalurilor; 2. 135 de melodii instrumentale. Rezultatele cercetării sunt reflectate în 10 publicații științifice: 6 articole și 4 teze, trei recitaluri înregistrate pe DVD.

Cuvinte-cheie: ornamente, lăutari violoniști, repertoriu instrumental tradițional, spațiul folcloric al Moldovei istorice, grai moldovenesc, interpretare.

Domeniul de studiu: folclor muzical.

Scopul și obiectivele cercetării. Scopul: Evidențierea și sistematizarea modalităților generale și particulare de utilizare și interpretare a ornamentelor în repertoriul lăutarilor-violoniști consacrați din spațiul folcloric al Moldovei istorice. **Obiectivele:** 1. urmărirea fenomenului ornamental în muzica folclorică și cea literată; 2. delimitarea tipurilor de ornamente utilizate în muzica instrumentală de tradiție orală din spațiului folcloric studiat; 3. evidențierea lăutarilor violoniști – promotori ai manierei tradiționale de interpretare, specifică graiului moldovenesc; 4. analiza particularităților interpretării ornamentelor în repertoriul lăutarilor violoniști selectați, în funcție de categoria creației muzicale folclorice.

Noutatea și originalitatea științifico-practică. Noutatea cercetării constă în relevarea aspectelor importante ale manierei de interpretare a ornamenticii de către lăutarii-violoniști, specifică spațiului folcloric al Moldovei istorice, valorificarea teoretică și practică a normelor tradiționale de execuție ale acestora. Lucrarea își propune să completeze un domeniu insuficient studiat, legat de fenomenul artei instrumentale tradiționale, axându-se pe concepte teoretice fundamentale ale științei etnomuzicologice contemporane. Cercetarea este însoțită de prezentarea practică a rezultatelor în cadrul a trei recitaluri, ceea ce îi conferă originalitate și unicitate.

Valoarea aplicativă a temei. Rezultatele cercetării de tip analitic și practico-interpretativ pot constitui repere importante pentru studierea diferitor direcții și probleme legate de patrimoniul cultural imaterial. Materialele sunt aplicabile la cursurile didactice *Folclor muzical*, *Istoria muzicii naționale*, *Istoria artei interpretative instrumentale populare*, *Practica de descifrări folclorice* și la cel de specialitate – vioara în instituțiile de învățământ muzical-artistic mediu și superior.

Implementarea rezultatelor științifice. Teza de doctor a fost discutată la ședințele Comisiei de îndrumare în cadrul Școlii doctorale *Studiul artelor și culturologie* a Academiei de Muzică, Teatru și Arte Plastice, a Comisiei de presuștinere din 31.01.2022 proces verbal nr.1, fiind recomandată pentru susținerea publică. Rezultatele științifice au fost implementate în cadrul conferințelor științifice naționale și internaționale la Academia de Muzică, Teatru și Arte Plastice în anii 2015-2021, reflectate în șase articole științifice, 4 teze, trei recitaluri, în cadrul proiectului științific din cadrul Academiei de Muzică, Teatru și Arte Plastice *Patrimoniul muzical din Republica Moldova (folclor și creație componistică) în contemporaneitate* (2015-2019), activității artistice în Republica Moldova și peste hotarele ei.

ANNOTATION

Grib Vitalie. Ornamentation in the repertoire of violin fiddlers from the area of historical Moldova: interpretative peculiarities. Ph.D thesis in arts, speciality 653.01 Musicology, professional doctorate, Chişinău, 2021.

The structure of the thesis includes the following sections: annotation in three languages - Romanian, English and Russian, introduction, two chapters, general conclusions and recommendations, 72 pages of analytical text, bibliography from 107 sources, two annexes: 1. program of recitals; 2. 135 instrumental melodies. The research results are reflected in 10 scientific publications: 6 articles and 4 theses, three recitals recorded on DVD.

Keywords: ornaments, violin fiddlers, traditional instrumental repertoire, folklore area of historical Moldova, Moldovan speech, interpretation.

Field of study: musical folklore.

Purpose and objectives of the research. Purpose: Highlighting and systematizing the general and particular ways of using and interpreting ornaments in the repertoire of established fiddlers violinists from the folk space of historical Moldova. **Objectives:** 1. studying the ornamental phenomenon in folk and literary music; 2. delimiting the types of ornaments used in the traditional instrumental music from the studied folk space; 3. highlighting the fiddlers violinists promoters of the traditional manner of interpretation specific to the given area; 4. analyzing the particularities of their interpretation in the repertoire of fiddlers violinists selected according to the category of folk music creation.

Scientific-practical novelty and originality. The novelty of the research consists in revealing the important aspects of the way of interpreting the ornamentation by violin fiddlers, specific to the folklore space of historical Moldova, the knowledge and observance of the traditional norms of their execution and individual manner. The paper aims to complete an insufficiently studied field, related to the phenomenon of traditional instrumental art, focusing on fundamental theoretical concepts of contemporary ethnomusicological science. The research is accompanied by the practical presentation of the results in three recitals, which gives it originality and uniqueness.

The applicative value of the thesis. The results of the analytical and practical-interpretive research can be important landmarks for studying different directions and issues related to the intangible cultural heritage. The materials are applicable to the teaching courses *Musical Folklore, History of National Music, History of Folk Instrumental Performing Arts, Practice of folk transcriptions* and to the specialized ones - the violin, in the secondary and higher musical-artistic institutions.

Implementation of scientific results. The doctoral thesis was discussed at the meetings of the Guidance Commission within the Doctoral School *Study of Arts and Culturology* of the Academy of Music, Theater and Fine Arts, within the Predefence Commission from the 31.01.2022 no. 1, being recommended for public defence. The scientific results were implemented at national and international scientific conferences held at the Academy of Music, Theater and Fine Arts in the period between 2015 and 2021, six scientific articles, four theses, three recitals, the Scientific Project of the Academy of Music, Theater and Fine Arts - *The Musical Heritage from the Republic of Moldova (folklore and composition creation) in Contemporaneity* (2015-2019), within the artistic activity in the Republic of Moldova and abroad.

АННОТАЦИЯ

Гриб Виталий. Орнамент в репертуаре скрипачей лэутар из фольклорного пространства исторической Молдовы: особенности исполнения. Кандидатская диссертация по специальности 653.01 Музыкаведение, профессиональный докторат, Кишинев, 2021.

Структура дипломной работы включает следующие разделы: аннотация на трех языках - румынском, английском и русском, введение, две главы, общие выводы и рекомендации, 72 страниц аналитического текста, библиография из 107 источников, два приложения: 1. программа концертов; 2. 135 инструментальных мелодий. Результаты исследования отражены в 10 научных публикациях: 6 статьях и 4 тезисах, трех сольных выступлениях, записанных на DVD.

Ключевые слова: орнаменты, скрипачи, традиционный инструментальный репертуар, фольклор исторической Молдовы, молдавский язык, интерпретация.

Область исследования: музыкальный фольклор.

Цель и задачи исследования. Цель: Выделение и систематизация общих и частных способов использования и исполнения орнаментов в репертуаре признанных скрипачей- лэутар из фольклорного пространства исторической Молдовы. **Задачи:** 1 Отслеживание орнаментального явления в народной и литературной музыке; 2. делимитация типов орнаментов, используемых в традиционной инструментальной музыке, изучаемого фольклорного пространства; 3. выделение скрипачей лэутар – хранители традиционной манеры исполнения, характерного для молдавского диалекта; 4. анализ особенностей трактовки орнаментов в репертуаре избранных скрипачей лэутар, в зависимости от категории народного музыкального творчества.

Научно-практическая новизна и оригинальность. Новизна исследования заключается в выявлении важных аспектов исполнения орнаментики скрипачами – лэутар, характерных для музыкального фольклора пространства исторической Молдовы, изучении и соблюдения традиционных норм их исполнения и индивидуальной манеры. Работа призвана дополнить малоизученную область, связанную с феноменом традиционного инструментального искусства, сосредоточив внимание на фундаментальных теоретических положениях современной этномузыковедческой науки. Исследование сопровождается практической презентацией результатов в трех концертах, что придает ему оригинальность и уникальность.

Практическая значимость диссертации. Результаты аналитического и исполнительского исследований могут стать важными ориентирами для изучения различных направлений и вопросов, связанных с нематериальным культурным наследием. Материалы применимы к преподаванию курсов *Музыкальный фольклор, История национальной музыки, История народного инструментального исполнительского искусства, Практика фольклорных расшифровок* и профильным – скрипка, в музыкальных учебных заведениях среднего и высшего образования.

Апробирование результатов работы. Докторская диссертация обсуждалась на заседаниях руководящей комиссии в рамках Школы доктората *Studiul artelor și culturologie* Академии музыки, театра и изобразительных искусств, на предзащите от 31.01.2022 протокол № 1. Научные результаты были отражены в рамках выступлений на республиканских и международных научных конференциях в периоде 2015-2021 гг., шесть научных статей, четыре тезисы, три сольных выступления, участие в научный проект Академии музыки, театра и изобразительных искусств *Музыкальное наследие Республики Молдова (фольклор и сочинение) в современности (2015-2019)*, исполнительская деятельность в Республике Молдова и за рубежом.

GRIB VITALIE

**ORNAMENTICA ÎN REPERTORIUL LĂUTARILOR
VIOLONIȘTI DIN SPAȚIUL FOLCLORIC
AL MOLDOVEI ISTORICE:
PARTICULARITĂȚI INTERPRETATIVE**

**SPECIALITATEA 653.01 – MUZICOLOGIE
(DOCTORAT PROFESIONAL)**

Rezumatul tezei de doctor în arte

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