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**TRADITIONS AND INNOVATIONS  
IN THE PERFORMING ART OF THE ROMANIAN PAN FLUTE  
AT THE CONFLUENCE OF THE 20<sup>th</sup> – 21<sup>st</sup> CENTURIES**

**SUMMARY OF THE DOCTORAL THESIS  
Musicology 653.01 (research)**

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The thesis and the abstract are available for perusal in the National Library of the Republic of Moldova (78A, 31 August 1989 Street, Chisinau), in the Library of the Academy of Music, Theatre and Fine Arts (87, Mateevici Street, Chisinau), as well as on the web pages <http://www.cnaa.md> and <https://amtap.md>

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## CONCEPTUAL LANDMARKS OF THE RESEARCH

**The relevance and importance of the addressed issue.** The exceptional statement of the Pan Flute in the contemporary musical life is of particular interest for research. Combining both old and new elements, this traditional instrument has also developed numerous dexterities of performing over the past 50-60 years, which have allowed it to ascend to the world's greatest stages. The artistic manifestations of the Pan Flute in contemporaneity are even more spectacular, as it is known that the Pan Flute is one of the oldest musical instruments in the world, and its origin is lost in the mists of times. Multiple archaeological and historical evidences speak about the existence of Pan Flute not only among Romanians, but also among other nations all around the world, and instruments related to the Pan Flute are found in different cultures. In the Romanian regions, the Pan Flute has been certified since the most distant times – there are known several artifacts (dated from the 6th century BC), historical and literary writings, etc., in which the Pan Flute is mentioned in the musical practice of the geto-dacians. There are also numerous literary mentions, mural paintings of the churches of the Middle Ages, etc., which prove the presence of the Pan Flute in the local culture. The development of the art of playing this old instrument, which soon became well known in Europe, is also related to the name of the famous 19th century lautar named Barbu Lăutarul who played the violin, cobza and Pan Flute. In the second half of 19<sup>th</sup> century, the art of performing the Pan Flute continues to be submitted and appreciated abroad – Belgium, Russia, Great Britain, Azerbaijan. At the confluence of the 19th-20th centuries, the Pan Flute experiences a short period of decline, when it almost disappears from the taraf bands, being „rediscovered” only in the second half of the 20th century, by names such as Fănică Luca etc.

The period of the last 60-70 years can be considered a new page in the history of the Pan Flute. A period that brought major renewals, unprecedented qualitative innovative leaps, both in the construction of the instrument and in the performing art. Thus, in the years 1960-1970 of the 20th century begins a true „golden era” for the Romanian Pan Flute, marked by a revival and brilliance of the musical life in the Romanian cultural area and more broadly, in the European and other regions of world, which continues until today. On the cultural firmament appears Pan Flute virtuoso, acclaimed on all the continents – Gheorghe Zamfir, Simion Stanciu, Boris Rudenco, Vasile Iovu etc. who through their entire activity, have fully confirmed the artistic value of the Pan Flute, raising a keen interest in its study and use, not

only from a wide circle of music lovers, but especially from professionals from other musical fields – academic music, theater and film, pop music and jazz – who were attracted by the rich sound and artistic potential of the Romanian Pan Flute. First result of this interest was Pan flutists' usage of an ever-larger repertoire of academic music (S. Stanciu – concerts with music from baroque, classical and romantic period), pop music (Gh. Zamfir with the orchestra James Last; Cătălin Tîrcolea, Constantin Moscovici), jazz (the activity of D. Drăghici) etc. A special interest for the Pan Flute was expressed by the composers of music for movies (Vladimir Cosma, France, etc.). These successes have also spurred the emergence of Pan Flute classes at various musical education institutions, both in the Romanian cultural space (Bucharest; Chisinau; Balti; Soroaca) and in the European one (Pan Flute *Sirinx Academy*), which operate with great success even today. For the first time in the long history of this instrument, Pan Flute has risen to a professional path in the field of study at special institutions, ensuring the continuous training of some players, highly qualified specialists; several masters have also become teachers of the Pan Flute, they educated dozens of disciples that have today an extensive artistic activity all over the world. This has contributed to the fulminant development of the art of playing the Romanian Pan Flute, an instrument that was gradually accepted, in the 21st century in distant cultures such as the Korean or American one, thus marking the process of cultural globalization, in which the Pan Flute gained a very important role.

The ethnomusicologist V. Ghilas, noting these processes, appreciating the place that the Pan Flute holds today in the national music culture, notices: „This ancient instrument is highly valued primarily in bands (orchestras, ensembles, tarafs) of folk music, its sound being appreciated and listened to in recent decades by almost all communities. The musical possibilities of the Pan Flute have transcended the boundaries of folklore music. We can hear nowadays the sound of the Pan Flute in other musical genres. It is very important to note the approach of symphonic and chamber music. More and more, the unusual sound of Pan Flute is required in the melodic structure of sacred music, pop music, jazz, variété, film, theater etc. Moreover, the ancient instrument still enjoys popularity both in the country and abroad. The viability of the Pan Flute is also maintained in some ways by the fact that lately the musical literature of the instrument has begun to appear, completed with some major works of native composers – Tudor Chiriac, Gheorghe Mustea, Eugen Doga etc.” [10]. Thus, in the context of some studies in ethnomusicology concerning this instrument, of the classes and

methods of Pan Flute which appeared in the second half of the 20th century [1, 15, 25, 29], the mastery of playing the Pan Flute becomes a subject of scientific research and experimentation, and a practical study at a professional level.

Instrument builders played an important role in this process (Petre Zaharia, Grigore Covaliu, Ion și Ionuț Preda etc.) and since 1960, they are significantly improving the Pan Flute, providing it with unsuspected technical and acoustic possibilities using many revolutionary innovations. Thus, as of 1960-1970, the pan flutists benefited from instruments with great sound quality and high-performance technique, and this enabled them to capitalize on the Pan Flute in terms of performance, bringing numerous innovations in the playing technique.

In the instrumental bands and groups in which it appears today, the Pan Flute was and remains a soloistic instrument, which brings an addition of sonority, through its unmistakable timbre. The technical possibilities of the Pan Flute nowadays are very wide, and the performance art offers a whole range of technical virtuosity processes, many of which started to develop lately in the 21st century. All this allows to perform on Pan Flute compositions with high technical difficulty and with deep expressive content from any contemporary musical field. A special place, in this regard, has the constant interest manifested by the composers for the original sonority of the Pan Flute, being in demand in the most diverse genres of academic music; therefore, several composers from Moldova, Romania and abroad have written interesting and original works for this instrument. Moreover, the Pan Flute reveals sound affinities of a mystical nature characteristic for human nature – and so the well-known opinion of Gheorghe Zamfir is evocative, in one of his interviews he said that for him, playing the Pan Flute is like praying.

Today, we can talk about the universal spread of this valuable Romanian traditional instrument through the interest it presents for musicians and composers from various countries, the increasing involvement in various bands on the prestigious stages in the world. However, although the Pan Flute holds today an important place in the musical culture in Romanian cultural area and far beyond its boundaries being implemented in European and international music culture, Pan Flute still did not benefit from special, complex scientific research.

That is why the importance and the actuality of the research in art of playing the Pan Flute during contemporary period it is expressed by its adherence to the huge artistic and

cultural phenomenon and a lack of assessment in specialty literature regarding the evolution and the becoming key factor, as well as the role it has in the national musical culture. The following approach is submitted by a researcher, performer, the author of the thesis is a professional Pan flutist.<sup>1</sup>

**The object of study** of the thesis is the Romanian Pan Flute and the art of playing this traditional instrument in contemporaneity.

**The purpose and objectives of the research** is to elucidate the peculiarities of the Pan Flute performing art at the confluence of the XX-XXI centuries in the Romanian area. Based on the analysis of the situation in the field, the cultural events with an essential role that took place in that period, the investigations and the professional experience of the author, the following **objectives** were expected to be achieved:

- revealing the peculiarities of the historical path of Pan Flute and its impact in the Romanian and international culture;
- highlighting the importance of musical education in the development of the Pan Flute art;
- identifying innovative changes in the field of Pan Flute making and the role of craftsmen in this process;
- diachronic investigation of performing techniques of the Pan Flute;
- analysis of contemporary techniques of the Pan Flute and the contributions of famous Pan Flute players to their development;
- examination of the new performing approaches based on the original and transcribed repertoire the for this instrument.

**Research methodology.** The specific of the problem of this thesis required the use of scientific methods based on traditional and particular principles first of all from musical fields: ethnomusicology, musicology, organology, theory and history of performing art, art of musical instrument building, second of all related interdisciplinary fields - historiography, culturology, etc.

Following the principle of comprehensive coverage of the subject under investigation, in order to complete every aspect of the demarche, we considered describing the evolutionary processes of establishing and developing the contemporary Pan Flute school and of new

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<sup>1</sup>The thesis author has graduated from AMTFA pan flute class, with professor Ion Negura, BA – 2010, MA – 2016. Currently is soloist at Municipal Orchestra of Popular Music conducted by Vasile and Vitalie Advahov, founder and leader of the ensemble of pan flutists *PanAcademic*, pan flute professor within the AMTFA and CEEA *St. Neaga*.

approaches in didactic practice, the stages of building an instrument, technical innovations that have been implemented over time. We also evaluated and presented the achievements and essential contribution in the cultural and artistic processes of the Pan Flute craftsmen and some well-known pan flutists from the Romanian cultural space, we have compiled lists of original repertoires for this instrument, etc.

In this context, within the complex approach of the cultural phenomenon of the art of Pan Flute in contemporaneity, in the thesis we used the methods specific to the humanistic sciences, like the *historical* and *theoretical*, which allowed the investigation of the phenomenon of active development of the art of playing the Pan Flute from a diachronic perspective (from 1950 to the present day), defined as a complex process, with multiple repercussions in cultural and artistic life nationally and internationally. Also, methods such as deduction and induction, analysis and synthesis, comparative analysis have been applied, which have allowed revealing the most important aspects related to the development and functioning of the Pan Flute in various historical and contemporary contexts. At the same time, the investigation of the contemporary construction of the instrument, the presentation and analysis of the many innovations that appeared in its morphology, required to study the practical side of the Pan Flute making processes and to use the *empirical methods* of study involving interviews with several instrument masters and pan flutists from Moldova and Romania, providing us, in their workshops with extremely important details that are not found in the bibliographic sources.

At the same time, I have benefited from the knowledge gained in the process of specialized professional studies, as well as from the observations and skills acquired over time, through my own performing practice, including the soloist one and as head of the *PanAcademic* Pan Flute ensemble. Also, the author of the thesis has accumulated a certain didactic experience, as a professor of the Pan Flute at AMTFA and at the Center of Excellence *St. Neaga* from Chisinau. All this allowed the author to evaluate and reconsider the results of theoretical analytical research in the light of his own vision, as a pan flutist-practitioner.

**Scientific novelty and originality** is conditioned by the fact that so far, the Pan Flute, as a musical instrument of heritage, has not been an object of scientific study in the Republic of Moldova. For the first time in the thesis, were elucidated the key factors of the evolution of the performing art on Pan Flute, in the defined period: modernization of the Pan Flute

construction; musical education, the innovations in the performing art. Based on this research, a complex view of the evolution of the Pan Flute art during the second half of the 20th century to date has been elaborated, the role of this instrument in contemporary national and universal culture has been assessed. The originality of thesis is also determined by the synthesis of historiographical, musicological, organology and culturology approaches on the investigated problems.

**The important scientific problem solved** lies in creating a wide systemic vision of the Pan Flute performing art in the context of tradition and innovation. The results of the research will contribute to the elimination of the discrepancy between the achievements of contemporary Pan Flute performing art and the absence of theoretical studies on it, and to the knowledge and evaluation of the processes of development and affirmation of the Romanian Pan Flute in the artistic life at national and international level.

**The theoretical significance** of the thesis reflects the scientific argumentation of the role of the Pan Flute in the national and universal musical culture and in providing a basis for further research in various directions. The investigations in the field of organology diversify the knowledge of the achievements of performing art at this instrument.

**The applicative value of the thesis.** The scientific results of the thesis can be used on future researches on organology, musical folklore, contemporary music etc., in the teaching courses of *Instrument (Pan Flute)*, *Romanian Music Folklore*, *History of National Music*, *History of the Folk Instrumental Performing Art*, *Theory of Instruments*, *Theory of Performing* and *Methodology of Performing on Wind Instruments*, at all levels of music education in the Republic of Moldova.

**Implementation of scientific results.** The thesis was elaborated at the doctoral school *Study of Arts and Culturology* of AMTAP, including the academic mobility Erasmus+, at the National University of Music *G. Enescu* from Iași, Romania, discussed and recommended for defending by the mentoring commission on 30<sup>th</sup> of January, 2023. The results, reflecting the main postulates of the thesis, were approved in the 8 published articles presented at scientific conferences in the Republic of Moldova, Romania, Ukraine.



## SUMMARY OF THESIS COMPARTMENTS

**Chapter 1. The Pan Flute in the musical culture of the Republic of Moldova at the confluence of the 20<sup>th</sup> - 21<sup>st</sup> centuries**, presents a multidimensional picture of the presence and role of the Pan Flute in national culture and reflects the issues addressed up to now, from different perspectives and comprises 4 compartments. In the first subchapter **1.1. Romanian Pan Flute: tradition and modernity** reflect the process of evolution and affirmation of the Pan Flute in national culture in the last 50-70 years, manifested by the appearance of the Pan Flute classes at musical educational institutions, the evolution of the didactic academic and folk repertoire from the point of view of difficulty. There are presented the fundamental changes of a qualitative nature that took place in the art of playing the Pan Flute during this period, which concerned the processes of sound (attack, intensity and stability of sound, etc.), the development of virtuosity, which in turn determined the cause of contemporary innovations in this regard - the result being one of a kind. At the same time, it has highlighted the remarkable contribution of the Pan Flute builders, who through the implementation of numerous innovations in this field, offered the performers instruments with technical and acoustic qualities clearly superior to the previous stages. Thus, in this section the problems related to the cultural phenomenon of Pan Flute art in contemporaneity were systematized, handled in the present thesis based on the purpose and objectives proposed. In the second subchapter **1.2. The Pan Flute in the bibliographical sources**, the most diverse sources of the Pan Flute have been studied. There are delimited several groups: fundamental works with encyclopedic bases, monographs [23, 25, 36], organology research [1, 2, 3, 5, 15, 17, 18, 24, 38, 39], teaching materials dedicated to the Pan Flute, articles in the field of acoustics [26], books with historiographic bases [20, 31], etc. all this formed a solid scientific and methodological basis for the present research. In the third subchapter **1.3. Particularities of Pan Flute playing in theoretical sources and didactic methods**, there are presented the specific basic techniques of the Pan Flute performing art [12, 13, 14, 30, 32, 35], data and information are synthesized that are in numerous musicological articles, monographs, teaching sources etc. The detailed descriptions of the processes of playing the Pan Flute are analyzed from the perspective and practical experience of the author of the dissertation. Compartment **1.4. Conclusions** summarize the aspects researched in the first chapter.

1. The universal affirmation of the Pan Flute, at the confluence of the 20th-21st centuries,

as a musical instrument with special technic and artistic abilities and possibilities, represents a cultural reality and an exceptional achievement of the contemporary national performing art. Reviewing the most important sources that reflect this process, we identified the determining factors of the wide and vertiginous contemporary process of its development:

- the manifestations of the Pan Flute in the folk tradition, especially, in the lautar art;
- opening of Pan Flute classes at musical education institutions;
- the approach to a wider and more complex academic repertoire and, therefore, increasing the technical and artistic level of playing, etc.;

- the development of the art of making Pan Flute s, which provided performers with high-quality instruments with better sound quality, the contribution of the craftsmen being undeniable;

- the concert activity at home and abroad of some world-class virtuosi, which ensured the national and international promotion of the art of performing the Pan Flute.

2. The analysis of a vast historiographical bibliography of the activity of lautars, the main protagonists of the development of the art of the Pan Flute from ancient times to the present, has enabled to record the main landmarks of the artistic destiny of the Pan Flute that is present in our culture since ancient times, stirring up, since the 19th century, the interest of composers that include Pan Flute in their scores, in the 20th century being assimilated into contemporary academic music, occupying an important place in the universal organology heritage.

3. There is a significant amount of information in the literature that reflects different aspects of the studied problem that have been systematized in: encyclopedic sources (John Steiner, Elena Koleada, Curt Sachs, Andre Schaeffner), research of organology (Tiberiu Alexandru, Ion Vizitiu, Nicolae Gîsca; Alexandru Pașcanu, Ovidiu Păpăna, Vladimir Babii), monographs and articles dedicated to the Pan Flute (Gheorghe Zamfir, Tiberiu Alexandru, Vasile Nicolescu, Victor Ghilas, Eduardo Civallero, Denis Klimov etc.), didactic sources (methods of Pan Flute etc.), articles in the field of acoustics, materials in which the process of building the Pan Flute is revealed and the contribution of the craftsmen of the Pan Flute [49-54; 124], musicological sources [130, 133, 134, 135, 136], including research in the field of performing art theory [128, 137, 121, 118, 142, 143] etc. Critical evaluation of all these things allowed to assess the degree of knowledge of the problems addressed in the thesis and also to define the research path along the way.

4. The development of contemporary Pan Flute art, in the context of progressive social and cultural processes, took place on the basis of the contribution of musical education:

- opening of the Pan Flute classes at all levels of music education in the Republic of Moldova, in the 1980s, based on modern teaching and methodological principles, the contribution of teachers in this regard being crucial – I. Negura, V. Iovu, Gh. Zamfir, S. Stanciu, etc.;

- widening the academic teaching repertoire from the point of view of difficulty, what contributed to the increase of the performing mastery of both academic and folk music;

- development and publication of important national and international Pan Flute methods, which synthesized the knowledge and achievements of the Pan Flute the art of playing;

- establishing solid teaching principles, focused on the performing and concert practice of teachers and students, ensuring the continuity of this knowledge to this day.

5. Overview of the basic elements, the difficulties and peculiarities of the Pan Flute performing technique that are reflected in fundamental scientific and scientific-didactic sources, signed by renowned authors in the field – Teodor Burada, Tiberiu Alexandru și Vasile Nicolescu, Vladimir Babii, Denis Klimov, Gheorghe Zamfir, Oana Lianu, Ion Negura and others – on one hand, allowed the synthesis of information on this subject, and, on the other hand, the establishment of an overview on the scientific and didactic theory of the art of the Pan Flute playing in contemporary era. Thus, at the turn of the 20th-21st centuries the techniques of the Pan Flute have seen a major qualitative step, significant developments in technical virtuosity, the possibility of making sound procedures that were unavailable in the past etc.

6. In this regard, the contribution of some authors of educational materials is essential, masters of the Pan Flute such as Gh. Zamfir, V. Iovu, O. Lianu, M. Koene and others, which, by comprising some methods of Pan Flute, as well as by their advanced performing skills, had a major impact on the teaching process, development and implementation of achievements and innovations in this field, putting forward and experimenting new approaches to breathing, phrasing, ornamentation, overcoming technical difficulties etc.

**Chapter 2, entitled Modernization of the structure of the Pan Flute in the second half of the 20<sup>th</sup> century – beginning of the 21<sup>st</sup> century, includes 4 subchapters. In the first one, 2.1. Stages and characteristics of making the Pan Flute, are presented the successive**

stages of the process of making the Pan Flute, fixed in the second half of the 20th century, the complex process of building the instrument is specified, it is explained the role of some essential elements of the instrument's construction in the development of the performing art. Subchapter **2.2. The contribution of the craftsmen in the modernization of the Pan Flute** it presents the fundamental contribution of the Pan Flute builders in the evolution of the performing art of, who starting with the year 60 of the 20th century, gradually introduced important changes in the construction of this instrument, providing it with unsuspected technical and acoustic possibilities. Complex data are concentrated regarding the materials used in the construction of the Pan Flute, the specifics of tuning techniques, the technical upgrades to the instrument that led to the overcoming of a whole series of problematic issues that could be encountered during the performing. In the third subchapter **2.3. Innovations and experiments in the construction of the Pan Flute**, we have presented the contemporary searches and innovations in the field of manufacturing the Pan Flute, many of which have radically marked the approach of the whole process of its construction. It was revealed their importance in stimulating the spectacular development of the performing art at this instrument. Conclusive data on overcoming the tuning problems are presented, information on the new materials used and the implementation of other innovative elements related to the making of the Pan Flute. Chapter two ends with **2.4. Conclusions** on the topics addressed.

1. Currently, the technique of making the Pan Flute, according to some established craftsmen in the field, includes several mandatory steps: selection of wood; tube selection; inner processing of tubes (removal of the marrow in the case of bamboo and grinding of the tubes on the inside); flattening on the outside and gluing; joining the tubes; tuning; varnishing the instrument; sanding of the tube embouchure. Being conditioned by multiple cultural-artistic life factors, like the development of the performing art, of specialized education, widespread worldwide etc., at the confluence of the 20th-21st centuries, the process of building this instrument has been standardized, this marks a higher phase of a long period of development of the instrument. To be mentioned, that at every standard stage of making the Pan Flute, there are many professional „secrets” held by contemporary craftsmen, accumulated from the long practice of each of them, the constant and prodigious search in this area.

2. The Pan Flute craftsmen have a significant role in developing the art of building this instrument. Through their entire activity, well-known masters who have worked and work at

the confluence of the 20th-21st centuries, such as Liubomir Iorga, Petre Zaharia, Grigore Covaliu, Ion și Ionut Preda and others, brought the Pan Flute to a technical perfection clearly superior to previous periods. Their contribution is comparable to that of the masters of Italian violin builders of the 16th-17th centuries, due to which the violin has achieved a universal popularity, and the performing art of violin has seen a stunning development. So at the moment, in the age of technology, the Romanian Pan Flute is increasingly in demand in the most diverse countries around the world, becoming very popular especially in European countries (Netherlands, Belgium, etc.) and Asian (South Korea, China, Japan etc.). Recognized for its high sound and technical potential, the Pan Flute has occupied a steady place within the universal organology arsenal.

3. Numerous and important suggested and implemented by consecrated craftsmen innovative transformations in the construction of the Pan Flute in contemporaneity, conditioned the overcoming of most of the problematic aspects of sound and technical issues which occurred during the performance. Among these innovations, we mention:

- establishing the fixed tuning;
- the constant use of two positions of performing;
- widening the instrument's diapason;
- diversity of building materials;
- introduction of several innovative systems for fine tuning;
- the emergence of the electroacoustic Pan Flute etc.

4. The modernizations that were brought into the construction of the Pan Flute had a major impact in the qualitative evolution of the performing art at the Pan Flute in the contemporary period, it has reached the highest peaks of mastery and implicitly contributed to the full assimilation of the instrument in all areas of contemporary music – from academic to electroacoustic music, from jazz to rock, pop, folk, ethnic etc.

5. The technical modernization of the Pan Flute continues to remain a priority for instrument builders today, who continues their search, experimenting with new ways, materials etc., using for this purpose knowledge and methods from fields such as acoustics, mechanics, chemistry, materials engineering, physics, mathematics and so on.

**Chapter 3. Aspects of Pan Flute playing from practical perspective**, includes 3 subchapters. In the first compartment **3.1. Basic techniques of the Pan Flute performing art**, we have conducted an analysis of the techniques at Pan Flute in diachrony – position

and embouchure, breathing, sound emission, sound attack, *legato* and *staccato*, aspects of the emission of altered sounds and the correct intonation – from the perspective of artistic and didactic practice. This evolutionary modification reflects the development of the art of the Pan Flute playing in the second half of the 20th century to the present day and reflects the whole process of spectacular affirmation of this instrument in contemporaneity. It also reflects the development of an arsenal of artistic means of interpretation – dynamic shades, *vibrato*, ornamentation – they played a special role in strengthening the art of Pan Flute in the contemporary. It is significant that these aspects are presented both in the context of the specific of the performed creations, and based on the playing of some established pan flutists – Gh. Zamfir, B. Rudenco, I. Pusca etc. Also, difficulties encountered during the performing were identified and solutions and practical recommendations for overcoming them were presented. In subchapter **3.2. The development of the technical and artistic potential of the Pan Flute in the achievements of dedicated pan flutists** we focused on the art of famous performers, which in our opinion, had an invaluable contribution in the development of the art of the Pan Flute, implementing new playing techniques, this resulted in the approach of an ever more complex and varied repertory. So, we have recorded the *intense promotion and internationalization* of Romanian Pan Flute at a new level, *as a universal musical instrument*. In subchapter **3.3. Conclusions**, there are generalizations on the aspects being researched.

1. The diachronic-historical perspective of addressing the main procedures of the performing technique at the Pan Flute – posture and embouchure, breathing, sound emission, sound attack (*staccato* and *legato*), aspects of the altered sounds emission etc., – in the light of an extended historical development on a basis of archeological artefacts analysis, bas-reliefs, images, video recordings, etc., which dates from ancient times to the present, offered us the possibility to present in details, both as theoretical and practical, the arsenal and the potential of the performing techniques, testing in this way the extraordinary progress recorded in particular in the last 50-60 years in the concerned field.

2. The virtuosity of the Pan Flute playing in the present is valued due to the unprecedented development of the expressive and artistic possibilities of the contemporary Pan Flute, made through processes such as dynamics, *vibrato*, ornamentation, etc., through advanced, innovative aspects of sonority, by experimenting and obtaining unique sound and technical effects, impossible to achieve in the past.

3. The reflection about all of the aspects of performing at Pan Flute was made from the perspective of professional experience – didactic and concertistic, as soon as the author of the thesis is a soloist and member of some instrumental bands, a practicing Pan Flute artist, who during the process of making the thesis passed through personal creative „laboratory” every detail and element of them.

4. The innovative contribution of some outstanding performers to the development of the art of the Pan Flute playing is invaluable: Fanica Luca, Gheorghe Zamfir, Simion Stanciu, Damian Luca, Boris Rudenco, Vasile Iovu, Damian Draghici, Iulian Pusca and others, have written golden pages in the history of playing this instrument, excelling in virtuosity, artistry, creative approach, invention and implementation of new techniques. The achievements of contemporary performing art at Pan Flute include *vocal phrasing, double and triple staccato* (which laid the foundation for a new beginning in the technique of the Pan Flute); application of new techniques in playing more complicated ornamentation, etc.

5. The contribution of the great Pan Flute masters also refers to the supplementing the Pan Flute registers with new repertoire, a wide variety of new works have been introduced: we are talking about the folk repertoire – today, songs from all Romanian folk areas are played at the Pan Flute, this being a novelty, because the Pan Flute is not spread equally in the Romanian area; as well as academic – the contemporary Pan Flute is an indispensable member of old music bands (from the renaissance and baroque period) and contemporary; jazz repertoire, electroacoustic music, etc.

**Chapter 4** entitled **Extensive performing techniques in Pan Flute`s repertoire** it contains 3 compartments and presents a study of the evolution of playing techniques at the Pan Flute in recent period, evaluation of the contributions of Pan Flute masters to the development and promotion of this instrument, analysis of the development of the repertoire for the Pan Flute in the given period. In subchapter **4.1. Repertoire as a factor of development of the Pan Flute performing techniques in the period under investigation** proves the interdependence between the performance potential and the compositional art aimed at this instrument. With the development of the playing technique, the instrument started to be more and more often in the sight of the composers, the number of musical works dedicated to this instrument is increasing, these are different not only as a genre but also as a complexity. It has been revealed that in the context of close collaborations between performers and composers, there has been a continuous development of this instrument. In

the compartment **4.2. Extensive Pan Flute performing techniques in academic and folk compositions**, we have presented many of these innovative processes, created during the collaboration between contemporary composers and performers, which indicates the discovery of a new technical potential of the instrument at the moment. **4.3. Conclusions**, shows the summary of the investigations of this chapter.

1. The development of the art of Pan Flute determined the evolution of the technical and artistic complexity of the repertoire for the Pan Flute, delimited into two groups – adapted repertoire from other instruments and original repertoire for this instrument. It is distinguished that this complex process takes place simultaneously, both in the repertoire of folk music, academic, as well as in the classical and jazz repertoire, etc.

2. The technical and artistic potential of the contemporary Pan Flute has been harnessed in the composition art from abroad and from the Republic of Moldova, the composers being attracted by the new sonorities, innovative technical and artistic processes of this instrument. In order to complete the transcribed and original repertoire for contemporary Pan Flute, a number of consecrated masters of the Pan Flute have collaborated over the years, well-known masters like: V. Iovu, B. Turcan, S. Negura, I. Pusca, I. Malcoci etc. (Republic of Moldova); C. Puscoiu, Gh. Zamfir, C. Pana, S. Stanciu etc. (Romania); J. Domide, M. Koene (Switzerland and Holland) etc. due to their major contribution, the Pan Flute repertoire this day is extremely wide and includes not only the masterpieces of universal music, but also rarely performed compositions.

3. At the confluence of the 20th-21st centuries, in the art of contemporary Pan Flute playing appeared numerous extensive techniques – innovative performing procedures with a rich range of expression: *aeolian sounds, fluttertongue, overblowing, slap tongue, whisper tones, noisetones, double-tones, pizzicato, pitch bend, flageolets, singing and playing simultaneously, multisonics, harmonics*, this speaks of the broad development of the technical potential of the instrument nowadays. At the same time, the new technical achievements have enriched and offered new possibilities of artistic expression at the Pan Flute, being an important factor which has stimulated the interest in this instrument, at home and abroad, in the most remote corners of the planet.

4. It is remarkable that many of these processes and unique effects have emerged from the collaborations between performers and composers, who have experimented on new methods of sound production or new modes of playing, developing new visions on their own



instrument, rediscovering its possibilities in contemporaneity. Among the artists participating in the artistic searches, along with contemporary composers, there are also Pan Flute artists from the Republic of Moldova (Iulian Pusca etc.). The new enlarged techniques that emerged in the art of the Pan Flute at the confluence of the 20th-21st centuries, represent an original and effective way of developing the contemporary musical language, proof of this is the increasingly sophisticated scores and procedures that have appeared in recent years, both in the creations transposed for the Pan Flute, as well as in those written especially for the Pan Flute, by composers from different countries, belonging to different schools or compositional styles, fields or musical genres.

## **GENERAL CONCLUSIONS AND RECOMMENDATIONS**

**The important scientific problem solved in the field** concerns the elimination of the discrepancy between the essential role of the Pan Flute in contemporary music culture and the absence of theoretical studies on it. Thus, a complex and synthetic image of the art of the Pan Flute was presented at the current phase, a scientific evaluation of the processes of development and affirmation of the Romanian Pan Flute in the artistic life on national and international level was made, the role of this instrument in the contemporary cultural context was revealed.

1. The impressive development of the art of the Pan Flute playing, which took place in the context of social, cultural and artistic events and phenomena at the confluence of the 20th and 21st centuries, generated vast processes of gaining universal fame in contemporaneity. As a result, on the one hand, the promotion and the deeper knowledge of folk art and Romanian culture were intensified, and on the other hand, the art of the Pan Flute has reached unsuspected heights, by assimilating extremely diverse musical fields and by far-reaching cultural exchanges.

2. The highlighting of several integrative and determining factors, with an essential catalyst in the development of these processes described above, allowed the shaping of a large and complex image of the art of the Pan Flute in the defined period, in the Republic of Moldova and in the Romanian space in general. Here are these factors:

- beginning of professional study in the institutions of this instrument;
- development of the art of making the Pan Flute;
- the concert and didactic activity of some universal masters.

3. It has been found that during the researched period, the process of making the Romanian Pan Flute has a similar historical path to that of the violin, at a distance of several hundred years. Same as the violin – which is present in the musical culture of the European nation in various forms, brought to the heights of perfection by the genius luthiers such as Amati, Guarneri, Stradivari, in the 16th-18th centuries – the Pan Flute undergoes a rigorous technical improvement, unprecedented, due in particular to talented craftsmen, dedicated to their profession. The cultural impact of the „reformation” of the Pan Flute ’s construction has resulted in its definitive establishment among contemporary musical instruments of high technical and artistic performance.

In this context, numerous innovations in the construction of the instrument were identified, based on the knowledge in the field of acoustics, physics, etc., made by world-class craftsmen – Petre Zaharia, Grigore Covaliu (Republic of Moldova), Ion and Ionut Preda (Romania), etc.; it was revealed their essential role for the art of performing at the Pan Flute nowadays. Among these innovations, the most important are:

- widening of the instrument's diapason;
- establishing the fixed tuning;
- establishing the second position of performing;
- the use of new confection materials, previously unknown, in particular bamboo;
- the introduction of innovative systems for fine tuning, etc.

4. The role of musical education in the evolution of the art of Pan Flute playing at the confluence of the 20th-21st centuries was highlighted by:

- foundation of the Pan Flute classes at musical education institutions of different level;
- the essential contribution of teachers-performers – F. Luca, Gh. Zamfir, S. Stanciu, I. Negura etc. – who have educated many virtuous disciples that have a prodigious activity all over the world these days;

- development of Pan Flute methods by important performers and teachers;
- enforcement in the teaching practices of new methods, new approaches of the basic elements of the techniques of Pan Flute performing – breathing, phrasing, ornamentation, etc. and overcoming of some fundamental technical problems of performing (tuning, flageolet etc.) due to innovations in the construction of the instrument;

- experimenting and implementing in didactic and concert practice the performing innovations.

5. Disclosure of extended techniques of the Pan Flute art, innovations, effects, experiments related to performing, sounding, sound emission, etc., such as: *flutter-tongue, glissando, flageolets, whisper-tones, double-tones, noise-tones, singing and playing simultaneously, slap-tongue, pizzicato, harmonics*, it allowed not only to reveal the technical potential of the instrument in the contemporary period, but also to emphasize its role in the development of the composer`s language of contemporary music – proof of this is the new experimental compositions for Pan Flute appeared in recent years. At the same time, in addition to academic, baroque or contemporary music, the repertoire of the Pan Flute has also expanded into musical fields in which has not previously manifested itself: pop music, jazz, rock etc.

6. As a result, the correlative impact of all the factors exposed above was first manifested in the successful development of the Pan Flute art of playing, in the activity of world-class virtuosi – Gh. Zamfir, S. Stanciu, B. Rudenco, V. Iovu, D. Drgahici, I. Pusca, M. Koene etc. Their performing mastery has conquered audiences around the world through artistry and musicality, through numerous innovations of performing etc. At the same time, we note that currently, the prospects of valorization of artistic, didactic and technical modernization of the Pan Flute continue to remain in full ascendancy, representing open fields, where there is room for search, development and experimentation.

7. The art of performing at the Romanian Pan Flute – as a traditional instrument of ancient origin, which knows a wide spread in contemporary international performing practice – is an important element and an integral part of the immaterial heritage of the entire Romanian cultural space, which must and deserves to be studied and promoted.

The results achieved from the investigation are helpful for submitting the following **recommendations**:

1. Consistency and the establishment of the Pan Flute performing procedures that would synthesize the existing knowledge at the moment and contribute to overcoming some obstacles in the development of the performing art to this instrument.
2. Merge and classification of the innovative graphic elements of notation of the new procedures of playing at the Pan Flute, which would facilitate the access of the performers to contemporary music scores and would stimulate the interest for experimentation and innovation in this field.

3. Publishing of the original academic and transcribed works for the Pan Flute in the contemporary period, in order to ensure and complete the didactic and concert repertoire with new compositions, which would have an important impact on the musical life of the Republic of Moldova and would ensure the promotion and further development of the instrument.
4. Launching of the master classes, musical summer schools and other cultural-artistic events, for pupils, students and performers from the country and abroad, which would include studying at different levels (beginner, medium, advanced) the Romanian Pan Flute, with established teachers and Pan Flute artists and teachers, with the subsequent promotion of the most precious participants.
5. Organizing of national and international festivals and competitions, which would bring to the forefront young talents, musicians with a clear potential for growth, valuable Pan Flute players who will ensure the quality and continuity of the professional path of the Pan Flute in the musical culture from all over the world.
6. The development of new teaching methods that would include the techniques and methods of learning the innovations that appeared in the art of the Pan Flute playing in the contemporary period; conclusive information about the history and the specifics of the construction of the instruments; would clarify the contributions of the great performers to the development of the art of the Pan Flute, etc.
7. Continuing the search for the construction of the Pan Flute, based on the latest discoveries of the exact sciences – physics, acoustics, etc.
8. Initiating the projects for the rescue the Pan Flute, as an important integral part of the intangible cultural heritage in the Romanian space, which would concern: the art of building the pan flute, the art of playing, etc.

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## LIST OF PUBLICATIONS ON THE THEME

*Traditions and innovations in the performing art of the Romanian Pan Flute  
at the confluence of the 20<sup>th</sup> – 21<sup>st</sup> centuries*

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## ADNOTARE

**Druță Andrei. Tradiții și inovații în arta de interpretare la naiul românesc la confluența secolelor XX-XXI.** Teză de doctor în arte, specialitatea 653.01 Muzicologie (cercetare), Chișinău, 2022.

**Teza** include următoarele compartimente: adnotări, introducere, patru capitole, concluzii generale și recomandări, 132 pagini ale textului de bază, bibliografia din 196 de surse, 13 figuri, 4 tabele, 40 exemple, anexe.

**Cuvinte-cheie:** nai, artă de interpretare, inovație, tehnici extinse de interpretare, artă de construire a naiului, perfecționare tehnică, repertoriu original pentru nai, învățământ muzical.

**Domeniul de studiu:** folclor muzical, organologie.

**Scopul și obiectivele cercetării.** Scopul constă în elucidarea particularităților artei de interpretare la nai la confluența secolelor XX-XXI în arealul românesc. **Obiectivele:** relevarea particularităților parcursului istoric al naiului și a impactului acestuia în cultura muzicală din spațiul românesc și pe plan internațional; evidențierea importanței învățământului muzical la dezvoltarea artei de interpretare la nai; identificarea modificărilor inovative în domeniul construcției naiului și a rolului meșterilor de naiuri, în acest proces; investigarea sub aspect diacronic a tehnicilor de interpretare la nai; analiza tehnicilor contemporane de interpretare la nai și a contribuției naiștilor consacrați la dezvoltarea acestora; examinarea noilor abordări interpretative în baza repertoriului original și cel transcris pentru acest instrument.

**Problema științifică importantă soluționată** rezidă în crearea unei viziuni ample sistemice cu privire la arta de interpretare la nai în contextul tradiției și inovației. Rezultatele cercetării vor contribui la înlăturarea discrepanței dintre realizările artei de interpretare la nai și absența unor studii teoretice asupra acesteia și la cunoașterea și evaluarea proceselor de dezvoltare și afirmare a naiului românesc în viața artistică pe plan național și internațional.

**Semnificația teoretică** a tezei reflectă argumentarea științifică a rolului naiului în cultura muzicală națională și universală și în oferirea unei baze pentru continuarea cercetărilor pe diverse direcții. Investigațiile în domeniul organologiei diversifică cunoștințele în ce privește realizările artei de interpretare la acest instrument.

**Noutatea și originalitatea științifică** este condiționată de faptul că până în prezent, naiul, ca instrument muzical de patrimoniu, nu a constituit obiect de studiu științific. Pentru prima dată, în teză au fost elucidați factorii determinanți ai evoluției artei de interpretare la nai în perioada delimitată: modernizarea construcției naiului; învățământul muzical, inovațiile în arta de interpretare. În baza acestor cercetări, a fost elaborat un tablou complex al evoluției artei de interpretare la nai pe parcursul celei de-a doua jumătăți a secolului XX și până în prezent, a fost evaluat rolul acestui instrument în cultura națională și universală contemporană. Originalitatea tezei este determinată și de sinteza abordărilor istoriografice, muzicologice, de organologie și culturologie asupra problemelor cercetate.

**Valoarea aplicativă a lucrării.** Rezultatele științifice obținute pot fi utilizate în cercetări ulterioare în domeniul organologiei, folclorului muzical, al muzicii contemporane, în cursurile didactice de *Instrument special (nai)*, *Folclor muzical românesc*, *Istoria muzicii naționale*, *Istoria artei de interpretare la instrumentale populare*, *Teoria instrumentelor*, *Teoria interpretării și Metodica interpretării la instrumentele aerofone*, la toate nivelurile învățământului muzical din Republica Moldova.

**Implementarea rezultatelor științifice.** Teza a fost elaborată în cadrul școlii doctorale *Studiul artelor și culturologie* a AMTAP, discutată și recomandată pentru susținere de Comisia de îndrumare pe 30 ianuarie 2023. Rezultatele, care reflectă principalele postulate ale tezei, au fost reflectate în cadrul celor 7 articole publicate, prezentate la conferințe științifice în Republica Moldova, România, Ucraina.



## ANNOTATION

**Druță Andrei. Traditions and innovations in the Romanian Pan Flute art at the confluence of the 20th-21st centuries.** Scientific doctorate in the arts, specialty 653.01 Musicology, Chisinau, 2022.

**The thesis** includes the following sections: annotations, introduction, four chapters, general conclusions and recommendations, 132 pages of the basic text, bibliography comprising 196 sources, 13 figures, 4 tables, 40 examples, annexes.

**Key words:** Pan Flute, performing art, innovation, the art of the making of the Pan Flute, the technical improvement, the original repertoire for the Pan Flute, musical education.

**Field of study:** Musical folklore, organology.

**The purpose and objectives of the research.** **The purpose** is to elucidate the particularities of the performing art at the Pan Flute at the confluence of the 20th-21st centuries in the Romanian area. **Objectives:** revealing the peculiarities of the historical path of Pan Flute and its impact in the Romanian and international culture; highlighting the importance of musical education in the development of the Pan Flute art; identifying innovative changes in the field of Pan Flute making and the role of craftsmen in this process; diachronic investigation of performing techniques of the Pan Flute; analysis of contemporary techniques of the Pan Flute and the contributions of famous Pan Flute players to their development; examination of the new performing approaches based on the original and transcribed repertoire for this instrument.

**The important scientific problem solved** lies in creating a wide systemic vision of the Pan Flute performing art in the context of tradition and innovation. The results of the research will contribute to the elimination of the discrepancy between the achievements of contemporary Pan Flute performing art and the absence of theoretical studies on it, and to the knowledge and evaluation of the processes of development and affirmation of the Romanian Pan Flute in the artistic life at national and international level.

**The theoretical significance** of the thesis reflects the scientific argumentation of the role of the Pan Flute in the national and universal musical culture and in providing a basis for further research in various directions. The investigations in the field of organology diversify the knowledge of the achievements of performing art at this instrument.

**Scientific novelty and originality** is conditioned by the fact that so far, the Pan Flute, as a musical instrument of heritage, has not been an object of scientific study in the Republic of Moldova. For the first time in the thesis, were elucidated the key factors of the evolution of the performing art on Pan Flute, in the defined period: modernization of the Pan Flute construction; musical education, the innovations in the performing art. Based on this research, a complex view of the evolution of the Pan Flute art during the second half of the 20th century to date has been elaborated, the role of this instrument in contemporary national and universal culture has been assessed. The originality of thesis is also determined by the synthesis of historiographical, musicological, organology and culturology approaches on the investigated problems.

**The applicative value of the thesis.** The scientific results of the thesis can be used on future researches on organology, musical folklore, contemporary music etc., in the teaching courses of *Instrument (Pan Flute)*, *Romanian music folklore*, *History of national music*, *History of the folk instrumental performing art*, *Theory of instruments*, *Theory of interpretation* and *Methodology of interpretation on wind instruments*, at all levels of music education in the Republic of Moldova.

**Implementation of scientific results.** The thesis was elaborated at the doctoral school *Study of Arts and Culturology* of AMTAP, including the academic mobility Erasmus+, at the National University of Music *G. Enescu* from Iași, Romania, discussed and recommended for defending by the mentoring commission on 30<sup>th</sup> of January, 2023. The results, reflecting the main postulates of the thesis, were approved in the 8 published articles presented at scientific conferences in the Republic of Moldova, Romania, Ukraine.

## АННОТАЦИЯ

**Друцэ Андрей. Традиции и новаторство в исполнительском искусстве на румынском нае на рубеже XX-XXI веков.** Диссертация на соискание ученой степени доктора искусствоведения по специальности 653.01 — Музыкаведение. Кишинев, 2022.

**Диссертация** включает аннотации, введение, четыре главы, основные выводы и рекомендации, 132 страниц основного текста, библиографию из 196 наименований, 13 рисунков, 4 таблицы, 40 примеров, приложения.

**Ключевые слова:** най, исполнительское искусство, инновация, искусство изготовления наея, техническое усовершенствование, оригинальный репертуар для наея, музыкальное образование.

**Область изучения:** музыкальный фольклор, органология.

**Цель и задачи исследования.** **Цель** состоит в выявлении особенностей исполнительского искусства на нае, на стыке 20-21 веков, в румынском ареале. **Задачи:** выявление особенностей исторического пути инструмента и определение влияния наея в румынском и международном культурном пространстве; акцентирование внимания к значению музыкального образования в развитии исполнительского искусства на нае; установление новаторских изменений в конструкции наея и роли мастеров изготавливающих нае в этом процессе; исследование в эволютивном аспекте технических приемов игры на нае; анализ современных техник игры на нае и вклада известных наистов в развитие исполнительского искусства; рассмотрение новаторских приемов игры на примере оригинальных произведений и транскрипций для наея.

**Важная научная проблема разрешенная в исследовании** состоит в создании широкой системной концепции о искусстве игры на нае в контексте традиции и новаторства. Результаты диссертации будут способствовать преодолению разрыва между достижениями современного исполнительского искусства на нае и отсутствием теоретических исследований в данном аспекте; познанию и оценке процессов развития и распространении румынского наея в художественной жизни на национальном и международном уровне.

**Теоретическое значение диссертации** заключается в научном обосновании роли наея в национальной и мировой музыкальной культуре и в обеспечении базы для дальнейших исследований в различных направлениях. Исследование способствует расширению знаний о исполнительском искусстве на этом инструменте.

**Научная новизна и оригинальность** обусловлена тем фактом, что най, как музыкальный инструмент культурного наследия, ранее не являлся объектом научных исследований в Республике Молдова. Впервые в данной диссертации были прояснены ключевые факторы развития исполнительского искусства на нае, в указанном периоде времени: модернизация конструкции наея, музыкальное образование, инновации в исполнительском искусстве. На основе этих исследований была разработана комплексная картина эволюции исполнительского искусства на нае во второй половине XX века до наших дней, была дана оценка роли этого инструмента в современной национальной и международной культуре. Оригинальность диссертации определяется синтезом исторических, музыкальных, органологических и культурных подходов к исследуемым вопросам.

**Практическая ценность работы.** Научные результаты, полученные в рамках исследования могут быть использованы в последующих изысканиях в области музыкального фольклора, современной музыки, в учебных курсах по *специальному инструменту (нае), румынскому музыкальному фольклору, истории национальной музыки, истории народного инструментального искусства, теории инструментов, теории интерпретации и методике исполнения на духовых инструментах*, на всех уровнях музыкального образования Республики Молдова.

**Внедрение научных результатов.** Диссертация обсуждалась на заседаниях руководящей комиссии в рамках Школы доктората *Studiul artelor și culturologie* АМТИИ, так же в программе Ерасмус+ в Яссах (2018-2019) и рекомендована для защиты 30 января 2023 года. Научные результаты были отражены в 8 опубликованных статьях представленных на научных конференциях в Республике Молдова, Румынии, Украине.

**DRUȚĂ ANDREI**

**TRADITIONS AND INNOVATIONS  
IN THE PERFORMING ART OF THE ROMANIAN PAN FLUTE  
AT THE CONFLUENCE OF THE 20<sup>th</sup> – 21<sup>st</sup> CENTURIES**

**SUMMARY OF THE DOCTORAL THESIS  
Musicology 653.01 (research)**

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