



# FLAIRCK – UNINTENTED REVIVAL

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## Abstract

The 1970s and 1980s saw a folk music revival that spread around the world. During that time many new bands were formed, including Flairck. Despite Flairck's reluctance to classify their music as folk music, they are often classified as such because of the use of specific folk instruments and elements of folk music. For example, in order to classify their compositions, interviewers and critics called it 'symphonic folk' and 'open air chamber music', which also refers to folk music. In this thesis, I compare the definitions of 'music revival' by Caroline Bithell, Juniper Hill, Owe Rönstrom, Neil V. Rosenberg and Mark Slobin. In addition, I will review Alan Jabbour's concept of 'instrumental folk revival'.

This thesis focuses on Flairck's second single, *Voorspel in Sofia*, as a case study due to its use of the *nai*: a *lăutari* panflute. This is an instrument about which little is known, but which is key to answering the main question. Hence, this thesis will discuss the origin and organology of this instrument. Through defining 'folk music revival', an analysis of the transcription of *Voorspel in Sofia*, and information about the *nai*, I argue to what extent Flairck's music can be linked to the concept of 'folk music revival'. Although Flairck originally composed in their own particular style, given the information about the *nai* and the arguments of various scholars, I can conclude that the members of Flairck can indeed be considered revivalists.

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## Introduction

Fingers that quickly strum the strings of an acoustic bass guitar. Four young musicians who look somewhat nervously into the camera. This is Flairck's second television performance and the presentation of their second single: *Voorspel in Sofia (Foreplay in Sofia)*.<sup>1</sup> This musical spectacle represents a fiery dialogue between two lovers in an Eastern European city; a dialogue that is musically articulated by the violin (played by a woman) and the *nai* (a Romanian lăutari panflute, played by a man).

In 1976 a visit from Peter Weekers to Erik Visser, who lived in Ireland at the time, was the beginning of Flairck: a Dutch music group who play complex music in which many styles merge. After two years of fieldwork, writing music and assembling their band, Flairck released their first album: *Variaties op een dame (Variations on a lady)*.<sup>2</sup> In 1978 they made their debut on the Dutch radio, with Judy Schomper on violin, Erik Visser on guitar, Hans Visser on acoustic bass guitar, and Peter Weekers on various flutes. After several radio broadcasts on national radio, Flairck's television debut followed on October 24, 1978.<sup>3</sup>

Despite Flairck's reluctance to be labelled as such, their music is often categorized as folk music due to the extensive use of folk music elements in their compositions and their choice of musical instruments. Some of the names used to classify their music are: 'symphonic folk' and 'open air chamber music', which also refers to folk music.<sup>4</sup> In that regard, they can be seen as part of the folk revival movement from the 1970s to 1980s, which is known as the second folk music revival.<sup>5</sup> This folk music revival spread across the world, creating favourable conditions for experiments with new uses of folk music.<sup>6</sup> However, Visser and Weekers noted in several interviews that their style cannot be pigeonholed and that they wrote their compositions by throwing together all their favourite styles.<sup>7</sup> It has never been their goal to write, compose and perform folk music.

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<sup>1</sup> All translations (from Dutch to English) are my own, unless stated otherwise.

<sup>2</sup> Flairck, 'Voorspel in Sofia', by Erik Visser and Peter Weekers, recorded August, 1978, track 2 on *Variaties op een dame*, Polydor LP 2925072, 1978.

<sup>3</sup> Joop Stokkermans, dir. Cees van Drongelen, pres. *Jonge mensen op het concertpodium*. Episode 53. Aired November 5, 1978, on Nederland 1. <https://youtu.be/8srvHD58gCk>

<sup>4</sup> Flairck, *Twee en twintig*, recorded 1978 – 2000, ARCA-digital media facilities b.v., ISBN 90-809013-2-6, 2007, 22 compact discs, 'Liner notes', 1-2.

<sup>5</sup> Caroline Bithell and Juniper Hill, eds. *The Oxford Handbook on Music Revival* (Oxford: Oxford University Press, 2014), 3-6. Michael Brocken, *The British Folk Revival: 1944-2002* (Aldershot: Ashgate Publishing Limited, 2003), 2-10. Ronald D. Cohen and Rachel Clare Donaldson, *Roots of the Revival: American and British Folk Music in the 1950s* (Chicago: University of Illinois Press, 2014), 1-3.

<sup>6</sup> Jan Ling, *A History of European Folk Music* (Rochester: University of Rochester Press, 1997), 20-21.

<sup>7</sup> Stated by Erik Visser, co-founder of the band Flairck, December 7, 2020. Stated during a conversation with me while I was visiting his home to get the transcription of *Voorspel in Sofia*.

But to what extent can Flairck be linked to the concept of ‘folk music revival’? As I will argue in this thesis, Flairck’s specific choice of musical instruments is what makes *Voorspel in Sofia* an interesting case study, especially the use of the nai. Until then, the nai was solemnly used as a solo instrument in Romanian Lăutari music and Romanian folk music. The television debut of *Voorspel in Sofia* was the first time that the nai was presented on a Dutch television stage in the hands of a Dutch professional musician. Flairck is also the first Dutch mainstream band to use the nai in their regular line-up.

In order to come to a well-founded conclusion, my argument will be divided into two parts, each of which forms a separate sub-question: what is folk music revival? And: can Flairck’s *Voorspel in Sofia* be placed in this genre? After that, other sub-questions will be answered, such as: What specific technical possibilities does the nai have with regard to sound / ornamentation and to what extent has this influenced the choice for this specific instrument? How did Flairck use the nai in *Voorspel in Sofia*, and what specific folk music elements can be identified?

In the first chapter I will define and substantiate the concept of ‘folk music revival’. By addressing both folk music and folk revival, this thesis will enter an ongoing academic debate on how to define them. Since many folk revival models focus on folk song, Flairck’s pure instrumental music is more in line with Alan Jabbour’s concept of ‘instrumental folk revival’.<sup>8</sup> Just like the folk revival movement, the instrumental folk revival movement spread globally. This chapter will substantiate the relevance of the concept of ‘instrumental folk music revival’ regarding Flairck’s music and *Voorspel in Sofia* in particular.

After a brief historic introduction on the lăutari nai, chapter two discusses the organology of the nai and how the nai is different from other types of panflutes/top-blown wind instruments. This chapter also addresses how the nai got to be part of Flairck’s line-up.

Chapter three addresses the use of the nai in *Voorspel in Sofia*. By analysing this piece to the following characteristics: modality, harmony, time, rhythm, melody and ornamentation, the musical secrets of *Voorspel in Sofia* will be revealed. This will help to substantiate how the origin and organology of this instrument were key to why it was chosen and how its specific sound and technical possibilities contributed to the intended atmosphere within *Voorspel in Sofia*.

The information from chapters one, two and three result in an answer to my main question in the conclusion. There I explain how the nai fits in the global ‘instrumental folk revival’ and how

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<sup>8</sup> Allan Jabbour, ‘A Participant- Documentarian in the American Instrumental Folk Music Revival’, in *The Oxford Handbook on Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), 116.

the use of the nai during the heyday of the folk music revival period created favourable conditions for Flairck to thrive. Starting from instrumental folk revival and Flairck, the conclusion will also present suggestions for further research.

## 1. Instrumental folk music revival

### 1.1 Defining 'folk music'

Scholars have been trying to define the concepts of 'folk' and 'folk music' for years, and even today there is no unequivocal definition.<sup>9</sup> Stephanie L. Ledgin argues that there is no definition that scholars and folk music enthusiasts both agree on, because 'folk' can mean different things to different groups of people.<sup>10</sup> Both Gene Bluestein and Jan Ling point out that it is next to impossible to classify 'folk music' as a separate genre, because of its ever-changing idiom and because many aspects of 'folk music' can also be classified into genres such as pop-, classical music and jazz.<sup>11</sup> Bluestein, Ledgin and Ling agree that 'folk music' should be based on tradition, but that 'folk' musicians should be given the opportunity to develop new sounds and traditions. Folk music, in general, is part of an ongoing dialogue with both cultural heritages, distant past and immediately preceding past. Like Ledgin states: it continues to explore and push its boundaries.<sup>12</sup>

Although there are many obstacles in defining 'folk', the question remains: what is 'folk'? The term 'folk' was first coined by the German scholar Johann Gottfried von Herder, when he argued, from an ideological perspective, that the German people and their rural music created the German culture and introduced the concept of '*volk*' ('folk').<sup>13</sup> Although Herder believed 'folk' to apply to the whole nation, without exceptions based on social class, historical or spiritual differences, this definition changed over time. Cecil Sharp for instance, believed 'folk' to be the illiterate 'common people', and in that regard 'folk songs' were created by the uneducated.<sup>14</sup> Both scholars agree on 'folk music' being written by unknown authors and the musical content should reflect the community where they were created.<sup>15</sup>

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<sup>9</sup> Gene Bluestein, 'Folklore, Fakelore, Poplore', in *Poplore: Folk and Pop in American Culture* (Amherst, Mass.: University of Massachusetts Press, 1994), 84.

<sup>10</sup> Stephanie P. Ledgin, 'What is Folk Music? Beyond "Kumbaya"', in *Discovering Folk Music* (Santa Barbara, Calif: Praeger, 2010), 8-9.

<sup>11</sup> Ling, *History of European Music*, 1.

<sup>12</sup> Ledgin, *Discovering Folk Music*, 56.

<sup>13</sup> Ling, *History of European Folk Music*, 2. Gene Bluestein, *Poplore*, 44-45.

<sup>14</sup> Albert Lancaster Lloyd, 'The Foundations of Folk Song', in *Folk Song In England* (London: Lawrence and Wishart, 1967), 11-14.

<sup>15</sup> Britta Sweers, 'A Question of Definition', in *Electric Folk: The Changing Face of English Traditional Music* (Oxford: Oxford University Press, 2005), 47.

## 1.2 defining 'instrumental folk revival'

In general, a renewed use and popularity of a genre is linked to the concept of 'revival'. However, this concept can indicate many different interpretations, so that the use of this concept must be properly substantiated.<sup>16</sup> Caroline Bithell and Juniper Hill argue that re-emphasizing, reproducing, and re-implementing a musical genre arises from the motivation to revive the past and that 'music revival' is based on three key aspects:<sup>17</sup>

1. Dissatisfaction with aspects of the present and a desire for cultural change.
2. The genre being revived is a reinterpretation of history and it must be linked to the political and social ideas that the revival agents want to approach.
3. The (re)use of historical elements places the music in a new context.<sup>18</sup>

Mark Slobin notes, the definition of 'revival' depends on how you interpret the prefix 're'.<sup>19</sup> Owe Ronström argues that the prefix 're-' refers to the past and the '-vival', which comes from the Latin *vivere*, refers to something that is living.<sup>20</sup> Therefore, revivals exist not because of life, but rather because of death. In that regard, is the concept of revival appropriate?

Most scholars do not address 'instrumental folk revival', although, according to Jabbour, it should be approached as an independent multicultural revival movement that spread all over North America and Europe.<sup>21</sup> This movement covered all folk music instruments, with the violin prominently leading the way. In the 1960s and 1970s there was a large increase in demand for instrumentalists who played folk music. Therefore, more and more skilled, and schooled instrumentalists became interested in playing folk music. This led to the foundation of new amateur and professional folk bands, who would mostly imitate the style of a folk music genre. Anyone, regardless of their own cultural heritage could play any type of folk music. During that revival period, playing folk music on specific folk music instruments was highly appreciated, creating favourable conditions for Flairck's music to thrive. However, it is Flairck's mission to play purely acoustic instrumental music and the band was founded in order to create enough space to bring their own musical ideas to life.<sup>22</sup> Flairck's starting point was to play their own compositions and

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<sup>16</sup> Rosenberg, 'A Folkorist's Exploration', 110.

<sup>17</sup> Hill and Bithell, *The Oxford Handbook on Music Revival*, 3-5.

<sup>18</sup> Hill and Bithell, *The Oxford Handbook on Music Revival*, 3-4.

<sup>19</sup> Mark Slobin, 'Re-Flections', in *The Oxford Handbook on Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), 666-669.

<sup>20</sup> Owe Ronström, 'Traditional Music, Heritage Music', in *The Oxford Handbook on Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2014), 43.

<sup>21</sup> Jabbour, 'A Participant', 128-129.

<sup>22</sup> Stated in an email conversation between Erik Visser and me, June 15, 2021.

develop their own compositional style. While their goal was not to mix and mingle different musical styles, this is in fact the result of this addition. Which brings us back to the definition of folk revival. If we take a closer look at the given definition of folk music and folk revival, we see that both definitions overlap in terms of a continuously evolving process. Through adaptation, merging, renewal and even innovation, folk music knows how to adapt to a changing world. Due to this universal adaptability, folk music continues to appeal to the audience and opens the door again and again to new revival movements.

Although the word 'revival' in combination with music raises many questions, it is a widely accepted concept to describe the phenomenon of a reused and re-popularized genre of music. If you define revival as a process-based tool through which culture can renew itself, you can define folk music revival as a process in which revival works as an energiser and a vivification of folk music, rather than as a fixed phenomenon.<sup>23</sup> Flairck is constantly innovating and renewing their music. In that regard they fit in perfectly and it is appropriate to stick with the concept of 'instrumental folk music revival'. But are the members of Flairck to be considered revivalists? Rosenberg argues that every musician that plays or imitates folk music, is to be considered a revivalist.<sup>24</sup> Although Flairck does not imitate or directly copy/play folk music, they use several elements of folk music in their style of composing and playing, bringing us back to the use of the nai. Flairck has only partly used the nai in the *lăutari*/traditional way in their compositions, but for the most part they have used the instrument in an innovative way. Because the nai was until then mainly known as a solo instrument for *lăutari* music, by using this instrument the members of Flairck can actually be linked to the concept of 'folk music revival' and they can indeed be considered revivalists.

## 2. Flairck and the Nai

### 2.1 A brief historic introduction

The nai, the Romanian panflute, also known as *mușcal*, originates in Iran.<sup>25</sup> The Persians (Iran) took this instrument, the *musikar*, to the Ottomans (Turkey). The Ottomans renamed it *miskal* and took it to Romania, allegedly as a part of their *mehterân*, an Ottoman military marching band,

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<sup>23</sup> Jabbour, 'A Participant', 130.

<sup>24</sup> Neil V. Rosenberg, *Transforming Tradition: Folk Music Revivals Examined*, (Chicago: University of Illinois Press, 1993), 17-18.

<sup>25</sup> Specific information about the nai, its history, the playing techniques, and the construction, come from my own knowledge as a professional nai player and a nai expert. I have gathered this knowledge during my 26 years of playing the nai, through lessons and oral transfers from different teachers (among others Damian Luca, Mihai Scarlat, Liselotte Rokyta), conversations with various professional nai players (from Romania, Moldova, the Netherlands, Germany and the United States), professional nai builders, my own conducted research and my conservatory training.



or at least as entertainment for the soldiers.<sup>26</sup> In Romania, the nai was embraced by lăutari, traditionally a clan of professional Romani Gypsy musicians, who adapted the nai as their own and called it *mușcal* or nai, deriving both words from the Ottoman language: *miskal* and *nei*. As one of the world's oldest instruments, the nai is also one of the youngest, having only recently, specifically from the 1920s onwards, become known as a solo instrument in lăutari music and in Romanian folk music. Originally the nai was used for adding colour in sound because of its timbre, but at the end of the nineteenth century it slowly progressed to a position as a solo instrument.<sup>27</sup>

## 2.2 Organology

Throughout the history of mankind, panflutes have been built all over the world. All these different types of panflutes have several similarities like that they consist of tubes in different lengths. The way of arranging may differ, but the fact remains that the smaller tubes provide the high notes while the long tubes create the low notes. Another important similarity is that all panflutes are top-blown instruments and stopped wind instruments. The bottom of the tube is closed and only the top remains open, over which one blows with a centred airflow. But what differences in organology provide the technical possibilities on the nai, which Weekers was looking for, and ensure that the nai is different from the other types of panflutes? In this subchapter I will outline a description of the nai, starting with some similarities and then working towards the differences from the nai to other panflute types.

Originally the nai consisted of twenty tubes, made from cane, bamboo, or wood. The tubes are arranged in order of the lengths and diameters, by changing scale length from the smallest tubes on the left to the largest on the right.<sup>28</sup> Not joining them in a straight line but formed in a slight curve, the tubes are glued together, supporting them is a casing that is curved to match the preferred shape of the curvature. The concave part of the nai facing the musician shortens the distance which makes it easier to play at a quick tempo. Ensuring an airtight closure, the lower end of each tube is stopped with wooden plugs. To regulate tuning of the nai, after closing the lower part, each tube is filled with beeswax. By creating a centred jet stream with the lips and blowing across each separate tube, the nai player can produce sound in a pitch scale of b' to g''''<sup>29</sup>. Most nai's are tuned in a G

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<sup>26</sup> Semih-Diana Kalkanoğlu, 'Miskal', *ATLAS History Journal* 50, (December 2017): 74-77. Although I did find several sources on this topic, none of the sources are academic. Therefore it would be interesting to conduct further research on the exact origins of the Romanian lăutari nai.

<sup>27</sup> James Porter, Timothy Rice and Chris Goertz. *The Garland Encyclopedia of World Music*, Vol. 8, *Europe*, (New York: Garland, 1998-2002), 878.

<sup>28</sup> Ling, *A History of European Folk Music*, 123-124. Porter, Rice and Goertz, *The Garland Encyclopedia of World Music*, 878. Alexandru, *Instrumentele muzicale ale poporului Român*, 72-78.

<sup>29</sup> All pitch notations used refer to the Helmholtz pitch notation.

major scale, to accommodate playing Lăutari music. In the 1960s, the number of tubes were expanded to 22 by adding a g' and an a'-tube. These changes were made to approach the lowest pitch on the violin intending to match the violins tonal reach, thus enabling the (professional) nai players to expand their repertoire and employment in a great variety of musical genres.<sup>30</sup>

While most top blown instruments and variants of the panflute have the tops of the tubes cut straight, the tops of the tubes of the nai have an actual mouthpiece, a characteristic that distinguishes the nai from other types of panflutes. In modern times, the instrument needed a mouthpiece that contributes to the timbre. That is why the current mouthpiece of the nai was developed.<sup>31</sup> Both sides of the tube are lowered, the back of the flute (facing the musician) is generally lower than the front part. The depth of the mouthpiece on either side depends on the nai player's preference and may vary from player to player. To this day, experiments continue with adjusting and improving the mouthpiece. Through the creation of the mouthpiece, the organology of the nai was modified in such a way that it became technically possible to recreate vocal ornaments and tone bending ornaments that are frequently used in lăutari music. Nai players started to mimic those ornaments, trying to come as close as possible to the sound of the human voice. However, the characteristic mouthpiece of the nai, also creates the opportunity to play other musical styles. Because of its specific form, the nai can produce clear sounds and makes it possible to use dynamics. Lowering both sides of the top of the tube, the back lower than the front, keeps the tube more open while tilting the flute to make alterations and while bending the tones. As the next chapter will explain, the possibility of bending of tones while maintaining a clear sound, was exactly why Weekers chose the nai as his instrument.<sup>32</sup>



*Figure 2 The Romanian Lăutari nai, with the altered mouthpiece.*



*Figure 1 The Andean Zampoña with a straight cut mouthpiece.*

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<sup>30</sup> Note that this addition of tubes does not actually match the lowest pitch of the violin, but that the pitch actually sounds one octave higher.

<sup>31</sup> It is not clear when exactly the mouthpiece of the nai was developed. It has been established with certainty, through preserved instruments, information from nai builders and nai teachers, that this mouthpiece was used in the 1930s and is still in use today.

<sup>32</sup> Interview with Peter Weekers (by telephone) conducted by me on October 27, 2020.

### 2.3 Endless technical possibilities

In the 1960s, Sedje Hémon introduced the nai in the Netherlands through organizing concerts. Subsequently she established herself as a nai teacher and started a correspondence course.<sup>33</sup> Weekers attended concerts organized by Hémon but did not take her classes. So how exactly did the nai end up in Flairck?

For years Weekers searched, as a flute player, for possibilities to play glissandi and bend tones like a vocalist or violin player could.<sup>34</sup> After encountering the nai during a concert, Weekers noted that some musical techniques he was searching for were in fact technically possible on the nai. The concert was played on a nai by Romanian nai builder Constantin Cristi Popescu, and Weekers discovered that nais from the same builder were being sold at the concert venue right after the concert. As the mouthpiece of the nai is similar to that of the flute, Weekers instantly bought a nai and started experimenting on it. He became an autodidact, while studying the flute at the Royal Conservatory at The Hague and studying the nai through observation during nai concerts. He combined his observations to the use of the breathing techniques he learned on the flute. Weekers states that, because of the form of the nai, you can apply nai techniques as well as *zampoña* (the Native American panflute) techniques. If you want to play the rougher, more noisy rhythmical style of the *zampoña*, you can do so on the nai. But it is not possible to get the same clear sound of the nai out of the *zampoña*. According to Weekers, the nai has endless opportunities.<sup>35</sup> He even adapted a style of playing where he applied human beatboxing while playing the nai. When Visser and Weekers met, Weekers introduced the nai and Romanian folk music, while Visser introduced Irish folk music on guitar. Together creating an interesting mix of Western and Eastern folkloric tradition.

### 3. *Voorspel in Sofia* unravelled.

Let us take a closer look at *Voorspel in Sofia* and see what an analysis from different perspectives can tell us about the way the work is structured, about the role of the nai and about the used elements of folk music.

#### 3.1 Musical analysis

To properly interpret the use of the nai and to define elements of folk music, I will subject the score and the music played during the television performance, to an analysis according to the following

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<sup>33</sup> Ibidem.

<sup>34</sup> Ibidem.

<sup>35</sup> Ibidem.

characteristics: modality, harmony, time, rhythm, melody and ornamentation. It is a difficult task to define elements of folk music through score analysis because, as Ling explained, many musical elements can apply to different styles.<sup>36</sup> To identify the elements of folk music, both the transcription and the original audio are important because not all folk ornaments are written down. Visser provided me with their own transcription of *Voorspel in Sofia*, and I have adapted his transcription to the 1978 performance, including the improvised parts and ornaments, making the folk elements more clearly identifiable.<sup>37</sup>

When analysing the transcription, we must consider the notation of the part of the nai. Like the recorder and the piccolo, the pitch of the nai sounds one octave higher than the note played. However, the notation is approached from different perspectives and that is why we distinguish two different types of notation, according to two different approaches: The 'Traditional School' and the 'Classical School'.<sup>38</sup> This distinction also has to do with the preference for a certain size of nai to be used. In the Traditional school, the use of a nai with a tonal range which approaches that of the violin, from g' to g''', is preferred. This is because the nai is mainly used as a solo instrument and it is part of a group that exists of several loud instruments. The music played in the Traditional School is usually full of virtuosity and requires a light, handy instrument on which a high volume can be achieved. For these reasons a small and high-pitched instrument is most useful. To increase the readability of the score, the music is notated an octave lower than the sounding pitch. The Classical School, on the other hand, prefers a nai with the tonal range that matches that of the flute, C' to G'''.<sup>39</sup> In general, music from the Classical tradition is played on this nai in a more Classical setting and with the use of Classical instrumentation. This means that handling a heavier instrument does not have to be an obstacle and it is easier to play the music on the actual sounding pitch. In this way classical scores, originally written for other instruments, can be better interpreted and therefore better match the sound of the work according to the historical interpretation. Since legibility is not an obstacle here, noting the actual sounding pitch is preferred. Because we are focusing on folk music and folk music elements, and because I was trained in the ways of the Traditional School, I decided to rewrite the transcription of *Voorspel in Sofia* according to that tradition.

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<sup>36</sup> Ling, *A History of European Folk Music*, 1.

<sup>37</sup> [Appendix A](#), my altered transcription.

[Appendix B](#), Visser's transcription. I will use Appendix A for the musical analysis.

<sup>38</sup> The concepts 'Traditional School' and 'Classical School' are coined by my nai colleague MA/BMus Nadja Spooren during a conversation on the subject on June 13, 2021.

<sup>39</sup> I have collected all information about the preferences of the Classical School with thanks to MMus Matthijs Koene, principal subject teacher at the nai at the Conservatory of Amsterdam, and MA/BMus Nadja Spooren.

# Different Nai Schools and their notation

## A Dorian Mode

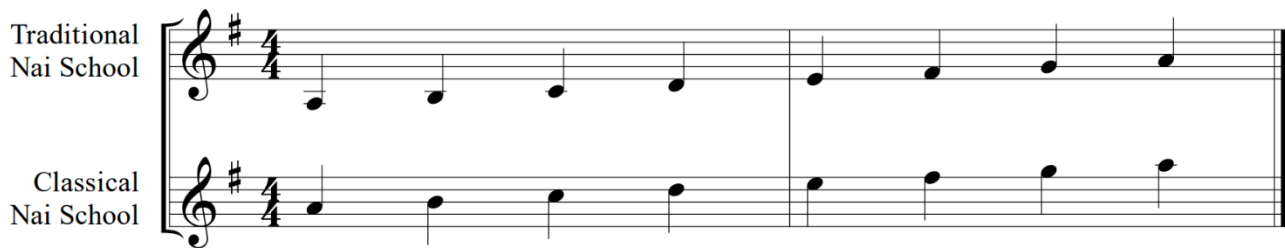


Figure 3 Traditional School versus Classical School nai notation

### 3.1.1 Score analysis

While looking at the score, we see that Flairck used a modern Dorian mode for their composition, with A as the tonal centre of *Voorspel in Sofia*. A Dorian is the second mode of G major and corresponds to the sixth mode: Aeolian or natural minor scale, making the mode minor in quality. However, the modern Dorian mode features a characteristic major sixth, creating a major subdominant that sets off the mode's melancholic yet hopeful tone. This specific mode is also known as the Russian minor scale, which points us in the direction of Eastern Europe, the location of *Voorspel in Sofia*.<sup>40</sup>

This is where the harmonies come in. Flairck mainly avoids the confirmation of the Dorian mode in order to maintain a floating tonality. For instance, in bars 5-8, where each bar contains harmonies in the following order: tonic (minor in quality), subdominant (major in quality), major tonic, mediant (major), major tonic. They start by using the A Dorian tonic, but after that they replaced it with the major variant of the tonic: A major. By constantly fluctuating between major and minor, Flairck makes the audience wonder in which direction the melody will lead them. When the melody starts it only adds to the mystery, in bar 10, by placing a seventh degree in the melody to contrast the major tonic and the mediant, leading the listener even further away from the mode in use. Although all seven degrees are used throughout the composition, Flairck uses a maximum of four different harmonies per section and they alternate that with several sections where only a bourdon tone is used. Another way in which Flairck tries to avoid tonality is through the frequent use of suspended chords, as in the B sections, where the third is regularly omitted and replaced by a fourth. Based on the harmonies, it can be concluded that the basis for the composition comes from

<sup>40</sup> Richard Taruskin, *Russian Music at Home and Abroad: New Essays* (Oakland: University of California Press, 2016), 271.

the western art music repertoire, but that it is alternated with some cautiously interpreted elements of folk music: the frequent application of the third and seventh degree, multiple use of the bourdon tone for accompaniment and the use of suspended chords.

*Voorspel in Sofia* alters between different times, varying from 3/4 (sections A-E), 6/4 (section G), 12/8 (section I) to a rubato piece (section F) where they tend to avoid a strict time signature. During the set time signatures, Flairck's composition avoids the notated time signature by using syncopal rhythms and accents (section E). The musical story of *Voorspel in Sofia* is set in the Bulgarian capital: Sofia. One of the characteristics of Bulgarian folk music is the use of asymmetrical time signatures. Although the time signatures in *Voorspel in Sofia* are not asymmetrical, throughout the composition Flairck refers to the irregular time signatures in the accompaniment by the use of accents and syncopation. One of the most notable sections is section E, from bar 63-66 and from bar 162-165. There the nai changes into a rhythmic, raw, zampoña accompaniment style in a 3/4-time signature. As a twist, the semiquavers are divided into groups of three with an accent on the first of each group. These accents insinuate the use of an irregular time signature and it is a strong reference to the Bulgarian tradition. Visser has confirmed that the different rhythms in the accompaniment refer to the Bulgarian tradition.<sup>41</sup> By using accents and syncopation, they have not referred to a specific dance, but have attempted to capture the distinct atmosphere of the irregular time signatures.

### 3.1.2 Presentation, melody, and ornamentation

When watching Flairck's television debut and their second television performance, their styling stands out.<sup>42</sup> They are dressed fashionably, in corduroy trousers and lumberjack blouses, completely in accordance with the 1970s style of everyday life. This makes it seem like they can be the boy/girl next door and enhances the feeling of accessibility and provides a direct association with the folk music tradition. When the music starts, you immediately wonder whether it is jazz, pop- or folk music, but as soon as the melody starts, the folk style takes over. A specific sound and style,



Figure 4 Flairck at their 1978 television debut of *Voorspel in Sofia*.

<sup>41</sup> Stated during a conversation between Visser and me, June 15, 2021.

<sup>42</sup> Fred Oster, dir, Willem Duys, pres, *Voor de vuist weg*, Season 14, episode 9, Aired November 24, 1978, on Nederland 1. [https://youtu.be/Ya1\\_Uyyjm44](https://youtu.be/Ya1_Uyyjm44)



due to used instruments and ornamentation, that is not written down in the original transcription. Therefore, I have altered the transcription and added the ornamentation.

While listening to the ornamentation, especially in sections F and G, you can hear that the part of the nai performance consists of much tone bending. This is a reference to Romanian lăutari music and the origin of the nai. Within *Voorspel in Sofia*, however, there are parts that refer to existing songs, creating a more direct reference to lăutari music.<sup>43</sup> For example, the use of the bird sounds on the violin and nai and part of the improvisation in section F. In this section Flairck refers to *Ciocârlia (The Lark)*, which was written for the nai by Angheluș Dinicu (1838-1905) and adapted for violin by his grandson Grigoraș Dinicu (1889-1949).<sup>44</sup> *Ciocârlia* is considered folk music and is still widely performed by lăutari and folk musicians from all over the world. When we take a look at the violin part, even more folk music material can be discovered. For example, the ornaments originate from Irish folk music, such as the cut, the tap, and the short roll.<sup>45</sup>

Although there is no place for the nai in Bulgarian tradition, Flairck used the nai to give it that 'Eastern European feel'. Does that make Sofia, as the chosen location and the lack of authenticity, an unfortunate choice? Because *Voorspel in Sofia* is intended to be programmatic and atmospheric, the question of authenticity is not relevant. Flairck does not aim on creating authentic Bulgarian music. Their goal was to tell a self-created musical love story. The use of the nai was a choice of convenience because it was already part of their line-up.<sup>46</sup> For that reason, authenticity is secondary and not important for the musical story and the chosen location.

### 3.2 Folk elements

The use of the A Dorian mode provides a reference to folk music and the extensive use of the third and seventh degree and the suspended chords underline that. However, it is important to point out that, both the modern Doric mode and the use of the third and seventh degrees, are not exclusively associated with folk music. When we take a look at section I, bars 135-139, we can see that the

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<sup>43</sup> All the information about lăutari music comes from my 26 years as a nai player and my specialization in Romanian lăutari music. Most of the information I have gathered through oral transmission from professional Romanian lăutari musicians (among others Damian Luca and Mihai Scarlat), mastering the lăutari playing techniques during nai masterclasses with Damian Luca (2001-2006) and Mihai Scarlat (2003 - present) and by frequently listening to and playing music from this genre.

<sup>44</sup> The scores of *Ciocârlia* are to be found in [Appendix C](#)

<sup>45</sup> Steven Ducke, Tradschool, 'About Irish Music: Ornamentation in Irish Music', accessed December 14, 2020, <https://www.tradschool.com/en/about-irish-music/ornamentation-in-irish-music/>

<sup>46</sup> Stated by Erik Visser during a conversation on June 15, 2021.

12/8-time signature is used. Both the 12/8 and the melody of section I refer to an Irish single jig. Again, the 12/8-time signature is also used in several other musical styles.

While many elements of the transcription analysis may refer to different musical styles, by combining these elements with the audio of *Voorspel in Sofia*, we can indeed identify several elements commonly referred to as folk. The audio draws our attention to the additional ornaments used by both the nai and the violin. In the nai part Romanian folk music ornaments can be identified, such as the bending of tones, short and long glissandi, full vibrato, and a variation on the mordent that is created on one tube. This is alternated with the powerful rhythmic way in which the zampoña is played. The constant fast rhythmic accompaniment, during the improvisation, refers to gonit, a style of accompanying which is used in lăutari music to accompany *Doina's* (rubato lamentations). There also is the direct reference to the lăutari composition *Ciocârlia*. Last but not least, there is the reference to the Bulgarian tradition by insinuating irregular time signatures.

## Conclusion

*Voorspel in Sofia* is a programmatic atmospheric composition in which many styles merge and are given a new context. However, is the use of the nai to be linked to 'instrumental folk music revival' and are the members of Flairck indeed to be considered folk music revivalists? As stated in chapter 1.2, Rosenberg argues that everyone who plays or imitates folk music can be considered to be a revivalist. If you combine this definition with the definition of folk music as music with an ever-changing idiom, continuously merging with new styles and traditions and the definition of 'folk music revival' as a process-based tool through which culture can renew itself, an energiser, and a vivification of folk music, you can clearly see a link between the three. Based on these definitions only, the members of Flairck can already be considered revivalists. The use of the nai in *Voorspel in Sofia* strengthens the connection with the instrumental folk music revival. Even though Weekers did not choose the nai because of its folkloric background but because it was able to create the right atmosphere due to the technical possibilities of the instrument, the frequent use of lăutari ornaments ensures that this can indeed be heard as folk music. The use of the nai in *Voorspel in Sofia* creates a link to the 'instrumental folk music revival' movement. Although it is not Flairck's goal to create authentic folk music, it is their mission to create new programmatic and atmospheric music that is authentic on its own right. The members of Flairck have chosen folk music as their main ingredient, and have created a blend of pop-, classical music and jazz to bring it all together. Therefore, Flairck's innovative compositions and mixture of styles fit perfectly within the defined



framework of the continuously adapting, merging, and evolving folk music. Because of the favourable conditions for folk music, due to the (instrumental) folk music revival, Flairck thrived.

Since the origin of the nai is unclear, this requires further research. In addition, an investigation specifically into the organology of the nai would be desirable so that the technical possibilities of the nai in comparison to other panflutes and top blown instruments can be explained more clearly. What makes the nai suitable for so many different musical styles? How did the nai end up as a popular instrument that is taught in many Dutch schools of music and even at the Conservatory of Amsterdam? Also, Flairck deserves more academic attention as their music is always evolving and continues to innovate.

Even today folk music is part of all kinds of musical styles and folk music does what it does best: it adapts, revives, merges with contemporary styles. Folk music keeps on pushing boundaries and reinvents itself in a 21st century setting, creating an open invitation for further research.

## List of primary sources

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- Interviews;
  - Existing live interviews which are existent on the internet. For instance their first interview on television in the program: “Jonge mensen op het concert podium.”  
[Flairck-interview 1978](#)  
([This video](#) shows the piece that they played before the interview)
  - [An interview with Flairck - Progressive Rock Music Forum](#)
  - [Flairck | OnTopOfMusic](#)
  - [Flairck: The lady’s back | New Folk Sounds](#)
- The score/transcription of *Voorspel in Sofia*. One out of two presented transcripts is by the hand of Erik Visser and was written for a concert with a larger ensemble. The second one is my own transcription of the exact line-up as presented in my case study. Also my transcription follows the exact notes Flairck played as seen (and heard) at the 1978 video.



Voorspel in Sofia -  
Transcription.pdf

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Appendix A

My own transcription of the 1978 television presentation of *Voorspel in Sofia*.

Score

# Voorspel in Sofia (1978)

Foreplay in Sofia (1978)

Erik Visser  
Peter Weekers  
Marlies de Roos-Linden

$\text{♩} = 130$

Panpipes

Violin

Acoustic Guitar

Acoustic Bass

5

P.P.

Vln.

Ac.Gtr.

A.B.

A

P.P.

Vln.

Ac.Gtr.

A.B.

B

P.P.

Vln.

Ac.Gtr.

A.B.

13

13

Csus4

Gsus4

Dsus4

Asus4

*Voorspel in Sofia (1978)*

17

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4 Asus4

**A1**

21

P.P.

Vln.

Ac.Gtr.

A.B.

**C**

25

P.P.

Vln.

Ac.Gtr.

A.B.

29

P.P.

Vln.

Ac.Gtr.

A.B.

**B1**

33

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4 Asus4

37

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4 Asus4

**D**

P.P.

Vln.

Ac.Gtr.

A.B.

41

P.P.

Vln.

Ac.Gtr.

A.B.

47

*Voorspel in Sofia (1978)*

51

P.P.

Vln.

Ac.Gtr.

A.B.

55

P.P.

Vln.

Ac.Gtr.

A.B.

**D1**

59

P.P.

Vln.

Ac.Gtr.

A.B.

**E**

63

P.P.

Vln.

Ac.Gtr.

A.B.

**B2**

67

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4 Asus4

71

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4 Asus4

**F**

P.P.

Vln.

Ac.Gtr.

A.B.

75

P.P.

Vln.

Ac.Gtr.

A.B.

79



*Voorspel in Sofia (1978)*

83 frullato

P.P.

Vln.

Ac.Gtr.

A.B.

87

P.P.

Vln.

Ac.Gtr.

A.B.

91

P.P.

Vln.

Ac.Gtr.

A.B.

95

P.P.

Vln.

Ac.Gtr.

A.B.

Voorspel in Sofia (1978)

99

P.P.

Vln.

Ac.Gtr.

A.B.

103

P.P.

Vln.

Ac.Gtr.

A.B.

107

P.P.

*Bird imitation*

Vln.

Ac.Gtr.

A.B.

111

P.P.

*Bird imitation*

Vln.

Ac.Gtr.

A.B.

## Voorspel in Sofia (1978)

G  $\text{♩} = 120$ 

PP.

Vln. <sup>112</sup>

Ac.Gtr. <sup>112</sup>

A.B. <sup>112</sup>

PP. <sup>116</sup>

Vln. <sup>116</sup>

Ac.Gtr. <sup>116</sup>

A.B. <sup>116</sup>

PP. <sup>120</sup>

Vln. <sup>120</sup>

Ac.Gtr. <sup>120</sup>

A.B. <sup>120</sup>

PP. <sup>125</sup>

Vln. <sup>125</sup>

Ac.Gtr. <sup>125</sup>

A.B. <sup>125</sup>

The musical score is arranged in four systems, each containing four staves: Piano (PP), Violin (Vln.), Acoustic Guitar (Ac.Gtr.), and Bass (A.B.). The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked as quarter note = 120. The score begins with a box 'G' and the tempo marking. The first system covers measures 112-115, the second system covers measures 116-119, the third system covers measures 120-124, and the fourth system covers measures 125-128. The fourth system includes first and second endings. The Acoustic Guitar part features a complex rhythmic pattern of eighth and sixteenth notes. The Bass part provides a steady accompaniment. The Violin and Piano parts have more melodic and harmonic lines.



H

P.P.

Vln. 130

Ac.Gtr. 130

A.B. 130

I

P.P. *accel.*

Vln. 135

Ac.Gtr. 135

A.B. 135

J

P.P.  $\text{♩} = 130$   
*a tempo/tempo primo*

Vln. 140

Ac.Gtr. 140

A.B. 140

P.P. 142

Vln. 142

Ac.Gtr. 142

A.B. 142

## Voorspel in Sofia (1978)

A2

146

P.P.

Vln.

Ac.Gtr.

A.B.

B3

150

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4

Gsus4

Dsus4

Asus4

154

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4

Gsus4

Dsus4

Asus4

D2

158

P.P.

Vln.

Ac.Gtr.

A.B.

**E**

162

P.P.

Vln.

Ac.Gtr.

A.B.

Detailed description: This system covers measures 162 to 165. The P.P. part features a rhythmic pattern of eighth notes with accents. The Vln. part has a melodic line with slurs. The Ac.Gtr. part consists of chords with slurs. The A.B. part has a bass line with slurs.

**B4**

166

P.P.

Vln.

Ac.Gtr.

A.B.

Csus4 Gsus4 Dsus4

Detailed description: This system covers measures 166 to 168. The P.P. part has a melodic line. The Vln. part has a melodic line. The Ac.Gtr. part has chords with slurs. The A.B. part has a bass line with slurs. Chord labels Csus4, Gsus4, and Dsus4 are present.

169

P.P.

Vln.

Ac.Gtr.

A.B.

Asus4 Csus4 Gsus4 Dsus4

Detailed description: This system covers measures 169 to 172. The P.P. part has a melodic line. The Vln. part has a melodic line. The Ac.Gtr. part has chords with slurs. The A.B. part has a bass line with slurs. Chord labels Asus4, Csus4, Gsus4, and Dsus4 are present.

173

P.P.

Vln.

Ac.Gtr.

A.B.

Detailed description: This system covers measures 173 to 176. The P.P. part has a rhythmic pattern with accents. The Vln. part has a melodic line with accents. The Ac.Gtr. part has chords with slurs. The A.B. part has a bass line with slurs.

Appendix B

The score of *Voorspel in Sofia*.

SOFIA

P. Weekers / E. Visser

♩ = 130

Panflute  
(Pan)flute  
Violin  
Guitar  
Harp  
Bass

Gtr.  
Bass

9 **A**  
Fl.  
Gtr.  
Bass

13  
Fl.  
Gtr.  
Bass



Sofia

17 **B**

Fl.

Gtr.

Bass

Csus Gsus/C Dsus Asus/D

21

Fl.

Gtr.

Bass

Csus Gsus/C Dsus Asus

25 **A1**

Fl.

Pan Fl.

Gtr.

Bass

29

Fl.

Pan Fl.

Gtr.

Bass

33 **C** Sofia 3

37

41 **B1**

Csus      Gsus/C      Dsus      Asus/D

Sofia

D

45

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Csus Gsus/C Dsus

50

Vio.

Gtr.

Bass

54

Vio.

Gtr.

Bass

58

Vio.

Gtr.

Bass

62

Vio.

Gtr.

Bass

66

D1

Fl.

Vio.

Gtr.

Bass

70

E

Fl.

Pan Fl.

Vio.

Gtr.

Bass

74

Fl.  
Pan Fl.  
Vio.  
Gtr.  
Bass

78

**B2**

Fl.  
Pan Fl.  
Vio.  
Gtr.  
Bass

Csus Gsus/C Dsus

82

Fl.  
Pan Fl.  
Vio.  
Gtr.  
Bass

Asus/D Csus Gsus/C Dsus

87 **F** 3-rd and 4-th time: Flute improvisation 4x

Fl.

Vio.

Gtr.

Hrp.

Bass

91 4x Flute improvisation

Violin improvisation 4x

Fl.

Vio.

Gtr.

Hrp.

Bass

95 Bird imitation 8x Bird imitation 6/4

Violin improvisation (leading to birds) 8x Bird imitation 6/4

8x **F# to F** 6/4

Fl.

Vio.

Gtr.

Hrp.

Bass

8

Sofia

100 **G** = 120

Gtr.  
Hrp.  
Bass

103

Fl.  
Vio.  
Gtr.  
Hrp.  
Bass

106

Fl.  
Vio.  
Gtr.  
Hrp.  
Bass

109

Fl. Vio. Gtr. Hrp. Bass

This system contains measures 109, 110, and 111. The Flute part begins with a melodic line in measure 109, which is then sustained through measures 110 and 111. The Violin part has a rest in measure 109 and enters in measure 110 with a melodic line. The Guitar part plays a rhythmic accompaniment of eighth notes throughout. The Harp part plays a rhythmic accompaniment of eighth notes with a 7-measure rest in measure 109. The Bass part plays a rhythmic accompaniment of eighth notes.

112

Fl. Vio. Gtr. Hrp. Bass

This system contains measures 112, 113, and 114. The Flute part has a melodic line in measure 112, followed by a 4-measure rest in measure 113, and then a melodic line in measure 114. The Violin part has a 4-measure rest in measure 112, followed by a 6-measure rest in measure 113, and then a melodic line in measure 114. The Guitar part continues with its rhythmic accompaniment. The Harp part has a 4-measure rest in measure 112, followed by a 6-measure rest in measure 113, and then a melodic line in measure 114. The Bass part continues with its rhythmic accompaniment.

115

Fl. Vio. Gtr. Hrp. Bass

This system contains measures 115, 116, and 117. The Flute part has a melodic line in measure 115, followed by a 1-measure rest in measure 116, and then a melodic line in measure 117. The Violin part has a melodic line in measure 115, followed by a melodic line in measure 116, and then a melodic line in measure 117. The Guitar part continues with its rhythmic accompaniment. The Harp part has a melodic line in measure 115, followed by a melodic line in measure 116, and then a melodic line in measure 117. The Bass part continues with its rhythmic accompaniment.



118 H

Fl.  
Vio.  
Gtr.  
Hrp.  
Bass

121 *accel.*

Fl.  
Vio.  
Gtr.  
Hrp.  
Bass

125 I ♩ = 130

Fl.  
Vio.  
Gtr.  
Hrp. F to F#  
Bass

129

Pan Fl.

Vio.

Gtr.

Hrp.

Bass

Detailed description: This system contains measures 129 through 132. The Pan Flute part has a rest in measure 129 and then plays a rhythmic pattern of eighth notes in measures 130-132. The Violin part plays a continuous eighth-note accompaniment. The Guitar part features a complex, multi-layered texture with many beamed notes. The Harp part plays a steady eighth-note accompaniment. The Bass part has a melodic line with some grace notes.

133

J

Fl.

Pan Fl.

Vio.

Gtr.

Hrp.

Bass

Detailed description: This system contains measures 133 through 136. A box labeled 'J' is positioned above the Flute staff. The Flute part enters in measure 133 with a melodic line. The Pan Flute part continues with its eighth-note pattern. The Violin part continues with its accompaniment. The Guitar part continues with its complex texture. The Harp part continues with its accompaniment. The Bass part continues with its melodic line.

136

Fl.

Pan Fl.

Vio.

Gtr.

Hrp.

Bass

140

B3

Fl.

Pan Fl.

Vio.

Gtr.

Hrp.

Bass

Csus

Gsus/C

144

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Dsus Asus/D Csus Gsus/C

148

D3

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Dsus Asus

152

Fl.

Pan Fl.

Vio.

Gtr.

Bass

E1

156

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Detailed description: This system contains measures 156 through 159. The Flute part features a melodic line with eighth-note patterns and triplets. The Pan Flute part plays a rhythmic accompaniment of eighth notes. The Violin part mirrors the flute's melodic line. The Guitar part provides a harmonic accompaniment with chords and eighth-note patterns. The Bass part plays a steady eighth-note bass line.

160

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Detailed description: This system contains measures 160 through 163. The Flute part continues with a melodic line, including a whole note rest in measure 161. The Pan Flute part maintains its rhythmic accompaniment. The Violin part follows the flute's melody. The Guitar part continues with its harmonic accompaniment. The Bass part maintains its eighth-note bass line.

164

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Csus

Gsus/C

Detailed description: This system contains measures 164 through 167. The Flute part has a melodic line with a change in rhythm to 3/4 time in measure 164. The Pan Flute part also changes to 3/4 time. The Violin part follows the flute's melody. The Guitar part features a complex accompaniment with chords and eighth notes. The Bass part continues with its eighth-note bass line. Chord markings 'Csus' and 'Gsus/C' are present above the bass staff in measures 165 and 166 respectively.

168

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Dsus Asus/D Csus Gsus/C

Detailed description: This system contains measures 168 through 171. The Flute (Fl.) part features a complex, fast-moving melodic line with many sixteenth notes. The Pan Flute (Pan Fl.) part has a simpler, more rhythmic melody. The Violin (Vio.) part mirrors the flute's complexity. The Guitar (Gtr.) part consists of a steady, rhythmic strumming pattern. The Bass part provides a solid harmonic foundation with a mix of eighth and quarter notes. Chord changes are indicated below the bass line: Dsus, Asus/D, Csus, and Gsus/C.

172

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Dsus

Detailed description: This system contains measures 172 and 173. The Flute (Fl.) part continues with its intricate melodic line. The Pan Flute (Pan Fl.) part has a more melodic and slower-moving line. The Violin (Vio.) part follows a similar pattern to the flute. The Guitar (Gtr.) part maintains its rhythmic strumming. The Bass part continues with its rhythmic accompaniment. A Dsus chord is indicated below the bass line.

174

Fl.

Pan Fl.

Vio.

Gtr.

Bass

Detailed description: This system contains measures 174 through 177. The Flute (Fl.) part has a very active, fast melodic line. The Pan Flute (Pan Fl.) part has a rhythmic melody. The Violin (Vio.) part follows a similar rhythmic pattern. The Guitar (Gtr.) part continues with its rhythmic strumming. The Bass part provides a steady accompaniment. The system ends with a double bar line.

The first version of *Ciocârlia* by Angheluș Dinicu.

8. *Маворонок.*  
РУМЫНСКАЯ НАРОДНАЯ МЕЛОДИЯ.

Живо  
усиливая

14

Окончание

Повторить от 8-го до 11-го и перейти на окончание



75. CIOCĂRLIA  
DANS POPULAR.

Allegro

The musical score is written for piano in 2/4 time, marked 'Allegro'. It consists of five systems of music, each with a treble and bass clef staff. The key signature has one sharp (F#). The piece begins with a piano (*p*) dynamic. The first system shows the initial rhythmic pattern. The second system continues with a similar pattern. The third system introduces a melodic line in the treble clef. The fourth system features a melodic line in the treble clef and a piano (*p*) dynamic marking. The fifth system concludes with a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.



An incomplete version of *Ciocârlia* adapted from Grigoraș Dinicu.

## CIOCÂRLIA

Grigoraș Dinicu  
(1889 - 1949)

The musical score for *Ciocârlia* is presented in four systems, each consisting of a violin part (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following dynamic markings and performance instructions:

- System 1:** Violin starts with *f* and ends with *dim.*. Piano accompaniment starts with *f* and ends with *dim.*
- System 2:** Violin starts with *mf dim.*. Piano accompaniment starts with *mf dim.*
- System 3:** Violin starts with *cresc.* and ends with *f*. Piano accompaniment starts with *cresc.* and ends with *f*. A *sc* (scordatura) marking is present above the final measure of the violin part.
- System 4:** Violin starts with *mf*. Piano accompaniment starts with *mf*.

43

tr

49

55

rit.

61

*f subito*

*mf*

