



# Serban Nichifor

Composer, Teacher

Roumania, Bucarest

## About the artist

[http://www.voxnovus.com/composer/Serban\\_Nichifor.htm](http://www.voxnovus.com/composer/Serban_Nichifor.htm)

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: [http://www.free-scores.com/partitions\\_gratuites\\_lianaalexandra.htm#](http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#)

### Studies

National University of Music, Bucharest, Doctor in Musicology

Theology Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen

USIA Stipendium (USA)

### Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

### Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977)

Symphony I Shadows (1980)

Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE, 1981... (more online)

**Qualification:** PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

**Personal web:** <http://romania-on-line.net/whoswho/NichiforSerban.htm>

**Associate:** SABAM - IPI code of the artist : I-000391194-0

## About the piece



**Title:** THE STRING QUARTET BY ION DUMITRESCU -  
COMPUTERIZED FORM ANALYSIS [Lecture at the  
Romanian Academy, June 20, 2013]

**Composer:** Nichifor, Serban

**Licence:** Copyright © Serban Nichifor

**Publisher:** Nichifor, Serban

**Instrumentation:** Music theory

**Style:** Early 20th century

Serban Nichifor on [free-scores.com](http://www.free-scores.com)

- Contact the artist
- Write feedback comments
- Share your MP3 recording
- Web page and online audio access with QR Code :



Serban Nichifor (2013)

# Cvartetul de coarde de Ion Dumitrescu,

o capodoperă a muzicii românești -  
noi aspecte în analiza formală computerizată

## Particularități:

→ caracter popular românesc:

- structuri modale specifice  
(în special scara lidică cu  
treptă a VII-a coborâtă)

- structuri ritmice specifice  
(celule 2ksak de tipul  
3-3-2 în partea a III-a și a IV-a)

→ Configurație ciclică:

- T. I din partea I (1-30) → partea II (25-26)  
→ partea III (154-155)  
→ partea IV (10-12)

- G.T. II-2 din partea I (127-142) → partea II (73-74)

→ arhitectonică monumentală,  
cu valențe simfonice

Partea I = Forme de Sonetă

- Exp. - T.I.  $\left\{ \begin{array}{l} \times 1 (1-30) - \text{Do lidic cu tr. VII cob.}^* \\ \times 2 (31-48) - \text{Fa lidic} \\ \times 3 (49-67) - \text{Do lidic} \end{array} \right.$

- Concl. T.I. (68-89)
- Punte (89-106) - elemente T.I.
- G.T. II  $\left\{ \begin{array}{l} 1 - \text{Sol M (107-126)} \\ 2 \left\{ \begin{array}{l} \text{Sol M (127-142)} \\ \text{Sib M (143-150)} \\ \text{Reb M (151-166)} \end{array} \right. \end{array} \right.$

- Punte (167-182)
- Concl. Exp (183-194)

- Dezv.  $\left\{ \begin{array}{l} \text{Fara I (195-202) - elemente T.I.} \\ \text{Fara II (203-212) - elemente G.T. II. 2} \\ \text{securitate: Re M, Sib M, Reb M,} \\ \text{Sol M, Si M} \end{array} \right.$

Punte (213-228) celula generatoare T.I.

Fara III (229-252) - cel. generatoare T.I.

securitate pe Do# M, Mi M, Sol M și  
dinamicitate (241-252)

\* ) 2 motive  $\left\{ \begin{array}{l} \alpha (1-9) \\ \beta (17-18) \end{array} \right.$

Sectia Antra I

- Repr. - T.I.  $\left\{ \begin{array}{l} \times 1 - \text{Do (253-281)} \\ \times 2 - \text{Fa (282-303)} \end{array} \right.$
- Punte (305-312)
- G.T. II  $\left\{ \begin{array}{l} 1 - \text{Do (313-332)} \\ 2 - \text{Do (333-388)} \end{array} \right.$   
securitate în Mi b M, Sol b M, La M, Do M \*
- Concl. Repr. (389-405) - elemente G.T. II. 1
- Codex (406-429) - elemente T.I. variate
- Concl. Codex (430-461) - elemente T.I. dinamizate

- \* ) - Mi b M (349)
- Sol b M (357)
- La M (377)
- Do M (381)

Partea a II-a = Lied Tripartit Campus

- A Intro (1-3) - Fa lidic
- a (4-38) - Fa lidic
- a' (39-66) - Sib lidic
- B b (67-83) - Mi b M
- b' (84-98) - Mi b min.
- A' a (99-149) - Fa lidic
- Coda (150-163)

Sectia Aurea II

Partea a III-a = Lied Tripartit Campus

- A a (1-61) - Sol lidic
- Punte (62-77)
- a' (78-96) - Mi b lidic
- Punte (97-104)
- a'' (105-146) - Do lidic
- B b (147-167) - Do lidic
- b' (168-177) - Mi M
- b'' (178-206) - Do lidic

Sectia Aurea I-IV

- A' a (207-232) - Sol lidic
- Punte (233-248)
- a' (249-268) - Mi b M
- a'' (269-278) - Sol lidic
- Coda (279-303) - Sol lidic

Sectia Aurea III

Partea a IV = Rondo-Sonata

- Exp. A = T. I (1-52) - Do M. melodic
- B = T. II (53-95)
  - ↳ La b M (53-58)
  - ↳ Do M (59-63)
  - ↳ La M (70-83)
  - ↳ Do M (90-95)
- A' = Concl. Exp. (96-139) - Do M

- Dezu. - C = Devu.
  - ↳ Faza I (140-172) - Sol lidic
  - ↳ Faza II (173-199) - Mi b lidic
  - ↳ Faza III (200-216) - Sol lidic, dinam.

Sectia Aurea IV

- Rept. A'' = T. I (217-258) - Do M
- B' = T. II (259-278) - La b M (259-264)
- Do M
- A'' = Concl. Rept. (279-319) - Do M

x \_\_\_\_\_ x

APPENDIX

- Dinamica planului tonal reliefata in analiza computerizata efectuata cu programul

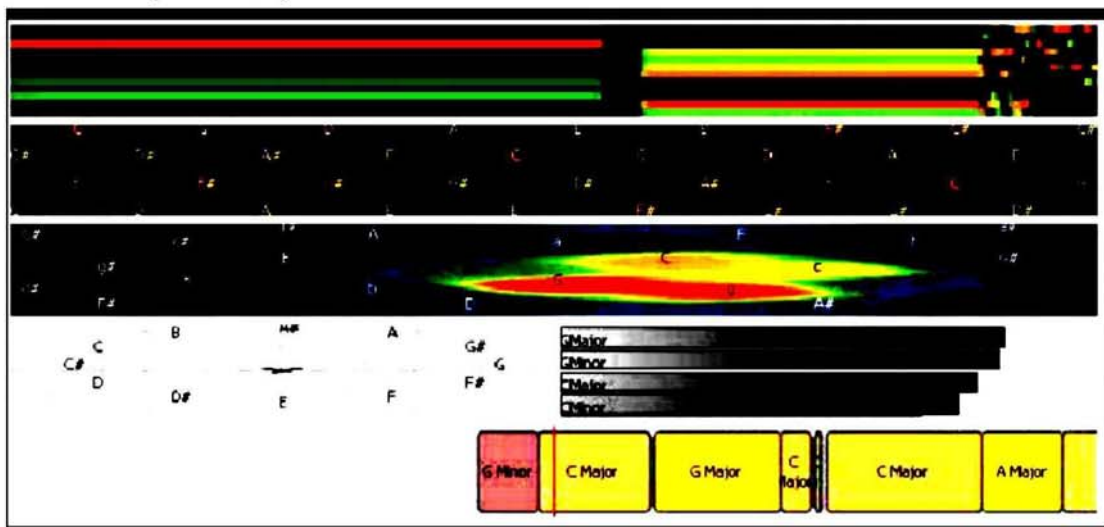
CLAM Chordata 1.0 → <http://www.youtube.com/watch?v=KFI0Vrt4mQ>

Silvana Nichita  
Bucuresti, 7 Iunie/2013

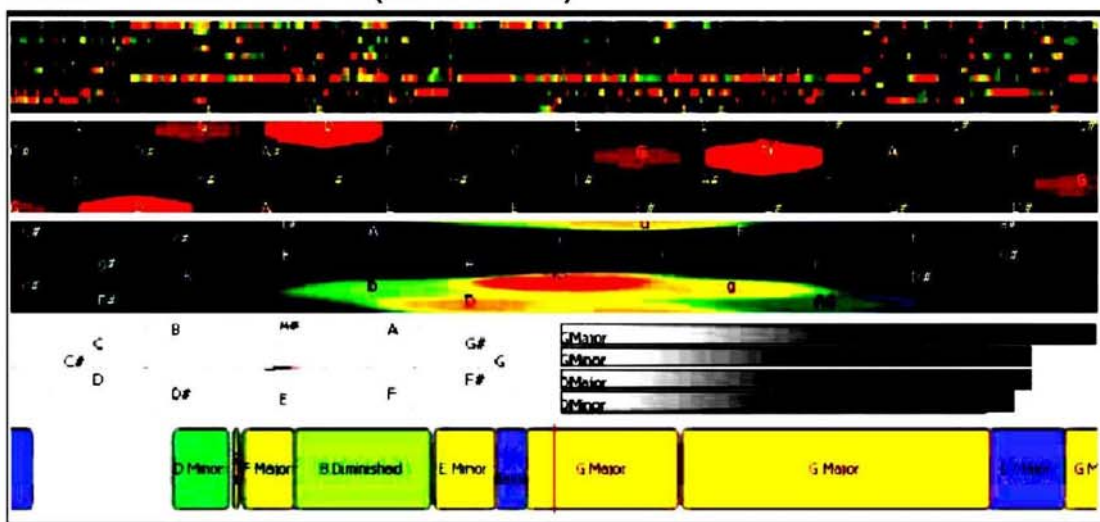
# PLANUL TONAL AL ELEMENTELOR TEMATICE GENERATOARE EXPUSE IN PARTEA I

Link: <http://www.youtube.com/watch?v=kFIIOVrt4mQ>

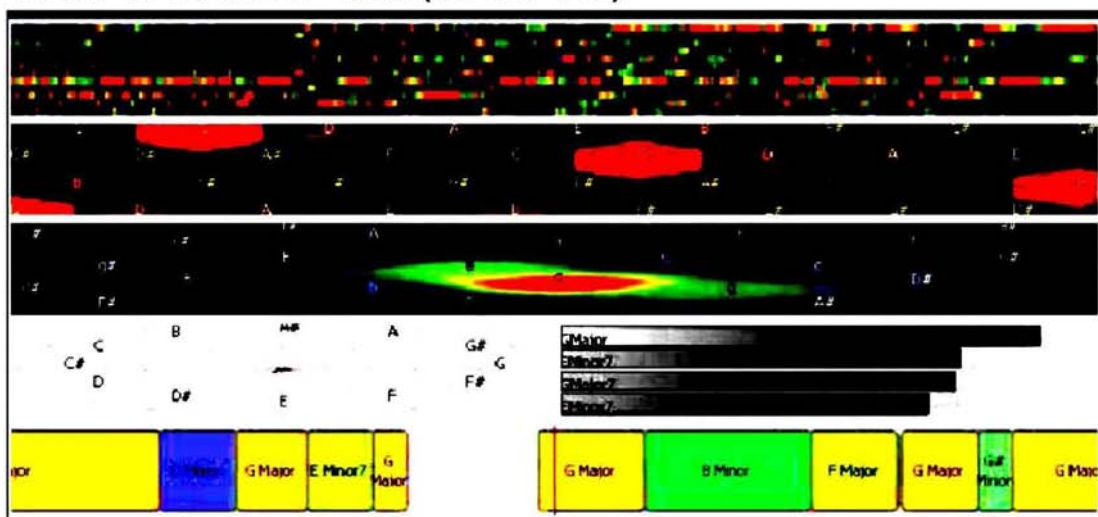
## TEMA I (m. 1-30)



## GRUP TEMATIC II - 1 (m. 107-126)



## GRUP TEMATIC II - 2 x1 (m. 127-142)



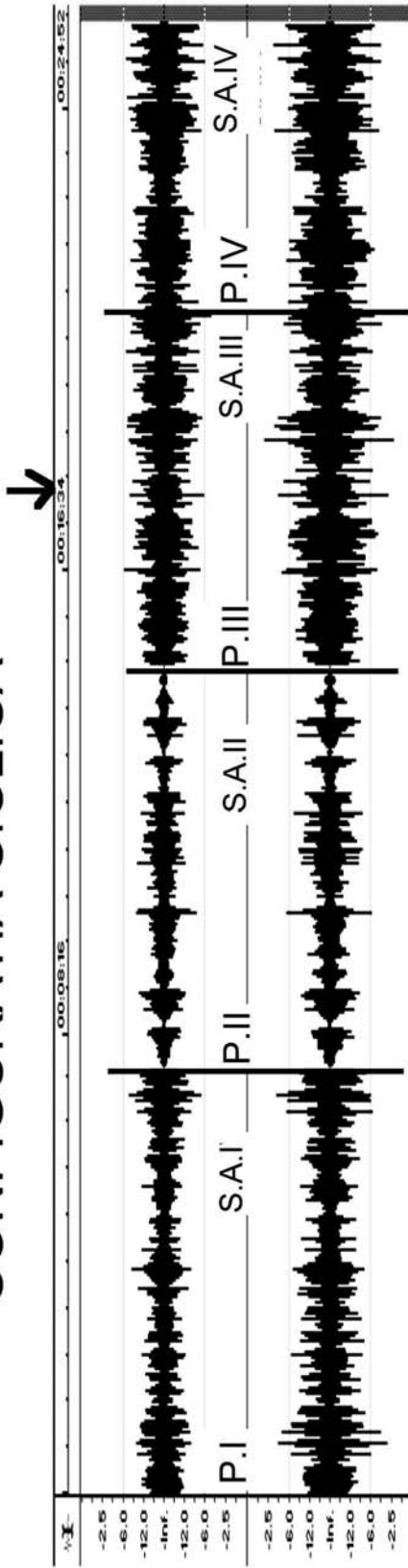
CLAM Chordata 1.0 Software

<http://clamnews.wordpress.com/2010/03/08/clam-chordata-1-0/>

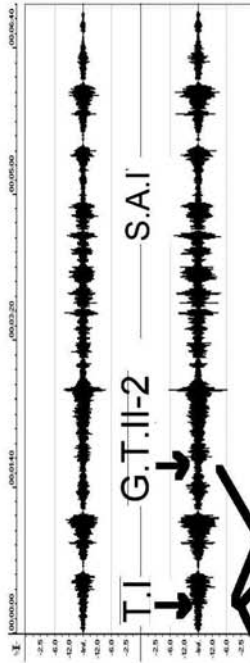
free-scores.com

# CONFIGURATIA CICLICA

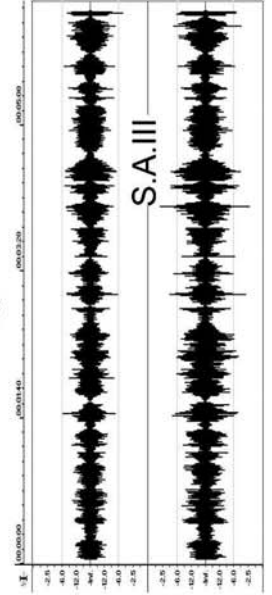
Sectio Aurea I-IV



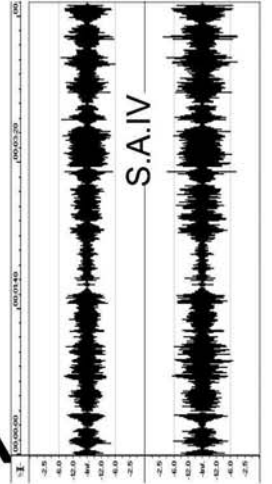
P.I



P.III



P.IV



P.II

