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УДК 78

STRUCTURAL, ORCHESTRATION AND GENRE TRANSFORMATION OF MUSICAL STRUCTURE OF THE HYMN GAUDEAMUS IGITUR

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The student hymn Gaudeamus Igitur took its present form in 18th century in Germany. Throughout history, thanks to its very frequent performance, it has been an inspiration to many composers. Some included it in their work as a special movement or part of the composition, and some made their vision of the hymn and gave it the original composer's (orchestration) stamp. The paper highlights compositions Academic Festival Overture Op. 80 (1880) by Johannes Brahms, Student Polka Op. 263 (1862) by Johann Strauss and Gaudeamus Igitur (2018) by Dragan Tomić. Analyzing all the orchestrations, it concluded that the choice of the performing apparatus, the method of orchestration and the stylistic characteristics, of each of the composers individually, drastically influenced the change of the facture.

Keywords: Gaudeamus Igitur, Academic Festival Overture Op. 80, Student Polka Op. 263, orchestration, structure transformation, Johannes Brahms, Johann Strauss, Dragan Tomić.

СТРУКТУРНОЕ, ОРКЕСТРОВОЕ И ЖАНРОВОЕ ПРЕОБРАЗОВАНИЕ МУЗЫКАЛЬНОЙ ФАКТУРЫ ГИМНА GAUDEAMUS IGITUR

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Студенческий гимн *Gaudeamus Igitur* принял свою современную форму в XVIII веке в Германии. Основная мелодия взята из средневекового гимна, написанного епископом болонским Страдой в 1267 году. На протяжении всей истории, благодаря очень частому исполнению, она вдохновляла многих композиторов. Некоторые включили её в свои произведения в качестве специального изменения или части композиции, а некоторые представили свое видение гимна и придали ему оригинальные (оркестровые) композиторские особенности. В статье представлены фактура гимна *Gaudeamus Igitur*, который сегодня очень часто исполняется в хоре по поводу различных церемоний академий и вручения дипломов в учебных заведениях, а также его оркестровки, которые повлияли на трансформацию фактуры. В статье рассматриваются композиции: Академическая Фестивальная Увертюра Op. 80 (1880), написанная Иоганнесом Брамсом, полька «Студенты» Op. 263 (1862), написанная Иоганном Штраусом, и *Gaudeamus Igitur* (2018), написанная Драганом Томичем. Аналитически рассматривая все оркестровки, мы пришли к выводу о том, что выбор исполнительского состава, способ оркестрации и характеристики стиля каждого композитора в отдельности существенно повлияли на изменение фактуры.

Ключевые слова: *Gaudeamus Igitur*, Академическая Фестивальная Увертюра Op. 80, полька «Студенты» Op. 263, оркестровка, преобразование фактуры, Иоганнес Брамс, Иоганн Штраус, Драган Томич.

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De Brevitate Vita (About Shortness of Life), better known as *Gaudeamus Igitur* (Rejoice, then) or just *Gaudeamus*, is a popular academic commercial song in many European countries. The melody is thought to originate from a medieval hymn written by Bishop Strada from Bologna in 1267, but it received its present text form (ten stanzas) and melody in Germany only in the 18th century. It is sung mostly in Latin, but is translated into many languages, including Serbian. The song is of light and humorous content, and the moral is life is short and should be lived in joy and rejoicing at the young age. The first, second and last line of each stanza are sung twice. It is the official song of many schools, colleges, universities, institutions, student societies, and the official anthem of the International University Sports Association.

In its two-part stanza form, this hymn reflects the opposition of human transience and youth in the

full intensity of life itself. It has three stanzas, each of them bringing new text. The melody is syllabic - one tone comes in one syllable of text.

The two-part scheme is **a:llb**. The interesting thing about this hymn is the absence of refrain. Characteristic is the literal repetition of the first part of the stanza (**a** - 4 tacts), which is marked in the score with repetition marks, followed by part **b** (8 tacts), based on the repetition of half-phrase (2+2+2+2 - the second is repeated first, while the third is repeated fourth). Larger melodic jumps are characteristic of the beginning and the end of the composition, of which there occur: the jump of pure fourth, pure quint, and small sixth. The structure of the piece is homophonic, which is characteristic of the sound of hymns. The punctuated rhythm binds to the beginning of each tact and contributes to the solemn character of the piece, which is further confirmed by the ternary meter-three-fourth tact [1].

Original structure of the hymn *Gaudeamus Igitur* (unanimous melody)

1. Gau de - a - mus i - gi - tur ju - ve - nes dum su - mus: post ju - cun - dam ju - ven - tu - tem
 2. U - bi sunt qui an - fe - nos in mun - do fu - e - re. Va - di - te ad su - per - ros
 3. Vi - ta no - stra bre - vis est bre - vi fi - ni - e - tur. Ve - nit mors ve - lo - ci - ter

post mo - le - stam se - ne - ctu - tem nos ha - be - bit hu - mus nos ha - be - bit hu - mus.
 tran - si - te ad in - fe - ros u - bi jam fu - e - re u - bi jam fu - e - re.
 ra - pit nos a tro - ci - ter ne - mi - ni par - ce - tur, ne - mi - ni par - ce - tur.

The composition was later written for a mixed choir, as it is most commonly heard today. It is often performed on the occasion of ceremonial academies and diploma awarding in educational institutions, and is certainly an integral part of many ceremonies at all levels of educational institutions.

GAUDEAMUS IGITUR – THE STUDENT HYMN AS AN INSPIRATION

The hymn *Gaudeamus Igitur* has undergone several transformations throughout history by various composers. The paper presents changes in the structure on the example of compositions: *Academic Festival Overture Op. 80* (1880) by Johannes Brahms (1880), *Student Polka Op. 263* (1862) by Johann Strauss and *Gaudeamus Igitur* (2018) by Dragan Tomić.

Based on the choice of the performing apparatus in the selected compositions, the way of orchestrating the original melody of the student hymn *Gaudeamus Igitur* and its influence on the transformation of the structure is presented. This all points to the individual inspiration of the different composers in relation to the stylistic features and the historical period in which the compositions were created.

Due to the spread of the form (those elements relating to conception, instrumentation and the like) within the typical composition and the growing expressiveness of new composers from the new century, it became easier to identify an artist based on his work [9]. The orchestra has been expanded, and therefore the tone color is richer [4].

JOHAN STRAUSS - STUDENT POLKA OP. 263

Polka, originated in the first half of 19th century in the Czech Republic, though not as a national but as a civic dance, but gained wide popularity. In some opinions, it comes from ecosis. The polka tact is 2/4, starting with upbeat and tempo is moderately fast, a complex three-part song [10].

The *Student Polka Op. 263* is an instrumental composition, and structure of the orchestra consists of wooden wind ensemble (flute, piccolo, first and second clarinet in C, oboe, bassoon), metal winds (first, second, third and fourth horn in F, first and second trumpet in F, trombone), string ensemble (first violin, second violin, viola, cello, double bass) and tympanum from percussion section.

The composition *Student Polka* belongs to the form of a complex three-part song with ABA structure. Part A is Strauss' orchestration of the hymn *Gaudeamus Igitur*, and in form, it is a simple three-part song.

Part B comprises the Trio, which contrasts with Part A and is based on new thematic material. Reprise A is literal, which is often the case in a complex three-part song. At the end of the reprise (A) is a Code that recapitulates the exposed thematic material from Parts A and B. Schematic representation of *Student Polka*: Introduction (4 t) - a - bridge (4 t) - b - a.

The main melody line is represented in part A (a) and is dedicated to a string ensemble, doubled occasionally in sections of flute, clarinet and oboe. Compared to the original version of the hymn

Example 2

**Transformation of the hymn *Gaudeamus Igitur* in the composition *Student polka*
in sections of the first and second violins**

Gaudeamus Igitur, the transformation of the main melody line is not significant in this case. The changes are noticeable in a rhythmic sense. The tact is 2/4, compared to the original version with 3/4 tact, which gives the impression of speed and agility.

Polka is almost always written in 2/4 tact, with exceptions. Czech cultural historian and ethnographer Čeněk Zíbrt's opinion of František Douch is that polka supposed to mean dancing on half (tanec napolo) referring to 2/4 tact [13].

The 19th century polka was characterized by the frequent occurrence of a rhythmic motif consisting of two sixteenths and an eighth:

At that time, the tempo of the polka was a military march and it was playing rather slowly. The music was usually in a three-part format, sometimes with a brief introduction and code. All the leading composers of court dance nurtured such polkas in the latter part of the 19th century. In Polish folklore in the second half of the 19th century, polkas appeared in music of many regions; they are usually grouped with other, more numerous dances in a two-part meter (e.g. *krakowiak*, *szot*, *kozak*) [10].

Among contemporary popular and ethno dance genres, polka has retained its image of “working-

class dance,” which provides enjoyment and relaxation after long days of hard, physical work. Dance is slowly gaining in popularity with dancers who enjoy the lively tempo of polka [10].

Student Polka Op. 263 (1862) was created about eighteen years earlier in relation to *Academic Festival Overture* (1880), and some sixty years later from the original version of the hymn *Gaudeamus*. *Student Polka* Op. 263 was written as part of a traditional polka game, and according to that fact, displays flutter and dynamism, and is adapted to dance movements. The composer expressed the original idea of celebrating the life through dance music. Due to the very nature of the composition and its purpose, the fact is that in this sense we cannot expect a pompous work, as was the case with Brahms, but a swift and agile musical reading, sultry and melodious enough to cause everyone present to perform on the podium. The very character of the composition and its 2/4 tact are a major modification to the hymn *Gaudeamus*.

Compared to the original version, we highlight the following transformations:

- forming music refers to the structure of a piece of music. The hymn *Gaudeamus* has a 3/4 tact and

the form of a simple two-part song of structure a:lb, while Student Polka has the form of a complex three-part song with ABA scheme and 2/4 tact;

• composition character – in the original version we encounter the solemn character of the hymn, while in the later version of Strauss the dance character, the genre of dance music, is represented.

The greatest factor that influenced such an orchestration of the hymn *Gaudeamus*, however, can be found in the very nature of the composer's personality as well as his preferences. In the end, though, the Strauss family was widely known for making waltzes and polo-musical structures of a playful character.

JOHANNES BRAHMS – ACADEMIC FESTIVAL OVERTURE OP. 80

A great admirer of Bach (Johann Sebastian Bach) and Beethoven (Ludwig van Beethoven), Johannes Brahms included many instrumental pieces of the classical formal framework in the opus. At the age of 46 (1879), he was offered a doctorate at the University of Breslau (now the University of Wrocław, Poland). He accepted the offer, and in gratitude for that opportunity, Brahms wrote *Academic Festival Overture Op. 80*. The composition was created in 1880 and was first performed on January 4, 1881. As an unspoken reciprocal award, the University of Breslau expected Brahms, one of the greatest living composers, to write a fitting new work to perform at the awards ceremony. However, the composition confused the host's expectations. Instead of composing a ceremonial composition, Brahms described the work as "cheerful potpourri of student songs," in this case mostly songs accompanied with drinking. It is easy to imagine the fun of the assembled students, as well as the somewhat less amusing reaction of the school dignitaries, to the Brahms' careless caprice [3; 6].

Academic Festival Overture displays four songs that are familiar to German students and are sung in pubs. Overture begins evoking the calm, almost mysterious atmosphere upon which the first of the student songs that are magnificently presented is built.

The beginning of the first song, *Wir hatten gebauet ein stattliches Haus* (We built a magnificent house), was entrusted to the trumpet sections. Another student song is introduced by other pizzicato violins – *Der Landesvater* (Father of Our Country), and bassoon sections took the lead for the song *Was kommt dort von der Höh'?* (What comes from afar?) ridiculing raw novices from the provinces. After a recapitulation in the further development of the work, in which the topics are re-exposed, by the combined orchestra forces the composition ends in a winning performance of the oldest and most common European student song *Gaudeamus Igitur*. This ancient song is a celebration of German student life in general, inviting all students to enjoy their time [7].

Wir hatten gebauet ein stattliches Haus was a theme song of a student organization that advocated the unification of dozens of independent German principalities. This reason was so embarrassing to the authorities that the song had been banned for decades. Although by 1871 the ban was abolished in most regions, it was still in force in Vienna when the Brahms completed his *Overture*. Because of this ban, police postponed the Vienna premiere of the *Academic Festival Overture* for two weeks, fearing encouraging students [2].

The structure of the *Academic Festival Overture* is similar to the sonata. It consists of four movements:

1. Allegro (c-minor).
2. Maestoso (C-major).
3. Animato (G-major).
4. Maestoso (C-major).

The orchestral apparatus involved in performing the composition is extensive. It consists of: wooden wind ensemble (2 flutes and piccolo, 2 oboes, 2 clarinets in B, 2 bassoons and counter-bassoon), metal wind ensemble (4 horns in F, 3 trumpets in B, 2 trombones, *basstrombon* and tube), percussion ensemble (timpani, triangle, cymbals, bass drum) and strings (first and second violin, viola, cello and double bass).

The last, fourth movement of the *Academic Festivals Overture* contains a modified hymn *Gaudeamus Igitur*. In the Brahms orchestration, the theme was originally entrusted to sections of metal winds (from 379 t.), and the sections of violin and viola perform fast tones quickly, in syncopes.

Hymn in sections of metal winds

Maestoso (♩ = ♩)

The musical score is for a section of metal winds, starting at measure 379. The tempo is Maestoso, with a quarter note equal to a half note. The score is written for a large ensemble of instruments. The woodwind section includes Piccolo, Flute (first and second), Oboe, Bass Clarinet, Bassoon, and Cor Anglais. The brass section includes Horns (first, second, third, and fourth), Trumpet, Trombone, and Tuba. The percussion section includes Timpani, Triangle, Cymbals, and Snare Drum. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *ff* (fortissimo) and *f* (forte). The key signature has one flat, and the time signature is 3/4.

As early as the 383th tact, the leading melody was taken over by the violins, with accompaniment in the section of cello and double bass, to soon resume their course in the sixteenth movement (in 386 t.). Brahms completes the Academic Festival Overture in an exciting version of the hymn *Gaudeamus*, using the power of a full orchestra. The complete orchestra presents the last and most famous song as magnificent and celebratory [5; 12].

The structure remained unchanged, that is, the homophone structure of a polyphonic attitude dominated by a vertical element (there is one leading melodic voice and a harmonious accompaniment to it) [8].

The Romantic period represented a time when composers rejected the formal patterns of the classical age. It was at this time that the Academic Festival Overture was created, and in comparison with the original version of the unanimous tune of the hymn *Gaudeamus*, we note precisely those features that were characteristic of Romanticism:

- an emotional expression became more important than formal structural considerations as composers rebelled against the formal restraint of the classical period. In this sense, Brahms magnifies life with grand music and shows how, from his perspective, a hymn just celebrating life could sound solemn, triumphant and graceful;

- a large expansion in the size of the orchestra and types of instruments, from a single-voice melody to an orchestra, which also includes the register variants of individual instruments, an entire percussion ensemble and a wide variety of wood and metal wind instruments, and greater range of dynamics.

The main melody line did not undergo significant changes, on the contrary, the composer remained consistent to the original version. The hymn *Gaudeamus* was modified in a version of the Academic Festival Overture, written some hundred years later, but besides the aforementioned items, not a single tact of the Overture lost the meaning, melody and message of the hymn. It can be surely said that in this case the hymn was “upgraded” by Brahms’ orchestration and elements inherent in romanticism. In that sense, it has not lost its original form.

DRAGAN TOMIĆ- GAUDEAMUS IGITUR

Dragan Tomić belongs to the contemporary music period. Tomić’s opus includes works of chamber

and symphonic music, compositions for various solo instruments, as well as vocal and vocal-instrumental compositions. The student hymn, mostly sung by a choir (a cappella), was orchestrated by Dragan Tomić into a version for choir and orchestra on the occasion of the University Day on June 11, 2018. The work was performed at a gala concert called *From the New World*, which was part of the ceremony [11]. Concert Program:

1. *Gaudeamus Igitur* – Dragan Tomić (Orchestration).

2. Alexander Borodin – Half-time dance from the opera *Prince Igor*:

- 1) *Introduzione Andantino*.

- 2) *Allegro vivo*.

- 3) *Allegro*.

- 4) *Presto – Moderato alla breve – Presto – Allegro con spirito – Piu animato*.

3. Antonin Dvoržak–Symphony no. 9 in E-minor, Op. 95, B. 178 (From the *New World*):

- 1) *Adagio - Allegro molto*.

- 2) *Largo*.

- 3) *Molto vivace*.

- 4) *Allegro con fuoco*.

It should be noted that the hymn *Gaudeamus Igitur* was always performed chorally at the University Day, and on this occasion it was premiered in Dragan Tomić’s orchestration.

Arrangement of the hymn *Gaudeamus Igitur* by Dragan Tomić includes numerous orchestral instruments: woodwinds (flute and piccolo, oboe and English horn, 2 clarinets in B, bassoon), metal wind ensemble (2 horns in F, 2 trumpets in C, trombone), percussion ensemble (tympnum, cymbals, tambourine, bass drum); string ensemble (Vn I, Vn II, Vle, Vcn, Cb) and mixed choir.

The fact is that the composer introduced a significant mix of orchestral colors to perform a rather concise musical score, but in such a way that each instrument was applied and included in the performance exactly so that the overall sound image did not convey the slightest feeling of overcrowding and disorganization. To include a large number of instruments in the performance, but with a certain dose and feeling, is a feature of a successfully orchestrated piece of music, and it is a significant feature of this arrangement. One example of this is the timpan section, which appears in the composition on two occasions - at the beginning of the composition and at the end, and in a certain way completes the composition.

Example 4

The tipmanum section at the beginning of the composition

Timpani

Soprano *mf* Gau-de-a - mus i - gi - tur

Alto *mf* Gau-de-a - mus i - gi - tur

Tenor *mf* Gau-de-a - mus i - gi - tur

Bass *mf* Gau-de-a - mus i - gi - tur

Example 5

The tipmanum section at the end of a composition

Timp.

S *rit.* *a tempo* nos ha-be-bit hu-mus nos ha-be-bit hu-mus. mus.

A nos ha-be-bit hu-mus nos ha-be-bit hu-mus. mus.

T nos ha-be-bit hu-mus nos ha-be-bit hu-mus. mus.

B nos ha-be-bit hu-mus nos ha-be-bit hu-mus. mus.

An introduction of five tacts in the sections of the strings ensemble prepares the performance of the hymn, performed by the choir sections. Choir

sections are doubled in sections of the first violin, and already from the part Post jucundam... and sections from the group of woodwinds (piccolo, flute and

oboe). Trumpet and trombone sections appear on the dominant tonic of the starting G major (D-major) and contribute to the solemn sound of the student hymn.

The hymn *Gaudeamus Igitur* in Dragan Tomić's orchestration, except for the change of basic tone in G major, and the written melody of the choir and orchestra, did not undergo a significant transformation:

1) the form and structure of the hymn remain unchanged - the structure is homophonic, while with the introduction of choral voices, and especially of the orchestra, the hymn obtains even more noble character;

2) the melody has not been modified – the composer stays true to the original version,

3) tact is the same – three-fourths.

Compositions the *Academic Festival Overture* Op. 80 (1880) by Johannes Brahms and the *Student Polka* Op. 263 by Johan Strauss (1862) belong to the period of romanticism, while Dragan Tomić's arrangement of *Gaudeamus Igitur* (2018) belongs to the era of contemporary music.

Romanticism followed the path that led to the expansion of formal structures for composition that was set up or at least created in earlier periods, and the end result is that the works are understood as more passionate and expressive [9].

The properties of Romanticism can be seen in the aforementioned works of Brahms and Strauss. From the unanimous melody, the student hymn *Gaudeamus Igitur* at Brahms undergoes an amazing transformation that shows and presents a wide range

of possibilities of the romantic period in all segments, while Strauss transformed the famous academic hymn into tacts of his peculiar “dance world” – the *Student Polka* Op. 263.

Contemporary orchestras are a little smaller than in the romantic era. Some may focus on the unique (or even bizarre) sounds of individual instruments [9]. Dragan Tomić's arrangement of the hymn *Gaudeamus Igitur* is certainly not the case. The composition itself, by the year of its origin, belongs to contemporary music, but it does not contain elements that characterize the music of the 21st century. We can conclude that the composer, modeled on the aforementioned giants of the Romantic period, added to the melody of the student hymn *Gaudeamus Igitur* choir voices and orchestral support, without changing by his orchestration its original basis, idea, message and essence. However, the element of contemporary music spirit applied by the composer refers to the wide range of instruments for which the composition has been written, but which, again, does not create the impression of immodesty.

Although quite peculiar, all of these versions of the hymn *Gaudeamus Igitur* exude power, hope, a will to live and a better tomorrow, reminiscent of student days and peace of mind, of freedom of spirit, of love and understanding. If at least one of them did not associate with all this, then the work of the composer would not be quite as successful, because, in the end, besides numerous differences in the form and orchestration of the compositions, the essence lies in the consistency and implementation of the idea of the student hymn – Let's rejoice, then!

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УДК 7

ВОПРОСЫ СПЕЦИФИКИ РЕЧЕВОГО ВОСПИТАНИЯ АКТЕРОВ В КИТАЙСКИХ ТЕАТРАЛЬНЫХ ШКОЛАХ. ПРОБЛЕМА «ЖИЗНЕННОСТИ»

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В российской театральной педагогике нет четкого разграничения между воспитанием артистов театра и кино: и те, и другие готовятся в одинаковых условиях. Первичным является умение играть