

Art University „George Enescu” Iași
Faculty of Musical Composition
Musical Pedagogy and Theatre

DOCTORAL DISSERTATION

Theory and technique of transcription rendition for flute
Compendium

Scientific advisor:

Univ. Prof. Dr. Viorel Munteanu

Post-graduate:

Dorel Baicu-Simon

SUMMARY

| | |
|---|----------------|
| 1. Short history of the flute..... | pag. 29 |
| 2. The transcription | pag. 34 |
| 3. The transcription for the flute in chamber music..... | pag. 36 |
| 4. The transcriptions for flute and orchestra accompaniment..... | pag. 40 |
| 5. Interpretation and style..... | pag. 45 |
| 6. Final aspects | pag. 47 |

1. Short history of the flute

It is already known the fact that the first instruments were made of several materials of organic origin, but the oldest instrument is the one found in the Gourdan cave (Haute-Garonne) France.

It is made of bone, with a few cut-out holes and it seems to be dates since the Neolithic Era (D. Wilson, Pre-Historic Man, p.41), but the most convincing discovery is the one from 1890, when R. Wallschek brought in London an Egiptian flute dated back in the Bronze Era (around 3000 year B. C.) and which can produce a diatonic diapason.

There were many discoveries of instruments which lead us to the flute's ancestors, as is the one found in Yugoslavia – Cilli, by prof. Brodar, instrument which is almost 25000 years old, and the examples could go on forever.

Many examples which prove the material existence of this instrument must be given, as they entitle us to consider the “birth” of this instrument way before other modern instruments.

The best known story is the one of Pan, the god-shepherd and of Syrinx, the nympa.

The story has many versions depending on it's source, but the important thing to remember is that Pan made the first flute from the reed which hid forever Syrinx, and only with the sound made by the broken reeds could he hear again the voice of the beloved. The main sources of this legend are: Ovidiu – Metamorphoses I, Homer – Iliada.

Anyway, the history of the construction of the flute is ample, comprising numerous chapters due to the variety of materials and models of which this instrument was made, due to the variety of construction concepts, to the mechanics (according to the material used and to the new techniques of several mechanisms).

Since the beginning of music, the flute constituted a basic element in the history of music, especially in the chamber music and it continues to have an impressive library in the domain.

If we start citing the chamber pieces and the concerts from the Pre-classic period, we should mention all the composers more or less important, because all of them wrote chamber or symphonic pieces intensely using the flute's tone color.

A big part of the pieces refer to the right flute (Italian – flauto dolce, German – blockflöte, French – flûte à bec) because the modern one, conceived in 1831, using Theobald Böhm's system wasn't technically stable.

Nowadays we face a completion of the list of materials of which flutes are made: ebony, silver, gold, platinum, different alloys, crystal and carbon. They all of a common point: the unmistakable sound of this instrument, sound which suffers minor changes due to the material it is made of.

The flute has a quite uniform tone color, with characteristics of clarity and transparency which make it singularize itself in famous scores, either as a protagonist in instrumental concerts, either in short but expressive solos in the symphonic orchestra.

In association with string instruments, the flute occupies the most important position among the wind instruments, having an impressive library.

The brilliant *Suite* in B minor by J. S. Bach for flute and string orchestra which practically transforms into an instrumental concert with chamber valence, or the immortal quartets for flute, violin, viola and cello by W.A. Mozart are only two sufficiently suggestive examples if we refer to the chamber – soloist possibilities of the flute.

Nowadays the library of the flute is extremely big, comprising educational works, orchestral solo works, , flute solo, flute and piano (harpsichord or organ), works for two flutes, for three, four, five flutes or flute orchestra, flute and harp, flute and guitar, chamber music in different combinations (with wind,

string instruments, and combinations between them), numerous concerts for flute and chamber or symphonic orchestra.

Probably 1894 is the most important year in the history of the modern flute; it is the year in which *Orchestra Société Nationale* from Paris, having Georges Barère as first flute player, interpreted in absolute first audition [*Prélude à l'après-midi d'un faune*](#) by Claude Debussy.

This moment was a reference point in the contemporaneous history of the flute, it meant the sound's maturation and the materialization in the new composition structure which exploded in 1900.

Beginning with 1893 began the new era for the modern flute, when Paul Taffanel was designated professor at the Superior Conservatory of Music from Paris.

In 1923 Paul Taffanel together with Philippe Gaubert wrote the most complete (at that time) flute method, conceived as much for beginners, as for professional players. The method is complete in the extended sense of the word: a study method in series, for improvement, for technical progression, for sound for breathing, for phrasing, for technical problems (fingering combinations, movement, etc)

Beginning with this exemplary workbook, together with the unprecedented development of the effective construction of the modern flute, with the variety of materials of which it was made, as well as with the technical alternatives proposed by several flute makers, we already have the modern instrument blocked in, as well as the contemporaneous instrument which have, together, the technical availability to square up to different transcriptions.

Between 1920 – 1930, Marcel Moyse published educational works for the new flute which had already become the equivalent of the modern flute, works that came into prominence through the preparation of the younger generation, becoming extremely important, due also to the fact that the most famous flute

players studied them. The positive effects of this fact reverberate on the method of approach of the instrument.

Once published these studies we discover a special preoccupation for the quality of the sound given off by the musician, for ways for technical solutions imposed by a disciplined study system, taken from instruments as the violin or the piano, which already had important works of theory and practice.

Starting from the structural differences of each school (French, German, Italian, American, etc.) it is discovered an homogenization of the styles, based on “French hegemony”, homogenization which is enriched by the enormous educational contribution of the French school.

During this period, the option about the best type of instrument is also established (Böhm), which is already produced by the big Japanese, French, Korean, British and American corporations.

The principles of origin of the French school, under Taffanel’s wardship, are found in numerous works of history of music, in specialized articles.

Louis Fleury (1878-1926) was the one who founded together with Georges Barrère the *Society for wind instruments*, being the one to whom the piece *Syrinx* was dedicated.

The most important soloist after the Second World War is undoubtedly Jean-Pierre Rampal (1922-2000), who obtained the first prize of the Conservatory of Paris playing *Chant de Lions* by Andre Jolivet as an obligatory competition piece, in 1944.

The repertory at the beginning of the beginning of the XX century is extremely diverse, tempting, rich in expressive possibilities, significant for this copious period for the new history of the flute.

In 1904 George Enescu composed *Cantabile și Presto* for the competition at the Conservatory of Paris, becoming one of the composers who wrote reference pieces dedicated to this instrument.

Debussy wrote *Syrinx* (Flûte de Pan – in original) for Gabriel Mourey's drama piece *Psyche*, which was published by Jolivet, in Paris, in 1927, and which rediscovers, through the myth of *Ovidiu – Metamorphosis*, the history of the beginning of the flute.

Serghei Prokofiev (1891- 1953) stayed one of the most representative composers for the flute literature by his famous *Sonata* op. 94 for flute and piano (1943).

This piece was presented in first audition at the Conservatory of Moscow, having Sviatoslav Richter as piano player, and it managed to impress David Oistrach, who immediately proposed to Prokofiev to make a transcription for violin. This is how the *Violin Sonata* op.94 bis came into being, an example of work initially wrote for flute and then adapted for violin by the composer himself.

Luciano Berio (1925-2003) wrote the most representative work for flute solo in 1956, entitled *Sequenza* which is a significant piece in the context of the modern flute, in the context of the school of composers from Darmstadt, and in our case, special because it needed a transcription which remained in the modern history of the flute.

The piece was published and then written again in a classical way, because the restatements and interpretations of the flute players were far from the original writing. In Romania we can not talk about a flute school until the beginning of the XX century. At the end of the XIX century, several foreign flute players were brought by the cultural institutions in order to fill the openings at this instrument. Many flute players came to the Bucharest Philharmonic, to the Opera and to the Conservatory. It was the only solution in order to benefit from the share of these musicians and to try to compose a generation of young Romanian flute players. The most important foreign musician was Philippe Caredje, who prepared the new generation of Romanian flute players: Vasile

Jianu, Hristache Popescu, Petre Elinescu, personalities who prepared, on their turn, another generation of young performers and educators.

2. The transcription

This subject can be an important stage in understanding the phenomenon of transcription of a music piece, of any kind, transcription which considers the performance possibilities of the flute, transcription which is dedicated to this instrument, or which is taken from the flute's literature and paraphrased one way or another to a different instrument.

The phenomenon of the transcription was used since the beginning of music, being always on a secondary place because the piece is not treated with the same consideration relative to the original composition.

This phenomenon began to form itself together with the direct involvement of some famous composers. I will mention here only the most important of the predecessors of the transcriptions: Antonio Vivaldi who undertook and made transcriptions for themes from J. S. Bach in the famous *L'estro armonico*, or the unmistakable theme *La Follia* composed by Arcangelo Corelli.

The original had been printed in London in 1702, and Vivaldi printed it in Venice in 1705 in the series *Suonate da camera a tre* op.1.

Due to the music life extremely advanced compared to other countries, Italy was, in the history of music, among the first exponents of this phenomenon, and this especially because of the large number of composers, performers, but, at the same time, of personalities from the high-class who followed up and encouraged art, it's creators and performers.

There are numerous transcriptions of famous and popular opera arias, of the famous work *Perpetuum mobile* by Nicolo Paganini, there are numerous

transcriptions of famous pieces in the Italian folklore, which were, them also, a source of inspiration for numerous composers who used them in different performing styles, closer to the original, that is in different forms of transcription, or retouched them in a way that can be called artistic inspiration.

This is how we come to the *Seasons* by Antonio Vivaldi, or the *Caprices* by Nicolo Paganini in modifications transposed for flute with orchestra or flute solo. We must mention here also the exceptional work of Luciano Berio, as well as the fact that this work remains in the history of music. This is definitive as the transposition was made by it's composer.

L. Berio transposed and published it in Vienna, in a classical writing, making the rhythm performance easier. This way it became an example of piece which needed modifications from the point of view of the initial aspect (from the point of view of the writing). There were also published pages from the most popular operas, operettas, symphonic works, soloist works conceived for other instruments, but which have a certain type of sounding correspondence with the sound of the flute.

All these works have in common a characteristic of which I wish to talk about: the use of the flute according to the performer's wish, and not necessarily according to the composer's decision, the transcriptions in which the flute is involved for several reasons, objective or subjective ones. I refer here to the transposition as writing a piece again so as it can be performed by another music group or instrument than the one it had been written for.

For this type of transcription one needs imaginative courage, confidence proved by the sound effect, by the real possibilities of the instrument or of the musician. In this dissertation we'll refer to a few of the most representative transcriptions in the music literature, works which have had a precise destination, as it is the *Concert* by Aram Haciaturian for violin and orchestra transposed for flute, the *Seasons* by Antonio Vivaldi, the *Carmen* opera by Georges Bizet whose theme made the subject of a piece for flute and piano and then for flute and orchestra.

A piece to mention is *Sincronie* written by Stefan Niculescu for a ten musicians formula, but which was transposed for the *Syrinx* trio, which is for flute, oboe and bassoon. The important thing is the fact that these music jewels can be paraphrased in different formulas where we can discover new stimuli without changing in any way the original score.

3. The transcription for the flute in chamber music.

In the chamber music I am trying to explain the ways of transposition for flute solo, for duets composed of different instruments, different combinations of wind instruments, string instruments, piano and percussion, etc.

This way we can discuss the importance of the original composition, the variety of transcriptions of one piece, concerts taken from other instruments, transcription methods according to the instrumental technique, modification for flute, the idea of transcriptions – orchestrations of the accompaniment.

The most representative example is the one of best known piece, *Perpetuum mobile* by Nicolo Paganini, piece which raised numerous polemics, not only from the composition's point of view, but mostly from the performance's point of view. The originality of this work is not only about the melody or the rhythm, which became extremely popular, but it is in the fact that the piece can be performed by a multitude of melodic or harmonic instruments.

Perpetuum mobile can be classified as one of the most delicate and exclusivist pieces which were submitted to numerous transcriptions which are part of the universal heritage.

We come close to the *Caprices* for violin by Nicolo Paganini and transposed in order to be performed by the flute. Even if he wrote strictly instrumental (guitar, viola, and especially violin) this music genius remained forever in the

conscience of all generations of performers, designating the transition between a so called normal performer to virtuosic performer.

Generally the *caprices* have the form of an antique sonata, with one or two themes which afterwards became the basis of endless variations, of incredible artistry and with exuberant imagination, with combinations of melodic and technical elements rich in integrations of the music cells, in rhythm, melody and harmonic contrast effects, sometimes filled with endless sound effects which prove once more the creative imagination of the composer.

Obviously these *caprices* have been suffering an incredible series of modifications of all kinds: from tonality to tempo, from compass to the instrument, from diversity of the performers to the diversity of the used themes in the numerous music alternatives, from trials to accurately play back the original sheet to trials perform this music with modern instruments and even with electronic ones, from live performances to recordings, etc., etc.

The most widely spread variant of the *caprices* transposed for flute is undoubtedly the one by Jules Herman, published by John Wummer at the *International Music Company*, New York City, in 1975.

We have to mention as well, that not all *24 Caprices* have the most accurate, the clearest transcription, not because of the harmonic or melodic element but because of the technical limits that the flute has as instrument and of the physical limits of the flute players (wind players).

The declared purpose of Paganini's opuses is that of broadening of the possibilities of instruments in the two senses, expressive and technical, and any transcription of his works must apply and conserve these criteria.

In this dissertation I will analyze only two of the *24 Caprices* for very clear reasons: the compatibility with the flute of the pieces, the exceptional technical difficulty and the variety of the compositions chosen by Paganini: *Caprice no. 11* and *Caprice no. 24*.

The *Caprice no. 11* submits special technical problems to the flute players because of its very high degree of difficulty:

- a) the impossibility to breathe, it is a very important impediment, corroborated with the difficulty of the passages which come from the quick combination of octaves on sounds of thirty-half type, with staccato which can not be performed but double, even if the writing is most of the times ternary, (because in the performance with triple staccato there is the risk that one of the attack variants would fall on a low-pitched sound);
- b) the tempo does not allow moments for breathing, so the only performing solution is to steal from the notes (which means to leave out certain sounds which in the hearing concept are understood) without changing the line of the melody.
- c) the performer (flute player) has to master a superior technique when it comes to make the difference in timbre according to the register in which he/she performs, more exactly these differences must be very little distinguishable because there is always the risk of playing louder in an acute register, changing the sense of the music phrase which Paganini conceived for violin.

The only *Caprice* with the form of a theme with variations and probably the best known, no.24, is considered a transition bridge from the chamber study style to the style of piece with concert piece characteristics. This can be considered as a very complete synthesis of the sound performance, with techniques already used in the preceding *Caprices* as well as with an innovation which made furors at the time: the 9th variation in pizzicato.

The composers interested in this theme took it over and gave it new valences and transformed it into pieces of enormous sound impact, successful with the audience, resistant in time and wanted by the music lovers but also by famous musicians: J. S Brahms (*Variations* op.35 – piano), S. Rachmaninoff (*Rhapsody* for piano and orchestra) which is probably the most famous and most performed

in the venues and then, recently, Witold Lutoslawski wrote *Variations* for 2 pianos (1941), Boris Blacher composed *Variations* op.26 for symphonic orchestra (1947). These *24 Caprices* have also been transposed for flute by Jules Herman, Patrik Gallois and Mara Luzzatto.

There are probably other transcriptions but the one made by Jules Herman is probably the best one.

Surely the transcriptions of these wonderful *Caprices* will go on attracting numerous composers, musicians, music lovers, but Paganini's *Caprices* remain dedicated to the violin.

Another piece that I want to mention is composed for flute by Martian Negrea and is entitled *Martie*. It is dedicated to the flute in collaboration with a reciter, but which has quickly been taken over by another instrument – the clarinet.

The success that this piece had being played by the clarinet player Aurelian Octav Popa raised confusions from the musicians, the public and even from the composer himself, who didn't get to transpose it, probably considering that it can be shared into parallel performances.

This way we have the easiest transposition, almost unintentional, from one instrument – the flute to another instrument with superior sound resources – the clarinet. Another piece in which transcription comes directly from the composer is *Sincronie* by Stefan Niculescu. Initially the piece was composed for an open formula – two to ten or more musicians, but after having the occasion to listen to the trio *Syrinx* (flute, oboe and bassoon) the composer decided that the piece can suffer modifications so it can be successfully performed in the trio formula flute, oboe and bassoon, which doesn't offer it the variety of sounds as the first formula.

4. The transcriptions for flute and orchestra accompaniment.

The instrumental pieces transposed from various instruments are numerous, either with piano accompaniment, either accompanied by orchestra.

I have already mentioned a few of them, but the list is long and it is enough to count the instrumental pieces transposed from the piano, as well as the piano pieces transposed from different instruments, to fill a library only with transcriptions.

The diversity of the transcriptions of the same piece is very large and it can be classified according to the author, performer, means and technique of the transcription, the capacity of adjusting of the person who makes the transcription (without modifying in any way the original score) or the capacity of adapting the theme and the original message to the proposed instrument.

They must pay attention to the accessibility of the transcription in order to be received and included in the soloists' programs.

We can give numerous examples of transcriptions where the flute is the most important instrument, from transcriptions of the pieces dedicated to the flute to the transcriptions of the pieces composed for other instruments and modified for the flute, and to the so-called common transcriptions (even for orchestra) which become flute scores (with or without accompaniment).

If we refer to the transcription ways, to the real possibilities of the instruments at that time, to their technical possibilities, and also to the fact that the style and the accessibility of a foreign music was not for anybody to play, we realize the fact that Antonio Vivaldi created miracles in transcription, without thinking that his music would also be submitted to the same process and it would become in time one of the most prolific composer of famous themes.

Two great flute players are known for transposing the *Seasons* for flute and orchestra: Severino Gazzeloni and James Galway.

There are a few minor transcription differences but on a big scale they are almost identical and this gives the performer the possibility to choose one transcription or another.

Another example especially relevant is the *Concert* for violin and orchestra by Aram Hacıaturian, transposed by J. P. Rampal, if we analyze the issue of the extension of the technical possibilities through transcriptions. At this piece we can analyze a series of technical aspects such as: the performing technique in keeping the character of the piece, technical issues concerning the transcriptions, phrasing difficulties, attack possibilities, ways of emission, of sustain and control of the air wave, etc.

Rampal could not allow himself structure modifications, because there are not important differences. We must mention the fact that the characteristic elements of the piece, the rhythm, melody, and orchestral ones do not suffer changes, except for the sound support in connection with the soloist instrument.

It is probably the most relevant example of a good transposition of a masterpiece dedicated to another instrument, transposition which convinced not as much by respecting the original music and the timbre support, but due to the fact that many of the themes taken from the soloist instrument – violin, managed to convince the public that they have a special timbre because of the flute sound.

In relation to this concert it is appropriate to mention a series of technical, musical, theoretical aspects, aspects of sound and practice construction, aspects which we have already analyzed in our study but they also need to be remembered at the end of the thesis.

All these aspects can be visualized in the following example connection:

- a. problems of direct transposition of the themes (see attack issues in part three);
- b. problems of B in a low-pitch and the consequences of this subject (second part);

- c. problems of support in the orchestral context;
- d. problems of attack, (copying the bow staccato);
- e. problems of connections, of breathing (bow touch)
- f. problems of the copied music text, and its flute regarding technical significance (e.g. cadenza).

Through the examples presented, I am trying to prove that the whole structure of the concert was not affected by the transmission, that the unity of the melody was respected, that the specific sounds were transposed so that it didn't affect the initial construction form, and finally the visible desire to materialize through the flute's sound the original compositional ideas.

Another work, that I want to submit to your attention, defines another aspect of the transposition, that of taking over a famous theme from the opera repertory: *Fantaisie Brillante sur Carmen* de G. Bizet. This is how François Borne (1840-1920) entitled the piece for flute and piano inspired from the famous opera *Carmen* by Bizet. This piece is written as a theme with variations, drew the flute players attention, at first because of the growing popularity of the opera and then because of the musicality of a rare sensibility found in different themes and arias, which became famous. This was the main reason which made Raymond Meyland write a complete transcription and orchestration of this piece (in 1990), in the variant for flute and orchestra.

The piece has a few special characteristics which I have to mention, from the point of view of the performer of all the variants: the *Carmen* opera (the original), *Carmen* the fantasia for flute and piano accompaniment (the transcription with themes from the opera) and *Carmen* the fantasia for flute and orchestra (the orchestral arrangement of the transcription).

These characteristics are about the method of approach of the piece, the way of adjusting to the composition, to the knowledge of the transcriptions, as many as possible, of the same piece, to the different technical issues generated by the variants mentioned above, to the elastic adaptability in front of the numerous

problems and technical procedures which come up on the way, to the technique of the performance and keeping the original character, as well as to the fact that the work is famous in itself and not because of the characteristics of any kind.

We can draw different conclusions regarding the aspects presented in this work, conclusions which show that the end on the XIX century and the beginning of the XX century have been extremely prolific in the literature for the flute, in the unprecedented development of the technical construction of the flute and in its complete transformation, by the extension of its technical possibilities, through the large number of compositions dedicated to the flute, or in which this one has a predominant role, in the extension and modernization of the loved transcriptions or of the compositions dedicated to other instruments, but which have numerous connections with the flute and its sound possibilities.

Not all of these transpositions attract the flute players' attention due to several reasons:

- the low interest in the piece;
- the excessive difficulty of the transcription;
- the difficulty of the original piece;
- the performer's preferences for one or another kind;
- transcription methods;
- the vision in which the piece is transposed: classical or modern;
- the limitation of the performer through the transcription;
- the excessive variety of the transcriptions of the same piece;
- technical language elements;
- the impact on the audience or the critics.

The problems could go on, but we can watch them in a mirror and discover a series of good reasons for which a performer can choose a study, a certain piece transposed for another instrument or transposed from a piece of a completely different persuasion.

I analyzed the transcription as a process or as a music genre and its popularization, I showed the compositions which I consider important and their variants, the diversity of the transcriptions of the same piece, the role of the transcription in the enrichment of the instrumental repertory, about interpretation and style, traditionalism and influences, performance patterns, innovation personalities in the context, influences, tendencies and the impact on the audience.

We can not forget the memorable *Concert* for flute and orchestra in D Major by W. A. Mozart, which was initially composed for oboe and than transposed by Mozart for flute, becoming this way becoming a piece dedicated to bothe instruments.

5. Interpretation and style

The interpretation is only a process of improvement through an always new metamorphosis of the thematic material, of the sound, which have to comply to rules already fixed in the musical culture, but which pay a tribute to the consolidation of the educational element with the human spirituality and the hidden soul of the music, in its endless diversity.

By the transposition process, the issue of the interpretation becomes more and more complex, because the musician must take into account a series of technical problems:

- difficult passages;
- tonality modifications;
- phrasing difficulties specific to the instrument;
- air wave control
- sound registers inadequate to the instrument;
- different ways of emission;
- varieties of attack of the sound.

There are only a series of aspects that the transposer and especially the performer must keep in mind and try to find a solution as close as possible to the original, or to the sound idea.

In the case of the instrumental performance of the transposed pieces, we discover more ways of approach:

- solo instrumental pieces transposed for other solo instruments;
- vocal pieces transposed for chamber groups;
- vocal pieces transposed for orchestras;
- instrumental pieces transposed for voice;
- instrumental pieces transposed for chamber groups;
- instrumental pieces transposed for orchestras;
- orchestral pieces transposed for voice;

- orchestral pieces transposed for a solo instrument;
- orchestral pieces transposed for chamber groups;
- orchestral pieces transposed for another orchestra formula.

Obviously, the transposition variants are multiplied in mathematical progression, but the phenomenon can not escape the multitude of aspects which need to be considered, as well as of their combinations which comprises almost the whole sound spectrum, not leaving apart the chamber-solo music, nor the symphonic music, nor the folk or variety music. I have tried above to mention a few of the possible creative attitudes, from the composition's point of view, but especially from the performer's point of view, performer who decides to play an already famous piece in the original writing, but less known in the transposition for another instrument, or for another combination of accompaniment and which generates a new interpretational success through the new aspect of the music.

6. Final aspects

As I have shown above, the flute is one of the instruments which can come very well to the different transcriptions, due to several elements which create the opening toward this phenomenon.

The same elements can be classified according to the desired transposition, but also according to the specific timbre of the instrument, to the special melodic qualities, to the sound, to the virtuosity characteristics of the flute, and because it is an extremely popular instrument, with an interpretative extension related to a large number of soloists who manage to prove the real interpretational obstacles to which the modern technique extends for the interpretative art.

The technical issues have been presented in many examples and I think that the explanations with the corresponding examples can clear the numerous problems which can appear through the transcription of the original material and through the efforts of paraphrasing it as close to the original as possible.

Of course the interpreters and the editors did not modify the instrumental structure desired by the composer only after a very attentive analysis of the sound material already available, of the concrete transcription possibilities, as well as the possibilities of the instrument which were directly called on.

The transcriptions which became familiar due to the excessive commercialization, are only a part of this topic which can become a study, but which must be treated with professionalism because the transposed sound theme is most of the times of such span that it does not permit superficial analysis, and the true results are beyond expectance and can become models from the point of view of the transcription's technique and also of the achievement of the interpretation.

Most of the times, through transcriptions and especially through their interpretation the esthetic typology of the original work suffers modifications,

bigger or smaller which can modify as much the interpretation as the perception of the original piece or of the transcription.

The music's contemporaneousness in transcriptions could be a self-contained topic, but the space and the future of this issue, needs an approach which sets limits by its amplitude, the specific elements which characterize it as topic, and the restrictions generated by the complexes of the traditionalists amplify the complexity of approaching this theme.

The classic recommendation to facilitate the success in performing a transposed piece is to deeply study all the aspects of style, instrumental, technical, and those related to the compositional element or to the reception of the piece by the public.

The extraordinary imagination explosion, but in the same time, of precise information allow me to characterize this era as being a prolific one from the point of view of the transpositions, not because it would lack of creative intelligence, but especially because of the fact that the access to information is extremely easy and at hand, and the temptation of having a piece which is already successful with the public, make this aspect come to the attention of the possible composers but in the same time of the performers.

The transcriptions' chapter has a very extended area, but it can be much amplified due to the real diversity of the transcriptions' issues which are part of the universal musical contemporaneousness (the problem of language elements, of new techniques, of compared interpretation, the future of the genre can be further analyzed).