

Course of form movement – a new perspective in the theoretical and interpretative approach of the musical text

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***Abstract:** Presentation: by means of the present work, we intend to exhibit a performing-theoretical approach of the musical composition, especially useful to the person that performs it at the sonorous level, that is, the instrumental performer. Starting from the musical score, the possibility of an elaborate performance involves the implementing and consequently, the work on an image that represents the same graphical content (already noted) in a new distribution, meant to recall the form of the musical movement as a fact. This interface is both a guiding support similar to a map of the estimated path, and an instrument of implementing a state of mind/a mood through which the shape of the movement comes to life as a matter of fact. Both functions corroborate in a mental characteristic of the form as movement, illustrating a stage of theoretical nature within the laborious performing process.*

Key-words: formal unity, rhyme, a-rhyme, significant accent, course of movement at the level of form

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