



# 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 IMPORTANCE OF THE CHAMBER MUSIC  
GENRE IN THE PERSPECTIVE OF THE CULTURAL  
DEVELOPMENT OF EUROPE

**Composer:** Nichifor, Serban

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**Publisher:** Nichifor, Serban

**Instrumentation:** Music theory

**Style:** Contemporary

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

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Prof.Dr. Serban NICHIFOR  
National University of Music Bucharest

**THE IMPORTANCE OF THE CHAMBER MUSIC GENRE  
IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT  
OF EUROPE**  
**(speech)**

- SYLLOGISM -

- **Major Premise:** *the complexity of the genre;*
- **Premise - min.1:** *the prestigious baroque, classic, romantic, modern, and postmodern repertory;*
- **Premise - min.2:** *the accessibility of the genre – a.) in the public perspective; b.) in the economical perspective (relating to the production, distribution, and consumption of goods and services);*
- **Premise - min.3:** *the open configuration of the genre – a.) relating to the ensemble structure; b.) relating to the interactive live-electronic music / live-computer music / Internet chamber music experiments (for example, the “SoundWIRE” research project - <http://ccrma.stanford.edu/groups/soundwire/> );*
- **Premise - min.4:** *the application in the curriculum of the new analysis systems : the Schenkerian Analysis, the Phenomenology-based Analysis, and the Computer Analysis software projects - for example, “MaMuTh” ( <http://flp.cs.tu-berlin.de/MaMuTh/> ) , and “Wavesurfer” (<http://www.speech.kth.se/wavesurfer/> ) – see APPENDIX;*
- **Premise - min.5:** *the interferences with complementary musical genres (opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age), with video productions (example: chamber music with real time visualizations – like fractal structures from the Mandelbrot Set), and with some experimental applications (therapy, genetic music , etc.).*

## CONCLUSIONS (“E Pluribus Unum”)

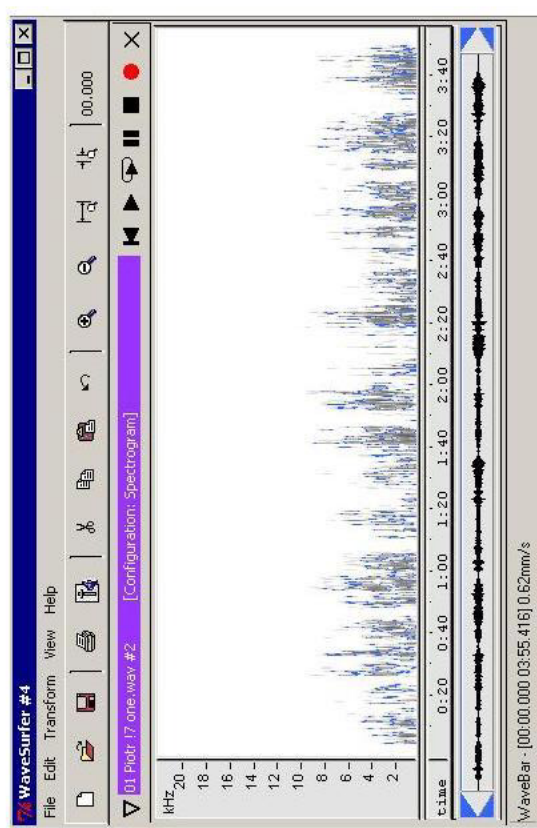
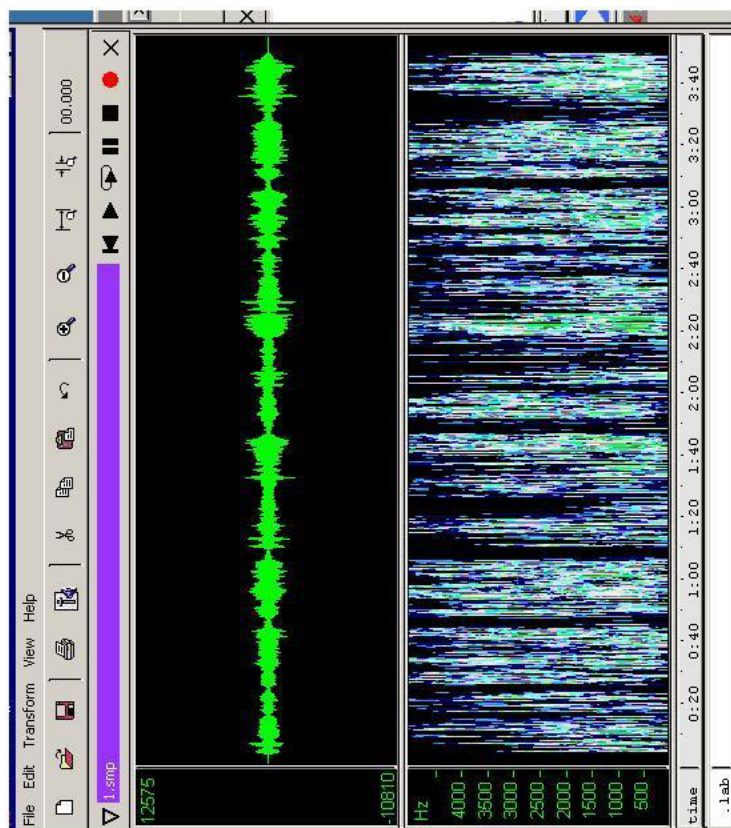
- C.1 - The application of a *synchronized european curriculum* in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the *intra- and extra-european experiences*.
  
- C.2 – The importance of the *contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.)* in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.
  
- C.3 – The autonomy of the chamber music professor (his right of self-government, in connection with the Bologna documents) - particularly interested in developing an *outstanding curriculum* (that integrates musical instruction/ chamber coaching with creative presentation/ selected chamber performances) in order to produce distinguished and - in fact ! - innovative musicians for the future. The educational chamber music program integrates also master classes of some important artists.
  
- C.4 – In the evaluation of the musical performance the purpose is “to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians” (apud Nathan B. Kruse, “The Effect of Instruction on Sixth Grade Band Students’ Abilities to Self-Rate Etude Performance”, Michigan State University, School of Music, [http://www.rider.edu/~vrme/v8n1/vision/VRME\\_Submission.Kruse.pdf](http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf) ). “Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (...) Rating scale instruction may not only benefit students’ self-evaluation accuracy, but may also be a practice strategy toward improving students’ independent musicianship.”

## REFERENCES

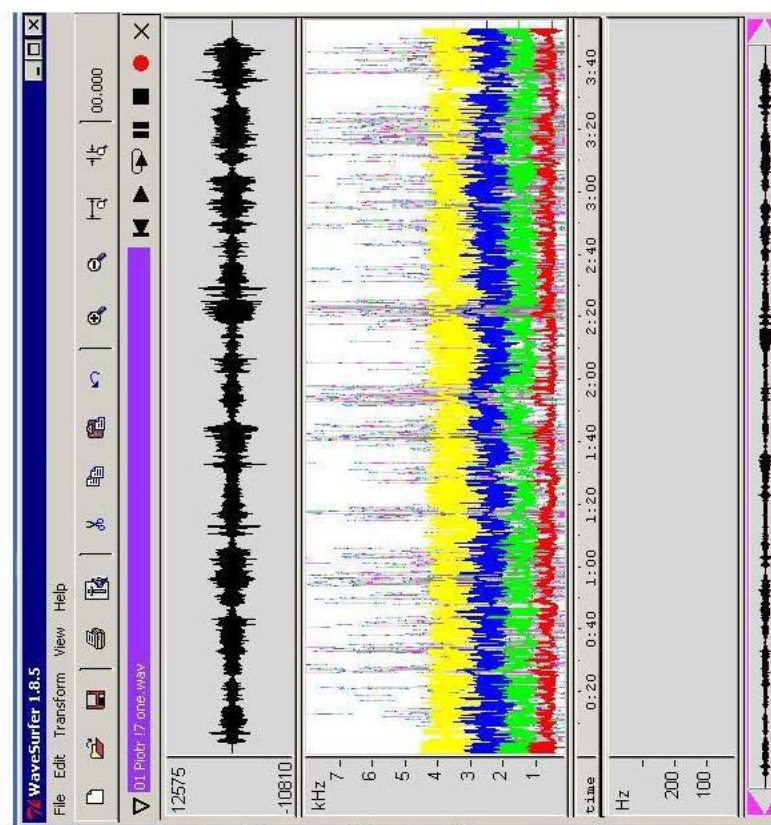
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### **APPENDIX: Example of Computer Analysis in the Chamber Music Course**



Piotr Lachert - Sonata 17 - part 1  
Wavesurfer Software Analysis a&b



Piotr Lachert - Sonata 17 - part 1  
Wavesurfer Software Analysis c

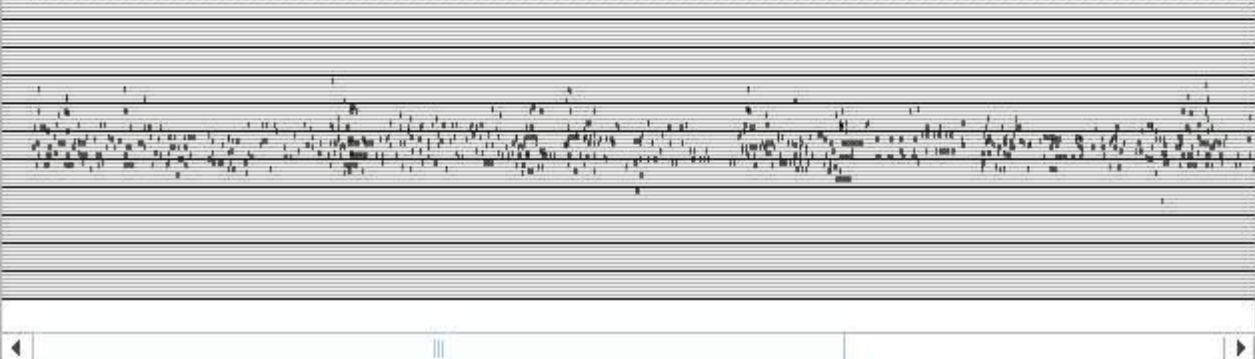
Morph

jMorph - jMorph - 01 Piotr !7 one.mid

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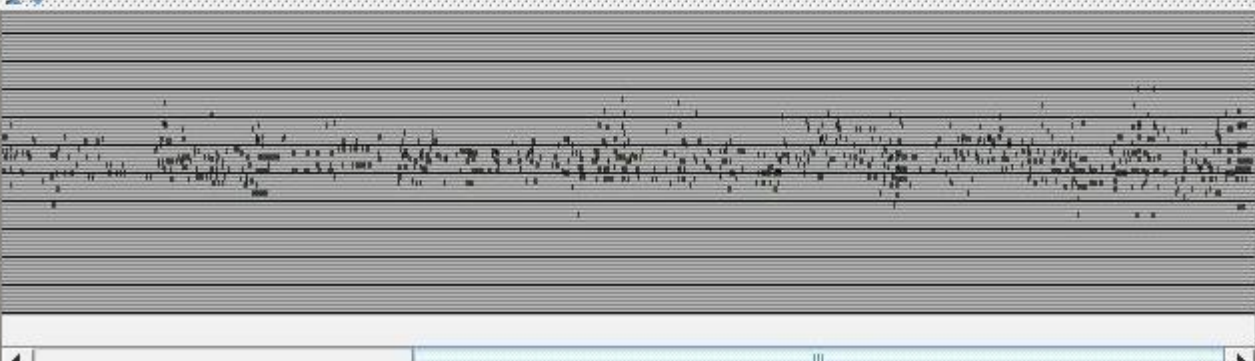
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jMorph - jMorph - 01 Piotr !7 one.mid

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## Piotr Lachert - Sonata 17 - part 1

### jMorph Software Analysis