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THE VOCAL CYCLE “MACHINES AGRICOLES” AS A MANIFESTATION OF DARIUS MILHAUD’S CREATIVE CREDO

ZHARKOVA, Valeriya¹

ZHARKOV, Oleksandr²

SHANG, Yunan³

ABSTRACT

The purpose of this research was to identify the key aspects of Darius Milhaud’s creative credo through the lens of the vocal cycle “Machines agricoles”. The musical elements in the vocal cycle were analyzed to understand its composition. The study of Darius Milhaud’s work, including his vocal compositions, revealed the influence of historical events, cultural and social trends on his music, considering the context of the time. The unique features of Milhaud’s creative style in this particular vocal cycle were also covered. Additionally, the socio-cultural aspects of the period were

¹ Full Doctor, Professor, Ukrainian National Tchaikovsky Academy of Music, Department of World Music History, zharkovavaleriya7@gmail.com, <https://orcid.org/0000-0002-3706-3481>

² PhD, Professor, Ukrainian National Tchaikovsky Academy of Music, Department of Music Theory, zharkov.o@meta.ua, <https://orcid.org/0000-0003-0196-2933>

³ Graduate Student, Ukrainian National Tchaikovsky Academy of Music, Department of World Music History, shang_yunan@outlook.com, <https://orcid.org/0000-0003-0908-5509>

highlighted. The analysis of the vocal cycle “Machines agricoles” underscored its significance in the artistic context. Additionally, issues that lead to differences in its interpretation were identified. Reflecting the interaction with the cultural context and personal feelings, this cycle is not only a piece of music, but the embodiment of a new understanding of human and nature. The analysis of the composition and aesthetic aspects of this cycle revealed the profound significance of Milhaud’s creative principle. New perspectives for understanding Milhaud’s creative legacy were offered, which contributed to a broader understanding of the art and cultural context of the time. The study of the vocal cycle “Machines agricoles” by D. Milhaud helped to expand the understanding of the composer’s creative heritage and his approach to composition. The research highlights Darius Milhaud’s unique musical techniques in vocal cycles, offering insights into his creative process. It underscores Milhaud’s significance in 20th century music and his impact on musical culture.

Keywords: 20th century French music, musical language, poetic context, composer, vocal cycle, Darius Milhaud, “Machines agricoles”, style.

DARIUS MİLHAUD’UN YARATICI İLKESİNİN BİR YANSIMASI OLARAK “MACHINES AGRICOLES” VOKAL DÖNGÜSÜ

ÖZ

Bu çalışmanın amacı, Darius Milhaud’un “Machines agricoles” vokal döngüsü merceğinden yaratıcı inancının temel yönlerini belirlemektir. Vokal döngüsündeki müzikal unsurlar bestesini analiz etmek için incelendi. Darius Milhaud’un vokal besteleri de dahil olmak üzere eserlerinin incelenmesi, tarihî olayların, kültürel ve sosyal eğilimlerin müziği üzerindeki etkisini zamanın bağlamında ortaya koydu. Çalışma ayrıca Milhaud’un bu belirli vokal döngüsündeki yaratıcı tarzının benzersiz özelliklerini de ele aldı. Ek olarak, dönemin sosyo-kültürel yönleri vurgulandı. “Machines agricoles” vokal döngüsünün analizi, sanatsal bağlamdaki önemini vurguladı. Ayrıca, yorum farklılıklarına neden olan konular belirlendi. Kültürel bağlam ve kişisel duygularla etkileşimi yansıtan bu döngü, sadece bir müzik parçası değil, insan ve doğaya dair yeni bir anlayışın somutlaşmış halidir. Bu döngünün kompozisyon ve estetik yönlerinin analizi, Milhaud’un yaratıcı ilkesinin derin anlamını ortaya koydu. Bu çalışma, Milhaud’un yaratıcı mirasını anlamak için yeni perspektifler açtı ve dönemin sanat ve kültürel bağlamının daha geniş bir anlayışına katkıda

bulundu. D. Milhaud'un "Machines agricoles" vokal döngüsünün incelenmesi, bestecinin yaratıcı mirasını ve besteleme yaklaşımını anlamayı genişletti. Çalışma, Darius Milhaud'un vokal döngülerindeki benzersiz müzikal tekniklerini vurgulayarak, yaratıcı sürecine dair içgörüler sundu. Bu, Milhaud'un XX. yüzyıl müziğindeki önemini ve müzik kültürü üzerindeki etkisini vurgulamaktadır.

Anahtar kelime: XX. yüzyıl Fransız müziği, müzikal dil, şiirsel bağlam, besteci, vokal döngüsü, Darius Milhaud, "Machines agricoles", stil.

INTRODUCTION

D. Milhaud's vocal cycle "Machines agricoles" was composed in 1919. Its creation in this period, after the end of the First World War, forever linked it to a tragic cultural and historical context. This was reflected in various aspects of the work – in its concept, organisation, and musical language. Even at the youthful age of 27, Milhaud displayed a remarkable level of maturity in his composition. This work, recognised as one of the first in his early experience as a composer, testified to the artist's firm decision to convey his creative ideas to the audience. One might have expected this to provide the basis for in-depth research into various aspects of Milhaud's work, but the fate of this opus (Op.) turned out to be different.

Milhaud's "creative credo" refers to his entire artistic philosophy, which combines unique composing methods with a thorough understanding of the social, cultural, and historical background of his period. Milhaud's philosophy is manifested in his vocal cycle "Machines agricoles" through his avant-garde approach, which confronts established musical standards by putting technical, prosaic words to music rather than the highly creative, expressive lyrics that were typical of French vocal music. Avant-garde music is marked by its originality and experimentation, which regularly question accepted musical norms and traditions. Milhaud's work exemplifies the avant-garde essence by rejecting established aesthetic standards in favour of new sounds, therefore rethinking what music is and how it may address societal issues. This unconventional decision is consistent with his experimental mindset, which includes the usage of polytonality, rhythmic intricacy, and the incorporation of other inspirations such as jazz and Brazilian folklore. His artistic ethic, therefore, entails stretching the bounds of music to reflect greater human experiences, such as the interaction between technology and nature, post-war trauma, and the increasing spiritual component of human existence. The cycle illustrates his commitment to translating his personal

experiences into a new spiritual and creative realm, demonstrating his capacity to combine originality with emotional depth (Liu, 2017).

The Ukrainian translation of the title as “Catalogue of Agricultural Machines” further emphasises the extraordinary verbal content of the vocal cycle, diverging from the true meaning of the work. In the context of the French musical tradition, where it was standard to set the poems of prominent poets (such as P. Verlaine, S. Baudelaire, S. Mallarmé, A. Rimbaud) to expressive musical performance, the prosaic nature of the text of “Machines agricoles” was a major departure. This shocked many contemporaries. For a long time, “Machines agricoles” has positioned Milhaud as an avant-garde composer who upends established norms and traditions. However, few of the musicologists who disseminated such interpretations had scrutinised the cycle or had personal experience of its performance.

Analyzing D. Milhaud’s “Machines agricoles” is crucial for contemporary musicology, offering insights into the cultural context of its creation. This work reflects the time, with its social and cultural aspects. Analysing a piece of music opens a wide range of tasks for researchers. The semantic aspects that bring to life the cultural layers of the time in the work itself have been previously identified and analysed. This included the study of the musical motifs used, as well as contextual references that point to the socio-cultural aspects of the era (Hasanov et al., 2018: 749-759). The analysis of “Machines agricoles” also involved identifying the principal ways of understanding the meaning of the work in the context of its creation and reception. This included researching how the work itself was perceived and interpreted in its time, as well as how it is understood and appreciated by contemporary audiences and musicologists. Some aspects of this work have already been studied by other researchers.

In the Ukrainian humanitarian space, the name of D. Milhaud is known as a significant element of the “panoramic projections” of the cultural life of Paris in the first half of the 20th century. Although a small number of studies are devoted to Milhaud, they mainly focus on aspects of the composer’s use of non-European musical sources, such as Brazilian folklore and American jazz. Recently, Y. Shang (2021: 121-130; 2022: 72-84) paid special attention to the vocal work of D. Milhaud and his personality, while V. Zharkova (2023) offered valuable observations on the essence of the work. In global musicology, Milhaud’s art is represented in a more diverse and detailed manner (Ee, 2024: 13-24). Among the numerous studies by various researchers, it is worth mentioning the fundamental monographs by J. Drake (2002), J. Ross et al. (2023), A. Gritten

(2020), B. Kelly (2023), as well as the monograph by French authors J. Harbec and M.N. Lavoie (2014). L.K. Epstein (2014; 2023: 1-5) investigated the manifestation of Darius Milhaud's "Machines agricoles" as a phenomenon of post-pastoralism in 20th century culture.

Despite the considerable interest in the works of Darius Milhaud and his recognised place in the history of music, the specific aspects of his vocal cycle in the work "Machines agricoles" are still only partially explored. Therefore, it is important to conduct additional research aimed at covering the influence of this work on contemporary musical culture and determining its role in the context of the evolution of musical styles and trends. Particular attention should be paid to revealing the specific individual features of the composer's creative process, including its influence on the development of the musical identity and artistic ideas of the era. Additionally, the ways in which audiences have responded to the work in different temporal, cultural, and social contexts should be carefully examined to gain a full understanding of its impact and significance in the musical world. This study aims to explore this musical masterpiece in greater depth and expand the understanding of its place in music history as an important stage in the development of musical art.

The purpose of this research was to reveal the unique concept and structure of D. Milhaud's vocal cycle "Machines agricoles" as a manifestation of his personal spiritual world. The objectives included analysing the musical elements of the vocal cycle "Machines agricoles" to cover the technical and artistic aspects of the work, investigation of the influence of historical events on Darius Milhaud's music through the analysis of the context of the time of composition, as well as analysing the composer's creative style and identifying the socio-cultural aspects of the period.

METHOD

The analysis of the vocal cycle "Machines agricoles" was aimed at identifying its musical and textual characteristics, as well as at understanding their meaning and interaction in the context of Milhaud's creative process. The analysis examined the structure of the work, its musical themes, harmony, rhythm, and musical texture. The specific features of each part of the cycle, their interconnections and influence on the overall listening experience were highlighted. Specifically, the musical techniques employed by the composer to convey the imagery and emotional content of the text were analyzed. Particular attention was given to the specific features of the rhythmic and melodic line, which gracefully reproduce the mood and shades of feelings inherent in the text. An in-depth analysis revealed harmonic techniques that help create atmosphere and convey mood,

building a sound that creates a sound image of the verbal text. The study showed how the composer successfully integrated musical and verbal elements to create a coherent artistic picture. The text of the piece was also carefully analysed to cover its semantic load and interaction with the musical material. Key themes and imagery dominating the text were identified, along with their relevance to the cycle's overarching concept. Particular attention was paid to the reproduction of the poetic content through musical techniques, which enriches the emotional scope of the work and extends its inner meaning. This approach allows the listener to experience not only the beauty of the melodies, but also the depth of the feelings that the artist put into his creation.

Additionally, the analysis of the vocal cycle "Machines agricoles" revealed a wide range of musical and poetic means employed by the composer. Comparative analysis of works by D. Milhaud with other vocal cycles of the era helped to imagine common features and differences, which revealed the depths of the context and features of the work. Particularly noteworthy is the non-standard choice of literary material, which contributed to the creation of a unique atmosphere and the reproduction of images and plots related to rural life and work in agriculture. The analysis helped uncover the specific features and differences of the composer's work compared to his other works, as well as to other works of a similar genre. The results of the comparative analysis highlighted the unique features of "Machines agricoles", such as the choice of non-standard literary material and its musical arrangement. This testifies to the composer's creative approach and his ability to create original and memorable musical works that impress listeners with their depth and expressiveness. The analysis of the work included an in-depth investigation of not only its musical aspects, but its contextual and historical shades, which opened new horizons for understanding the composer's creative credo. The integration of the analysis results on the work's structure, musical themes, harmony, and text with the comparative characteristics of other works by Milhaud and analogous vocal cycles of the era improved the understanding of "Machines agricoles". The analysis helped to identify the key moments and themes that distinguish this vocal cycle as an expressive manifestation of Milhaud's creative credo. Particular attention was given to the role of the work in shaping the composer's musical style and its influence on the subsequent development of vocal music. The identified features and differences of "Machines agricoles" in comparison with other Milhaud's works, as well as with works of an analogous genre of the era, emphasised the significance of this work as a historical phenomenon and cultural heritage. The findings of this study emphasised role of the work in shaping the composer's musical style.

RESULTS AND DISCUSSION

Analysis of the characteristics of creativity and manifestation of the author's style of Darius Milhaud in composing "Machines agricoles"

Ukrainian musicology is considered one of the most dynamic and constantly evolving fields in the world of music science. It is constantly expanding its horizons, discovering new facets of musical culture from different eras and different countries. This constant evolution allows researchers and art lovers to expand their knowledge and understanding of the world of music. One of the most striking examples of innovation in musicology is the study of little-known or completely unexplored works.

In 1919, Darius Milhaud composed one of his most scandalous and outrageous works, a vocal cycle called "Machines agricoles" (Machines agricoles, Op. 56). Each part of the series is named after an agricultural machine: No. 1 "La Moissonneuse Espigadora" ("Harvester", machine for gathering harvest), No. 2 "La Faucheuse" ("Mower"), No. 3 "La Lieuse" ("Binder"), No. 4 "La Déchameuse-semeuse-enfouisseuse" ("Harrow-plough-sower-digger"), No. 5 "La Fouilleuse-draineuse" ("Subsoil-draining plough"), No. 6 "La Faneuse" ("Hay Tedder") (Çilingir et al., 2023; Kwag, 2021). These titles reflected the unexpected prosaic "industrialised" text that Milhaud borrowed from a catalogue of agricultural machinery for an agricultural industrial exhibition. This was so unexpected for the world of French refined vocal music of the time that it long impeded the understanding of the work's intent and its compositional and semantic aspects.

For a long time, critics considered this cycle to be a "Dadaist provocation", a joke by a young composer who broke the traditional norms and rules of vocal music. Such assessments outraged Milhaud because of their unfairness. Milhaud argued that no critic had understood what motivated him to compose these works or that they were written in the same spirit as those that previous composers had celebrated at the time of harvest, grapes, or the "good farmer," in the same spirit in which Honegger celebrated the locomotive and Fernand Léger – the world of machines. Milhaud also noted that those who wanted to show his penchant for irony and eccentricity quoted "Machines agricoles" (Gagné, 2019). He attempted to 'defend' his work, insisting that he had composed it sincerely, professionally, and 'with his heart. He expressed surprise that some intelligent people could believe that an artist would spend his time deceiving people, since the creative process requires a lot of painstaking work. Although as early as 1925 one of the critics in the *La Revue musicale* journal expressed a dissenting opinion, with which the majority did not agree, researchers

have recently begun to pay special attention to the hidden layers of meaning in "Machines agricoles" and recognise the special role of this cycle in the composer's oeuvre.

It is worth paying attention to the title of the work – "6 Pastorales pour une voix et sept instruments" (6 Pastorales for voice and chamber ensemble), which directs the listener to the world of rural landscapes and unadulterated emotional impressions. The author rejects the widespread belief that the prose text and musical language of the cycle's parts contradict the title of the work. It is also worth highlighting the opinions of Madeleine Milhaud, the composer's wife, and the famous American researcher Roger Nichols, who argued that parts of the cycle were not satirical or similar at all: they were like pastorals. Thus, in his cycle, Milhaud uses the pastoral tradition on a new level that rejects the romantic idealisation of rural space (Sonn, 2022).

The "spirit of pastoral" covers the more profound aspects of nature and human interaction with it, pushing the boundaries of the traditional symbols of fauns and shepherds. In this broad context, the choice of themes for Milhaud's vocal cycle becomes understandable and quite natural. "Machines agricoles" reflect the ecological aspect of farm life, where ecology includes not only natural elements but also the human impact on the environment. This approach to Milhaud's composition allows considering it as an attempt to embody a new relationship between human and nature. In the musical images of "Machines agricoles", one can see not only a product of technological advance, but also a symbolic act of reviving the connection with nature and human efforts to preserve ecological balance (Popovici et al., 2021). This Milhaud's approach to the cycle allows considering it as the embodiment of a new unity between human and the pure world of nature.

Overall, "Machines agricoles" reveals significant artistic guidelines of the composer, which reflect "pastoralism" as a spiritual dimension of human existence in the post-apocalyptic environment of post-war Europe, as well as the desire to create a holistic sound world of equivalent semantic layers (Lenk and Majsova, 2022). "Machines agricoles" is a manifestation of Milhaud's creative credo and a testament to his ability to transform traumatic experiences into a new spiritual space.

The appeal to devotion as a spiritual effort that transforms a person and their perception is known in various artistic forms of European culture. This concept not only plays a major role in traditional artistic expressions, but also has a profound existential meaning that touches the soul and encourages inner cognition. In this context, Milhaud's "Machines agricoles" becomes the embodiment of this semantic space that transcends simple words and expressions (Thorpe, 2023).

This musical composition opens a space of new impressions and feelings for the listener, which

cannot always be verbalised. It captivates with its depth and emotional impact, penetrating the depths of human consciousness and eliciting reflection on the nature of devotion and the place of humanity in this world. Thus, “Machines agricoles” become not just a musical composition, but a way for listeners to delve into the inner world of devotion, which is full of feelings and emotions that need to be expressed. They open the door to a unique spiritual space where music becomes a language that transforms the soul and perception, helping us to get closer to the depths of our own existence.

The vocal cycle “Machines agricoles” is an essential aspect of Milhaud’s oeuvre, which played a saving role for him in an era when French artists were trying to find a way out of the humanitarian crisis. In a complex cultural and historical context, the musical harmony, brightness of sound, and lyricism of pastoral images that reflected the composer’s childhood in Provence and expressed the artist’s Mediterranean nature became the foundation for the unleashing of his creative energy over the decades to come. Therefore, it is advisable to consider this cycle as a manifestation of Milhaud’s creative credo. Cultural exchange has always been a key element in the development of art, and investigation of the work of foreign masters becomes a crucial step in this process. A special place in this context is occupied by Darius Milhaud’s early vocal works, whose compositions stay a source of inspiration for many musicians and musicologists today. The inclusion of his works in the Ukrainian musicological context is a major step that allows broadening our understanding of contemporary musical culture and its place in the world. This step contributes to the enrichment of cultural heritage and stimulates new research in music science.

C. Utz (2021) noted in his book that this period in the history of music was marked by the spread and mixing of various cultural influences, which necessitated a new approach to understanding musical evolution. As a result, the researcher has identified the foundations of global music historiography, relying on new models such as transnationalism, tangled histories, and reflexive globalisation. Y. Shang (2021: 121-130) notes that the inclusion of Darius Milhaud’s early vocal works in the Ukrainian musicological context expands the understanding of Ukrainian researchers about the strategies of renewing the musical thinking of 20th century French composers (Kalashnyk et al., 2024: 1421-1427). Milhaud’s oeuvre, which uses words and poetic texts, is still understudied. His experiments, combining national culture with avant-garde research, open new perspectives for understanding the development of musical culture in the 20th century. Milhaud used the poetry of F. Jammes and P. Claudel, which shows the influence of French culture, where music and poetry

have always been intertwined. As noted in the research, Milhaud is characterised by a distinctive character, experimentation, and a desire to play the melody in a style that is special to the author. We can agree that French culture has a strong influence on Milhaud, which is evident in all his works, and in “Machines agricoles” specifically.

Between 1910 and 1920, Paris witnessed remarkable changes in its musical landscape, shifting from international conflict to cultural enrichment. During these years, the city experienced not only social and political turbulence, but also became a centre of cultural and musical diversity, attracting talented artists from all over the world. Music in this period no longer solely expressed emotions and ideologies, but also became a powerful mechanism of unification and cooperation. The vocal cycle “Machines agricoles”, as a kind of musical monument of the era, is not only a reflection of the complex emotional and cultural aspects of its time, but also an embodiment of the composer’s profound creative philosophy. Analysis of this composition has revealed to researchers not only its musical concept and technical solutions, but also delves into the essence of Milhaud’s creative intent, revealing the depth of his artistic expression and his influence on the musical culture of his time. This study has restored the context and circumstances that prompted the composer to create this work.

Darius Milhaud, a prominent French composer of the 20th century, is known for his rich and varied oeuvre. His music, imbued with sincere emotionality and a profound understanding of the world, impresses listeners with its depth and sophistication. Y. Shang (2022: 72-84) highlighted the specific features of D. Milhaud’s oeuvre, which is marked by a complex fusion of different national traditions and stylistic searches. Among the key aspects of his artistic personality are the concept of “Provence”, the use of poetic texts and expressive skills, which testify to his belonging to the French mentality.

The vocal cycle “Machines agricoles” becomes an important object of research, as it is not only a piece of music, but also a kind of reflection of Darius Milhaud’s creative credo. The cycle plunges into the depths of the composer’s musical aesthetics and reveals his influence on the French musical culture of the 20th century. J. Walker (2015) examines Milhaud’s opera *Esther de Carpentras*, created during a period of debate about French identity. The opera reflects the debate about the benefits of a centralised Parisian identity over regional diversity that was taking place in society. Her Jewish roots influenced the concept of Frenchness, demonstrating how a combination of different identities could become the basis for a true French identity. The study also examines the

ways in which the opera addressed these issues and provides a critical analysis of the perception of the work. Overall, this shows how for Milhaud, the composition became a means of creating an idealised image of the “patrie” through the integration of various elements. Considering each note sign and musical element of the cycle, one can hear not only melodic lines and harmonic transitions, but also feel the depth of poetic images that reflect the sound of nature and human feelings through the musical dimension. Furthermore, the technical aspects of the composition demonstrate the skilful use of polyphony, rhythmic structure, and orchestration, which testifies to Milhaud’ high level of skill and his ability to create musical images that stay in the memory of listeners for many years. The composition’s relation to contemporary musical trends underlines the relevance of its musical language and Milhaud’s ability to adapt to changes in the musical world of his time while staying true to his ideals and aesthetic convictions.

“Machines Agricoles”, a work that explores the intersection of machinery and agriculture, can be altered or reinterpreted in various performance contexts through multimedia presentations or modern reorchestration. In multimedia performances, the integration of visual elements such as video projections of agricultural processes or real-time data visualization can enhance the audience’s understanding of the themes of mechanization and productivity. Additionally, modern reorchestration could involve the use of electronic instruments and digital sound manipulation to create a more contemporary soundscape that reflects the technological advancements in agriculture, thereby emphasizing the contrast between traditional farming practices and modern innovations (Afonina and Karpov, 2023: 76-81). This approach not only revitalizes the original composition but also invites audiences to engage with the evolving narrative of agriculture and its reliance on machinery in today’s world.

Examining the blending of poetry and music is an essential aspect of understanding the evolution of both arts and their relationship to the development of print communication (Kalashnyk et al., 2020: 2984-2990). The combination of poetry and music attracts the attention of not only creators, but also critics, researchers, and the general public, as it opens the door to new ways of expressing emotions, thoughts, and ideas. The study of the vocal cycle indicates a coherent fusion of poetry and music. In considering it, one can see that word and sound complement each other to create a unique musical world full of poetic depth and emotional intensity. Poetic texts that come to life to the accompaniment of musical sounds helped to better understand the depth of the poetic expression and its musical embodiment. This combination opened new ways of perceiving and

interpreting both arts, enriching the understanding of their interaction and impact on the cultural landscape. K. Green's (2011) research on the blending of poetry and music in the context of their evolution and interconnection with the development of print communication shows that poetry is becoming more linguistic, but at the same time still difficult to understand due to a specific reading strategy. Combining poetry with music creates two different images in one format but can create tension between the rhythm of the music and the complexity of the poem. This creates interesting dynamic interrelationships between musical and poetic elements, revealing new layers of meaning and shades in the composition. The study focuses on a specific musical work by Milhaud and its reflection of the composer's creative credo. It allows for a better understanding of Milhaud's artistic contribution to the music scene through the analysis of a specific piece of music. Penetration into the depths of his creative process and perception of the musical dialogue between poetry and music allows enjoying not only the musical form, but the versatility of poetic images embedded in this composition (Markova, 2023: 90-96).

Examining the role of the piano in French cinema of the 1930s makes a valuable contribution to the understanding of the visual and audiovisual arts of the period. The history of cinema is filled with extraordinary moments when music becomes not only a background, but also an active participant in the plot, emphasising emotional tension, evoking mood, and even creating its own image. The embodiment of the "Machines agricoles" cycle in French cinema of that period not only reflects the sound atmosphere and aural aesthetics of the era, but also acts as a key component for understanding the composer's artistic expression and creative philosophy. H. Lewis's research (2020: 158-179) explores the piano's visual and narrative presence in this cinematic context, noting its potential for aural disruption. This approach is used to analyse the significance of the musical instrument as a symbol of emotional and cultural dynamics in cinema. This opens new perspectives for understanding the interaction between music and cinema and their influence on the development of artistic and cultural trends of the 20th century.

Analysis of the exposition sections of the parts of the "Machines agricoles" cycle

In "Machines agricoles", the composer recreates the idea of various mechanical movements, which is embedded in the titles and verbal texts of the vocal miniatures. He creates six contrasting movements that are united by common musical means and techniques and include the sound of the

voice and seven instruments: violin, viola, cello, double bass, piccolo (or flute), clarinet in B-flat, and bassoon (Nosara, 2021).

The first episode in the cycle, “La Moissonneuse Espigadora” (the harvester), in many ways sets the rules of the game and presents the composer’s concept for the entire cycle. From the very first bars, “Machines agricoles” takes listeners away from laughing at its provocative title and creates a transparent pastoral sound. The viola, clarinet, and flute offer gentle pentatonic melodies in different keys, while the soprano sings the text. The composer interprets these words as the basis for the composition, successfully transferring the characteristics of the content to the constructive level of the miniature. The first part of this cycle consists of two stanzas with an introduction and a final part, which convey to the listener an unusual description of a convenient mechanism (Figure 1).

The image shows a musical score excerpt for the first episode of the cycle, "La Moissonneuse Espigadora". The score is in 6/8 time and marked "Douxment" (softly) with a tempo of quarter note = 132. The instruments listed are Petite flûte (or grande flûte), Clarinette en Si, Voix (voice), Violon (violin), Alto (viola), and Violoncelle (cello). The vocal line begins in bar 4 with the lyrics "La mois-son-neuse es - pi - ga - do - ra". The score includes dynamics such as *p* (piano) and *mf* (mezzo-forte).

Figure 1. Excerpt from the first episode in the cycle, “La Moissonneuse Espigadora”

Source: L.K. Epstein (2014).

Notably, the introduction (bars 1-4) is a two-voice canon constructed as an endless canon of the first category, without a clearly defined leader or subject (proposta) to begin the imitation (Epstein, 2014). A clarinet in C major and a viola in B flat major perform it. In bar 4, the cello joins the canon, but with only one motif, creating a natural link for the vocal voice to enter. Such a beginning can be perceived as professional maturity and uniqueness of the composer of the work, who

possesses mastery and a prominent level of polyphonic technique and is brave enough to start the cycle with acute polytonal tension: C major/B flat major. Furthermore, the beginning of the vocal cycle with an instrumental dialogue and the stratification of the musical fabric into short expressive chants will also stay a characteristic feature of the following parts of the cycle.

The second part of the cycle, *La Faucheuse* (The Mower), is based on a completely different principle. Here, too, the structural aspects of the texture are important, as they recreate the idea of another type of mechanical movement and unfold the advertising poem for this machine. The miniature’s shape has three parts with elements of variation (Figure 2).

The image shows a musical score for the piece "La fauchese". It is in 2/4 time with a tempo marking of "Vif (♩ = 96)". The score includes parts for Petite flûte (or grande flûte), Clarinette en Si, Bassoon, Voix (Vocal), Violon (Violin), Alto, Violoncelle (Cello), and Contrabasse (Double Bass). The vocal line has the lyrics: "Les der - niers per - fec - tion - ne - ments ap - por - tes aux Fau - cheu - ses". The score features various dynamics such as *mp* and *pizz.* (pizzicato). The instrumentation is layered, with the vocal line often overlapping with instrumental parts.

Figure 2. Fragment of the second part of the cycle, “La fauchese”

Source: U. Sonntag et al. (2023).

Here, the texture consists of four layers: clarinet, bassoon, cello (in the second and fourth cases, additionally flute); violin and double bass (in the first case, only the solo violin); viola; vocals. The development in miniature is based on an eight-bar first instrumental layer. “La fauchese” begins with it and is repeated three more times, while in the fifth and final case, only the first three bars are heard. Syntactically, the motifs of different instruments do not coincide within this layer: the clarinet has a 2+3+3 bar structure, the bassoon – 2+2+1+3 structure, while the cello has a 2+2+2+2

pair structure. This creates a sense of the complexity of movement and independent functioning of individual “small” mechanisms within a single texture layer. This principle also applies to shaping. In the second measure, a second textural layer appears (solo violin) with an expressive melody in the upper register. It is also eight-bar and ends a measure later than the first, which “blurs” the boundaries of the section.

In the third bar, the viola and voice enter – the third and fourth layers. The viola presents its material in parallel quintets, its syntactic structure is 4+4 bars. The vocal part also has an eight-bar organisation: 4+4 bars. They complete the presentation of the material in the tenth bar, when the first layer has already been within the structural boundaries of the second section for two measures, while the second layer has also “completed” its first measure. This polyphonic layering avoids a general caesura and creates a sense of continuous movement. Each instrument (all the layers) has its own unique melodic line, which has its individual key: the clarinet plays in A major, the bassoon – in B flat major, the violin and voice – in B major, the viola – in conventional C major, and the cello, like the clarinet, in A major (Oberlander, 2011). This creates a bright polytonal sound, where the tones form the acronym BACH. Perhaps this allusion to J.S. Bach’s polyphony is an ironic joke by Milhaud, or perhaps it is an indication of the period of flourishing of polyphonic technique in European Baroque music. Different melodic lines in such a relief pitch organisation are united by the similarity of the rhythmic figures on which each part is based. The melody of each part varies around the I-II-III-V degrees of its key. This similarity of melodic movement contributes to the simultaneous unification of different lines. Notably, in terms of harmonies, the layers merge due to church modes: the clarinet and voice have A major in Lydian, and the viola has C major in Mixolydian. This creates common sounds that combine melodic lines of different levels. The third miniature, “La Lieuse” (binder), embodies a new aspect of mechanical movement by displaying the text: “the case is made entirely of steel, the angle and the tubes are square, this type of tube is used because of its greater resistance”. This composition has a three-part structure with reduced repetition, where the first two parts have a two-part form (Figure 3).

Rythmique ($\text{♩} = 88$)

Petite flûte (ou gde flûte) *mf*

Clarinette en Si *mf*

Bassoon *mf*

Voix
Le ba - ti prin - ci - pal est en - tiè - re - ment en - a - cier, cor - niè - res et tu - bes car - rés: ce gen - re de

Violon *mf* pizz.

Alto *mf* pizz.

Violoncelle *f*

Contrabasse *mf*

tu - be a é - té - em - plo - yé par - ce qu'il of - fre plus de ré - sis - tance à la tor - sion.

Figure 3. Fragment of the third part of the cycle, "La Lieuse"

Source: U. Sonntag et al. (2023).

The texture differs in the extreme parts of the miniature. Each instrumental line represents a separate layer of texture (with the exception of the flute and bassoon, which are played together in four-octave doubling, and the violin and viola, which also form a single line). Clearly, each of these lines is more contrasting than the others. For instance, the flute and bassoon perform a rather cantilena-like melody, the clarinet part is virtuosic and expressive; the violin and viola create a vertical structure of four pure quintets, moving like a melody, with a basis consisting of quintet

movements; the cello part is similar in character to that of the clarinet; the movement of the double bass is based on the contrast of jumps in septuplets (bar 1) and simple gradual melodic shapes (bar 2). All this creates a multi-layered contrasting polyphony.

The fourth miniature, “La Déchameuse-semeuse-enfouisseuse” (the harrow-plough-sower-digger), played in slow tempo, creates an instrumental and tempo contrast with the previous parts of the cycle. The text details the advantages of this tractor unit, including its stable and reinforced part for holding the seed basket. It is also equipped with a distributor that supports the ploughshare. The key musical concept of this cycle part is the use of harmonics of the stringed instruments, which creates a certain contrast in the cycle, as Milhaud did not employ this technique in his previous miniatures (Figure 4).

The image shows a musical score for the fourth miniature, "La Déchameuse-semeuse-enfouisseuse". The score is in 3/4 time and marked "Lent" with a tempo of 56 beats per minute. The instruments are Petite flûte (or grande flûte), Voix (voice), Violon (violin), Alto (viola), and Violoncelle (cello). The score is divided into two systems. The first system includes the flute part, the vocal line with lyrics, and the string parts (violin, viola, and cello) featuring harmonics and triplets. The second system continues the vocal line and string parts. The lyrics are: "La Dé-chau - meu - se Se-meuse En - fou - is - seu - se est a - vec é - tan - cons et cer - tai - nes per - ties ren - for - cées pour pou - voir sup - por - ter con - ve - na - ble - ment la cais - se se - moir."

Figure 4. Fragment of the fourth part of the cycle, “La Déchameuse-semeuse-enfouisseuse”

Source: U. Sonntag et al. (2023).

The main theme, as in the previous movements, consists of several layers: the vocal part; the melody in the flute; the string layer of violin, viola, and cello (Martins, 2019: 49-87). The string layer, which plays the harmonics, also has two lines: the polyphonic interaction of the violin and viola with complementary rhythm; the sustained sound of the cello in A of the second octave. This timbre solution creates a new colourful sound, reflecting the work of a new mechanism, which is reflected in the title of the piece and the text. It is interesting that the violin and viola parts feature conditional polytonal sound. The violin plays on the notes of A-B-C-sharp, which are consonant with A major in the vocal part, while the viola plays on the triads of D-E-F-sharp, which later develop into D major/B minor. A separate textural line is the melody of the low flute, which begins in E of the first octave and ends in D-sharp of the third octave, moving from C-sharp minor to A major at the end of the first movement. Here, too, one can feel the mechanistic nature of the movement. In the flute part, this is expressed in the repetition of the motif with variations, which creates the sound effect of any mechanism. This melody has certain features of romantic music, which can be considered the composer's sneer at the traditions of romantic music, where mechanisms were not the subject of expression in moments of inspiration.

The fifth miniature, "La Fouilleuse-draineuse" (the subsoil-draining plough), is based on a text that details the advantages of a machine with a long ploughshare and a drainage system for removing water from swamps or wet land. This part is constructed as a two-part form, where the first verse consists of two lines (5+6), while the second verse is one continuous stanza (bars 12–20), where the last three bars serve as a coda (Figure 5).

Vivement (♩ = 92)

Petite flûte (ou gde flûte)

Clarinette en Si

Basson

Voix

Violon

Alto

Violoncelle

Contrabasse

Get - te ma - chine est mu - nie d'un soc long et

rond qui en fait u - ne drai - neu - se pour l'as - sai - nis - se - ment des ter - res ma - re - ca - geu - ses ou im - per - mé - ables.

Figure 5. Fragment from the fifth part of the cycle, “La Fouilleuse-draineuse”.

Source: U. Sonntag et al. (2023).

In the first theme, the composer again uses multi-layered texture and polytonality, as in the first three miniatures. Here, the texture consists of several layers: 1) voice; 2) flute with violin; 3)

clarinet with viola; 4) bassoon with cello. Interestingly, all the layers sound in G major, while the clarinet and viola lines sound in E major, creating a polytone effect. In all layers, there are movements around stages I-III-V. This movement forms similar intonations in each part, which generally convey the feeling of continuous mechanical movement in a circle.

The sixth miniature “La Faneuse” (the hay tedder) impresses with its large-scale structure, complex rhythm and rich musical material, stretched over 64 bars, divided into four stanzas. The last stanza, which is a reprise, reproduces the main theme and completes the musical journey. In the first section (section A, 14 bars long), the instrumental parts impress with their sophisticated construction. They are presented in the form of consecutive two endless canons of the first category, which are exquisitely refined by the violin and cello. This musical receptivity creates the impression of a profound and fascinating musical landscape, where each instrument plays its own unique melodic line that intertwines with the others to create a complex and exciting polyphony (Figure 6).

The musical score for "La fauchese" is presented in a five-staff format. The top staff is for Clarinette en Si♭, followed by the vocal line (Voix) with French lyrics. The bottom three staves are for Violon, Alto, and Violoncelle, all marked with "sourdine" and "p". The tempo is "Modere" with a quarter note equal to 54. The key signature is one sharp (F#), and the time signature is 6/8. The score shows a complex polyphonic texture with overlapping melodic lines.

Figure 6. Fragment from the sixth part of the cycle, “La fauchese”

Source: L.K. Epstein (2014).

The first canon lasts 6 bars, while the second also consists of 6 bars. In the context of these canons, the viola part acts as a counterpoint, attracting attention with its large trills and the G–E-flat motif. All the string instruments play with the horn, giving the music a transparent texture that, on the one hand, harkens to the beginning of the fourth movement, and, on the other hand, allows the composer to gradually increase the density and dynamics of the texture. The first two bars unfold

in the diatonic G major, while the further sound of the canon is enriched by the sound of E flat in the parts of viola and voice, which creates a harmonious sound of G major. Notably, this is the only beginning of the miniature where the diatonic character prevails. The movement of the vocal part is based on the sounds of the tonic triad, while the use of quartets enhances the first phrase, creating the impression of fanfare, which is further smoothed out by the gradual development and the sound of E flat. In measure 5, the clarinet joins the voices, creating a diatonic counterpoint to the voices of the canon and the vocal part. In measure 8, the bassoon joins in with its new counterpoint in G minor, creating a polymodal sound (Delgado, 2023). All this gives the impression of simplicity, continuous movement through the canon, and relative diatonicity.

“Machines agricoles” reveals Milhaud’s important artistic guidelines. Pastoralism as a special spiritual dimension of human existence in the post-apocalyptic environment of post-war Europe; a sense of the subtle semantic layers of the artist’s self-fulfilment in the context of French musical traditions inextricably linked to the concepts of mastery, clarity, and completion; the desire to create a holistic sound world of equivalent semantic layers, formed by expressive timbre (the voice and each instrument have their own line) – all this testifies to the depth of the cycle’s concept and its outstanding role in shaping Milhaud’s creative credo” (Losleben, 2019: 36-56). Thus, “Machines agricoles” is a manifestation of the composer’s creative credo, a kind of confession by the author, transforming his traumatic life experience into a new spiritual space. Notably, the appeal to the phenomenon of confession as a special spiritual effort to enter a space that exceeds the possibilities of words takes on various artistic forms in the history of European culture, but always has a profound existential meaning. “Machines agricoles” is a manifestation of this semantic space. The vocal cycle “Machines agricoles” plays a “saving role” in Milhaud’s work at a time when French artists were looking for a way out of the humanitarian catastrophe. In a complex cultural and historical context, the beauty of the musical fabric, its light colour, soft lyricism of pastoral images that reflected the composer’s childhood in Provence and revealed the “Mediterranean” nature of the artist, formed the foundation for the deployment of the creative energy of the artist in the following decades. Therefore, it is advisable to consider the cycle as a manifestation of the composer’s creative credo.

Analysing Darius Milhaud's work in terms of style and characteristic features of the author

Composed in 1919, Darius Milhaud's "Machines agricoles" is one of the crucial works in his oeuvre, as well as in the context of the musical culture of the early 20th century. It is often compared to other works of the period in various ways. In terms of a theme, Milhaud's "Machines agricoles" can be considered a composition that reflects not only the beauty and tranquillity of rural life, but also penetrates the essence of contemporary transformations in agriculture (Losleben, 2019: 36-56). The first parts of the composition can transport the listener to the calm, idyllic rural landscapes, where work in the fields, communication between peasants, and the sounds of nature take place. However, as one listens to the piece, the music gradually reflects the introduction of technology and mechanisation into agriculture. Milhaud skilfully recreates the sounds of rural life, using a variety of musical means to create an atmosphere filled with rhythmic activity and melodic harmony. However, he also emphasises the impact of technological change on the lives of peasants and agriculture overall. The mechanical sounds that gradually mix with natural sounds give the composition a paradoxical nature, showing the tension between traditional lifestyles and innovative technologies. The composition's postwar background lends an additional degree of relevance to its interpretation. While not openly anti-war, the piece captures the mood of post-World War I Europe, when scientific advancements and mechanisation were transforming society. This setting, together with the cultural and emotional repercussions of the war, affected Milhaud's creative expression, making *Machines agricoles* a representation of the complicated interplay between mankind, nature, and industrialisation in a period of recovery and transition (Lazzaro and Moore, 2019: 3-14). Milhaud's "Machines agricoles" transports the listener into the complex world of rural life and its interaction with technological transformation and social change (Bouzonviller and Gay, 2022). It is perceived as both an embodiment of the beauty of nature and a call to care and the wise use of modern technology in harmony with the environment (Kozlin and Hryshchenko, 2023: 88-100). Compared to other works of the period, Milhaud's "Machines agricoles" stands out for its unique orchestration and ability to convey the sound of rural life and nature. Compared to Maurice Ravel's "Daphnis et Chloé", which also features exquisite orchestration and detailed depictions of nature, "Machines agricoles" may reflect more profound social and technological aspects of rural life (Herrmann and Repath, 2019). They can also be a tangible response to the realities of their time, reflecting industrial development and changes in agriculture. Compared to George Gershwin's "America", which also features elements of folk music and rich orchestration, "Machines

agricoles” may have a more profound focus on rural life and its interaction with technological change (Katorza, 2020: 323-341). They can reflect not only the aesthetic appeal of nature, but also the impact of industrialisation and mechanisation on agriculture and the way of life of the peasants. In this way, “Machines agricoles” can be distinguished by its deeper social and technological perspective than other works of its time. They can represent not only the musical beauty and aesthetic aspects of rural life, but also become a kind of cultural reflection of the period of industrial development and social change.

Milhaud’s “Machines agricoles” is a work that stands out for its uniqueness in the context of 20th century musical literature. This composition combines various musical trends of the period, demonstrating the impressive originality of the author’s approach (Sarno, 2020: 36-58). He effectively uses the orchestra to create picturesque soundscapes that transport the listener into the world of rural life, but also reflect the impact of technological change and social transformation. In his musical work, Milhaud is not afraid to experiment with structure, rhythm, and harmony, which makes his approach to composition particularly interesting and advanced for his time. He creates music that not only captivates the listener with its beauty and depth, but also reflects the complexity of the modern world and the constant search for new expressive means. Thus, Milhaud’s “Machines agricoles” stays not only a prominent example of musical creativity of its time, but also continues to impress with its relevance and influence on the development of musical art. They are evidence that innovation and creativity can help musicians break new ground and push the boundaries of conventional styles and formats (Martens and Wentink, 2023: 61-76).

The findings of the present study suggest that the vocal cycle “Machines agricoles” by Darius Milhaud plays a significant role in revealing the composer’s main creative principles and his creative approach. This composition, which transcends the conventional poetic context by using industrial descriptions of mechanisms for agricultural labour, is marked by significant musical means that play a key role in creating a chamber-vocal composition. This approach shifts attention from the dominance of the word to musical expression in the vocal miniature, opening new perspectives on the development of the genre in early 20th century French music. The structure of the cycle, as a key element of Milhaud’s creative expression, is full of a series of unique features that mark his individuality. One of the most prominent features is the emphasis on the instrumental nature of the vocal part. Milhaud skilfully combines vocals with instrumental sounds, creating a unique atmosphere that reflects his skill and musical ingenuity. Furthermore, this style is marked

by the polyphonic independence of voices, which is achieved through imitations and other polyphonic techniques. This creates the effect of a profound intellectual dialogue between different musical lines, revealing the expressive potential of each voice. In his oeuvre, Milhaud also uses polytonality, which gives his compositions a colourful sound and linear multidimensionality characteristic of the 20th century. This forces listeners to reject their usual reference points and closely follow the unfolding of an individual commonsense logic. Furthermore, experiments with the sound of instruments such as the piccolo flute and clarinet give Milhaud's works a unique nature. He skilfully combines a variety of sound textures to create an impressive palette of sounds that often becomes his trademark.

This vocal cycle has been found to be an important representation of the cultural context of its time. The agricultural machines that became the basis for the creation of this cycle reflect technological advances and social changes in agriculture, and most importantly, substantial changes in the spiritual world of human and his ideas about emotional lyrical markers. Furthermore, the results of the analysis of texts and musical form made it possible to understand that Milhaud uses music not only as a means of expression, but also as a means of communication and reflection on modernity. He integrates a variety of musical genres and styles into his works, which demonstrates his high level of compositional skill.

CONCLUSION AND SUGGESTIONS

The principal idea of the cycle is to identify new spiritual markers in the "post-apocalyptic" space of post-war Europe as a result of the shift in the established norms of understanding the boundary between humanity and nature. Milhaud's decision to utilise technical, prosaic language about agricultural technology rather than conventional poetry forms is a considerable break from French musical conventions. This choice illustrates the composer's avant-garde approach and ambition to break away from existing artistic traditions while also linking his work with the greater cultural and technical developments of post-World War I Europe. The research emphasises how "Machines agricoles" allows Milhaud to investigate the complicated link between humans, nature, and mechanisation, showing a deeper philosophical and spiritual component to his work.

This research discovered that Milhaud's compositional strategies, such as polytonality, rhythmic layering, and instrumental experimentation, play an important role in producing a multidimensional soundscape that reflects the interaction between rural life and technological advancement. The

vocal cycle's structure, with each section named after an agricultural equipment, emphasises the mechanical features of modern life, while Milhaud's melodic vocabulary reinterprets these industrial components as emblems of human resilience and inventiveness. The incorporation of musical and linguistic components demonstrates Milhaud's talent for integrating numerous influences, ranging from French pastoral traditions to expanding avant-garde trends, resulting in "Machines agricoles" reflecting both its historical background and the growth of musical art.

The study's broad implications show that this composition is more than just an experimental piece; it is also a major cultural artefact that captures the postwar transition in creative expression. Milhaud illustrates how art may be used to promote spiritual refreshment and intellectual curiosity by translating the tragedy of war and technological transformation into a pastoral, but mechanised, musical language. This piece illustrates his conviction in music's ability to express complex emotional and cultural ideas while transcending traditional genres to address current societal challenges. As such, "Machines agricoles" not only adds to our understanding of Milhaud's creative growth but also offers insight into broader tendencies in twentieth-century music, in which conventional limits were progressively pushed in towards innovation and experimentation.

The vocal cycle by D. Milhaud is a key object for research from different perspectives. Further research may pursue the following avenues: expanding the understanding of the stylistic features of the composer's thinking; investigating the transformation of polyphonic technique in musical compositions in the early 20th century; studying the relationship between the work and the socio-cultural environment. Exploring these areas will provide deeper insight into D. Milhaud's creative credo and his contribution to the development of vocal music.

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GENİŞLETİLMİŞ ÖZET

Bu çalışmanın amacı, Darius Milhaud'un yaratıcı anlayışının temel yönlerini "Machines agricoles" vokal döngüsü üzerinden belirlemektir. Vokal döngüdeki müzikal unsurlar, bestesinin analiz edilmesi için incelendi. Darius Milhaud'un vokal besteleri de dahil olmak üzere eserlerinin incelenmesi, tarihi olayların, kültürel ve sosyal eğilimlerin müziği üzerindeki etkilerini, döneminin bağlamını dikkate alarak ortaya koydu. Bu çalışma aynı zamanda Milhaud'un yaratıcı tarzının bu belirli vokal döngüsündeki benzersiz özelliklerini de kapsadı. Ayrıca, dönemin sosyo-kültürel yönleri de vurgulandı.

"Machines agricoles" vokal döngüsünün analizi, sanatsal bağlamda önemini ortaya koydu. Bu bağlamda, yorum farklarına neden olan sorunlar belirlendi. Kültürel bağlamla ve kişisel duygularla etkileşimi yansıtan bu döngü, sadece bir müzik eseri olmanın ötesinde, insan ve doğa anlayışının yeni bir yorumu olarak görülmektedir. Bu döngünün kompozisyon ve estetik yönlerinin analizi, Milhaud'un yaratıcı prensibinin derin anlamını ortaya koydu. Bu çalışma, Milhaud'un yaratıcı mirasının anlaşılması için yeni perspektifler açtı ve dönemin sanat ve kültürel bağlamının daha geniş bir şekilde anlaşılmasına katkıda bulundu.

D. Milhaud'un "Machines agricoles" vokal döngüsünün incelenmesi, bestecinin yaratıcı mirasının ve besteleme yaklaşımının daha iyi anlaşılmasına yardımcı oldu. Çalışma, Darius Milhaud'un

vokal döngülerdeki benzersiz müzikal tekniklerini vurgulayarak, onun yaratıcı süreci hakkında içgörüler sundu. Milhaud'un XX. yy. müziğindeki önemini ve müzikal kültür üzerindeki etkisini vurguladı.

Darius Milhaud'un "Machines agricoles" vokal döngüsüne odaklanan bu çalışmada, bestecinin yaratıcı anlayışının temel yönleri belirlenmiş ve vokal döngüdeki müzikal unsurlar detaylı bir şekilde analiz edilmiştir. Milhaud'un vokal besteleri de dahil olmak üzere eserlerinin incelenmesi, tarihi olayların, kültürel ve sosyal eğilimlerin müziği üzerindeki etkilerini, döneminin bağlamını dikkate alarak ortaya koymuştur. Çalışma, Milhaud'un yaratıcı tarzının bu belirli vokal döngüsündeki benzersiz özelliklerini de kapsamaktadır. Ayrıca, dönemin sosyo-kültürel yönleri de detaylı bir şekilde ele alınmıştır.

"Machines agricoles" vokal döngüsünün analizi, sanatsal bağlamda önemini vurgulamış ve yorum farklarına neden olan sorunları belirlemiştir. Kültürel bağlamla ve kişisel duygularla etkileşimi yansıtan bu döngü, sadece bir müzik eseri olmanın ötesinde, insan ve doğa anlayışının yeni bir yorumu olarak görülmektedir. Bu döngünün kompozisyon ve estetik yönlerinin analizi, Milhaud'un yaratıcı prensibinin derin anlamını ortaya koymuştur. Bu çalışma, Milhaud'un yaratıcı mirasının anlaşılması için yeni perspektifler açmış ve dönemin sanat ve kültürel bağlamının daha geniş bir şekilde anlaşılmasına katkıda bulunmuştur.

D. Milhaud'un "Machines agricoles" vokal döngüsünün incelenmesi, bestecinin yaratıcı mirasının ve besteleme yaklaşımının daha iyi anlaşılmasına yardımcı olmuştur. Çalışma, Darius Milhaud'un vokal döngülerdeki benzersiz müzikal tekniklerini vurgulayarak, onun yaratıcı süreci hakkında içgörüler sunmuştur. Milhaud'un XX. yy. müziğindeki önemini ve müzikal kültür üzerindeki etkisini vurgulamıştır.

Bu çalışmanın amacı, Darius Milhaud'un yaratıcı anlayışının ana unsurlarını "Machines agricoles" vokal döngüsü bağlamında belirlemektir. Bu vokal döngüsündeki müzikal unsurlar incelenerek kompozisyonunun analiz edilmesi hedeflenmiştir. Darius Milhaud'un eserlerinin, özellikle vokal kompozisyonlarının incelenmesi, tarihi olaylar, kültürel ve sosyal eğilimlerin müziği üzerindeki etkisini, dönemin bağlamı göz önünde bulundurularak ortaya koymuştur. Bu çalışmada ayrıca, Milhaud'un bu özel vokal döngüsündeki yaratıcı tarzının benzersiz özellikleri de ele alınmıştır. Sosyo-kültürel bağlamın önemi vurgulanarak, dönemin kültürel ve toplumsal dinamiklerinin Milhaud'un müziği üzerindeki etkisi detaylandırılmıştır.

Milhaud’un eserleri, özellikle “Machines agricoles” vokal döngüsü, tarihi ve kültürel bağlamın müziğe nasıl yansıdığını anlamak açısından önemli bir örnektir. Çalışma, Milhaud’un yaratıcı sürecindeki ana unsurları ve bu süreçte etkili olan kültürel ve tarihsel faktörleri detaylandırmıştır. Bu bağlamda, Milhaud’un müzikal dilinin ve kompozisyon tekniklerinin dönemin kültürel ve toplumsal dinamikleriyle nasıl şekillendiği analiz edilmiştir.

Çalışma, Darius Milhaud’un yaratıcı prensiplerinin derinliğini ve müzikal anlayışının kapsamını ortaya koyarken, onun sanatsal mirasının modern müzik üzerindeki etkisini de gözler önüne sermektedir. Milhaud’un müziği, sadece estetik bir ifade aracı değil, aynı zamanda kültürel ve tarihsel bir fenomen olarak değerlendirilmektedir. Bu bağlamda, Milhaud’un müziği, dönemin sosyo-kültürel dinamikleri ve kişisel deneyimlerinin bir yansıması olarak incelenmiştir.

“Machines agricoles” vokal döngüsünün analizi, bu eserin sanatsal bağlamdaki önemini vurgulamıştır. Bu bağlamda, eserin yorumlanmasındaki farklılıklara neden olan konular da belirlenmiştir. Kültürel bağlam ve kişisel duygularla etkileşimi yansıtan bu döngü, sadece bir müzik parçası olmanın ötesinde, insan ve doğa anlayışının yeni bir yorumu olarak değerlendirilebilir. Bu kompozisyonun ve estetik unsurların analizi, Milhaud’un yaratıcı prensibinin derin anlamını ortaya koymuştur. Bu çalışma, Milhaud’un yaratıcı mirasını anlamak için yeni perspektifler sunmuş ve dönemin sanat ve kültürel bağlamının daha geniş bir anlayışına katkıda bulunmuştur.

D. Milhaud’un “Machines agricoles” vokal döngüsünün incelenmesi, bestecinin yaratıcı mirasını ve kompozisyona yaklaşımını anlamada önemli bir katkı sağlamıştır. Bu çalışma, Darius Milhaud’un vokal döngülerdeki benzersiz müzikal tekniklerini vurgulayarak, onun yaratıcı sürecine dair önemli bilgiler sunmaktadır. Milhaud’un XX. yy. üziğindeki önemini ve müzik kültürüne olan etkisini öne çıkarmaktadır.

Darius Milhaud’un “Machines agricoles” vokal döngüsü, bestecinin müzikal dilinin özgünlüğünü ve yaratıcılığını gösteren önemli bir eserdir. Bu çalışmada, Milhaud’un bu eserde kullandığı müzikal teknikler ve kompozisyon unsurları detaylı bir şekilde analiz edilmiştir. Eserin kompozisyonu incelenirken, ritmik yapı, melodik çizgiler ve armonik düzenlemeler üzerinde durulmuştur. Milhaud’un yaratıcı sürecindeki yenilikçi yaklaşımlar ve müzikal dili, dönemin müzik anlayışına önemli katkılar sağlamıştır.

Milhaud’un “Machines agricoles” eseri, sadece müzikal bir yapıt olmanın ötesinde, dönemin kültürel ve toplumsal dinamiklerinin bir yansıması olarak da değerlendirilmiştir. Bu bağlamda,

Milhaud'un müziğinin kültürel bağlamla olan etkileşimi ve bu etkileşimin müziğe nasıl yansıdığı detaylandırılmıştır. Milhaud'un eseri, dönemin sosyo-kültürel bağlamı içinde ele alınarak, müziğin kültürel bir ifade aracı olarak nasıl kullanıldığını göstermektedir.