

## POLYPHONY IN THE CHORAL CREATION FOR EQUAL VOICES SIGNED BY DAN VOICULESCU

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**SUMMARY.** This paper represents a more detailed research of one of the defining stylistic aspects for equal voices choral creation composed by Dan Voiculescu. The composer managed to enrich the children's repertoire with important works, starting from the premise that it must be close to the contemporary musical language. Polyphony, in its various forms, gives this type of repertoire stylistic unity and offers many possibilities for modernizing the choral language. Dan Voiculescu uses polyphony to exploit and materialize it in a multitude of compositional devices. The most used polyphonic process in Voiculescu's choral creation is imitative polyphony. It is materialized in various forms, being connected mainly by the tradition of its application from ancient times (Renaissance, Baroque) to the present day.

**Keywords:** polyphony, Composer Dan Voiculescu, choral music.

### Introduction

Dan Voiculescu (1940-2009) was a prominent personality of the Romanian music. He was known as a teacher, composer, pianist and musicologist. The list of his works is a complex one, going through various stylistic stages, which are present in all the approached genres (instrumental, vocal-instrumental, vocal-dramatic, choral). There is a rich creation dedicated to the choir for equal voices. It extends into a composition career with a duration that exceeded four decades and that totals over 110 titles. Most works for equal voices are dedicated to children. They are assembled in four volumes: *Songs for children/Children's Songs* (1974), *Prin timp/Through Time* (1975), *Ecouri/Echoes* (1976), *Jocuri/Games* (1995).

In order to bring young singers closer to the musical language enriched by contemporary expressiveness, Dan Voiculescu aimed to introduce in his works some smaller or more significant musical fragments written in

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modern language. Given that a child's musical skills are not fully developed, the aim of this paper is to explore the native potential of children related to the easy execution of improvisations, chants, declamations and rhythmic or melodic imitations. In the composer's opinion, polyphony is a "precious way to complicate musical discourse"<sup>3</sup>, emphasizing that choral literature for children has an evolutionary development found throughout music history.

The use of polyphonic techniques is one of the most common practices in the creation of twentieth-century composers, and "the creation of works that re-edit them on a contemporary scale was an extremely necessary step."<sup>4</sup> In fact, these are analyzed extensively by the musician in the volume *Polifonia secolului XX/Polyphony of the twentieth century*, and scientific investigations on them will influence and stylistically enrich his compositional writing.

## Objectives

The objective of this work is to draw up a detailed analysis of the polyphonic compositional style adopted in the choral creation for equal voices by this important musician of the Cluj Composition School and disciple of Sigismund Toduță. There are many ways to modernize his choral language. These are supported by eloquent examples inserted throughout the work, proving a rich fantasy of the composer in creating an expressive music, in which there are strong connections between elements of tradition, taken especially from the Baroque, with some expressiveness of contemporary language.

## Polyphonic devices reflected in Dan Voiculescu's creation for choir of equal voices

### a) Traditional polyphonic devices

Another important aspect regarding the children's repertoire written for two voices is its didactic role. To facilitate the process of initiating young musicians in two-voice singing, Voiculescu uses certain *primitive polyphonic paths*<sup>5</sup> that are linked to the enrichment and exploitation of the potential of

<sup>3</sup> Dan Voiculescu, *Modalități de apropiere a repertoriului coral destinat copiilor de problemele limbajului muzical contemporan (Ways of approaching the choral repertoire for children with the problems of contemporary musical language)*, manuscript, box no. 22, „Dan Voiculescu” Archive, Sigismund Toduță Foundation, Cluj-Napoca, 1982.

<sup>4</sup> Vasile Herman, „Aspecte ale polifoniei în muzica românească contemporană” („Aspects of Polyphony in Contemporary Romanian Music”), in *Lucrări de muzicologie (Musicology Papers)*, vol. 4, Cluj-Napoca, 1968, p.17.

<sup>5</sup> See Liviu Comes, „Asupra unor mijloace pentru introducerea copiilor în muzica vocală polifonică” („On Some Ways for Introducing Children to Polyphonic Vocal Music”) in *Lucrări de muzicologie (Musicology Papers)*, Cluj-Napoca, 1965/1, pp.187-195.

the monodic song from which the composer starts, given that monody is the simplest and most natural form of musical language for the little ones, and "in the arrangement for the children's choir, the given song is not harmonized, but distributed."<sup>6</sup> This will increase the children's interest in these creations and help make the world of polyphone much more approachable. The two-voice song presents "two sound lines, giving the music a new dimension, similar to the spatiality in the art of painting."<sup>7</sup> Taking into account the playful qualities offered by the literary text, Voiculescu uses:

1) *Vocal dialogue* – in which the monody is distributed to the two voices on fragments that will be sung alternately, noting the "stereophonic effect of changing sound perspectives."<sup>8</sup> It is the simplest polyphonic form, highlighting a single sound dimension played antiphonic. This polyphonic device prevails in pieces such as *Ghicitoare/Riddle*, *Primăvara/Spring*, *Crossword puzzle/Rebus*, *Clorofila are treabă/Chlorophyll works*, there are certain musical moments (usually at the end of the verse) in which the voices overlap and two distinct musical entities can be heard.

2) *The onomatopoeic ostinato* – in which one voice exposes the main song, and the other presents a simplified musical line, with a syllable that is always repeated (Hop, hop – in *Baba-Oarba/Blindman's buff*; choo-choo – in *Din tren/From the train*; quack, quack! and whirr, whirr! – in *Pe lac/On the lake*, Chirp, chirp – in *Balada unui greier mic/The ballad of a small cricket*, etc.). This form of counterpoint "is achieved by repeating a small melodic-rhythmic cell, which by addition forms a plane around a main melodic line."<sup>9</sup> The ostinato in counterpoint used by Dan Voiculescu appears in the form of rhythmic ostinato, melodic ostinato or rhythmic-melodic ostinato.

3) *Pedal (ison)* – in which there are two sound layers: "a static, fixed one (the ison or isons), and a mobile, elastic one (the melody)."<sup>10</sup> In the song *La Tomis/In the city of Tomis*, the return of section A from measure 19 is made only by upper voice, while the lower voice keeps the pedal on the E flat, until the end of the work.

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<sup>6</sup> Roxana Pepelea, *Aranjamente corale (Choral Arrangements)*, 1st vol., Transilvania University Press, Braşov, p. 8.

<sup>7</sup> Liviu Comes, *op. cit.*, p. 187.

<sup>8</sup> Roxana Pepelea, *op. cit.*, p. 9.

<sup>9</sup> Dan Voiculescu, *Polifonia secolului XX (Polyphony of the twentieth century)*, Romanian Music Publishing House, Bucureşti, 1998, p. 13.

<sup>10</sup> Dan Buciu, *Mic tratat de scriitură modală (Small Treatise of Modal Harmony)*, Grafoart Publishing House, Bucureşti, 2014, p. 217.

As can be seen from the figure below made on the first section of the song *Iscoada/The spy*, the melodic phrases alternate from one voice to another, while keeping the tone on the last sound of the melodic phrase:

**E.g. 1**

Phrase 1 ----- Phrase 2 ----- Phrase 1 ----- Phrase 2 ----- Phrase 3  
 Phrase 1 ----- Phrase 2 ----- Phrase 1 ----- Phrase 2 ----- Phrase 3

----- = pedal

**Melodic evolution in the song *The spy***

In the song *Ecoul/The Echo*, Voiculescu exploits the technique of the isons differently, although there are also two sound perspectives: a voice exposes the song, following the pedal that keeps the last sound. During the pedal, the other voice performs imitations with a small extent on the last two sounds of the song.

At the same time, the ison is often found in the genres of popular or religious music, as an ancient process of enriching the sound lines. Thus, it is also present in Voiculescu's works of folk inspiration, in the carols *Colinda amestecatã/The Mixed Carol* or *Pe un câmp mândru-nflorit/On a Proud Flowering Field*, but also in the works with religious themes, such as *Tatăl nostru/The Lord's Prayer* or *Liturghia modală/Modal Liturgy*.

4) *The canon* represents a more elaborate compositional method, "which requires increased mastery from both the creator and the performers."<sup>11</sup> The way the monody is distributed to two temporally dislocated voices helps to obtain a special harmonic effect. Voiculescu uses this writing style on some sections in his works (usually the first section), such as: *Iscoada/The Spy*, *Scoală, gazdă, dă-mi colac/Get up, host, give me a dinner roll, Iarna/Winter, Tâlharul pedepsit/The punished thief, Vara la mare/Summer at Sea*, but there are also works written entirely in the form of a canon: *Rățoiul/The Duck, Anonimul/The Anonymous, Șapte frați/Seven Brothers*.

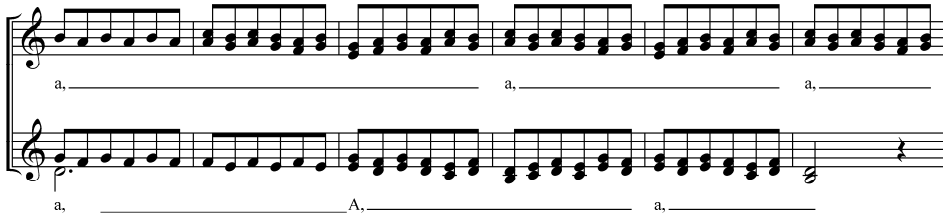
5) *Counterpoint in parallel motion*<sup>12</sup> meaning the accompaniment of the main melodic thread with other songs, consistently keeping the same interval distance. The process is used on small musical segments, to prevent

<sup>11</sup> Roxana Pepelea, *op. cit.*, p. 11.

<sup>12</sup> See Dan Buciu, *op.cit.*, p. 145-151.

monotony. We find such a moment in *Printre flori/Among the Flowers*, during six measures, later these movements in thirds become counterpoints for the main song, which joins the third voice:

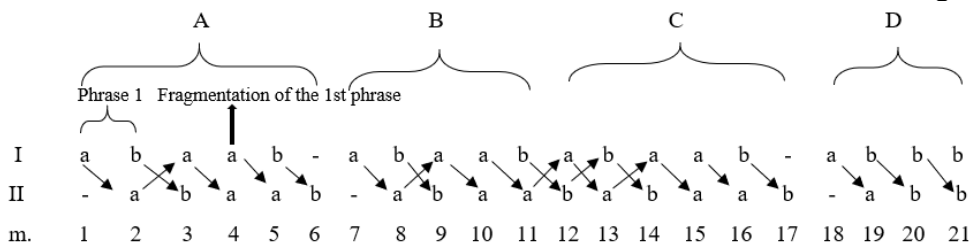
E.g. 2



Excerpt from the song *Printre flori/Among the Flowers* (mm. 24-29)

6) *Reversible polyphony*. A rudimentary example of inserting the double counterpoint in the development of the two melodic lines, "by reversing the place it occupies in the polyphonic combination"<sup>13</sup> is the song *Viața la mare/Life at Sea*. This device is used very often in Baroque polyphony, being known the composer's affinity for the writing methods and techniques of this period. The voices unfold in strict canon, at a distance of a measure, until the *Coda*, where the resumption of the song to the second voice is transposed with a major second below. The development of the first voice melody is based on a theme of two measures that is later fragmented and transposed on different stages:

E.g. 3



The scheme of the double counterpoint in the song *Viața la mare/Life at Sea*

<sup>13</sup> Liviu Comes, Doina Rotaru, *Tratat de contrapunct vocal și instrumental, (Treatise on Vocal and Instrumental Counterpoint)*, 2nd volume, Grafoart Publishing House, București, 2014, p. 429.

*b) Renewed traditional polyphonic devices*

*Contrapuntal polyphony* is a defining device for choral creation composed by Dan Voiculescu. In the following, we will exemplify some types of counterpoints that have also been used to a large extent by other composers of the twentieth century:

1. *Counterpoint in parallel chords (mixtures)*. In the song *Primăvara/Spring* we find the counterpoint in the form of an oscillating song, with reeling and twined gait, predominantly gradual, which develops rhythmically and acoustically in contrast to the other voices:

**E.g. 4**

The musical score for 'Primăvara/Spring' consists of three staves. The top staff has a melody with lyrics 'Din - tr-o crean - gă-n al - ta zboa - ră' and dynamic markings *mf* and *cresc.*. The middle staff has a rhythmic accompaniment with lyrics 'La, la, la, la...' and a dynamic marking *p*. The bottom staff has a melody with lyrics 'Din - tr-o crean - gă-n al - ta zboa - ră' and dynamic markings *mf* and *cresc.*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

**Counterpoint example from *Primăvara/Spring***

2. *Polymetry*. Greater complexity is obtained rhythmically when using several rhythmic organizations simultaneously in the melodies of choral voices. This is facilitated by the fact that there is some independence between the main voice and its counterpoint.

**E.g. 5**

The musical score for 'Colinda amestecată/The mixed Carol' consists of three staves. The top staff has a melody with lyrics 'Cest domn bun că nu-i a - ca - să, Flo-ri - le-si dal - be, Că-i la mun-te' and a dynamic marking *mf*. The middle staff has a melody with lyrics 'ca - să Flo - ri - le-s dal - be Că-i la mun-te la-a vâ - na...' and a dynamic marking *mf*. The bottom staff has a melody with lyrics 'hăi, \_\_\_\_\_ hăi, \_\_\_\_\_ hăi, \_\_\_\_\_' and a dynamic marking *mf*. The key signature is one flat (Bb) and the time signature is 4/4.

**Excerpt from the song *Colinda amestecată/The mixed Carol* (mm. 24-29)**

To facilitate interpretation, the composer sometimes uses the dotted barline in *Colinda amestecată/The Mixed Carol* (E.g. 5). The melody is performed in measures of 4/8 alternating with 3/8, but there are moments when the positioning of the accents in the words requires in one of the voices successive measures of the same kind, while in the other voices they appear alternately.

E.g. 6

**CÂNTEC PENTRU FLOAREA-SOARELUI**

Versurile de LENA CONSTANTE  
Calmò ed espressivo (♩=cca63)

*p* semplice e non vibrato  
Floa - reă - soa - re - lui, Mîn - dra - ce - ru - lui, -

*mp* cant. e legato  
Din a - dîn - curi - de lu -

*pp*  
Floa - reă - soa - re - lui, Mîn - dra - ce - ru - lui, -

### Polymetry in *Cântec pentru floarea-soarelui/Song for the Sunflower*

If in the song *Cântec pentru floarea-soarelui/Song for the Sunflower* (E.g. 6) the composer writes the measure for each voice (the first voice alternating the 3/4 time signature with the 2/4 time signature and the second voice using the 5/4 time signature), there are cases of certain pieces that contain moments of polymeter between the leading song and voices exposing counterpoints. For easier interpretation, the composer does not change the measure for any voice, but uses tie over barlines. One such example can be found in *Revedere/Return*, where the upper voices can be framed in the measure of three quarters, while the song expanded by the third voice seems to fit the binary meter more:





E.g. 9

*più mosso (Tempo III)*  
*f*  
 Ța - ra noas-tră creș-te-n soa-re Ca și spi-cul pe o - goa - re. Pii - nea bu - nă  
*f*  
 e, Ța - ra noas-tră creș-te-n soa - re Ca și spi-cul pe o - goa - re.

**Segment of polymetry in the song *Plouă/It's raining* (mm. 26-30)**

3. *Other cases of counterpoint.* In the carol *Stâna prădată/The robbed sheepfold*, Dan Voiculescu creates a rhythmic duality between the main song from the third voice and the counterpoint exposed by the upper voices:

E.g. 10

...pchi - cio - - - ru, Flori dal - be,  
 ...pchi - cio - - - ru, Flori dal - be,  
 Cu pchi - cio - ru sem - ne fa - ce, Flo - ri - le dal - be,

**Excerpt from the song *Stâna prădată/The robbed sheepfold* (mm. 19-20)**

A chromatic counterpoint, in opposition from the rhythmic point of view and of the sound evolution to the main melody exposed by the first voice is found in *Doi zugravi /Two Painters*, in the first section of the piece:

E.g. 11

*Allegretto vivo* (♩ = c. 112-116)  
*p*  
 Noap-tea ia, noap-tea ia, cea mai lun-gă bi-di-nea și spoiește-n negru toată nal-ta zare în-ste-la-tă  
*p*  
 Noap - - - tea ia, cea mai lun - gă

**Musical representation of *the night* in the song *Doi zugravi/Two painters***

c) *New polyphonic devices*

1. *Heterophony*. One of the syntaxes used by the composer in his choral creation on equal voices, especially towards the end of his career, is heterophony. In Ștefan Niculescu's vision, it represents "a oscillation between unison and multi-melody."<sup>14</sup> This involves moments in which the choral voices expose songs in which they return in unison or linger on the octave, combined with passages in which the voices disperse, highlighting themselves separately.

In a study written by Vasile Herman in 1968<sup>15</sup>, he set out the two views of musicologists on the definition of heterophony, one of which is related to the improvisational nature of polyphony.

In the volume *Polifonia secolului XX/Polyphony of the 20th century*, Dan Voiculescu deals extensively with heterophony in Boulez's two conceptions: convergent and divergent heterophony. Of these, the convergent heterophony is found in Dan Voiculescu's choral creation, which "takes place within the limits of oscillating repetitions of a melodic idea in several planes, the vocal texture resulting from partially rigorous, partially free overlaps, variants of free or interrupted imitations."<sup>16</sup>

## E.g. 12

The musical score consists of three systems. The first system has two vocal staves (I and II) and a basso continuo line. The lyrics are: "So - ră ploa - ie, ro - di - toa - re, Ți - ne - ți a - pe - le - n ul cioa - re Lân - gă". The second system continues the lyrics: "Lu - nă, lân - gă Soa - re, ... lân - gă ste - le lu - ci - toa - re". The third system continues: "Lân - gă Lu - nă, lân - gă Soa - re, lân - gă ste - le lu - ci - toa - re". Circled notes in the vocal parts indicate unison moments.

**Unison moments in the song *Rugăciune în câmp/Prayer in the Field* (mm. 1-7)**

<sup>14</sup> Ștefan Niculescu, „Eterofonia” („Heterophony”), in *Studii de muzicologie (Musicology Studies)*, vol. 5, Romanian Music Publishing House, București, 1969 p. 65.

<sup>15</sup> Vasile Herman, *op.cit.*, pp. 17-24

<sup>16</sup> Dan Voiculescu, *op.cit.*, p. 97.

The song *Rugăciune în câmp/Prayer in the Field* (E.g. 12) from the cycle of two choirs on the lyrics of Teodor Bratu composed in 2009 is also in this category. The two sound lines give the sensation of the existence of a single song, in measures 1-4, which present variations and which are exposed simultaneously. Subsequently, the second voice simplifies its melodic design, depicting freer evolutions, but reuniting in unison at the end of measure 8.

Another work in which the presence of heterophony is noticed is *Doină/Doina*, from the cycle of *Two songs on lyrics by Ana Blandiana*. By the way the melodic intervals are arranged within the melodies, similarities are observed between them, both showing a gradual movement combined with minor seventh jumps. The two voices perform songs that meet periodically in unison or perfect octave:

E.g. 13

So ră fra gă, fra te hrib, Descân ta ți-mi să mă schimb, So ră mu ră, fra te-a lun, În vâ ta ți mă să spun

So ră fra gă, fra te hrib, Descân ta ți-mi să mă schimb, So ră mu ră, fra te-a lun, În vâ ta ți mă să spun

### *Doină/Doina* – introduction.

A small heterophonic passage is found in the culmination of the song *La Alba lulia-n cetate/In the fortress of Alba lulia*, derived from the polyphonic movement of the second voice, in which short improvisations intervene. Through small rhythmic gaps that intervene between the two voices, a quasi-imitative aspect of the thematic thread is observed:

E.g. 14

cum i - ni-mi - le lea-gă punți a - ici și din-co-lo de munți, a - ici și din-co-lo de munți, La

cum i - ni-mi - le lea-gă punți a - ici și din-co-lo de munți, a - ici și din-co-lo de munți, La

### Excerpt from the song *La Alba lulia-n cetate/* *In the fortress of Alba-lulia* (mm. 19-22)

A short heterophonic moment is identified in *Vocaliză pentru pacea copiilor lumii/Vocalize for the Peace of the World's Children*. This will be obtained from the variations of rhythmic pronunciation of the same sound material – this is a series of three pitches each offered by the composer, which are sung individually and freely, all lasting about ten seconds:

E.g. 15



**Musical passage from *Vocaliză pentru pacea copiilor lumii/*  
*Vocalize for the Peace of the World's Children***

2. *Aleatoric polyphony*. Aleatoricism is one of the currents that manifests itself over several musical eras. Dan Voiculescu notes the "timbre and dynamic aleatoricism"<sup>17</sup>, manifested in the Baroque era, from the play of the same musical material with different instruments (if the score does not specify precisely the instrument to which it is dedicated – as in the case of Bach's *Art of Fugue*).

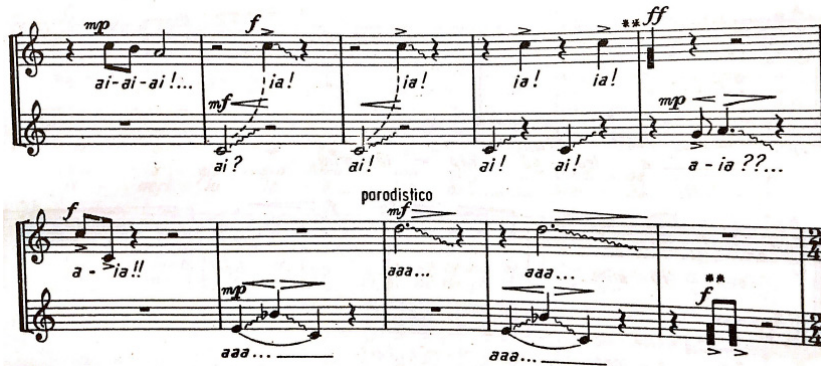
In the twentieth century, the influences of aleatoricism in composers' scores on several parameters, such as the pitch of musical sounds, are identified. In this direction, Dan Voiculescu is interested in researching the sector between singing and speaking. It is inspired by the vocal techniques *Sprechgesang* and *Sprechstimme*<sup>18</sup>, more recently appeared in music, which were identified in his own creation by Arnold Schönberg – especially in the opera *Pierrot lunaire*, by Alban Berg in the operas *Wozzek* and *Lulu* and by George Enescu in *Oedip*. Such influences are found in *Căruța cu caracudă/Wagon with small fry*, *În clocotul pieții/In the tumult of the market*, *Ce bucluc!/What a mess!*, *Cunoștințe peste cunoștințe/Knowledge over knowledge*.

The work *În clocotul pieții/In the tumult of the market* begins with a small spoken section, followed by a larger part that combines the melody over which spoken lyrics overlap. The penultimate section is purely melodic and is played twice. The end of the song is based as in the opening of the song, only on speech. In the song *Cunoștințe peste cunoștințe/Knowledge over knowledge*, sections based on melodies, these being connected by short spoken passages.

<sup>17</sup> Dan Voiculescu, *op.cit.*, p. 145.

<sup>18</sup> See Heinz-Klaus Metzger, Rainer Riehn, „Schönberg und der Sprechgesang”, în *Musik-Konzepte*, vol. 112/113, München, Text und Kritik Publishing House, 2001.

E.g. 16



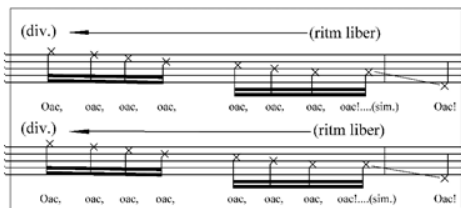
Excerpt from the song *Rebus (glumă muzicală)/Rebus (Musical Joke)*

A type of aleatoricism also arises in the choral pieces in which he introduces ornamental elements that give the singer a certain independence in interpretation. This is the case of the free heights in the work *Rebus (glumă muzicală)/Rebus (Musical Joke)*, from the example above.

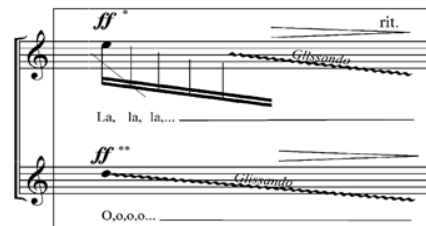
Aleatoricism appears in the case of the song *Pe lac/On the Lake*, by introducing *glissandi* for rendering of onomatopoeias, but also in terms of the rhythmic parameter, the composer leaving freedom in the passage framed in a rectangle at the end of the piece. At the end of the work *Gospodina/The hardworking Ant*, we find a passage framed in a rectangle, in which Voiculescu also uses *glissandi* and free heights.

E.g. 17

a. *Pe lac / On the lake*




b. *Gospodina / The hardworking Ant*  
5-6 sec. Ant




Short aleatoric fragments

Dan Voiculescu opts in several choral compositions for aleatoric moments at the end of the works, clearly not imposing any fundamentals. These are made by *glissandi* and sounds of undetermined pitch. Thus, he manages to create open-ended works.


a. *Paparuda / Rainmaker*




b. *Curiozitate / Curiosity*



c. *Șapte frați / Seven Brothers*



d. *S.O.S. (Altă numărătoare) / S.O.S. (Another counting game)*



### Examples of aleatoric moments at the end of the pieces

3. *Mass-type polyphony*. An ample development is embodied in the composition *În clocotul pieții/In the tumult of the market*. The type of writing finds its inspiration in Schönberg's opera creation. Mass-type polyphony makes sense in this work because the composer wants to describe the atmosphere of a place packed with traders and buyers, a noisy place, similar in terms of crowds and noises with a playground for children. Reciting the lyrics from the beginning of the song requires dividing the second voice into 3-4 groups that utter the successive text, producing a "sound mass phenomenon where all the details can no longer be perceived due to their congestion."<sup>19</sup> Later, in another sections of the piece, the process becomes more complex because the second and alto voices will speak different verses freely, while the soprano holds an ison on *bzzz* syllable.

### Conclusions

It can be stated that the imitative polyphony is one of the fundamental stylistic aspects of Dan Voiculescu's creation, being easy to notice in most of the musical examples inserted in this work.

The analysis performed on the choral creation on equal voices led to the conclusion that Dan Voiculescu successfully manages to expand the expressive palette of expression of choral music and to achieve several objectives:

<sup>19</sup> Dan Voiculescu, *op.cit.*, p. 136.

- increasing the receptivity of children in order to train the future music listener and some genres that also use new polyphonic devices, not only the traditional ones;

- the approach of young singers to the musical language sprinkled with contemporary expressions by introducing in his works smaller or more significant musical fragments written in modern polyphonic language (as in the case of *Pe lac/On the lake* or *Gospodina/The hardworking Ant*, which include modern language passages framed in rectangles).

- exploring the native potential of children in easily performing improvisations, chants, declamations and rhythmic or melodic imitations (as found especially in his polyphonic poems – *În clocotul pieții/In the tumult of the market*, *Căruța cu caracudă/Wagon with small fry*, *Ce bucluc!/ What a mess!*);

- Enlarging the melodic frame by adding:

- sounds with indefinite heights: *Rebus/Rebus (Musical Joke)*, *În clocotul pieții/In the tumult of the market*, *Ce bucluc!/ What a mess!*;
- glissandos: *Rebus/Rebus (Musical Joke)*;
- onomatopoeias: *Ariciul/The Hedgehog*, *Pe lac/On the lake*, *Din tren/From the train*, *Gospodina/The hardworking Ant*, *Plouă/It's raining*, *Inimă de câine/A dog's heart*, *Musca-Țețel/Tsetse Fly*;
- texts with sounds: *Rebus/Rebus (Musical Joke)*, *Vocaliză pentru pacea copiilor lumii/Vocalize for the Peace of the World's Children*;
- whistle: *Vara/Summer*.

The choral art of this composer is optimistic, bright. Through his works, he stands out for his effort to modernize the choral language, at the level of polyphony, but also of the other components: melody, rhythm, harmony, timbre.

*Translated by Laura Greavu*

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