

10. MELODY, RHYTHM, COLOR. A GENUINE VISION UPON ORFF METHOD

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Abstract: *The Orff-Schulwerk pedagogical model has imposed as one of the most attractive and efficient method of musical education where the rhythm and percussion instruments play a fundamental role. Synchronic perspective, especially the diachronic perspective upon this phenomenon indicates a permanent update and enrichment both of the concept itself and modalities of practical concretization. The present study refers to personal results obtained by the vocal-instrumental children assembly Alpha Lirae that I conduct since 2007, a band that has promoted in Romania and outside the borders a modern musical repertoire based on the exploitation of rhythmic and melodic virtues of Romanian songs with oral tradition. I will highlight the playful dimension of interpreted works by revealing the polyphonic play, techniques of modern composition and coloring that derive from diversification of vocal-instrumental combinations.*

Key words: *Orff method, syncretism, percussion, rhythm, polyphony, ostinato, musical play*

1. ORFF METHOD – PEDAGOGIC MARKER INTO MUSIC STUDY

I.1. METHOD PRESENTATION

German composer Carl Orff (1895-1982) has brought important contributions into composing and theatrical domain, and also into musical pedagogy, by creating the *Schulwerk* method in which the instruments of percussion and the movements of human body play an important role for the musical education of children.

This method had a major impact upon the German musical learning system, spreading also in other countries of the world. The name of *Schulwerk* belongs to composer and means “pedagogic creation” or “school creation”, and the Romanian bibliography runs under the title of “Orff method for musical education” or “Orff system”. Being draw of the new artistic tendency regarding the creation of “expression dance”, Carl Orff has founded in 1924 the *School for gymnastics, music and dance* which was known as *Günther School*.

The composer tried to find a modality of musical expression that corresponds to ideas of a new type of dance. Knowing that the common element of the two arts is **rhythm**, he wanted to regenerate music through motion. The rhythmical motion can be achieved by specific instruments, starting with resonator parts of human body (slapping, snapping fingers, trampling), continuing with rudimental rhythmic instruments which are used into jazz music: bells, drums, claves, etc.

Carl Orff has experienced this instrumentation, adding materials that were made of teachers and students of *Günther School*. “For my idea to create a style of **elementary music** (our reference), the percussion, the oldest and primary instrument, has played a decisive role. Here it will not have an accidental function, but an essential one, that generates shapes and sonorities with a self

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life”⁵². Even if the structure of this music is simple and accessible, it does not mean that cannot be developed by application of improvising procedures of variational type. Carl Orff has concerned personally about the spreading of its method, both in Germany and other countries, organizing along with his colleagues from *Günter School* numerous auditions, recitals, school festivals, representations to conferences and symposiums.

To come in assistance of Orff method application, there were edited 5 **tomes** titled *Orff-Schulwerk. Musik für Kinder*, constituting the basic work of the composer in this domain. Subsequently appeared the works *Einführung in Musik für Kinder (Introduction into music for children: 28)* and *Elementaria-the first experiences with model Schulwerk: 24*. Orff and his collaborators added lately practical books, song book for children, with instrumental accompaniment, books with exercises for instrumental improvement. This didactic material was completed by the audio-visual material by apparition of the documentary movie *Musik für Kinder* (1954), of a record and serial broadcast with the same title, on Bavarian television.

The method has become known in Austria, by initiatic lessons for students of *Mozarteum* Academy of Music from Salzburg, reaching in the west of Europe, Canada and Japan, and the 5 Orff tomes were translated and adapted to autochthon specific and repertoire of children songs.

From 1963 the Orff Institute had begin activity in its own center which became a high learning institution, with specialized faculty, with programs and classes regarding the applications for students. Subsequently, the record label *Harmonia mundi* from Freiburg has performed a sonorous documentation containing 10 records, titled *Musica poetica*, a material that came into support of application of the 5 tomes *Musik für Kinder*.

In 1976, Carl Orff has edited the tome *Carl Orff und sein Werk* that was dedicated to his plentiful pedagogic work, namely *Schulwerk*. The pedagogic ideas of Carl Orff are held of consideration and are included in primary school musical education from Germany. Today, the companies which are using this name, including “Carl Orff” Foundation, are concerned by the broad artistic and pedagogic inheritance of the composer, spreading internationally.

1.2. ORFF INSTRUMENTATION

In concept of Carl Orff, the instrumentation means an extension of human body, of hands and legs that are used for application of the method. The Orff instrumentation contains natural and made up instruments:

1. **Sonorous gestures** or instruments of human body: slapping, slapping the thighs, trampling, snapping fingers;
2. **Made up instruments that are not adjustable:**
 - a. Small percussion: **wooden block** emanated from Asia, **cylindrical wooden**

⁵² Carl Orff – *Carl Orff und sein Werk, Dokumentation*, vol. III: *Schulwerk – Elementare Musik*, Tutzing, 1976, p. 69

block emanated from Central America, **claves** emanated from popular music of Latin and Central America, **castanets** emanated from Spain and **pinwheel** (rattler or stick);

b. Instruments emanated from jazz music:

- Wood: temple blocks, maracas, wooden agogo, guire (reco-reco);
- Metal: triangle, large plates (cymbals) – Turkish mode, crotales (small plates), bells, balls tube, cowbell, vibra slap, cabasa, agogo bells;
- Leather: hand drum, drum with plates (tambourine), side drum, bass drum, bongos, conga

3. **Made up instruments that are adjustable:**

- Ear drum
- Melodic instruments with boards: xylophone, metallophone, bells game, sonorous plates.

To these are added the recorder (Blockflöte) – with its natural timbre, which become again into XXth century a frequent instrument that was used for scholar musical practice due to largely favoring of self-taught study – and glass instruments, glasses with chalice shape chosen to reproduce each sound of the scale.

I.3. THE OBJECTIVES OF SCHULWERK METHOD

Regarding the followed objectives by application of *Schulwerk* method, the author himself proves that it would be „creation of a fundament for any kind of practice or interpretation of music, respectively for real understanding of musical language and expression, for which the *Schulwerk* method can be the starting point, as an abecedarium”⁵³. The means of this model are music, motion and word, „ways of communication of human beings, merged into primary stage of its evolution, which define the notion of **music and elementary music**, a notion around which the entire model gravitates”⁵⁴.

I.4. LANGUAGE ELEMENTS

The “elementary” music of Carl Orff refers to miniature patterns that are accessible for small children who by variation can reach to games much more complex. The song book *Musik für Kinder* and records *Musica poetica* presents progressively these elements. The *Schulwerk* method promotes a musical conception based on game and improvisation leading progressively to creation of a style which is characterized by following particularities of language:

- **Melodic** of modal type, with intonations centered preponderant on structures that are oligochordic and pentatonic.
- **Rhythm** which is simple, of divisional structure with some asymmetries deducted from heterogeneous combinations of some formula of binary and ternary type. It is recommended the use of musical rhythm development techniques, such as augmentation, diminution, recurrence, dotted rhythm, syncopation, off beats, interleaving of rests, complementarity. It is important to

⁵³ Cf. Carl Orff, Gunild Keetman – *Orff – Schulwerk. Musik für Kinder*, vol. I, Introduction, Mainz, 1950.

⁵⁴ Astrid Niedermaier – *Educație muzicală modernă*, Sibiu, Hora Publishing House, 1999, p. 27.

notice that the rhythmic dimension is achieved with the contribution of percussion instruments.

- **Vertical writing** is relatively simple and combines some elements of homophony and primary polyphony with some advanced one, o polyphonic-imitative type: accompaniment, *ostinato*, harmonic and polyphonic mixtures, imitation, canon, double counterpoint.
- **Texts** which are selected especially from the German folklore and within spoken exercises are added scansion of counts, riddles, callings correlated with slapping and stamping. The versions of method's application in other musical cultures except the genuine one contain adaptations of these languages elements, the result being an intonational diversity that can contain even the chromatic scales, rhythms that are specific to traditional songs, including jazz music, timbres of novel instruments.

I.5. SCHULWERK METHOD INTO ROMANIAN MUSICAL PEDAGOGY

The implementation of this method into Romanian musical education had a desultory character and it was applied into schools with German language teaching. Beyond the affinity of language and culture, some of these institutions were able to ensure the *Orff instrumentation*.

Along with Astrid Niedermaier who published the tome *Modern musical education-Pedagogic conception and Orff instrumentation* (Sibiu, Hora Publishing House, 1999), Ligia Toma Zoicaș and Cristina Maria Sârbu obtained special honors for knowing and promoting this method.

In recent years we assist on a dispersion of this pedagogic conception into schools and kindergartens from our country, a demarche which is favored by the specialization (including abroad) of teachers. In our opinion, the implementation of this method into Romanian space would have high chances if it would be connected to valuable pedagogic conception launched by the professor and ethnomusicologist George Breazul. In his vision, the musical education should be underlain onto Romanian culture of oral tradition and, especially, on children folklore. The main objective is connected with necessity of peculiarity by the children of Romanian music of modal-archaic substance, a dimension which is complementary to occidental education which is based on major-minor functional tonality. Furthermore, George Breazul pleads for knowing of this diverse and novel popular instrumentation made up by children from different materials such as: nutshells, string, cobs, pieces of wood, etc. At Ethnographic Museum from Cluj-Napoca, there is such kind of exhibits, such as: toy violin, toy tulnic, vâjietoarea, sfârla, cârâitoarea, ocarina, and others. Relatively independent, but in accordance with pedagogic principles of *Schulwerk* method, the Romanian composers enriched the repertoire which was intended for children choir with genuine works that contain numerous moments of play and motion.

There are distinguished by a language which is modal (in resonance with children folklore and archaic layers of Romanian popular music), dynamic rhythms of aksak and giusto-syllabic type, a modern polyphonic writing, bright

harmonies, vocal timbres and instrumental effects, the last being due to use largely of percussion instruments. Among composers, Liviu Comes, Dan Voiculescu, Felicia Donceanu, Gheorghe Duțică, Valentin Timaru, Dan Buciu, Myriam Marbe, and others have come to the fore.

II. ORFF METHOD. A GENUINE VISION REGARDING THE INTERPRETATION OF *ALPHA LIRAE* BAND



Practical, experimental character, that has wide opening in domain of modern musical pedagogy, has determined us to find a specific modality of implementation of Carl Orff's method on the Romanian territory. This project has started by personal achieving of instrumentation from Germany and formation in the fall of 2007 of the vocal-instrumental assembly *Alpha Lirae* belonging to Art National College "Octav Băncilă" from Iași.

The band made up by 40 children of 8 and 14 years old (musical department) and being equipped with almost the entire Orff instrumentation, has sustained the concert of **debut** in December 2007. The program has contained a series of Romanian carols and universal Christmas songs, the repertoire being structured by a modality that was original and very attractive for voices, piano and percussion instruments by the composer Gheorghe Duțică. This first manifestation has enjoyed by a particular success, being appreciated both of the audience and experts.

Since the debut, the band wanted that its activity to have an atmosphere favorable for experimentation of genuine formula regarding the improvement of *Schulwerk* method' principles by a reportorial conception which integrates harmoniously the Romanian music, especially the folkloric one, in the generous space of universal music. The central element on which it was founded this new vision upon Orff method is **polyphony** seen in correlation to **intonations** and **paces** emanated from Romanian folklore. Accordingly, the melodic frame will keep the oligochordic base which is specific for mentioned above method (of course, in different intervallic configurations), but it will extend the modal

scales to heptacordic structures. To the same effect, it will be developed the temporal dimension, but with an amplification of rhythmic complexity, reaching to complex structures of **polyrhythmy**, respectively, **horizontal** and **vertical polymetry**. In this new context it is put into discussion the issue of utilization of Orff instrumentation which will prove to be favorable for the expression and ethos that comes from folkloric melodic, from where we can draw the conclusion of generalization capacity of principles applied by the composer.

The repertoire of the vocal-instrumental assembly *Alpha Lirae* contains different works, from classic genre up to jazz, children folklore, musical or pop, processing, transcriptions, adaptations, but also **genuine** works that belong to composer Gheorghe Duțică.

For illustration of our concept upon implementation of Orff method, we have chosen **three** from the most important works for voices and percussion from the repertoire of *Alpha Lirae* band, belonging to composers **Dan Voiculescu** and **Gheorghe Duțică**.

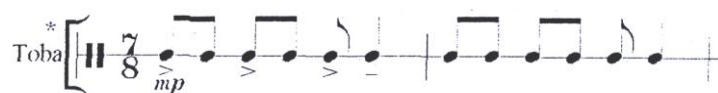
PAPARUDA– music by **Dan Voiculescu**⁵⁵, lyrics by Marin Sorescu

The dramaturgy of the work has as base the emphasis of melody and specific paces of Romanian archaic agrarian habit of **invocation of the rain**, known under many local designations, such as: *paparuda*⁷, *păpălugă*, *paparuga*, *păpăruța*, *băbălugă*, *mămăruța*, *dodolița* etc. “The melodies of paparuda are different from one area to another and are in accordance with game character. The songs being, usually, using the word **paparuda** and resuming of the last two syllables of it, being created a wordplay which is specific to children’s folklore./ .../ To the hexasyllabic pattern belongs usually a rhythmical organization where the length of the word **paparudă** is equal with its truncated resuming, ‘**rudă**’. /.../the sonorous structures have a small number of sounds, from three-tones, with or without pieni up to pentachords or hexacords”⁵⁶.

The dominant of the language in the work of composer Dan Voiculescu represents the ostination which is generalized at the level of the entire work-isorhythmic structured resulted from invariable repetition of an asymmetric formula (7/8= 2+2+3)

Eg.1, p. 25

Giusto, molto ritmico



From intonational point of view, the entire work is based on an oligochordic structure of **acoustic 1** type- a combination between lydian and mixolydian, from where results the insistence of the composer on intervals of tritone (**D-G sharp**) and low seventh (**D-C**).

⁵⁵ Dan Voiculescu has a reach choral creation dedicated to children: *Cântece pentru copii*(1976), *Prin timp*(1979), *Ecouri* (1992) and *Jocuri* (2002)

⁵⁶ Gheorghe Oprea, Larisa Agapie – *Folclor muzical românesc*, Bucharest, Didactică și Pedagogică Publishing House, 1983, p.161

Eg. 2, p. 25

mf

1. Ploa-ia ba-te-n foa-ie, Foa-ia nu se-n-doa-ie, Foa-ia nu se u-dă,
 2. Plo-uă doar cu ro-uă, Mă-mă-li-gă no-uă, Mă-mă-li-gă cru-dă,

p

Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă!
 Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă! Pa-pa-ru-dă, ru-dă!

As we can observe, the oligochordic frame which is promoted by “Orff method” knows here a special modal color, with a strong Romanian ethos. Also, it is present a first involvement of percussion – with possibility to choose any membranophone instrument that is not accordable (for the nonce, **drum**).

Beyond two *ostinato* plans that were created by percussion and low voice, it is created the melodic line of *paparuda*, the vocal apparatus being amplified by the soprano who reaches a counterpoint based on the same sonorous material, but having an octaviant nature (**D2**).

Eg. 3, p. 28

più f

Ploa-ia ba-te-n foa-ie,
 Ploa-ia ba-te-n foa-ie,
 Ploa-ia ba-te-n foa-ie,

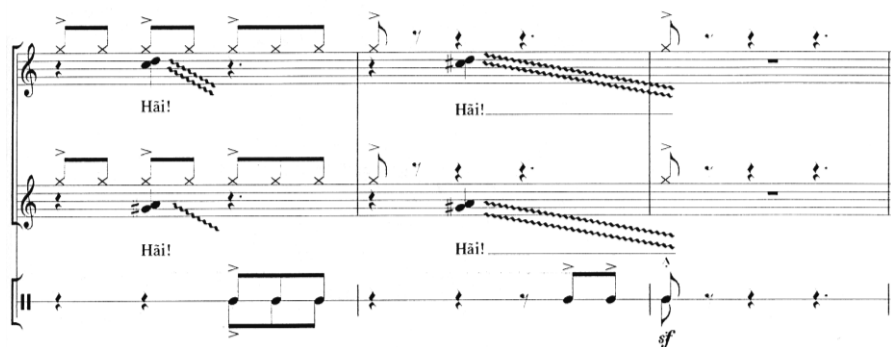
f

Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,
 Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,

Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,
 Foa-ia se in-doa-ie, Por-nesc u-du-doa-ie, A-pe curg si-roa-ie,

At the end of section, the composer adds to choral writing more dynamism by choristers slapping on first time of each heterogeneous measure, and in *Coda* the performance difficulty increases by complex combinations between them and *clusters* performed on four voices in *glissandi*.

Eg. 4, p. 29, Coda



**JOCURI DE CUVINTE (Game echoes) - music by Gheorghe Duțică⁵⁷,
lyrics by children's folklore**

The choral poem, *Game echoes*, is composed for two choirs of equal voices (noted with **A, B**) and percussion instruments (3 tom-toms, wood-block, tambourine with plates, raganella and gran cassa). The score is structured on **five** sections which correspond to the same stages from a scenario conceived by the author.

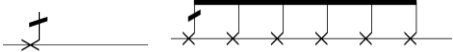
- I. *Animato* – apparition of the rain along with characteristic phenomena: wind, thunders, etc.;
- II. *Allegretto, Energico* – invocation of rain ceasing in order to games resuming;
- III. *Andantino cantabile, poco rubato* -apparition of the rainbow and manifestation of joy among children;
- IV. *Parlando frenetico* – development of games that are specific to children; counts, scanned lyrics, slapping and stamping, where are added the instruments of percussion.
- V. *Moderato. Tempo giusto* – smooth and short reversion of the rain, in a most peaceful way.


The work *Game echoes* conquered the hearts of children, of preceptors (who know that this work generates their success on national and international choral contests), of juries of specialty and audience by its multiple expressive valences, novel versification from children's folklore, by ability of composer to use different dialogs between choral groups into a varied polyphonic writing, filled with asymmetry of rhythmic structure and accents games. The *Alpha Lirae* band interpreted this work within **International Choral Contest from Germany, from Frankfurt on Main**, right in motherland where Orff method was applied for decades, and had an extraordinary success.

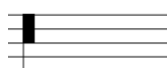
The writing from **Picture I** describes the moment before rain gusts by junction between the accompaniment, onomatopoeias (allusive interjections), spoken and whispered sounds into an aleatory rhythmical disposal, slapping and stamping and percussion instruments.

The **legend** that precedes the musical text itself comes to assistance of preceptor and each group of interprets in order to decode fragments with modern semiography.

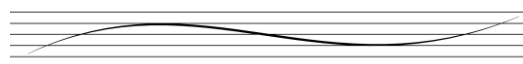
⁵⁷ The Composer Gheorghe Duțică is the main supporter of the band *Alpha Lirae*, performing and dedicating to it numerous genuine creations that had a great success and has brought to him the national and international recognition.

 = sound or group of sounds whispered

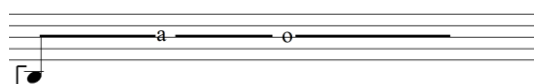
 = sound or group of sounds uttered

 = hand clapping

 = beats foot

 = imitation wind's effect

(Fiș) și _____ și _____ su _____

 =graduel transformation (on the sound)

H with indeterminate period) to phoneme: a - o; o - u; u - o; o - a.

Here it is several wonderful lyrics from the children's folklore which animates and creates the atmosphere of the first picture.

<p><i>Fâș, fâș, fâș, fâș, Stai vântule, stai acuş, Stai vântule, stai colea Și intră-n căciula mea.</i></p>	<p><i>Tună, tună, Oile se-adună. Plouă, plouă Într-o casă nouă.</i></p>
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As we can observe, the entire elements from this introductory episode are collocated in order to make a reference to Carl Orff's method.

MELODY

The international base of the work represents the different oligochordic structures from the sphere of a eolic mode on **B**. Even in the **picture II** it can be seen the game of oligochordic structures, more precisely, the game of octavian tetratone on **B**.

Eg.1, Picture II, p. 3

II Allegretto (Energico) 3



An element of difficulty, but also of probation of attack correct technique, of perfect supporting and vocal emission represents the extension of melody

ambitus in a high tone, on long period of time, in a counterpoint obtained by a sonorous material which was reversed on extreme voices (A1-B2).

Eg.2, Picture II, p. 5

5

In the **third** picture, the colors of the rainbow are drawn by a suggestive melodic line with a tritone structure which was developed along in modal formations more ample, exposed by an imitation to perfect ascendant fifth.

Eg.3, Picture III, p. 6

più legato, espress.

To the end of this episode there are superposed two different themes regarding the ethos, versification, rhythm, dynamic and performance modality, but emanated from the same modal block on **B**, the second preparing in a genuine way the character with plenty of vitality of the next section.

Eg.4, Picture III, p. 7

The conception concerning the processing of intonational variety reveals us in picture IV the intention of exploitation of oligochordic entities of scalar

type, but also triton descendant (on F), being integrated in the end the same aeolic mode.

Eg.5, Picture IV, p. 9

The rarefaction of the intonational frame, with tendency through the pointillist technique leads us through the resolution of this beautiful narration in modern style, where the archaic habits reveal us a world of unspoiled childhood.

Eg.6, Picture V, p. 12

POLYPHONY

Although it seems difficult to approach for smaller grades, the work develops in time by a polyphonic organization which is perfect from logic, expressive and dramaturgic point of view. The rarefactions, voice amplifications, dialogues, symmetrical and asymmetrical imitations (at unison, fifth or octave), all these techniques are leading to outlining of a complex and dynamic architecture.

The composer Gheorghe Duțică is enlarging the polyphonic frame which is suggested by Orff method by amplifying of multivocal writing, valorizing the

most divert techniques of polyphony both imitative (canon, interchangeable counterpoint, imitation in *stretto*) and non-imitative, free (pedal, *ostinato*).

A couple of musical examples will clarify us about the modalities of author's work regarding this opus.

1. DOUBLE COUNTERPOINT (AI - BI; AII - BII)

Eg.7, Picture I, p. 2, sist. 2-3

2. CANONIC *STRETTO* ON ASCENDING LOW DECIMAL WITH REVERSED MOTIFS

Eg.8, Picture IV, p. 11

3. IMITATION IN *STRETTO* ON 4 VOICES, augmented theme

Eg.9, Picture V, p.15

FREE POLYPHONY

4. PEDAL

Eg.10, Picture V, p.12

Musical score for '4. PEDAL' (Eg.10, Picture V, p.12). The score is in G major (one sharp) and 4/4 time. It features two vocal parts, 'Soli', and a piano accompaniment. The vocal parts have lyrics: (F) și... și... șu... simile. The piano part has a dynamic marking of *mf* *ma con sonorita*. The tempo is marked 'Moderato (tempo giusto)'. The score includes dynamic markings: *pp*, *mf*, *p*, *ff*, and *mp*. There are also performance instructions like 'V' and 'a'.

5. OSTINATO

Eg.11, Picture IV, p.11

Musical score for '5. OSTINATO' (Eg.11, Picture IV, p.11). The score is in G major (one sharp) and 4/4 time. It features three vocal parts: I, B, and II. Part I has lyrics: En - den - doc! Ca - ra - me - la moc! Part B has lyrics: Din - di - rin, din - di - rin, don - don. Part II has lyrics: Din - di - rin, din - di - rin, don - don. The score includes dynamic markings like *mf* and *ff*.

POLYRHYTHMY AND POLYMETRY

The entire work fulfills the structure of rhythms that are specific to children and based on two standard unities: fourth and eighth, in hexasyllabic sequences, and sometimes in eight syllables. The polyrhythmy phenomenon develops in time all together with amplification of polyphonic writing, yet the climactic moments appear in **Picture IV** in which there are described the beauty, dynamism and purity of games played once by children.

The frenetic episode of the work is characterized by simultaneity of binary rhythmical formula with ternary formula, metametrical structures, imposed rhythmic and dynamic accents, asymmetric metric, slapping and stamping, scanned lyrics and counts.

POLYRHYTHMY IN RATIO 3/2

Eg.12, Picture IV, p.8

Musical score for 'POLYRHYTHMY IN RATIO 3/2' (Eg.12, Picture IV, p.8). The score is in G major (one sharp) and 3/2 time. It features vocal parts A. I, B. I, and lyrics: U - ni - ca, do - ni - ca, tre - ni - ca, pă - tri - ca. The score includes dynamic markings like *mf* and *ff*. There are also performance instructions like 'Parlando frenetico, cresc. poco a poco'. The score includes percussion parts: Tom-toms, Tamb., and G.c.

In conclusion, the work *Game echoes* brings numerous elements that are common for applying modality of Orff method, by combination of music with rhythm, motion and scanned lyrics.

OSTINATO⁵⁸ for piano, voices and percussion, music and lyrics by Gheorghe Duțică

The song *Ostinato* represents a real apotheosis of rhythm, being implied at the same time the most part of Orff instrumentation. The composer joints the vocal sonorities with sonorities of percussion instruments where is added the piano (which rather has a role of percussion), slapping and stamping.

As title says, this work is based on a rhythmic motif α which is undertook progressively by different instruments, up to reaching of a climax presented isometric by the entire assembly, voices, piano and percussion.

Keeping in mind this generalized ostination, there are hatching two much known folkloric motifs of Romanian ethos: one from game “Călușarii” from Muntenia and Oltenia areas, and the other one represents the callings from Maramureș and Oaș areas (so called “roars”). We consider that this emblematic example of emancipation of Orff method’ principles to all compartments of sonorous discourse: intonation, rhythm and timbre.

We will further present what is the process of making the sonorous architecture during 12 episodes, both at the level of layers of *ostinato* rhythm, and at the intonational level.

Ist EPISODE

Eg.1 – motif α , p. 1



Within an 8 measures, the claves are displaying in *ostinato* manner a percussion rhythmic motif which will appear identically or developed in the other episodes too.

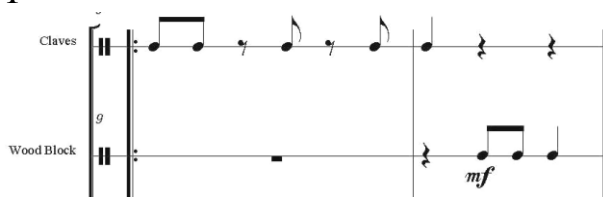
IInd EPISODE

The layers of ostinato rhythm are doubled by adding of a new formula displayed by triangle in a period of 8 measures.

IIIrd EPISODE

In this episode it is amplified the surface of *ostinato*, reaching four distinct layers which are displayed by claves, triangle, woodblock and glockenspiel. It is remarkable the fact that it is used the complementary rhythm for claves and woodblock instruments which lead to apparition of $\alpha 1$ motif - a progress of the first.

Eg. 2 – $\alpha 1$ motif, p. 1



58 The work was interpreted many times by Alpha Lirae band, each time enjoying of a remarkable success. It was registered into repertoire that was presented within Choral International Competition from Frankfurt on Main (June 7th–10th, 2012), being very appreciated by the specialty jury and knowing audience which was present within the hall.

IVth EPISODE

In this episode are presented seven episodes by adding new instruments: maracas, bongos, tambourine, heavy and medium tom-toms. Among these, only two pairs display the same rhythm: bongos + claves and maracas + tom-toms. For the first time it comes a new percussion element which is the possessor of melodic and harmony from this musical play, namely, **piano**. It displays the **α** motif, but in a rhythmic-harmonic manner, with a chord structure of fifth and fourth which are perfectly superposed.

Eg. 3 – p.2

Vth EPISODE

The basic characteristic of this fragment consists in apparition of the choir which intones a new musical motif, **β** , from song *Călușarii*, developed on a pentachordic structure of **3** chromatic type (apparition 2+ between stages I-II), having as final the sound **G**. The glockenspiel, xylophone and piano are focused on cells of this melodic entity.

Eg. 4 – **β** motif from *Călușarii* dance, pp. 3-4 (choir + piano)

VIth EPISODE

The composer reduces the number of the instruments, allowing o be distinguished better the sonority of the piano, which recurrently displays in an harmonic way a variant emerged from motif **α** (**C-G-C**).

VIIth EPISODE

A new instrument of percussion, which is genuine by its color and pointed timbre, **temple-blocks**, which will transmit in ostinati manner the descendent **α** motif, on undetermined sounds, but being a part of the three distinct octaves.

VIIIth EPISODE

This is the most extended episode from the entire work, preparing, by almost the entire instruments, the climax from Picture IX. As a novelty, it appears a new rhythmic-melodic formation (noted by us with symbol **γ**), displayed in canon of xylophone and piano (right hand), with accents that are imposed and require the ternary on the general binary frame. The motif is conceived on a pentachord having the final **C** and it will be repeated frenetically in a polyphonic writing of canonic *stretto* type.

Eg. 5 – p. 8, xylophone + choir + piano

Whilst the piano and xylophone are continuing the dialogue, the rush increases by culminant agglomeration of ostinato layers (12), and the choir is scanning and slapping a new motif ω , from Oaş area. Keeping the ratios, we could say that it takes place a repetitive riot of stranvinskian type which is reduced to the percussion assembly, choir and piano.

Eg. 6, ω motif, choir, p. 9

IXth EPISODE

To the preceding triumphal moment is occurring a total change by intervention of the generalized **isometry** phenomenon to the entire instrumental and vocal apparatus, on α motif, from the first episode. During the 8 measures, the instruments that are accordable complete the atmosphere by overlaps with ostinato character of two sounds, **G** and **D**.

Xth EPISODE

The *călușari* motif reappears on piano on sound **G** simultaneous with development of *ostinati* rhythms of the other percussion instruments. As a new element, the temple-blocks and xylophone render repetitively the same motif from descendent thirds, on ambitus 7m, the crotales coming out periodically – a small cymbal (instead of the instrument) made up from brass with penetrant timbre.

XIth EPISODE

There is a moment of “meeting”, when the two aspects which define our ancestral habits are heard jointly. In continuance of the precedent episode, the piano displays integrally the **călușari theme**, which is developed on the integral **3** chromatic mode (octaviant shape), in simultaneity with percussion motif from Oaş area which was displayed only into a rhythmic manner, by slapping.

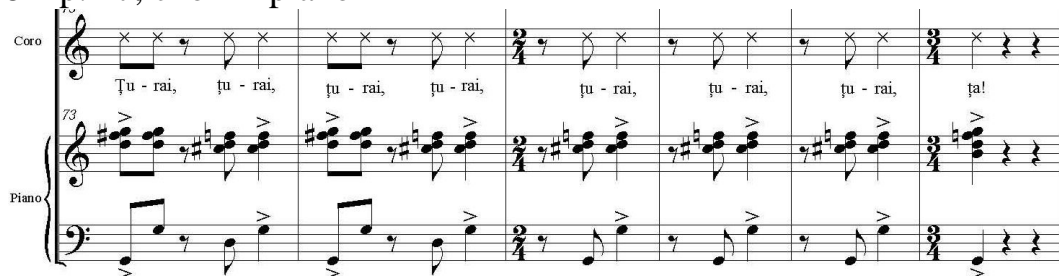
Eg. 7 – p. 14, choir + piano

XIth EPISODE

The last episode of this work develops into a triumphal atmosphere in which all instruments display repetitively the α motif in nuances of *fortissimo*. In a frenetic, incisive expression the choir is overlapping the callings and slapping on the rhythm from Oaş area. The piano, transformed in a real percussion instrument, is launching out in this heady rush interfering with ambiguous sonorities, clusters performed aleatory in different registers of the piano on the same rhythm from Oaş area.

Everything comes to an end by isometric displaying of some cells from precedent motif which temporary approach by compression and a metric frame of alternative type (3-2-3).

Eg. 8 – p. 17, choir + piano



The musical score for Example 8, page 17, features two staves. The top staff is for the Coro (Choir) and the bottom staff is for the Piano. The choir part consists of eight measures of music with the lyrics 'Tu - rai, tu - rai, tu - rai, tu - rai, tu - rai, tu - rai, tu - rai, ta!'. The piano part is more complex, featuring a variety of rhythmic patterns and clusters, with some measures marked with a '73' and a '74'.

This remarkable masterpiece reveals a pattern of presentation of the triad **melody-rhythm-color** which was the title of our study, with an ostinato rhythmic writing of great development and a modern architecture based on densities/rarefactions made around two archetypal musical motifs that are representative for our Romanian ancestral space.



CONCLUSIONS

The Orff method which is implemented with aleatorism in our country, should be reconsidered, because it is one of the essential patterns which attract the child for study of the music. As it was observed from the practice of the band *Alpha Lirae*, it can be adapted very easily to the features of our folklore, disclosing the beauties and the great dialectic diversity of it. Each one of us could make up some instruments of percussion or even replace other instruments from Orff scale which are more difficult to purchase, with other ones which are specific for Romania. Which remains important is the desire to change and modernize the manner of teaching music, satisfying as soon as possible the children.

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