

with three phrases. The return of the A (Slow): ms.44-68, occurs through the inversion of the voices and a small constructive amplification at the end (conclusive motif).

2. Conclusions

The approach taken demonstrates the undoubted connection between the creation of the "anonymous author" (folkloric creation) and scholarly creation; if the superimposition of a literary content of folklore origin on a support of scholarly music, light music and its genres is more common, the imagination of expressive melodic – rhythmic lines in which the sound content and rhythmic cells come directly from Romanian folklore and contribute to the realization of some creations professional represents, I think, artistic mastery. So, the two choral pieces have many correspondences that demonstrate that the folk vein, present through the literary and musical constituent it produces, provides a remarkable background through which scholarly art can explore it: "The great diversity of modern or avantgarde-orientation, noted in the European West or in the U.S., also exists in Romanian creation...in various degrees of comparison with native nuances. The latter, coming for the main oral tradition – Byzantine peasant and religious music – led the composers to new language solutions"⁵.

3. References

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⁵ Valentina Sandu – Dediu. 2004. *Muzica nouă între modern și postmodern*. București: Editura Muzicală, p.135.