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**THE ROLE OF THE PLAIN SONGS IN THE OTHODOX CHURCH
REFLECTED IN THE NEW TESTAMENT
AN OUTLINE OF THE PHD DISSERTATION**

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Key words: The Holy Scripture, verses, song, psalm music, The Holy Mass, The Holy Liturgies and the Blessing Services, Praises, ecclesiastical music, The Holy Fathers, composers

The doctoral dissertation contains 310 pages and 907 foot notes, it opens with an Introduction where I accounted for choosing the topic and its importance, than the scientific research is developed throughout the next 6 chapters that treat various aspects of the approached topic and finally a Conclusions chapter.

The bibliography contains 345 bibliographic references and it's structured as follows: 16 Sources, Fathers and Church writers (44 volumes and editions), 83 Studies and articles, 170 special and general references, 32 sites.

The aim of the research: The present research THE ROLE OF THE PLAIN SONGS IN THE OTHODOX CHURCH REFLECTED IN THE NEW TESTAMENT has a definite role: to identify the relationship between the Holy Scripture and the ecclesiastical music and the analysis of these aspects will look at the direct connection between the biblical verses and the lyrics of the church songs and the manner in which the 2 types of texts are harmoniously combined in the Romanian church song. I will look into the differences between the approaches of music in the Old Testament and the New Testament, the characteristics of the Christian music –compared to the Old Testament one-, taking into consideration the typical Christian introspection and the lack of instruments in the psalm music as well as the importance of the word in the orthodox songs.

Most of the biblical texts are already part of the mass services more through songs than reading.

The applicability of the topic: I then analyzed the notation systems and the manner of singing the psalms, whose aim is to present the characteristics of the psalm music. This approach is necessary since there has been a need for a conceptual elucidation, presenting the manner in which it is made the most of these songs in the life of the believers.

The innovation of the present thesis lies in putting together more psalm music works, more or less known, their analysis and the observation of the evolution of the church songs starting with the 18th century up to the 20th century. This work is an argument that in the Orthodox Church the songs, the Holy Sacraments and the Holy Blessings are based on the Scripture.

Chapter 1 ‘Outlines of the connection between music and The Holy Bible’. For the start, in the subchapter 1.1 ‘**Connections between The Scripture and the ecclesiastical music**’, by deeply analyzing the specialized writings I stated that first Christian songs were pericopes from the New or the Old Testaments, mostly psalms or other poetical fragments from the Holy Scripture. These were models for what was further called hymn canon, entering the services of the orthodox cult ¹. In time, there was a transition to including the texts from the Scripture in the services of the Church, the texts themselves being taken up in their spirit ².

One can spot a twining between the biblical trait of the church songs and their dogmatic one, observing that inside the ecclesiastical music nowadays speaking of texts that do not have biblical

^{1.} Ene Braniste, ‘Generic Liturgy-elements of church art, architecture and Christian painting”, ed. II, Bucharest, 1993, p. 707

^{2.} Ibidem, p. 712

connections is not possible anymore. ‘Whatever service book we may open today it is impossible to find a song that does not have a suggestion, tint or biblical link. This is true even for songs inspired by the history of the Church-the lives of the saints, remarkable Church events and others-for, ultimately, all become relevant in the light of the history of redemption (having Jesus Christ the Saviour in its centre) , that is contained and kept in the Holy Bible serving less the ‘word’ than the ‘holy spirit’ (II Corinthians, 3.6) ³.

Taking everything into account, one can remark that ‘the music of the Old Testament was instrumental and very little vocal, while the one of the New Testament is only vocal and decorous. Eventually, the rhythm in the Old Testament, due to the use of instruments, was much noisier than quiet and reputable like the one of the psalm music in the New Testament’ ⁴. From the point of view of the current research, the psalm music can be considered ‘a science based on rhythms and melodies that are responsible for the hymns dedicated to God’, as also appreciated by Gavriil ⁵.

Since the previous considerations can be applied to the church songs in general, we can conclude that the Holy Scripture is the foundation of the Church music without which the psalm music cannot be conceived or understood. Therefore, the orthodox church music is an art of an exact singing of a quiet and calming music, separated from the virtuous technical manner of singing which is typical of opera performing. Saint John Chrisostom clearly expresses his thoughts in this regard⁶.

Saint Ambrosie of Mediolan, reformer and expert of the religious song, tried to define the feelings of a humble Christian who bound the pastoral sense to the beauty and deepness of the Christian theology ⁷.

Subchapter 1.2. ‘Notation systems and the interpreting approach in the psalm music’ starts with explaining the terms of neum (a medieval way of writing musical notes), notation, accents, accompaniment, apostrophe. Notation (notation systems) means a system of signs known as ‘neum’ that illustrate literary texts used during services. In fact, the neums in the psalm music are not fixed sounds, but intervals. There are 5 notation systems that appeared in different periods. The first one was the neum system. These 5 systems serve the religious singing. All these 5 notations can be found in manuscripts in libraries and archives being identified and investigated by scientists. It is impossible to indicate the exact date when a neum system appears or disappears, musicologists still disputing practical aspects regarding these themes.

3. Vasile Grajdian, ‘Theology of the service songs in the orthodox church, aspects of identity of the orthodox church song’, Editura Universitati ‘Lucian Blaga’ Sibiu, 2000, p. 77

4. Archdeacon university lecturer Gabriel Constantin, ‘Church music in Romania’, p.6 apud. <http://www.stavropoleos.ro/files/conferintaPolonia6.pdf>

5. See Achilleus G. Haldeakis, ‘Tradition and innovation in the Byzantine music’, apud. <http://www.crestinortodox.ro/diverse/traditie-inovatie-muzica-bizantina-69236.html>

6. See The Homily of the Psalm 145

7. Teocrist the Patriarch, ‘Foreword to Saint Ambrosie’, ‘Writings’, vol. II, PSB vol. 53, IBM printing house of BOR, Bucharest, 1994, p. 5

The word ‘neum’ comes from the Greek word ‘pneuma’ meaning ‘spirit’ ⁸. It is believed that in the old times the musical notes were considered to be spirits as they seemed to look like flying, air, transparency, something coming from other world ⁹ and the first neuma signs were inspired from the graphic signs used in writing, starting with the accents.

This is an example of neum signs ¹⁰:

| <u>circumflex accent</u> | <u>acute accent</u> | <u>low accent</u> |
|----------------------------|---------------------|-------------------|
| ‘ison’-holding | ‘oxia’-acute | ‘apostrophe’ |
| repeats the previous sound | one interval up | one interval down |

In the byzantine period (from the year 330 until the fall of Constantinople in 1453) there were many neum systems ¹¹.

Besides the neum systems in the Byzantine period, there is a new notation system determined by a reform in the psalm music that led to a new system ¹². ‘The idea of continuity was deeply rooted in the whole system that survived the fall of Constantinople. This is the only explanation why the works of some great composers in the 14th -15th centuries like Glikis, Cucuzel, Cladas, Hrisafes etc. maintained its place in the orthodox services until the beginning of the 19th century, when the reform of Hrisant of Madit appeared. The songs of these composers have been totally preserved in the traditional Byzantine spirit’ ¹³.

Some Romanian researchers had reached the conclusion that there were 3 types of notation. In his work ‘The Notation of the Byzantine music’, Grigore Pantiru ¹⁴ writes that the first system is called ‘ekphonetic’, including signs for reading the periscopes. There are some periods of the Byzantine neum notation coming out of this system:

1. The early byzantine notation (paleobyzantine, dot-line, or the lineal notation) in the 9th-12th centuries;
2. The middle notation (‘hagiopolit’ or ‘round’) in the 12th-14th centuries;
3. The late notation (‘cucuzelian’, ‘hagiopolit’, psalm) in the 15th-19th centuries ¹⁵.

I.D. Petrescu pleaded for a similar splitting of the neum system.

Dividing the psalm music into three parts is also emphasized by Florin Bucescu ¹⁶: ‘During its existence of 1500 years, the psalm music and its notation have undergone three different reforms: the

8. Constantin Raileanu, ‘Course on Byzantine music’, p.9, apud. http://psaltika.dominet.ro/PANN/Curs_1-3.pdf

9. Ibidem, p.9

10. Ibidem

11. Titus Moisescu, ‘Notation Systems in the Byzantine religious music’, p.25, apud. <http://www.csbi.ro/ro/index.html>

12. Ibidem.

13. Ibidem

14. G. Pantiru, ‘Notation of the byzantine music’, Musical Printing House of the Composers and Musicologists Union, Bucuresti 1971, p.7

15. Ibidem

one of Ioan Damaschin (the 8th century), the Cucuzel's (the 14th-15th century) and the one of Hrisant (1814)¹⁶. In the orthodox church the monodic music was and still is the only way of expressing belief during the church services. Starting with the second part of the 19th century, orthodoxy has accepted the chorus as well, both harmonic and polyphonic in order to accompany church music. Until that moment the byzantine music had been dominated by what was called diatonism¹⁷.

'Out of the 15 neum belonging to two systems, vocal and phonetic, in the old notation, the new system retained only 10 as follows: 5 going up signs (oligon, petasti, 2 chendime, ipsili) and 4 going down signs (epistroph, iporoi, elaftron, hamili), to which it's added the ison, a sign that indicates the repetition of the previous sound. Five signs of the old notation were left aside: oxeia, kouphisma, pelaston, dyo-apodtrophoi-syndesmoi and kratemo-hyporrhoon. In the new system the signs can be combined and supported bearing in mind the idea that intervals longer or shorter than a second can be obtained¹⁸. For example, in his explanation of familiarization with the first voice, Anton Pann used the following scale¹⁹:

A set of canonic regulations refers to the church song. The 76th canon of the 6th Ecumenical Council states: 'You who come to church in order to sing, we do not want either impious shouting to hear and be an angry person, or saying something discrepant to the Church; but be careful and humbly bring these psalms to God, the Seer of the hidden things. The Holy Word taught the sons of Israel to be God-fearing.' (Levit 15, 30)²⁰.

Chapter 2. The songs in the Old Testament continued in the New Testament and their role. In the 2.1 subchapter 'The Songs of the Old Testament' the songs of Moses have been in the Book of Psalms since the 5th century:

Codex Alexandrinus (London)²¹. The nine biblical songs were considered an appendix to the Psalms. 'In their vigilance, the monks were reciting psalms one after the others. But in the Sabait these biblical songs suffered a transformation in accordance with the spirit of the cathedral, hymns were composed intended for being inserted between 2 biblical verses.'²² In order for them to be used in the Church, their text was printed in 2 service books: The Psalm Book and The Irmologion. The Orthodox Psalm Book always contains the whole text of the nine songs, after the psalms-as in the Holy Bible. The second service book referred to in the second chapter of the Tipicon²³ as well, is the Irmologion²⁴.

¹⁶. Florin Bucescu, 'Preparing for the hrisantic reform. Musical novelties in the work of the forefathers of the reform', apud. <http://www.csbi.ro>

¹⁷. Ibidem

¹⁸ Ibidem

¹⁹ Anton Pann, 'Short form of the church music...', p.18, apud., <http://www.stavropoleos.ro/files/56mtransliteratPrescurtaredinBazAntonPann.pdf>

²⁰ 'The Pidalion or the Head the Orthodox Church', reproduction of the original printed at the Neamtu Monastery in 1844, the 2nd edition, The Ancestral Belief, Bucharest 2007, p. 220

²¹ Arhim. P. Deseille, 'L'Office du Matin dans l'Eglise Orthodoxe', in Temoignage et Pensee Orthodoxes, nr. 9-10, 1999, <http://perso.orange.fr/eglise.orthodexe.grecque/ORTHOS.htm>

²² ibidem

²³ Tipicon, p. 14

In subchapter 2.2 **The songs in the New Testament** we can say that, according to the Holy Fathers, the Virgin Mary is a model to follow due to her special qualities and the moral aspects of her life are given as examples to everybody that wants to know the truth and live by it. We must remind the reader that Saint Atanasie the Great²⁵ suggested researching the Scriptures for justly appreciating the One who gave birth to Jesus Christ, our Saviour. That's why we conceive the praise to Virgin Mary this way and this is the approach that the Holy Fathers have towards the text in Luke, chapter 1, verses 46-55. It can be easily noticed that both the texts and their comments made by the Holy Fathers have effects on those who read them or listen to them in the religious context. The most of the biblical songs are found in the Old Testament: in fragments of the old books, or in various passages as we read earlier. In the New Testament the existence of poetic elements, of poetry is seen in scarce situations, mostly in quotations from the Old Testament. There is no fracture between the Judaic tradition and the Christian one. The songs taken from the Old and the New Testament and used in the same way with those in the Temple of Jerusalem in the apostolic times are absorbed nowadays in the Orthodox Church in various proportions.

Chapter 3 is called **Texts in the Holy Mass taken from the Holy Gospel and their exegesis** and has 2 subchapters.

Subchapter 3.1 The exegesis of the relevant verses can be characterized by Paul Evdochimov's idea who states that 'all masses have periscopes of the Holy Scriptures or parts of them, or contain rewordings or comments of the Scriptures. Besides the Psalms²⁶ and some parts of the Old Testament, the New Testament is read entirely in the yearly cycle. After that come the rogations and various songs and holy prayers with a historical and dogmatic content²⁷. The daily cycle is focused on the Eucharistic Mass and also prepares it: it is composed of 'hours', the evening service, after the evening service, the mid-night service and the morning service.²⁸ In orthodoxy, the customs and all their ways of expression such as church prayers, liturgies, and above all the Holy Service are the means through which the believer grows spiritually. These ways also anticipate the eschatological happiness or only an advance of it.²⁹

The objective of the biblical texts is initiating the believers in the teachings of Jesus Christ the Saviour as well as reminding that them about their duties as Christians: 'Among the symbols of the Service, the readings from the New Testament represent a greater way in which Jesus shows Himself to the world. When the Scripture is laid on the Holy Table (the small vohod) the Gospel is closed and

²⁴ The Irmologhion –see D. Conomos 'Orthodox Byzantine Music', <http://www.goarch.org/en/ourfaith/articles/article7069.asp>

²⁵ Pr. Adrian Lucian Dinu, 'Virgin Mary in Holy Fathers' Theology', Trinitas Printing House, Iasi, 2004, p. 125

²⁶ all the Psalms are read during one week

²⁷ the service is based on the Bible: there are 98 quotations from the Old Testament and 114 from the New Testament

²⁸ Paul Evdochimov, "Orthodoxy", EIBMBOR, Bucharest, 1996, p. 261

²⁹ Professor priest Ene Braniste, professor priest Dumitru Radu, "Church Life in the Cult" in "Missionary Guideline", EIBMBOR, Bucharest, 1996, p. 641

put up for us to see it in order to remind us of the moments when Jesus commenced His public service, when He did not say anything about Himself, but, not being known, He had to be made known by the Father and announced by Saint John the Baptist. Nowadays the readings from the Apostles and the Holy Gospel are signs of His epiphany during which He spoke to everyone in public and made Himself known not only through what He said but also through what He had taught the Apostles to preach³⁰.

In conclusion, the texts in the Holy Service are taken from the Holy Scriptures as it could be noticed from our previous analysis. ‘In the Holy Service we experience the sacrament of salvation fulfilled in Jesus and put into practice in church by the Holy Spirit. This sacrament is revealed by the Holy Scripture, a little in the Old Testament and entirely in the New Testament. That is why there is a tight connection between the Service and the Scripture. The Scripture without its explanation in the service and its application during the Service and the other Sacraments dries out and distorts. The Service is the one that through the Holy Spirit gives life to the Scriptures, bringing it to date, interpreting it and making it fertile in the souls of the believers³¹.’ One cannot make a distinction or a separation between the Holy Service and the Holy Scriptures in general and the Holy Gospel in particular as they overlap, communicate and complete each other. For this purpose, one cannot imagine a Scripture by itself separated by the Holy Tradition.

Subchapter 3.2 called The exegesis of the relevant verses approaches the Service and the cult in general as collective forms through which the Christian community shows its worship to God. Both the Service and the cult have been widely influenced by the biblical texts as the most adequate way to praise and serve God³². In his book entitled ‘Explaining the Holy Service’ saint Nicolae Cabasila speaks about the power contained in the prayers, songs and readings: ‘prayers make us think of God, mediating for our sins to be forgiven; the songs make Him have mercy on us as the psalmist says: ‘Praise God and I will deliver you from your sins and you will glorify Me’. The readings from the Holy Scriptures which teach us both God’s goodness and love of people and His righteousness and justice, engrave on our souls not only love but also fear of Him, this way making us more zealous to preserve His commands. All together make the soul better and bring both the priest and the people close to God, making both of them apt for receiving and keeping the holy gifts, which is the purpose of the Holy Service’³³.

In readings as well as in songs ‘the redeeming work of God is symbolized: the first part of the holy service shows us the beginning of that work, the second one shows the next ones, and the last one shows the following works. So watching these parts of the service we can see the entire act of

³⁰ Priest Petre Vintilescu, “The Explained Ritual”, EIBMBOR, Bucharest, 1972, p. 183

³¹ priest Florin Botezan, ‘The Holy Service and Knowing the Holy Scriptures’, apud. <http://www.biserica-mihai-viteazul.ro/ro/index/nou/pdf/LitsiScriptura.html>

³² professor doctor priest Mircea Basarab, ‘The Holy Bible in the service and in the orthodox spiritual life’, Mitropolia Banatului, nr. 1-3, 1979, p. 31

³³ Saint Nicolae Cabasila, ‘Explaining the Holy Service’, translation from Greek by professor priest dr. ene Braniste, 2nd edition, EIBMBOR, Bucharest, 1997, p. 2

salvation³⁴. So, the reproaches sung at the beginning of the holy Service as well as the ones before them represents the first step of the redeeming action of Jesus Christ; those after the reproaches, meaning the readings from the Holy Scriptures, represent the next phase ³⁵ and it goes on saying: ‘The conversation with God can be: content, appraisal, confession or demand. Among these, appraisal (doxology) came in the first place. It is appropriate for the wise subjects when they appear in front of their master not to talk about their concerns, but their master’s. This is what we do when we praise God the nature of things has us praise God at the beginning of the service. When we think of God, the laudation which lies beyond our thoughts comes towards us, as well as His power and greatness which trigger our astonishment and admiration for Him. Going farther, we think of His kindness and love for people from which our gratefulness to Him appears. Consequently, we think of His immense kindness and endless love for people, compared to our human malice. He cannot stop doing good to us. By thinking of human grudge, we can realize, better than otherwise, how much God loves people, because this malice is closer to us, it is inside us in fact, and we always have it in front of our eye.’³⁶

As a conclusion of this current chapter, it has been said that ‘the songs and readings from the Holy Scriptures play a different role, they would be ways of purifying and preparing for getting the Holy Sacraments. But nothing stand against them doing this or that, meaning that, on one hand to consecrate the believers and on the other hand to symbolize Christ. Insomuch as clothes solve the problem of dressing up, by covering the body, and by the way they are tailored they also show the skill, way of life or social status of those who wear them, the same happens with our topic.

It is clearly understood that as the songs and reading are-generally speaking-heavenly scriptures animated by God, they consecrate those who read them or sing them; but as they were chosen and organized in a certain way, they also have another purpose, that of portraying Jesus’ coming on Earth and living here.³⁷

As a conclusion, the periscopes and the words taken from the New Testament in general, and from the Holy Scriptures in particular play a spiritual role for the Christians who receive the Holy Sacraments of the Orthodox Church. These words do not address to the mind in the first place, but rather to the soul, in order to reach the God-like state of man who becomes ‘teodidact’³⁸ and feeds on the seeds of life contained in the Bible, the same way he feeds on eucharistia.³⁹

Chapter 4 is called The ecclesiastical songs during the Holy Liturgies, Praises and Blessing Services for special occasions taken from The Holy Scripture and their exegesis and has three subchapters, subchapter 4.2 (Important songs during the Holy Liturgies, Praises and Blessing Services

³⁴ Ibidem, p.3

³⁵ Ibidem

³⁶ Ibidem, p.5

³⁷ Saint Nicolae Cabasila, ‘The Explanation of the Divine Service’, p. 24

³⁸ Clement of Alexandria, ‘Stromate’, 1,20, apud. Paul Evdochimov, ‘Ages in Spiritual Life’, Christiana publishing house, Bucharest, 1993, p.190

³⁹ Ibidem, p.192

taken from the Holy Scripture) has, in turn, 5 subchapters (Christening, The Holy Mass/ Eucharist, The sacrament of holy matrimony, Biblical texts during the Praises service, Blessing Services)

In subchapter 4.1 Ecclesiastical canons regarding the song in the Orthodox Church IPS Teodosie Petrescu states: ‘in the modern society, the man goes through a spiritual amnesia’⁴⁰. In context, ‘the gradual isolation of people from God emphasizes the decaying moral and religious situation of our days when the man can only be saved with the help of the Holy Church. Besides the people in the church, there is another category consisted of those who do not live by the rules of the Orthodox Church established by the Holy Fathers, becoming heretics. In the end, there are those who have empty beliefs, superstitions, witchcraft and practise satanic rituals.⁴¹ These ones ‘live in cheating and run away from the righteous Church.’⁴² One of the most important canons which refers to singing in the Orthodox Church in canon 59 Laodicea: ‘In church you are not allowed to sing different psalms⁴³ or read non-canonic books, but only the canonic ones in the New Testament and the Old Testament.’⁴⁴

The explanation of this canon is the following “Besides the 150 psalms of David there are some more, common ones, that are thought to belong to Solomon and to others⁴⁵ that this canon calls ‘different’; we command not to read either these ones in church or other non-canonic books, as they do not belong to the apostolic canon 85. The accepted ones are those of the old scriptures and of the new one called Evsevie, the 6th book, chapter 25 in the History of the Church. Saint Dionisie calls them books heavenly written. See canon 85’⁴⁶ The Fathers of the Church ‘ordered that the prayers in the services to be sung only by the canonic singers in order to maintain the good organization the way it was given by the Church of the first centuries.

This organization implies the right and the obligation of the believers to sing along with the singer of that certain church the hymns in the pattern of the services’⁴⁷ In ‘The Regulations for organizing and functioning of the Romanian Orthodox Church’ in chapter 67 it is stated the role of the Parish Committee and as long as the Cultural Service is concerned (paragraph C) the ‘Regulations’ thinks that it ‘supports the homophone singing and the one of the church choir’⁴⁸ ; we also mention

⁴⁰ Teodosie Petrescu, ‘Matter, the environment of manifestation of grace’, in ‘Tribute to professor Nicolae Dura at 60 years old’, the publishing house of the Tomis Archiepiscopacy, 2006, p.147

⁴¹ priest Motoc Gh. Nicolae, resumee of the PhD thesis entitled ‘The Sacrament of the holy confession. Norms and regulations of the Orthodox and Romano-Catholic Canonic Law. Evaluation from the church-canonic point of view’, apud. http://www.univ-ovidius.ro/stiri-si-noutati/downloads/rezumat_motoc.pdf

⁴² Nicolae V. Dura ‘To the 21st Sunday after the Whit Sunday-Duties to God, in the voice of the Church’, XXXIX (1980), nr. 10-11., p. 71

⁴³ To be sung according to the epoch service practice

⁴⁴ <http://www.parohia-sfantulapostolandrei-cernavoda.ro/Laodicea.pdf>

⁴⁵ apud. <http://www.parohia-sfantulapostolandrei-cernavoda.ro/Laodicea.pdf>

⁴⁶ Ibidem

⁴⁷ professor priest Nicolae Dura, ‘Instructions and canonic norms regarding the prayer’, apud. www.crestinortodox.ro/liturgica/viata-liturgica/dispozitii-norme-canonice-referitoare-rugaciune.html

⁴⁸ ‘Regulations for organization and function of the Romanian Orthodox Church’, p.19, apud. www.episcopiaseverinului.ro/pdf/statutBOR.pdf

that this is the only reference to singing in the current Code of regulations of the Romania Orthodox Church.

All these having been registered in the light of the Holy Fathers, we think that music is only an action of man who hopes to get closer to God and tries to vary the types of prayers. As a result we can mention the evolution of music has undergone in the Holy Scriptures, its differences in terms of historical periods and the trends of music.

All things considered, one can say that the Holy Scripture is the foundation of the Orthodox Church, without which the music of the psalms cannot be understood. Therefore, the Orthodox music is the art of performing calm and relaxing music, detached of the exact technical way of interpretation typical of opera. Saint John Gold Mouth has a strict opinion regarding this idea.⁴⁹

The religious music needs to be looked at in the light of the strong relationship between the holy tradition and the holy Scriptures. As an example of the activeness of the holy tradition, religious music remains within the boundaries of the New Testament. ‘To the biblical tradition, the holy Scripture is the Word of God sent to people (Greek: logos, rhema). The Word is received and kept as a moral principle, a real thing that can be transmitted to all generations like the <Ten Words> of the Convenant (Exodus, 20,1-17). It becomes a living tradition and keeps its actuality even if it is transmitted in various ways. (Deuteronomy 5, 6-21)⁵⁰

Subchapter 4.2 Important songs during the Holy Liturgies, Praises and Blessing Services taken from the Holy Scripture has Christening as its first subitem, reflected in the Holy Scripture and Holy Tradition, so that this sacrament is the one through which the receiver becomes a member of the church, a limb of Jesus’ body, as it is the gate to Christianity or ‘the fundamental and indispensable sacrament for redemption’ through which the man revives for the spiritual life, getting forgiveness for the ancient sin of the new-born ones as well as for all the other personal sins till the baptism of the adults.⁵¹; this sacrament is ‘the beginning of the mystical union with Christ, through Him we are taken out of the Adam-like life and lifted up to the life of Christ; we are not slaves of the sin anymore, but slaves of Christ’.⁵² The Orthodox order shows the necessity of singing or uttering of 2 periscopes of the New Testament , during the Service of the Baptism. Set by their importance, we mention the text in Mathew 28, 16-20 respectively Romans 6, 3-11.

The text taken from the Gospel is the following: ‘Now the eleven disciples wet to Galilee, to the mountain to which Jesus had directed them. And when they saw Him, they worshipped Him, but some doubted. And Jesus came and said to them: All authority in heaven and on earth has been given to Me. Go therefore and make disciples of all nations, baptizing them in the name of the Father and of

⁴⁹ See for example The Omily to Psalm 145

⁵⁰ Nicolas Cernokrak, ‘La tradition et la parole de Dieu’, trad. P.37, apud. Vasile Grajdian, ‘The Teology of the service songs in the orthodox church, aspect of identity of the orthodox service songs’, the printing house of Lucian Blaga University, Sibiu, 2000, p.81

⁵¹ Ene Braniste, ‘The Special Service’, Nemira publishing house, Bucharest, 2002, p.275

⁵² Metropolitan Nicolae Mladin, ‘Saint Paul’s Asceticism and Mysticism’, Deisis publishing house, Sibiu, 1996, p.100

the Son and of the Holy Spirit, commanded you; and lo, I am with you always, to the close of the age'.⁵³

The verse in Matthew 28, 19 found in the blessing given by the priest at the beginning of the Service is commented on by Saint John Gold Mouth as follows: 'He told them about doctrines and commands. He does not mention anything about the Judeans, about what has happened, has no tooth neither against Peter regarding his renouncement, nor the others for their runaway. He orders them to spread throughout the world, giving them one single teaching, the one at the Baptism'.⁵⁴ Practically, this verse shows certain rules believers have to obey and apply in order to reach redemption. This is the role of the divine songs and readings, as Saint Maxim the Confessor points out: 'The divine readings from the holy books the Master said they shoe the divine advice and will of God the Almighty. With their help we learn about our duties, according to each of us, taking into consideration our innate strength. We also learn the laws of the divine fights that, once followed, we can be the winners of Jesus' kingdom'.⁵⁵

The next subitem treats 'The holy sacrament of eucharistia' as the highest form of expressing the Christian cult, being an order of holy prayers which form a way to use the fruits of Jesus Sacrifice in order for us to come close to Him by communion with His body and blood'.⁵⁶ During the Holy Service our life gets united with the Holy Trinity and love between people is shown. 'Eucharistia is the climax and the reason to exist for the Holy Service. Nicolae Cabasila used to start his explanation of the Holy Service stating that its objective is turning the gifts into the Holy Body and Blood of our Lord with the clear purpose of consecrating the believers by their communion with the gifts. The whole order of the Service is a preparation and a continuous way up to the Eucharistic union with Christ'.⁵⁷ 'Sacrament and Sacrifice at the same time, eucharistia unites man with God, all people together, Jesus being a sacrifice to His Father for redeeming those who, by exalting them, He makes them holy and calls them <body-mates> and <blood-mates> of His'.⁵⁸

Our conclusion can be that the Holy Eucharistia is 'God's greatest love for the human race, God's union with people, by His incarnation, his holy teaching, His death, burial and resurrection, the sacrament of the union between people and God through the communion with His Body and Blood [...]. The act God fulfills through the Service exceeds any other divine act in the world, even the

⁵³ <http://www.bibliaortodoxa.ro/carte.php> -the Greek version: <http://www.greekbible.com/index.php> -the Latin version: <http://www.fourmilab.ch/etexts/www/Vulgate/Matthew.html>

⁵⁴ Saint John Gold Mouth, 'Omilies to Matthew', EIB, the Orthodox Church Mission, Bucharest, 1994, p.101

⁵⁵ Saint Maxim the Confessor, 'Mystagogis, cosmos and soul-faces of the Church', Introduction, trad. and notes by professor Dumitru Staniloae, EIBMBOR, Bucharest, 2000, p.18

⁵⁶ <http://www.parohialuncasi.ro/liturghie.html>

⁵⁷ 'Eucharistia, the climax and reason to be of the Service', apud. <http://www.dervent.ro/resurse/liturgia/index-D-43.html>

⁵⁸ professor priest Iona G. Coman, 'The ecumenical meaning of the Holy Eucharistia in the work of Saint John Gold Mouth', in 'The Orthodoxy', 1965, nr. 4, p. 527

Creation itself'.⁵⁹ 'Eucharistia is the closest union with Christ, possible in this epoch. It is the spiritual union of the heavenly groom with the human heart, it is transfiguration and Godlikeness'.⁶⁰

Christos Yannaras refers to the work of renewing human nature through the work of the Holy Spirit: 'Just because the creation and occurrence of the kingdom of God in the Holy Eucharistia is neither the result of a moral success nor any mystic feeling, that is why it exceeds human possibilities to accomplish it.

It is a gift, devotion, a life rebuilding, a renewal of life possibilities. The gift has been given to us and it is still given to us 'in the Body and Blood' of Jesus Christ through the real union between the created and the uncreated. As our very existence is not our achievement but a gift, the same happens to the work through which our life goes through decaying and death and becomes unperishable. The life-giving power and the beginning is God, God's Holy Spirit.'⁶¹

In the third subsection 'The Holy Matrimony' it is stated that the Sacrament of Wedding is a sacred act of divine origin, in which though priest the grace of the Holy Spirit is communicated to a man and a woman that freely unite in marriage, that consecrates and lifts the natural connection of marriage to the dignity of representation, to spiritual union between Christ and Church⁶²; this is the reason why the Apostle of Marriage is read from the Epistle of Saint Paul to the Ephesians (5, 20-33) 'where the wedding is compared to the spiritual and indissoluble connection between Christ and Church, urging the prospective spouses to love each other in the same way with a boundless and holy love ' and the Gospel consists of the periscope in which the miracle done by our Saviour at the wedding in Cana of Galilee is recounted⁶³ which He attended together with His Holy Mother (John 2, 1-11). Marriage is considered to be 'the oldest institution of divine right, for it came into being-as stated in the Holy Bible-in the same time with the creation of the first people, Adam and Eve'.⁶⁴

Among the stages of the Holy Matrimony service we can find a number of scriptural texts that 'discover a bright truth about human being, which projects a high light over its destiny.'⁶⁵

For instance, the psalm 'Crown them with glory and honor' is taken from the Epistle to Hebrews 2,7 'You have reduced Him a little lower than angels; and with glory and honor you crowned Him and placed Him above the works of your hands', which describes 'the glory of the innocent human being at the dawn of his life [.....] the fiancés are crowned with glory and honor. In this way, the marriage is portrayed as a linking point in this prophetic ministration as an image of the integration of the years to come'.⁶⁶

⁵⁹ Saint John of Kronstadt, 'The Service: heaven on earth', EIBMBOR, Bucharest, p.13

⁶⁰ N. Mladin 'Saint Paul's asceticism and mysticism', p.116

⁶¹ Christos Yannaras "The ABC of faith", Ed. Bizantina, Bucharest, 1996, p.157

⁶² priest C. Galeriu "The Holy Matrimony", "Theological Studies", year XII, nr. 7-8, p.484

⁶³ priest professor dr. Ene Braniste „The special service”, p.317

⁶⁴ priest Iorgu D. Ivan "The holy matrimony", in "Missionary Directions", p.586

⁶⁵ Paul Evdokimov "The orthodoxy", p.322

⁶⁶ Ibidem

Saint John Gold Mouth answered the question ‘Why did Christ speak about the wedding here?’: ‘In order for you to know how God much cares about us, how much He wants us; to know how much those from His kingdom shine; for there is nothing sad there, nothing is painful, but all are full of divine joy...’(Omilies to Matthew, LXIX, 1). A modern expositor, Matthew Henry, observes that the Allmerciful God does not invite us to a common dinner but to a royal banquet. This way the wedding becomes the symbol of the most abundant course in the world: the Holy Communion as food for immortality in the Eternal Kingdom’.⁶⁷

At the end of the Holy Matrimony Service ‘the two Tropes are sung: <The Saint Martyrs> and <Glory to You, Christ >, which are martyrs’ verses taken from the songs of the <The Eight Books> (the evening service on Friday evening, voice 7); they say that the spouses should be made partakers of Lord Jesus Christ and His Saints through a clean life that they will have in marriage’.⁶⁸

The 4th subsection Biblical texts during the Praises service brings forward the fact that the ecclesiastical fathers and writers composed prayers for all the situations and needs, as God can be worshipped at every time and place, as David the King and the Prophet also said: ‘I will bless the Lord at all times; His praise shall continually be in my mouth’ (Ps. 34,1) In orthodoxy, the song or the hymns ‘express especially the praising function of the cult’ 1. There are numerous hymns belonging to Ephrem the Syrian (4th century) intended upon the Gnostics and the Aryans. When the public mass of the seven ecclesiastical Praises appeared (IX, III, VI hours, the Evening Service, after the Evening Service, the Midnight Service and the Morning Service with the first hour), around the 5th century, the hymn became their main musical embodiment, being the only way of hymnographic performance that found a place in the public divine service. 1 The Orthodox Church inherited number seven in its cult. Services can be divided in many categories according to their mission, place and time. Services such as the Evening Mass, the Morning Mass and the Holy Service take place periodically, being related to certain fixed times as seasons, days, hours, repeating on a daily basis (in monasteries and rural cathedrals) or at least on every holy day (in secular churches), alternating in a fixed order, the same one every time. The purpose of the praises is a praising-eucharistic one, they are mostly oriented towards worshipping God and the Saints. They contain invariable or immutable elements and variable or changing ones. The invariable elements are the ones that alternate every time giving birth to the pattern, setting as well as the fixed practice.

The 5th subsection The Blessing Services keeps track of the evolution of the state of dirtiness of man and of the nature which was ‘fallen under the dominance and power of the evil, because of the sin of the man the visible nature got the possibility to be brought back to cleanliness and harmony from the beginning , by the coming of the Saviour. Truly wearing the human nature, Our Saviour tied

⁶⁷ priest professor dr. Vasile Gordon “The Sunday Gospel”, in “The Sunday Light” newspaper, 2007, 2nd September

⁶⁸ Saint Simeon of Tesalonic “On the holy matrimony”, chapter 282, apud. Priest prof. dr. Ene Braniste “The Special Service”, p. 318

His whole earth life to nature; walking on earth He crossed fields and lands, loved the field flowers and admired the birds in the sky which He gave as examples to the man for their brightness and beauty, He ate the fruits of the earth, baptized in Jordan's waters, was anointed with chrism and fragrances. In this way, sanctifying the human nature which He wore, the Saviour handed over His Apostles the power to sanctify the surrounding nature, to get it out of the domination of evil (Matthew 10, 8; Mark 16, 17-18), to bring it back under the power of the divine grace to the glory of God and the benefit of man.⁶⁹

Nature must be sanctified for it is 'the meeting place for the bad instincts that emerge from people and from the wicked spirits, and the energies spread by the kindness of God who wants to help the others by means of nature and humans'⁷⁰ starting from the sacrifices of our savior and 'the spirit of the Pentecost-the heavenly source out of which the saving grace and its gifts flows and spread over all creation, through sacraments and religious services'.

From the Pentecost, the grace and gifts of the Holy Spirit⁷¹ have begun to flow like a 'living water'. (John 4, 11), like a 'spiritual drink' (Corinthians 10, 4), like 'rivers of living water' (John 7, 38), as once the river in Eden that was flowing out through those four branches over all heaven (Genesis 2, 10), 'the living water that wells up to eternal life'. (John 4, 14).

The Church set the religious services on the basis of the power given by the Savior to the Apostles as His followers, 'on one hand to remove the power of evil from the surrounding nature and from people, to protect and defend the people, places and the useful things for people against their harmful actions, and on the other hand to sanctify or make well-known some things, places, people or moments from people's life. Setting up the religious services the Church followed the example of the Savior who blessed the children (Matthew 19, 15); He blessed the loaves of bread and the fish (Matthew 14,9; 15,36); He commanded the disciples to bless the houses which they are invited in; He did also by Himself many wonderful healings or casting the demons out of people. (Matthew 10, 12; Mark 10, 16; Mark 3, 22; 9,38; 16, 17-18; Matthew 7, 22)'.⁷²

That is why the Orthodox Church blesses all nature things: the flowers and the field grass, lands, the orchards and fields, the fruits of earth and the fruits of trees, the branches of trees, the food and everything that is touched by man, according to their use and needs. It also blesses the believer's work, the activities and occupations that man has to do for living, the beginning and the end of each work as well as the most important moments, events and circumstances in our life, both the happy and

⁶⁹ Saint Nicolae Cabasila "About Life in Christ", Sibiu, 1946, p. 128

⁷⁰ priest professor dr. Dumitru Staniloae „The holy sacraments and services”, in “The Orthodoxy”, year XXXVII (1985), nr. 3, p.454

⁷¹ priest Ioan Mircea “The Holy Services”, in “Missionary Directions”, p. 608

⁷² Arhid. Professor Ioan Zagrean “The holy services and their importance in the moral life of the Christians”, in “The Metropolitan Church of Ardeal”, nr. 1, 1986, p.24

the sad one. All the prayers and services done for such purpose and in such circumstances bear the name of ‘ierurgies’.⁷³

The ‘ierurgies’ are divine works ‘done by Christ through priests to sanctify and help the man under different circumstances and to sanctify the surrounding nature and different things and tools used by man’.⁷⁴ In Christianity the ierurgies are ‘divine and sanctifying works, through which the redeeming grace works and they are done-as well as the Holy Sacraments-only by the Bishop and the priests of the church, canonically ordained’⁷⁵; so that the ierurgies ‘have a place in the middle of Sacraments and the Christian individual prayers. They refer to the multiple concrete needs of the man like his individual prayers, but being done by a priest they bring a higher possibility of accomplishment of the things man asks for, as in the prayer of the priest the Church is present, on behalf of which he prays; his prayer for the believers is made based on a delegation from Jesus Christ our Lord’.⁷⁶

A help for grace is offered to man, according to his personal needs, through a blessing, a prayer or a religious service. The power that sanctifies and realizes the communion is the name and grace of God, and the blessing and consecration are made in the name of God.⁷⁷

Chapter 5 is called General guidelines regarding the role and the place of the religious music in the Romanian music. The Christian religion has been confirmed in the areas inhabited by the Romanians (Carpathian-Danubian-Pontic area) since early Christian times, and the ecclesiastical music continues even today to be an inseparable part of the Christian Sacraments and religious services⁷⁸. Under name like ‘byzantine’ or ‘psaltic’, the church songs in Romania have a clear connection with the religious musical tradition in Europe and with the way this type of music was sung in our country.

The term ‘byzantine music’ is pretty new in Romanian, dating back to the 19th century as it was called ‘psaltichie’, ‘papadichie’ or ‘church music’. The term ‘church music’ has been getting more and more accepted only starting with the 19th century.⁷⁹

Having quite a few means of expression, in terms of melody, rhythm and vocal colour, the monod byzantine music still has the most important role regarding Orthodoxy in this country and it is still actual not only in the secluded monasteries, but also in the parishes in villages and towns. The only significant exception from this old tradition can be found in Sunday worship or at some celebrations

⁷³ <http://www.sfantulambrozie.ro/site-vechi/ierurgii.html>

⁷⁴ priest professor dr. Dumitru Staniloae „The holy sacraments and services”, p.451

⁷⁵ priest Ioan Mircea “The Holy Services”, in “Missionary Directions”, p. 608

⁷⁶ priest professor dr. Dumitru Staniloae „The holy sacraments and services” in the quoted magazine, p.453

⁷⁷ Sergiu Bulgakoff “The Orthodoxy”, Sibiu, 1933, p. 146

⁷⁸ Gh. Ciobanu “The Romanian Church Music””, in “Studies of traditional music and byzantinology”, vol. I, Editura Muzicala, Bucharest,1974, p.329

⁷⁹ Ibidem

when the answers during the Holy Mass can be sung, especially in cathedrals in cities, by a polyphonic choir.

In conclusion, one can state that the traditional byzantine music in our country played an important role in areas like: practice of laic and religious music, theoretical research and compositions of unknown authors. In case of this type of music, its purposes in Romania continue to be: maintaining the tradition of two thousand years (through which the Romanian cultural and spiritual continuity is ensured), cultivation of some Romanian compositions which have both national character and international openness and support of Romanian musical creativity, starting from its authenticity and having as purpose the international recognition.

In subchapter 5.1 ‘The Byzantine Hymns Poetry-part of the monodic singing’ there is a reference made to the fact that in the history of culture the byzantine music turned up and developed in different periods of the Middle Ages. From the beginning, the hymn poetry focused on a new Christian conception which substantially contributed to the development of the human religious feeling. Once formulated the content of this poetry has remained unchanged until nowadays, whereas the music had to conform to some consecutive stages of evolution, reaching in the end a clear dissolution state, which did not occur either to the religious feeling of the mankind, or to the ideas of the hymn poetry. This is a paradox that arises a substantive question: can we go back to what was once the old byzantine music of those golden centuries of the Christian art and civilization, when the Fathers of church, the illustrious ‘melozi’ established the real byzantine music? This question should have drawn attention to all those who started, in their times, to reform this music and the on-going dissolution of the old byzantine music.⁸⁰

In the old byzantine music, the theory was deduced from creation, from the singing itself, typical of each notation system (creation recorded in manuscripts existing in libraries and archives) and in the music of the new hrisantic system the process occurred the other way around : the theory was created first and the creation, the byzantine music developed on the theory structure. In one word, the entire Orthodox East which adopted the new ‘sistima’ has been constrained to this theory.⁸¹

Another important aspect of the byzantine hymn poetry which we need to take into account is the versification aspect. The hymns were composed in lines, in a new metrics, conditioned not by the vocals quantity and musical accent but the number of syllables and intensive accent, tonic accent, a new rhythm coming into existence called ‘isocron’.⁸² In the Romanian poetic literature of the 15th-16th centuries, the text was reproduced as such, in Greek language. Some songs: prohymene, chinonics, were translated into the old church Slavic in prose and adapted to music by Romanian psalm writers. Far in the 13th century Filotei Ieromonahul translated into Romanian, in prose, the

⁸⁰ Titus Moisescu “Introduction in the byzantine hymnographic poetry” in “Actae Muzicae Byzantinae”, Iasi, 2002, nr. 2 apud. <http://www.crestinortodox.ro/liturgica/cantarea/poezia-imnografica-bizantina-96108.html>

⁸¹ Ibidem

⁸² Litzica C. “The byzantine religious music”, 1899, p. 12-20

songs in the ‘Anastasimatar’, ‘Catavasier’, ‘Stihirar’, adapting them to the old byzantine rhythm and recording them in his well-known ‘Romanian book of psalms’ (ms. Rom. 61-BAR), written and noted by him in 1713. The same thing was done by other Romanian psalm writers of the 19th century: Macarie Ieromonahul, Anton Pann, Dimitrie Suceveanu etc. with the song of the new hrisantic sistima, giving up the versification and turning the poetic text to prose adapting it to the musical track of the songs.

It is the so called action of ‘Romanianization’ of the songs, action mainly determined by the transition from the Greek versified text with specific topic, to the Romanian prose text with a totally different topic.⁸³

In our country things happened the same: in 1823 Macarie Ieromonahul first printed the ‘Theoreticon’ taken as such from the Greek school, after which he transliterated and edited the ‘Anastasimatar’ and the ‘Irmologhion’, making the songs sound Romanian that is adapting the literary texts in prose (the way they appeared in the ritual books printed in Romanian), and not in verses (as they were written in the Greek originals) to the psalm music which were also of Greek origin.⁸⁴

Anton Pann did things the same way, editing first the ‘Theoretical and practical base notions of the church music’ in 1845, having as model the same work written by Fokeos, printed in 1842, and only then he copied and composed himself his entire work of psalms. This procedure was adopted by all Romanian musicians of the 19th century: Dimitrie Suceveanu, Neagu Ionescu, Ion Popescu Pasarea as well as the three innovators of the Romanian psalm music: Nicolae Lungu, Ion Croitoru, Grigore Costea in 1951 when they standardized the psaltic songs. None of these theoreticians had the courage to put aside those modal and ornamental heterogeneous structures foreign to the Romanian rhythm, purifying the religious musical creation and placing it in that unmistakable Carpathian genetic ethos of carols and of all Romanian ethnographic manifestations.⁸⁵

During the Holy Service, after the priest goes out of the altar (little vohod) only the short hymn (tropar) is sung (according to the celebration or the celebrated saint). The so-called songs idiome, autome, podobii, sedelne, svetilne or luminande also belong to the category of ‘tropare’ or ‘stihiri’, having the same poetic structure⁸⁶, still being different by content and by function they have in the liturgical service: either evoking moments of the life of our Savior or Virgin Mary, or emphasizing and narrating the life and deeds of a saint or celebrating a specific Christian day.⁸⁷

Subchapter 5.2 Musical renewals before the hrisantic reform makes a review of the church musical evolution stating that Psalmichia, the traditional musical art of the Orthodox Church has its origin, like the Gregorian music, in the Hebrew Psalms, the Greek theoretical system and the melody

⁸³ <http://www.csbi.ro>

⁸⁴ Ibidem

⁸⁵ <https://sites.google.com/site/laurentiudrag/muzicapsaltica2>

⁸⁶ Titus Moisescu “Introduction in the byzantine hymnographic poetry” in “Actae Muzicae Byzantinae”, Iasi, 2002, nr. 2 apud. <http://www.crestinortodox.ro/liturgica/cantarea/poezia-imnografica-bizantina-96108.html>

⁸⁷ Ibidem, p.174-175

of the Christian people. During its existence of 1500 years the psalms and its specific notation have undergone three major reforms: of Ioan Damaschin (8th century), of Cucuzel (14th-15th centuries) and of Hrisant (1814) and in our country, during the Fanariot reigns (18th century), the church singing in Moldavia and Tara Romaneasca as well as in Greece and Constantinople reached the point to be ‘speckled with things from the Turkish songs. The rulers of the Romanian countries when they were coming from Fanar they were bringing lots of monks and Greek singers who were hosted in the most important monasteries and churches . They introduced in our churches religious songs inlaid with all sorts of distortions’.⁸⁸

The notation system had become extremely complicated especially regarding the ornaments, ‘ftoralele’ and the rhythmic formulas known as ‘hyronomic signs, big signs, great hypostasis’.⁸⁹

It is obvious that these signs were not performed in the same way by all interpreters, but mostly according to the talent and imagination of each, so that it was impossible to realize a relative unity of execution of byzantine music. Going on with describing the situation of music of the final period of the cucuzelian byzantine notation, one can state an obvious change of the artistic taste, which is natural if we think of the service where songs that had appeared 800-900 years before or some new one from the 17th-18th centuries were performed. The new ones were strongly influenced by the Turkish –Arabic style.⁹⁰

In the second half of the 18th century one can notice both the preference for the less trilling musical structure, unimprovised and more precisely rhythmic and the preference for the singing in ‘hyphen style’⁹¹, a very trilling and ornate style, leaving room for improvisation.

1817 in the year when Peter Emanuel the Ephesian the one who came from Constantinople opened a music school in the neighbourhood of St. Nicolas Church-Selari, conceived following the hrisantic system. Macarie Ieromonahul as well as Anton Pann, Costache Chiosea, Petru Enghiurliu attend the courses of this school acquiring the semiography of the new system that proved to be well structured, clearer and easier to understand.

In 1812 the bishops Constandie of Buzau and Joseph of Arges request the caimacam landowners to open a church music school near the Holy Mitropoly and they also ask for Macarie to be brought in order to ‘teach music’⁹² as one that ‘has ambition as he had been struggling to learn this art since he was a child’⁹³.

In 1815, some landowners from Targoviste ask the Eforia to reopen the school necessary for the education of ‘their children and of poor ones’⁹⁴ proposing besides the teachers of Romanian and

⁸⁸ Nifon Ploesteanu “Church Music Book”, Bucharest, 1902, p.52

⁸⁹ Grigore Pantiru “The notation and the ehs of the byzantine music”, Bucharest, Ed. Muzicala, 1971, p.67

⁹⁰ Gh. Ciobanu “The Romanian Church Music”, in “Studies of traditional music and byzantinology”, vol. I, Editura Muzicala, Bucharest, 1974, p.329-380

⁹¹ Ibidem

⁹²<http://www.slideshare.net/adrian83ady/182330-muzica-bisericeascapsalicalainceputul secolului>

⁹³ Ibidem

⁹⁴ Ibidem

Greek a teacher of church music⁹⁵ and for this activity ‘Macarie Ieromonahul has been put in charge with Glogota Church; he was a person gifted with the skill of singing, having the duty to speak in church on the occasion of an important day’.⁹⁶ Some of his biographers showed that Macarie attended the Greek Academy classes as well as the ones of the Romanian school of Saint Sava in Bucharest where the scholar monk Grigore Ramniceanu was its principal. At the same time he did ‘sufferance’ at the Holy Mitropoly, noticing the oratorical gift of his as well as the easiness of writing.

The year 1819 is ‘the beginning of the professional commitment of Macarie Ieromonahul. In this year Dionisie Lupu, the new metropolitan of the Romanian country, set up the byzantine music school inside Mitropoly where <our language is used> appointing Macarie as teacher and manager of that school entrusting him with the responsibility of translating the church songs into Romanian. In 1821 he left for Buda accompanied by Nil Poponea Sibianu with the view to publishing his books written in Romanian: the ‘Theoretican’, ‘Anastasimatar’, and ‘Irmologhion’, but the outbreak of the revolution led by Tudor Vladimirescu found him without financial support and he returned home. He left for Vienna the following year, in 1822, having the same purpose⁹⁷. In 1823, 3000 volumes of those previously mentioned books have been published and it needs to be pointed out that those were the first books ever printed in Romanian.

The ordering, systematization and logistics used in the European art started to make themselves known in the orthodox musical theory and practice as well. The Moldavian area benefited from the power spread again by the former capital of the byzantine leaders in the first half of the last century. At that time the Moldavian church was ruled by the erudite metropolitan Veniamin Costachi, who was given the chance to rule the unavoidable changes for modernization not only in the religious domain but also in the political and cultural ones.

In the 40 years of archbishop (1793-1842), Veniamin Costachi held a permanent contact with great personalities from ecumenical patriarchate, applying ot their help for raising the cultural, religious and artistic level of the Moldavian church.

Veniamin Costachi opened a wide road to the hrisantic reform in Moldavia, supported its application in his own eparchy, but not only there, having a great contribution to entering an important period of the development of this art.

The Moldavian monasteries turned into cultural and artistic centers where valuable books were written and published and where a lot of Greek music was written. A consistant part of psaltic manuscripts written in Moldavia come from the time of Veniamin. Some of them will help us to decipher what was sung in Moldavian churches in the first half of the last century and how the action of making the churches Romanian.

⁹⁵ Ibidem

⁹⁶ Ibidem

⁹⁷ Ibidem

For a better understanding of the evolution of the church music the subsection 5.3 ‘The Hrisantic Reform’ is reserved for the change of the musical notation system introduced by Hrisant and his apprentices. The musical reform made by Hrisant was necessary due to the fact that the Greek text of his book was translated into other languages and the melodies were modified according to the national language prosody. In some countries that was the first time when the national language was introduced in church music.⁹⁸ Another important aspect to mention is that Hrisant and his apprentices create a new musical notation system.⁹⁹

The reform of Hrisant echoed immediately in the Romanian countries. We can draw the conclusion, like Arhid. Lect. Ioan Popescu¹⁰⁰ did, that until towards the end of the 18th century the dominant position of the orthodox psaltic (of monodic origin) church singing can be observed as the only ‘cultivated music’. This position is justified by more developing centers such as Brasov, Putna, Craiova and Bucharest, by numerous manuscripts and even by theoretical elaborations that prepared the later systematical works of Macarie Ieromonahul and Anton Pann.¹⁰¹

Anton Pann¹⁰² stated that ‘For they [the old musicians] wanted the sentences of the church music to remain the same as they used to be initially and nobody to have the possibility to add something, they made up some signs which they called canonice big signs for each sentence’.¹⁰³

To sum up, it can be estimated that, taking into consideration the next evolutions, the reform of Hrisant has a special contribution in a way of those previously presented. ‘The hrisantic reform did not have the character of a particular and regional initiative but it came into being for the urgent necessity to simplify the notation and to solve the issue regarding the musical repertoire by its modernization, by giving up some song that belonged to the old byzantine periods and the affirmation of the Romanian composing style in the 17th and 18th centuries. The importance of the hrisant reform has been underlined also by the founders of the Romanian psalm book, especially by Macarie Ieromonahul and Anton Pann, the former in the Preface of Irmologhion or Catavasier, and the latter in the Introduction to Theoretical and Practical Basis.’¹⁰⁴

Subsection 5.4 The chromatic genre in the Transilvanian ecclesiastical music approaches this theme due to the fact that the notation of the orthodox liturgy musical repertoire on the stave continued

⁹⁸ See Ionita Apostolache “Anton Pann and the Process of Making the Church Music sound Romanian” apud. <http://napocanews.ro/2009/05/anton-pann-si-romanizarea-muziciei-bisericesti.html>

⁹⁹ Reverend Dr. Konstantinos Terzopoulos “Observations on the exegematic notation through the prism of the ms exegesis of the prototpsaltes of the Great Church, Konstantinos Byzantios: an example”, *passim*, apud. http://www.psalticnotes.com/articles/theoria/webCP2004/terzopoulos_CP2004.pdf

¹⁰⁰ Arhid. Lect. Ioan Popescu “Trends in the Church Music of the Romanian Composers”, apud. Priest Vasile Grajdian “The Song as Theology, Studies, Articles of the Theology of the Church Music”, Ed. Univ. Lucian Blaga, Sibiu, 1998, p.30

¹⁰¹ *Ibidem*

¹⁰² Anton Pann “The Theoretical and Practical Base of the Church Songs or The Grammatical Melody”, Bucharest, 1845, p.14-15

¹⁰³ Costin Moisil “An Outline of A Transcription Method”, the quoted publishing house, p.3

¹⁰⁴ Florin Bucescu “Romanian Activities Regarding Musical Byzantinology in the 20th Century”, the quoted publishing house, p.153

in the 20th century as well in Banat and Transilvania and in the rest of the country the church music was still the hrisantic notation. The orthodox church all over the Romanian territory singles out through coexistence of the two notation systems (in the way of those previously mentioned) in the manifestations of the ecclesiastical musical repertoire in different areas.

Petru Stanciu noticed that ‘Dimitrie Cuntanu in this way eternalizes our church singing as he learned it from the best singers of his youth times’.¹⁰⁵ The researchers who studied Cuntanu’s work pronounced on the origin of his repertoire and on the overall modal frame¹⁰⁶, exemplifying with the ‘imoarse’ sung at the royal banquets published by Macarie Ieromonahul’.¹⁰⁷

Nowadays in Theology Faculty “Lucian Blaga” University in Sibiu a vast research program regarding “Vocality of the church music” in Ardeal is taking place¹⁰⁸. A very interesting and timely approach that started with an incursion in the practice of some church singings. The survey exploits the opinion of some personalities who deepened the specific issues of the church music. Considering as an initial argument the statement of the byzantinologist priest I.D.Petrescu, according to whom “in byzantine life nothing is stronger than tradition especially the oral one”¹⁰⁹, the research confirms the existence of some important differences to the psaltic version of Romanian orthodox singings of byzantine origin, point of view shared also by Gheorghe Ciobanu¹¹⁰ as well as the influence which the church singings received in Ardeal and Banat from the typical folklore of the region¹¹¹.

The entire subchapter 5.5 is dedicated to the special personality of the teacher Ion Popescu Pasarea who had great contribution to the research exploitation of the psaltic treasure found in the work of many old psalm singers. He published songs collections, psaltic church music, educational materials, and musicology studies¹¹² because under this circumstance IP Pasarea identified himself with the values of the ancient church music; he also performed the most fruitful activity for re-exploitation of the psalm book as an essential element of divine music and Romanian culture¹¹³. “Absorbing in his imagination the elements of psaltic music he re-shapes them in polyphonic

¹⁰⁵ Petru Stanciu “The Transilvanian Orthodox Romanians’ Church Music”, the University of Oradea, 1997, p.49-50

¹⁰⁶ See Gh. Ciobanu “The Romanian Church Music”, in “Studies of traditional music and byzantinology”, vol. I, Editura Muzicala, Bucharest, 1974, p.329-402 and “The Church Music of Banat”, in “Studies of traditional music and byzantinology”, vol. III, Ed. Muzicala, Bucharest, 1992, p.105-125

¹⁰⁷ The Irmologhion printed in Vienna in 1823 apud. Vasile Stanciu “The Orthodox Transilvanian Church Music” (PHD dissertation), Editura Presa Universitara, Cluj-Napoca, 1996, p. 56-57, 162-168

¹⁰⁸ Vasile Grajdian, “The Vocality of the Ardeal church songs”, Editura Universitatii “Lucian Blaga”, Sibiu, 2004

¹⁰⁹ Ibidem

¹¹⁰ Gheorghe Ciobanu, “The Ratio Between the Romanian Church Music and the Byzantine Music”, p.58 apud. Professor Nicolae Turcanu “On Church Songs Noted by Dimitrie Cuntan and Their Use in Brasov and its Vicinity”, the quoted magazine p. 290

¹¹¹ professor priest Gheorghe Soima, “The Church and the Laic Music in the Theology Institute in Sibiu”, p.59 apud. Professor Nicolae Turcanu “On Church Songs Noted by Dimitrie Cuntan and Their Use in Brasov and its Vicinity”, the quoted magazine p. 290

¹¹² deacon PHD student Ion Bostenaru, “Ion Popescu-Pasarea and the leveling of the psalm music”, in “Theological Studies”, 2nd series, XXIII (1971), nr. 9-10, p. 732

¹¹³ George Breazul “Ion Popescu-Pasarea”, in “Culture”, XXV (1936), nr. 9-11, p.8

expansions, elaborating a new style of church music in which the psalm is more expressive and strongly affirmed through western harmonic procedures, without altering the originality and traditional character of music consequently opening new horizons for Romanian religious music creation”¹¹⁴. Ion Popescu Pasarea also had in mind the singers in Transilvania as well as the ones in Banat aiming to leveling the way of singing psalms in the Romanian churches where the Holy Service was held in Romanian language.

In the Chapter 6 the theme “the research of the church music in the 20th century in our country” is approached. In the middle of the 20th century a reform in the religious music started, not as the size of importance of that at the beginning of the previous century but still important regarding the review of the psalms through improvement of the musical texts and through printing these songs in both overlapped musical notations (oriental-psaltic and linear-occidental)¹¹⁵

The composers of our century felt the need of exploiting the psaltic rhythm purely religious; that’s why the religious creation is crossed by the specific of this rhythm¹¹⁶. “As the answers from the Holy Service as we still have today are translations or adaptations from the neo-byzantine music, but they are authentic Romanian creations of Anton Pann, Iosif Naniescu, Varlaam Barancescu, etc. creations that without being totally separated from the specific of the byzantine singing still have a pretty stressed national fragrance. Let’s not forget that we are almost the only orthodox church along with the Greek one to preserve this treasure with pride and dignity”.¹¹⁷

The subchapter 6.1 is dedicated to the composer Sigismund Toduta. The analysis of his creation requires a special undertaking as at first glance the impression of one-voice songs on the composer’s style seems to be shadowed by the other characteristics of his writings (harmony, polyphony and the forms) emphasized much more significantly through the innovating elements and the art of their handling and exploitation of some vocal springs under the form of adaptations or imaginary transfigurations is the default generator and bearer of vocality that becomes in this way intrinsic characteristic of the composer’s music. In all the periods of creation it can be noticed the orientation of the composer to new horizons of exploitation of local intonations – folklore and byzantine –, along with the search of the modern spirit of expression, through permeability to various influences of the contemporary music.

The subchapter 6.2 is reserved to the composer Paul Constantinescu, the father of what could be called Byzantinism in the Romanian music in the 20th century¹¹⁸. The creation of Paul Constantinescu includes works that belong to almost musical genres from chamber music to film music and the constant element of this creation is represented by reference to folklore and by the great

¹¹⁴ Ibidem, p.10

¹¹⁵ http://ro.orthodoxwiki.org/Muzica_bisericeasca_romaneasca

¹¹⁶ ‘Music in the Orthodox Church’, apud. <http://www.psaltica.ro/index.php/muzica-in-bor>

¹¹⁷ Ibidem

¹¹⁸ Irinel Anghel, “Guidance, directions, and musical trends in the Romanian Music of the second half of the 20th century”, Editura Muzicala of UCMR, Bucharest, 1997, p.12

tradition of byzantine music. If the rhythm of popular origin has been used at a high artistic level by the majority of contemporary Romanian composers, Constantinescu, 20 years younger than Enescu appears like a real pioneer in traditional byzantine music adaptation.

Subchapter 6.3 is dedicated to the composer Liviu Comes who will give new directions to all sonorous parameters that imposed him as a creator driven by the desire and passion for polishing and musical inspiration that conveys nobility. Constant in positioning himself between praise and humbleness the composer invested an amount of values in his dialog with transcendence opting for a secret order, for light and balance. These qualities that allow him to build a bridge to a universe opened to spiritual understanding that tends to perfection.

The last subchapter 6.4 is a snapshot of the Importance of the church music. The religious music in the Middle East developed inside the Byzantine Empire, its influences being felt by every orthodox culture. That is why today we can speak about religious music of byzantine tradition when we refer to the religious Serbian music, the Arabic, Russian or Romanian one. This truth has been pointed out by Nectarie Frimu the Bishop of Husi, an outstanding composer of church music, who stated: 'Greek voices, Romanian words you're your heart to sweeten'.

Besides the psaltic music there is another musical style in the Orthodox Church in Romania called choral music, that developed based on three influences: the trend influenced by the Russians, the one influenced by the Germans, and the traditional trend, the original one, that 'promoted the authentic coordinates of an antique musical culture that was based on the stall music with a modal aspect and a different rhythmic organization compared to the western sound'.

The conclusion of the current work could be synthesized using the words of priest Zaharia Matei who says "singing sweetens the words of prayer and praise of the believers and thus the heart of those who utter them. By doing that the contents become sweeter as well as the Person whose name is praised in a musical way"¹¹⁹.

We consider that any religious undertaking (theoretical or practical, musical or not) reaches its purpose in the exact practice to strengthen the relation with God in Church, this fact being also an urge to experience the church songs in a glorifying way. The church song that could be based on scripture or not, according to its origin, is a well-known prayer used in religious practice. Out of scripture based songs the most used are the psalms that in the past used to be sung either as a response or antiphonic¹²⁰.

The Holy Service as a whole belongs to the Holy Scripture being a resume of the whole Gospel¹²¹. The Holy Scripture plays a great role in the life of the church as it constantly renews its life

¹¹⁹ Priest Zaharia Matei, 'The Symbiosis Between the word and the rhythm in the service song', apud. <http://www.crestinortodox.ro/viata-liturgica/simbioza-cuvant-melos-cantarea-liturgica-88459.html>

¹²⁰ 'The Orthodox Hymnography. A general description from the historical and liturgical point of view', <http://blog.teologie.net/2009/09/17/imbogatirea-ortodoxa-prezentare-istorico-liturgica-generală>

¹²¹ Saint John of Kronstadt, 'The Liturgy: heaven on earth', Mystical thoughts about church and the Divine Orthodox Cult, translated by Boris Buzila, Deisis publishing house, Sibiu, 1996, p.164

in Christ through the Holy Spirit and keeps it away from mistakes. Once the letter of Scripture and its formal reading is passed, the deep spiritual richness of Christ in Holy Spirit¹²² is discovered.

¹²² professor priest doctor Dumitru Popescu, ‘Jesus Christ Pantocrator’, EIBMBOR, Bucharest, 2005, p.61-63

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