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## **PhD THESIS**

### **ABSTRACT**

**RELIGIOUS SINGING AFTER THE HOLY SCRIPTURE, SACRED  
TRADITION AND IN CHURCH TRADITION**

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**Motto:** “*One who is a simple seeker of the truth  
seeks not finding and knows not knowing*”

**Petre Tuțea**

## **Abstract**

About the meaning of music all the great thinkers of humanity talk and all religions grant it a major role in bringing praise to divinity. According to the Holy Scripture, “the world was created in the angels singing” (*Job 38, 4-7*).

The prayers are sung, the meditation formulas are sung, the chanting are sung, of course with the specific features of each part of the religious cultures. Through the music has developed, probably, the religious emotion, as a divine experience. In these conditions, the music remains the most appropriate means by which man expresses its deepest mood of joy or pain, especially its dependence of an Almighty Being, of God. The music borns, maintains and develops the religious emotion.

The religious music, as a religious projection emotion, fully engages the man in the relation with God, and this ontological commitment is the prayer’s condition, most authentic and vocational state of human’s being. The experience of prayer, dialogical relationship with God, transposes the human into the dimension of grace, where the mere mention of words is outdated, notional and conceptual vocabulary is irrelevant. The music takes and continues to lead the man’s prayer to an ever deeper and unfailing communion with God. In the lines of these clarifications, seem relevant the views of world famous composers: Beethoven states that “music is a higher revelation than wisdom and philosophy”, and Beaumarchais says that “where ends the word begins the music”, and continuing the idea, says that “what cannot be spoken is expressed through music”.

“The song, art in general, conceives in a mystically way, like life. He appears in the same way as the bird’s song appears, as the sap flows, as the plant germinates, as a source of clear water appears from the reins of the earth, as throbs life in nature” (George Breazul).

It is a great truth that music finds the harmony of things and twangs the inside of the soul; it gives voice in a sound way, objectively perceptible, “to the movements of the heart”... When it is added the Word of the Holy Scripture, the music becomes a chanted prayer, a sacred song; when it is added the poetry verse, it becomes ode of joy or the wailing of pain, triumphal hymn, song of longing or war parade for justice and defense of values.

According to a Plato's statement recorded by the father professor Ilarion V. Felea,<sup>1</sup> the Dacians, start from the time of Zamolxis, considered music as a means of purification of the soul. "Through Zamolxis, our ancestors are teachers of the Greeks, not only in terms of medicine but also of music." Plato gives us an extremely valuable information on the role of music in the minds of our ancestors, a story he had received from a doctor who came to him from Dacia. Behold what Plato writes: "Zamolxis, our king – says the Dacian doctor – as a God he is, says that not to try to heal the eye without handling the head, or the head without healing the body, so it ought not to try to heal the body without concerning about the soul and for that precisely there are many diseases that Greek doctors do not know, because they do not know the whole that they should care about. All evils and goods of the body and human start from the soul, which leaven in the body... Therefore, first of all and above all we should care for the soul if we desire that our head and body to be in a good shape".

The Holy Scripture, the Holy Fathers and the great thinkers of the world convincingly demonstrate that music exalts the human soul towards God. Therefore, music, with stringency and necessity, participate in carrying out the divine worship with well-defined functions. The Apostle of the Gentiles, the great Paul, sits the cult music on the same level the uttered prayer, considering them as being the same thing: "I will pray with the spirit, but I will also pray with the mind; I will sing with the spirit, but I will also sing with the mind" (*1 Corinthians* 14, 15). Among other roles and blessings of music, the Holy Scripture assigns music a therapeutic and soothing function. Thus, in *1 Kings* 16, 23 we read: "And when the evil spirit was sent over Saul, David would take the harp and sing; Saul then could breathe easier, was feeling relieved and the evil spirit would depart from him."

The singing is the living expression of the human moods, is a mirror in which reflect his hopes and defeats, his faith and love towards God. The singing is the universal language through which people understand each other since all times and places. The Church, fully aware of the undeniable effect that the singing has upon the human soul, right from its inception has brought it in the religious services, being the most perfect form of expression and dissemination of worship. Therefore, one of the many forms of expression of religious worship is also the religious singing, that is meant to strengthen the power of words and to express through sounds, in a symbolic way,

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<sup>1</sup> FELEA, preot prof. Ilarion V., "Religia culturii", Editura Episcopiei Ortodoxe Române a Aradului, Arad, 1994, ed. a II-a, lucrare îngrijită și prefațată de IIPS TIMOTEI SEVICIU, Arhiepiscop al Aradului, p. 47 - 48.

the movement of the heart and to rouse it, thus serving both the word expressed through prayer, and also the religious sense.

What we intend in this thesis is the religious chant profile research, by creating a historiography of the music in Christian worship with direct reference to the biblical texts of the Old and New Testaments. We will follow the evolution of singing, from a liturgical and dogmatic position, in Eastern and Western patristic period, where religious music becomes articulated in a well-defined system and even competitor with the secular music. Further, our research is aimed at framing the typology of Byzantine music in Christian worship space, with its peculiarities mentions. From methodological reasons and for a contextualization of the theme proposed for analysis, our research will pay special attention to the church singing in the Romanian space.

### **The relevance of the topic in the context of research**

We believe that, in a Christian religious order, the music is a cultural expression that certifies a religious mentality. For example, to understand the relevance of the topic in the context of this research, the music retains a priority position. For example, in a desecrated world under the emphasized dynamic of secularization, the religious music, at least in the Western world, it lost its authentic meaning. In the postmodern paradigm, where all aspects of society are undergoing a process of reinvention, reinterpretation, pliable to the new psychosocial circumstances, music is engaged in this deconstructivism process. For these reasons, we believe that a reaffirmation of the significance of religious music, of the human engagement in the cultic experience of religious singing, is more than necessary for the orthodox theology. Without claiming to be approached in a comprehensive manner this issue, I am confident that this scientific approach has achieved its intended purpose, that to develop and enrich the religious singing in the Church, as a means of transmission of the Divine Revelation.

In the *Old Testament* we find the first mention of music in Chapter IV of the book of *Genesis*. After Cain committed the fratricide, he founded a stirpe that continued and expanded his sins. Among his descendants we find the inventor of musical instruments: “Adah bare Jubal. He was the ancestor of all those who play the lyre and pipe.” (4, 21), As we see here both tools have a common origin. The difference is that the one that accompanies with the lyre (stringed instruments) can sing vocally simultaneously, while wind instruments exclude this possibility.

Cain's line will give rise to idolatry, magic, witchcraft, heresy and slipping ancestors into the worldly. During Seth's son, Enos, “men began to call the name of God” (Genesis 4, 27). This

passage indicates the liturgical worship setting in which there were voice singing, - supposing that under the liturgical recitative form, there were chanting hymns to the glory of God. Arriving in the Ancient Greek, in classical rhetoric period during the fourth century BC, we meet the “reading and beautiful speech” science, of eloquence, a natural crossing from the sung speech to a more pithy melodic character. In the Eastern space, the Syrians, Persians and Jews, the singing expression (εκφονεσις = high voice or loud reading, recitation, term introduced in 1885 by the Greek researcher L. Tzetzes), was characteristic to the religious service. Liturgical recitative was a natural organic unity of word and tone.

Making a clarification that people have sensed it since the Creation of the World. Through music, they sought to bring praise to the divinity, associating the Word. They sought therefore, through singing, the dialogue with divinity. And, the man is the Divine creation. He received the soul by the breath of the Heavenly Father’s Holy Spirit. Music expresses the feelings of the soul; it is natural to soar in communion with the Godhead by the grace which you have received from the Heavenly Father himself. The vocal singing, thus the accompanied music by words is the inwardly way, the “holy light of heaven interwoven in us” (Rabindanath Tagore). The vocal singing, the man singing is basically, the means by which the one created by God, the man, enters into dialogue with the Creator Father. The musical instruments are made by man and have no soul. They are the creation of the creature, not of the Creator, therefore they may not pave the way for the spiritual communion between man and divinity. Soulless, the musical instruments do not speak. As such, through the musical instruments, no matter how cunning and alluring as for our hearing cannot achieve the desirable dialogue with the Godhead.

In addition to its cult functions, music also proves its therapeutic action. In the Book *I Kings* we see King Saul tormented by the evil spirit with terrible headaches (*I Kings* 16, 14-23). The only remedy was calling the Pastor David who played masterly the harp and thus could ease the pains of the possessed king. Although David was a shepherd, we notice that his instrument was the harp and not the shepherd flute, thus resembling to the Thracian Orpheus. Later, this had consequences, when David becoming king and prophet made the immortals psalms, hymns accompanied by the harp and other instruments (trumpet, psaltery, lute, cymbals and drums) depending on the circumstances. In the Book *II Kings* David defeats the Canaanites Philistines and returns the stolen Ark (*II Kings* 11, 15). The joy of victory was manifested in song and dance.

The first outstanding concern of moral and political musical milestones establishment we find at Plato (427-347 BC) in his dialogue *State*. In this ideal utopian society music played a role of citizen's first class education and behavior. This theme is treated as dialogue between Socrates and Glaucon the music teacher. For Socrates, the social importance of the choice of music was decisive: "When the music types change, the basic laws of the State change with them". He says that certain music types should be banned, thus instituting censorship (only theoretical for now). The same concept we find in the Renaissance period in the following reaction of a Roman Catholic bishop, Bishop Bernardo Cirillo, in a letter of 1549: "To the old the music was the most beautiful of the arts. They were creating through her powerful effects which we today can no longer produce nor by rhetoric, nor by oratory, to move the emotions and passions of the soul. I listen the music of our time that, as far as some say was brought to a degree of refinement and perfection not known before. Nowadays they have put all the craft and effort to compose imitative fragments, so a voice says "Sanctus", another says "Your glory" with shouts, screams and lisps, that rather resembles with cats in January than May flowers."

But not only Plato, but the entire Ancient Greek society saw the music also in the sense of "psyhagogia" – soul's guidance: "good music makes the soul better, bad music can corrupt him. It can lead the soul into an ethos and for that they made distinctions between good and bad music, demanding that good music is protected by law."

The pupil of Plato, Aristotle (384-322 BC) also wrote a political treatise dealing with the political and pedagogy musical issues and in which he criticizes his teacher in several points. Thus, he is for the acceptance, or the tolerance modes that can produce the catharsis, the purification of souls. Aristotle divided the types in ethical, practical and enthusiastic. "The ethical modes influence the entire ethos of man by equipping him with ethics stability (as the Dorian mode), or actually destroying it (Mixolydian and Ionian), and the practical ways awaken in man 'specific acts of will' and the enthusiastic one brings the man from the normal condition into ecstasy and causes an emotional discharge."

Viewed from the Christian perspective to St. Clement of Alexandria, these modes do not have the same consistency attributed in antiquity, they no longer being needed in the Church: "the new singing (will not use) nor Trepandru's rhythm, nor that of Capiton, nor the *Phrygian type*, nor the *Lydian type*, nor that of *Dorian*." It is necessary to mention here that at these authors the type represented only the scale, the schematic sequencing of tones. Besides this an even greater

importance had the *way's ethos*, the impression ("the tone makes the music") that achieved, specific cadences, interpretation and character. This is the explanation of the modes naming after the region and the ethnic that he used, imprinting them the local specificities. In this regard it is worth of mentioning the musical ancient myth of the race between Apollo and Marsyas. The God was playing the lyre in a *Dorian* mode, and the man was playing the flute in lascivious sounds of the *Phrygian* mode. Apollo went triumphant and the boldly Marsyas was skinned alive. The educational message of the myth is itself eloquent.

Also the Latin authors have dealt with the *catharsis* issue: "(music) produces a *catharsis* because in its delightful sound (*per dulcisonas voluptates*) awakens the sleeping souls, it frees the man of passions and inspires commendable feelings... purifies morals... Thanks to music we ponder fair, we talk nicely and move properly."

These high aesthetic and moral views were perfected in the Christian spirit by the Holy Fathers: "nothing purifies the soul, does not give him wings, does not pluck him from the earthly ones, does not dismiss him from the bodily ties, does not inspire him divine wisdom, does not make him despise the bottom ones, as music and measured accents of a God song."

The musical creation binds the faith and is determined (even unconsciously) by it. Therefore we can see for example, that the German baroque is a reflection of the eighteenth century Protestantism, that it is even the audible expression of its contents. This can be seen also in painting, sculpture and architecture that reflects visually the respectively concepts. Musical myths: *Ulysses and the sirens*, *The mice catcher in Hameln*.

The ancient pagan civilizations have had on music both practical interpretative nature concerns and a philosophical-mythological-moral part. Thus, in the pagan Greek music was closely related to literature - poetry, drama - and dance. It existed since Pythagoras also the "music of the spheres", a philosophical-mathematics speculation. Since him it was developed a mathematical-musical theory of great importance for further development. At Plato are described in detail what specific types are recommended in the ideal state and which are not. Here was made the connection with Greek mythology, the mythology being that troubled area of the natural revelation in which where mixed real spiritual elements with human fantasies.

As noted at the beginning, this paper addresses the musical phenomenon from the viewpoint of the divine revelation. John Ruskin, a name in art history of the last century, has defined his attitude in relation to aesthetic objects as follows: "The term 'aesthesia' actually means

pure sensory perception of the bodies' exterior characteristics and impressions that they necessarily produce, therefore being the only sense in which the term should be used if we want to reach accurate conclusions regarding this thorny issue. I however categorically reject the statement that the beauty impressions could be sensorial, up to me, they are neither sensory nor rational, but simply moral, and in connection with the faculty who receive them... no deadline can be more accurate and more appropriate than the "Theoretical" one, used by the Greeks... naming, in the same time, the activity of the "Theoria" faculty itself... Therefore I call the simple animal consciousness liking, *Aesthesia*; instead the perception full of excitement, awe and gratitude call it *Theoria*, as this, and this alone represents the full understanding and contemplation of the beauty as a gift of God; a gift not necessarily for our existence, but added to it, raising it first through desire, and then through the desired object."

We retain also the opinion of the orthodoxy area of the father professor I.D. Petrescu which says in the addressed word to the professor deacon Grigore Panțaru in the foreword of *Lectionary Gospel* from Iași: "The habit of searching in every circumstance the beauty - which when helped by a particular organ usually causes a disaster – to be left aside". *Council of Trent* (1545-1563) gave a canon linked to the music character used in *misa*: "...The entire plan of the singing in the musical types must not consist only for the pleasure of the ear, but so as the words should be clearly understood by all, and thus the hearts of the hearers to be attracted into desiring the heavenly harmonies, in contemplating the joys of the blessed ones... Therefore they shall be banished from the church those hymns containing lascivious and unclean things."

Returning now to the music, let's see concretely with examples how manifested this work that peaked the apogee that we live. The eighteenth-century had as an ideology support the gnosis and pagan philosophies, heresies condemned to the ecumenical councils. These attitudes influenced particularly the cultural and artistic life of the century, and even later, so as in the name of "enlightenment" and of "free thinking" the idealist philosophers invented system after system, contradicting each other. Thus, Hegel uses terms like "world spirit" (with Hindu resonances), or the dialectical method taken from the ancient Greeks: the thesis followed by the antithesis which will give birth to the "bearing synthesis progress". This dialectical thinking torn from the truth – namely of Christ - has exerted an immense influence that still exists nowadays in the "first" world of the developed countries. The Soviet communist activist responsible with culture Lunacharsky (Nachmannson) observed, rightly, the musical correspondence of the *Hegelian dialectic*: the

sonata form and thus the classical symphony appeared in the Austro-German world from the time of Hegel. This was applied more consciously and consistently by Beethoven.

Under the influence of anticlerical and finally atheistic, the art – thus the music – emerges from the eighteenth century of the religion, the Church, and becomes more and more magic. Of course that magic existed before also in the area under discussion. In Europe, once with the Christianization of the Roman Empire, for 1,400 years reigned the Christian values. And then there was profane music both rural and in nobility courts - but the spirit was more Christian than pagan.

The religious music continues in baroque, but the composers Bach and Händel get out of the spirit of the Church and heads towards the human perspective. This phenomenon repeats over the centuries what tried without success the emperor Julian the Apostate in the fourth century: the renunciation of Christianity and return to the cultivated paganism of the ancient Hellas, newly called secularization or the laicization of the culture. Being held in such term, this process was more elusive and controlled, which gave him the chance to succeed that we see today.

Western European music took from the thirteenth century a Parsifalian watershed given by the Rosicrucians Masons, where Rudolf Steiner claims among others, the father of anthroposophy and Waldorf pedagogy. But how did this happen? In the Western Christianity a thousand years old broke the germs of other heresies like filioque and the others studied by the symbolic dogmatic theology. On the musical realm occurred in consequence deviations, yet in the church and worship. These decreases are the deviation from the Gregorian music canons that were – with the exception of the voices and cadences - the same as in the east: voice strict monocytes, without instruments. Father Lecturer Vasile Vlad explained in a profound manner the theological phenomenon that stood behind the Western musical evolution: “In Italy, France, Spain, the imposition by force of the Gregorian chant seems to prevail in the late eleventh century. But victory is illusory-like artificial is the whole secularized Western Christianity of our time. When the “reins” is placed above a given reality, whatever it was of “gold”, if it does not assimilate naturally by the Enhypostasis metabolism, it objectifies and then limits to create an external legal relation. Also the Gregorian chant, though it constituted the genuine Christian ethos, even if it represented the divine values, if it did not conjugate itself the freedom and creative specific ethnic power to which enticed, quickly turned into letter and dead song with limited character, by the exhaustion of opportunities to embody into the living reality of the local churches.

In the eighth century, **the Western church has opened the door to the unfortunate cultic innovations, an insidious “Pandora's box”, which ground it and have produced so many schisms and heresies later.** After the twelfth century appears the vocal polyphony and is gradually introduced the organ in support of the choir. In 1600 the orchestra has intervened in the Roman Catholic Church, thus achieving a Baroque misa with solo areas, chorus and orchestra. It is true that the emergence of the oratorio in the eighteenth century, due to G. Carissimi, fit the Counter-reform Catholic current, therefore somewhat “of the right”, through which were took measures to stem the Protestant march. The music oratorio therefore opposed to the Lutheran hymns and Calvinist psalms that had through their musical, dogmatic and linguistic availability great outlet for the faithful. **From the eighteenth century it can no longer be spoken of a Christian music, but no more than one of a religious theme, which in spiritual terms reflects a lessening of faith, A DECLINE.**

This religious music, as well as the religious art in general, is characterized by the subjective, personal approach of the religious themes, treated outside the canons and dogmas. Religious concerts, motets, cantatas and misas, oratorios, the requiems of later falls here, also in the Protestant space the Pietist chants and then the sectarian that characterize today even their worship. This practice can already be possible from the fourth century, as W. Fleming reports in *Arte și idei*: “Arie, the founder of the Arian sect, was accused of slipping the religious ideas in the minds of his followers with the help of the chanted hymns sung in songs coming from the feast and theater music. These hymns were not agreed in the orthodox circles, because they seemed to much like popular music.”

Here is where we should point echoes of this practice and in the Pietist Orthodox groups case the “Army of God” and the “Visarionists”, characterized precisely by this kind of singing, genre that has no longer any connection with the church music. The Visarionists music is known commonly through the spreading of the boxes by them in the 90s. It is noted the use of the accordion, flute, guitar and violin, with folk resonances and even folk music. The artistic results are dubious or downright clumsy, and their temporary positive missionary effect does not compensate these decreases. At this time it seems that the movement stagnates, and some of its zealous members have integrated in the worship rites and Orthodox Church music.

### **The work frame**

In the light of these introductory ideas, the scientific approach of this paper aims to fully anchor the music and the religious singing on the basis of the Divine Revelation, through the two transmission paths, the Holy Scripture and Holy Tradition.

Therefore I will start treating this theme, with the first part called “*Religious singing in the Holy Scriptures*”, in which I will address the first transmission path of the Divine Revelation, Holy Scripture, showing how vital and essential was the Holy Scripture in the design and development of the religious chant.

For a better explanation of the elements that step into the structure of the proposed theme for research, this section is divided into two chapters. The first chapter, entitled “*Old Testament biblical grounds for sacred music*”, is an overall analysis of the significance of the cultic Hebrew religious music. Since the *Old Testament* refers frequently to music, it is obvious that she played an important role in Hebrew culture. According to the tradition, Jubal, son of Lamech, who was “the father of all who play the lute and flute” (*Genesis* 4, 21), was the one who invented music. The close link that exists between grazing and the art of music it is shown in that Jubal had a bigger brother, named Jabal, who was the “father of those who dwell in tents and guard the cattle” (*Genesis* 4, 20).

Later, the music was consecrated to the temple’s religious services, but was also used in a secular context since ancient times. Therefore Laban reproved Jacob for leaving stealthily without having the opportunity to wish him a road “with joy and songs, in the sound of tambourines and harps” (*Genesis* 31, 27). The music was frequently used on occasions of joy when, usually, was related to dance. There were songs of triumph after victories in battle (*Exodus* 15, 1 and the next ones; *Judges* 5, 1 and the next ones). Miriam and the other women celebrated the collapse of Pharaoh and his chariots “with tambourines and dancing” (*Exodus* 15, 20 and the next ones), and Jehoshaphat returned to Jerusalem victorious “in sounds of lutes (*psaltery*) and harps (*lyres*) and trumpets” (*2 Chronicles* 20, 28). Music and dancing were usual activities of the feasts (*Is* 5, 12; *Am* 6, 5). In particular, these were activities that could be enjoyed at the vineyard collecting festivals (*Is* 16, 10) and weddings (1 *Maccabees* 9, 37, 39). The kings had their singers and instrumentalists (2 *Kings* 19, 35; *Ecclesiastes* 2, 8). The boy who had shepherded the sheep also had his lyre (1 *Kings* 16, 18). The young people from the gates of the citadel were enjoying their music (*Lamentations* 5, 14). Even prostitution would increase its seductive power through a song (*Is* 23, 16).

Music had been used in times of mourning and in times of joy. The dirge (*qina*) that forms the contents of the book Lamentations and the mourning song that sang David for Saul and Jonathan (*2 Kings* 1, 18-27) are obvious examples. Hiring weepers at funerals has become a habit practiced quite frequently. Among these were usually whistle singers (*Matthew* 9, 23). As said by Maimonides, it was expected that even the poorest husband to hire at least two whistle singers and at least one mourner for his wife's funeral (*Mishnaic* 4).

As music was an integral part of the Jews social life, so it had its place in the religious life. *1 Chronicles* 15, 16-24 contains a detailed account of the fact that David has set up a Levitical choir and an orchestra. Outside this passage, we have only but very isolated and indirect references that tell us that music was used in religious services and have little evidence as to form a clear picture about the character of the Temple's musical activity.

Regarding the nature of the music practiced by the Hebrew musicians we don't know anything. It is uncertain whether they had any system of musical notes. It did not survive any system that can be identified. Some have tried to interpret the accents of the Hebrew texts as a form of writing the notes, but without success. These accents were more signs for recitation, not musical notes and, in any case, belonged to a subsequent period. Although we have no evidence of the instrumental music of the Temple, we can find from the Psalms form that they were designed to be antiphonal sung, by two choirs (*Psalm* 13; 20; 38), or by a choir and congregation (*Psalm* 136, 118, 1-4). It seems that after the Babylonian exile, the choirs were formed so that the number of voices of women was equal to that of male voices (*Ezra* 2, 65). But it is not clear if all were mixed choirs or if one was male and the other female. Perhaps they were not singing but chanting, although the manner in which they were chanting in those days was not known too well and, certainly, was very different from today's church chant.

Chapter II, entitled “*Old Testament biblical grounds for sacred music*”, demands a New Testament scriptural texts reliance of the religious music in the worship of the early Church, with the specification of the doxological and liturgical aspect of the religious chant in the New Testament.

In the second part of this paper – “*Religious chant after the Holy Tradition*” – I will continue to develop the religious chant through the second transmission path of the Divine Revelation, Holy Tradition, showing through this fund unit between the Holy Scripture and Holy Tradition in the development and continuity of religious singing in the Church.

Systematically, this section is divided into three chapters. The first chapter – “*Eastern religious singing in the patristic period*” - demands an analysis of religious music in a Christian area in the first three centuries, of the musical system of St. John of Damascus and its importance for the further development of the religious chant. The second chapter of this section, entitled “*Religious music in the western patristic period*” will analyze the religious reform in the West operated by Ambrose and Gregory the Great. The last chapter in this section – “*Theological religious chant during the patristic period*” intends to highlight the theological dimension of the religious singing, especially with reference to the liturgical texts.

In the third part of this paper – “*Religious singing after the church tradition*” – I will deepen the religious singing in the Holy Tradition through the Church Tradition, as a form of continuous updating and transmission of the religious singing in the Church, emphasizing the importance of the Holy Scripture in religious chants compositions, but also the importance of singing in transmitting the message of the Sacred Scripture in the life and religious feeling in the Church, to this date.

This section, divided into four chapters - *1. Byzantine tradition music* *2. Byzantine tradition music at the Romanians*, *3. Linear and choral music at the Romanians*, *4. Religious chant's topicality in the Romanian Orthodox Church* - is an attempt to contextualize the religious music in the Romanian space, by separating the Byzantine, Psaltic music, of the linear music. One element that we want to bring to the fore is highlighting the biblical texts in the church services.

A distinct point of this third part is the one promoted in the present annex of the scientific theological and musical approach. We briefly noted the contribution of some personalities - both theologians and musicians – at my training in the spirit of creation and research, which allowed me to merge into an unified whole the information that I had access to and to make my own contribution, as a theologian, musician and researcher in the contemporary life of the Romanian Christian Orthodox Church. This personal contribution is, mainly, practice - as the servant of the Church, the men's choir conductor of “Armonia” of the Tomis Archdiocese, as an overtime professor in the church pre-university and university education and, of course through the papers and scientific communications presented in public, about what and how we sing in the Holy Church and to how and through what we can participate in the communal cultural life, in the extra-cultic area, with the purpose of preserving and cultivating the values of Orthodoxy and Romanian spirituality.

## Research methods

The central objective of this paper is the thoroughly analysis of the church singing with direct reference to the *Old and New Testaments*. Therefore, we presented the methods, techniques and procedures used in this scientific endeavor. Using as a reference point the biblical scientific approach, I will use the specific research methods of this kind:

a) *Exegetic-hermeneutical method*: through which were interpreted in a biblical, missionary, dogmatic and pastoral perspective the revealed text of the scriptural works. The New Testament interpretation of the passages was based on the works of the Holy Fathers, Romanian theologians, but also on the modern and contemporary works of theologians belonging to the western area, in the horizon which entered the religious music.

b) *The historical method*: through which attempted the contextualization of the religious music and church singing, cultic practice of prime importance for the history of the Christian Church, with relevance for that time, but with a strong echo and for the present. The purpose of using this method in my work was observing the characteristics of the first century Christian worship referring to the religious singing of the newly established communities. Thus, it can be outlined a complex historical picture of the Christian theological living, in which the ecclesiastical chant occupied an important place.

c) *The systematic method*, by which I aimed to highlight the particularities of the religious music in the Old and New Testament religious life and its development in church tradition.

As an exegetical working tools I used the following editions of the Holy Scriptures: *Biblia sau Sfânta Scriptură*, printed under the guidance and care of His Beatitude Teoctist, Patriarch of the Romanian Orthodox Church, with the approval of the Holy Synod, Publisher: Institutul Biblic și de Misiune al Bisericii Ortodox Române, Bucharest, 1989; *Noul Testament*, revised version, edited and commented by Bartolomeu Anania, Bucharest, 1995; Alfred Rahlfs (Ed.), *Septuaginta. Id est Vetus graece iuxta LXX interpretes*, Deutsche Bibelgesellschaft, Stuttgart, 2004; K. Elliger et W. Rudolph (Eds.), *Biblia Hebraica Stuttgartensia*, Deutsche Bibelgesellschaft, Stuttgart, 1999; Robertus Weber (Ed.), *Biblia Sacra Iuxta Vulgatum Versionem*, Deutsche Bibelgesellschaft, Stuttgart, 1994.

Finally, we mention that several old biblical sections' interpretation will involve a linguistic analysis of key terms, which prompted us to appeal to lexicons, dictionaries and specialty encyclopedias: *A Concise Greek-English Dictionary of the New Testament*, Barclay M. Newman,

Jr., Deutsche Bibelgesellschaft United Bible Societies, Hendrickson Publishers, 2010; *Dictionary for Theological Interpretation of the Bible*, Kevin J. Vanhoozer (Ed.), Society for Promoting Christian Knowledge, London, 2005; *Dicționar Biblic*, J. D. Douglas (Ed.), traducere de Liviu Pop, John Tipei, Societatea Misionară Română Editura „Cartea Creștină”, Oradea, 1995; *Dicționar Biblic*, Vol. I, traducere din limba franceză de Constantin Moisa, Editura Stephanus, București, 1995; *Eerdmans Dictionary of the Bible*, David Noel Freedman (Ed.), William B. Eerdmans Publishing Company, Cambridge, 2000; Gerhard Kittel, Gerhard Friedrich (Eds.), *Theological Dictionary of the New Testament*, Volume 6, Translator and Editor: Geoffrey W. Bromiley, William B. Eerdmans Publishing Company, Grand Rapids, 2003; *Harper Collins Bible Dictionary, Revised Edition*, Paul J. Achtemeier (Ed.), HarperSanFrancisco, New York, 1996; J. Lust, E. Eynikel & K. Hauspie.

One of the ideas detached from this interdisciplinary scientific approach is that the true singing receives through the word, the prayer's attributes – the one of high praise of the Holy Trinity, of thanking of those who sing in the Church and that represent the visibly present one at the Holy rites, especially at the most beautiful of all, the Divine Liturgy, brought to God - Father, Son and Holy Spirit – for the spiritual gifts received and of raised demand to the Almighty for the fast and useful spiritual help in fulfilling our natural desire to know the Kingdom of heaven.

### **Conclusions**

In music there must be a balance between content and form. It is the clear representation of the spirit, has a spiritual content and because art belongs to the absolute sphere of the spirit, it made a good team with religion.

The religious music is one of the most beautiful music with great influence power upon the human soul; although it has Hebrew and Greek roots, though the originality consists in to eliminate the dance and musical instruments of divine mosaic service and the chromaticism of the Hellenistic and Oriental music, deemed too sensual and worldly, satisfied only with the rhythmical, harmonic and architectonic simple, not ornamented musical modes and formulas.

In the East, the Jew cantor was about to mass lose the Christians who came from the gentiles. The chant has been simplified, leading to a “neo-permissivity”. The nations have come with cultures and pagan practices, the Church makes concessions and the folk songs penetrate the religious music, being incorporated alongside the synagogue play elements.

The chants were performed at first without special artistic pretensions, but had a profound theological meaning, including the Church's teaching on short, for the simple Christians the faith teaching was more easily assimilated through the song. Christian hymns have become therefore the sung Bible, as the icon became the illustrated Bible. Both are open doors to the Godhead.

Byzantine music, also called Psaltic or Oriental, includes the Orthodox Christian Church chants. Because this kind of music was cultivated in the bosom of the Byzantine Empire, it lend its name. The Byzantine music contains the ecclesiastical and secular chant of the Eastern Roman Empire. But, this Byzantine music is not just a product of Byzantium, but is prevalent in all the Regions subject to the Empire.

This chant was developed in the bosom of every Christian people, gaining their own, national nuances and status.

At the Romanians, until the twelfth century the chant was inspired by the popular melodiously. It was natural. The Romanian people was born Christian, never left the Carpatho - Danubian - Pontic area and its folklore was and is eminently of Christian Orthodox essence, even in those folklore facts and apparently secular songs. Once with the fall of Constantinople in 1453, the Greeks, because of the Ottoman oppression, come to us, bringing the Psaltic Greek. Schools will be established for the Byzantine music cultivation, at the expense of the country are sent to Athos monks for the typical, ritual and song knowledge.

The teachers, elderly monks, had disciples who taught at the beginning orally, a simple cult: prayers, hymns at the funeral, Vespers, Matins, Mass. The teachers had a major musical talent and competence, bringing prestige to the music schools such as those in Putna, Șchei-Brașov, or Saint Sava of Bucharest.

Once with the introduction of the Romanian language in the worship and state, it began the long campaign of the holy services Romanianization, adapting the Byzantine music to the Romanian text, with great effort from Anton Pann and Filothei Sân Agăi Jipei, Macarius the Hieromonk Demetrius of Suceava, Anton Ioan Popescu – the Bird etc. The Byzantine music was the first of the Western polyphonic music. Without this era of polyphony, the Eastern Christian music would had been always seen as being primitive. This polyphonic era is still felt in us since the eighteenth and nineteenth centuries. The Psaltic music prestige falls in favor of the influence of the harmonious Western music. But the Psaltic music had become national heritage strongly rooted in the national consciousness, and it could not get rid of it and coexisted with the

harmonious music deeply anchored by great composers like: Musicescu, Kiriac, Dima, in the character of the old church music.

That is why the harmonious choral music brought in the Romanian Orthodox Church was making great progress in the art of music. In any artistic field, the central point of the art is the union of content with form. The church chant managed to accomplish this beauty, making out of the form and content a full unity, with an artistic expression necessary to be promoted among musical circles outside the Church, with a specific notation, required for the scientific coloring of the art music, leading to church singing art talks.

In this paper I showed how music, which is built into the human nature, was cultivated by all the old nations. It plays an important role both in the religious life and in the state. In particular I dealt with the Hebrew and ancient Greeks music, because the church music had as bases the musical principles of these two people. As we have seen, the Jews and ancient Greeks have cultivated with perseverance the music. Defending Christianity, the music so much and intensely inner practiced by the ancient peoples, could not be removed, but was introduced into Christian worship, being seen as the most effective means for asserting their feelings and ascension to God's glory. I showed, based on the testimonies of the parents and religious writers, that the music in the early church was simple, therefore, the hymns from the Christian worship were more recited than sang. In time, church music grew and with it was born the tendency to introduce into it theatrical figures and twists, against which the church fathers opposed with all the energy. The church fathers seeing the danger at which the church was exposing through the church hymns laicization tend, have established the characteristic limits of this music.

Still since the patristic period, of the Ecumenical Councils period, through the clear canons (see, The seventh Council, Laodicea) has been held who has the right to sing in the church, what has the right to sing and how to sing.

I was previously stating about the necessity of the real symbiosis of content and form to chant the prayer in the Church. "Western upgrades", in fact secularizations, like which the "Visarionists" and "Army of God" promote, are in fact a substance emptying of the chant, fall in a cheap show, a kind of heresy. Tucked under cunningly formulated ideas and in sweetly sung sounds, this type of singing practiced by the Westerns or by those who have deviated from the Orthodoxy, still remain heresies. They are a means of "mechanistic materialist" practice expression, atheist in essence brought by the French "Illuminati" of the eighteenth century in the

form of “art for art”, a phrase which is a “poisoned apple”. People without sufficient insight into the core of the issues in religious and musical terms seek to put through musical works “false” under the content aspect, the equal symbol between music and prayer. Wrong! The chant never replaces the prayer; she serves it, makes it more beautiful, closer to the human heart and help in finding the spiritual dialogue with the Godhead, but does not replace it. The sound relations sung without word have no prayer value and, therefore, in the Church, cannot exist; they are like a loud noise or as “rigged gold”. And what kind of “enlightenment” can exist outside the “Divine Light”? This so-called ‘enlightenment’ through “art for art” with religious theme or even biblical text, but always, in the case of the church music “innovations” practitioners, desecrated through inappropriate concert sounds and departed by the early Christian music voices, by the patristic canons, is actually of “darkening”.

Art is not a religion, the music is not prayer and cannot replace it. While the desired music by the Protestants and, especially by the neo-protestants, content empty, is soundly perceived by hearing, sung prayer leads naturally to the path of faith and salvation. Faith gives us a worldview and life; the content empty art is totally free of any “Art for art”. Therefore sound relations only for their sake are destroying the soul: it is like a virus of moral dissolution. Therefore, I reject the emptying content chant. And this scientific approach argue why it is necessary to start with the word towards the music and not vice versa.

With all this limitation, the evil could not be eradicated completely, because the interpreters were slipping even without their will from the set of the Holy Fathers. St. John of Damascus finally put this disorder to an end. He systematized the Christian church voices and gave rules to each of them. Moreover, the musical semiography being very complicated, Damascus gave the brilliant idea to simplify the musical signs and with this greatly facilitated the learning of church music. The Western Church until the eighth century in terms of religious music sought to imitate more or less the Church of the East. We talked about how music has developed in the Western Church and how was systematized by the bishops Ambrose and Gregory the Great. But, because since the eighth century the Western Church departed from the Eastern Church by introducing the organ in the Christian worship and way before also other musical instruments, and that’s why I dealt with the music from the Western Church only until the eighth century. Systemizing the Oriental Church voices by St. John of Damascus, in the eighth century the religious music was put on the path of

cultivation. Church singers that followed the Damascus cultivated and perfected his musical system.

From 1453, Constantinople falls under the rule of the Turks, the religious music was more or less influenced by Turkish music. There have been made many church cleaning exertions of the singers of the “maneles” and Turkish “taxims”, but all remained futile. The beginning of the nineteenth century was given as a time of inventing a new singing system to also clean all the religious songs of all those Turkish figures.

Passing to show the church singing phases at us the Romanians, I distinguished three eras: the Slavonic, Greek and Romanian era. About the Slavonic music era, having little knowledge we only know that it was learned from practice and was in use by rural Romanian churches and monasteries. The church music from the Greek era, being cultivated by the Greeks, was aware of all the progress that this art was making at Constantinople.

From all said, it is clear that the music was very much cultivated in the Orthodox Church from the ancient times until today. She harbored the Christians feelings in all circumstances, ennobled and exalted them to praise the Almighty.

St. James the Apostle writes: “Any of you suffers? Pray! Is anyone with a good heart? Sing!” (5, 13). The Savior Himself, together with the Holy Apostles, has sang psalms at the Last Supper. He gave us so an example of what a “good heart” means, as a divine grace. Let's keep our “good heart” that we received from the Heavenly Father always bringing, sung prayer to the Holy Trinity.

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