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**DOCTORAL THESIS**

**OKTOECHOS SONGS IN  
TRANSYLVANIAN COLLECTIONS  
OF THE XIX-XX CENTURIES**

*Historical and hymnographic, liturgical and musical  
study*

**- Abstract -**

**Scientific Coordinator:**

**Pr. prof. univ. dr. Vasile STANCIU**

**PhD candidate:**

**Arhid. Gavril VÂRVA**

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**Key words: Octoechos, Anastasimatar, Sticheron, Stichera, Troparion, Anthiphon, Vespers, At Matins, Byzantine Music, Tone.**

The focus of this research is related to one of the most important achievements of the first Christian Eastern hymnography in the first millennium: *Oktoechos*, a very old cult book, but always current and up-to-date, as it was claimed during centuries.

The title of the present dissertation is *Oktoechos songs of Transylvanian collections in the XIX -XXI centuries. Historical and hymnographic, liturgical and musical study* and reflects our theoretical and practical investigations on the church choir music of the area in which we were born and carry out our activities. During the bibliographical research we found that the interest in choir music in the central part of Romania has manifested with greater emphasis in the last two decades, when more research has been undertaken in order to discuss various problems of composition and origin of repertoire from different areas of Transylvania. In the context of these investigations, particularly those initiated within the Doctoral School at the Faculty of Orthodox Theology in Cluj-Napoca, our research stands out due to the focus on *Oktoechos* issues.

The aim of this dissertation is to pursue the way of the *Oktoechos* (source of the *Anastasimatar*), of historical, hymnographical, liturgical and musical point of view of Byzantine music, with direct application to Transylvanian collections. A balanced division of workload on the eight tones of ecclesial songs allows us to overview Byzantine music from the perspective of particular choir music in Transylvanian counties, which is marked, because of the historical context, by oral style. Here, in this twinning of written and oral tradition, is, in fact, the key of understanding post-Byzantine sacred music development, generally, and the Transylvanian one, in particular.

The *Anastasimatar* or *Oktoechos Chants* were the subject of research in the Romanian culture of Byzantine tradition, either in terms of liturgical, historical or musical approach, but never all three or four perspectives at once. We tried, in this work, to include the *Oktoechos* and its chants in the four situations and thus to contribute to the enrichment of literature with a unique work, on the most important and common versions of Byzantine traditional music sacred, known and practiced in Transylvania.

As far as the musical part is concerned, our attention was primarily on the *Anastasimatar*. Romanian musicology focused on the Byzantine tradition has treated both the content and the presence of this book in the Romanian lands over the centuries, examining manuscripts falling into the *Anastasimatar* typology, setting out the authors of the musical versions applied here, highlighting the manuscript copyists and movements that they had. In this way, one of the most important works is the *Anastasimatar* of Adriana Şirli, a Romanian musicologist, in which essential aspects on medieval music manuscripts belonging to the Byzantine tradition and kept in Romanian libraries are clarified. The study contains a typology of manuscripts and their inventory. The *Anastasimatar* versions of the XIXth century retained the attention of Byzantinist musicologists, especially being investigated researched book with that title, edited by Hieromonk Macarius in Vienna in 1823.

The melodic of the eight voices held the attention of George Ciobanu in the *Romanian church music* study, which considering, also, for the first time, features of choir songs in Transylvania, analyzed in terms of composition voices. The author argues, with serious arguments, the Byzantine origin of this music. After nearly two decades after the appearance of this study, Professor Vasile Stanciu undertook a thorough research on the choir music in this part of the country in his work entitled *The Orthodox Church Music in Transylvania*, which insists on the common origin of all Romanians singing in church in the Carpatho-Danubian-Pontic area. This paper gives an important place in the context of analyzing voices of Byzantine musical traditions and songs practiced in Transylvania and Banat. They were subsequently developed in other works that relate tangentially to this topic, many of which are due to PhD students guided by Professor Vasile Stanciu. An important contribution to the understanding of these achievements has the recent appearance of a volume of Romanian church music belonging to Fr. Nicu Moldoveanu, which includes extensive work in each of its chapters, special sections for representatives of church music from Transylvania.

Significant studies on Transylvanian church music are due to Dr. Constantin Catrina, qualified in music psalm, which he learned at Mofleni Theological Seminary, where Cyril Popescu was his teacher. Along with numerous studies and articles, his

research findings crystallized in an outstanding work: “The Music of the Byzantine tradition - Șcheii Brasovului”.

Another part of Transylvania - Sibiu area – was researched by Dr. Vasile Grăjdian, from the Faculty of Orthodox Theology “Andrei Saguna” of Sibiu, which has developed several studies about the choir chants in Transylvania, focusing on issues related to the phenomenon of oral style and the one of the liturgical chant tradition in Southern Transylvania.

Complex issues of church music from Transylvania and Banat was approached tangentially or on a larger scale, also, in the works of other researchers. Thus, associate professor Dr. Elena Chircev, at the Academy of Music in Cluj-Napoca presented a dissertation entitled “The Romanian Music of the Byzantine tradition between neume and stave”, in 1998, which contains an expanded chapter on the choir chants in the same area, analysed in the context of each tone, arguing the kinship between it and psaltic music.

The musicological and Byzantinological intense activity carried out by Dr. Constanța Cristescu was directed, also, towards certain aspects of church music in Western Romania. Beside numerous courses and collections of ecclesial songs of Banat, there are the volumes “Unity and Diversity in the Romanian music of Byzantine Tradition. Regional styles” and “Fragments of the Evolution of a Becoming”.

Choir music of Banat was a special concern of Dr. Mircea Remus Buta, too, author of the thesis entitled “Chants of ecclesial tones in Vespers and its intonational essence, in the notes of Trifon Lugojan”, published in recent years.

In the area of monographic studies one has to mention another doctoral thesis, prepared by Dr. Vasile Sorin Dobre, namely, “Traditional Church Music in Sibiu County. A Monographic Study”, which joins to the research undertaken in the area by the team coordinated by Dr. Vasile Grăjdian.

Our search is placed precisely in this context of concerns for Transylvanian music (in particular, the *Anastasimatar* type collection), but the approach is different as it includes the study of songs in the broader context that its link to the *Oktoechos* may give, on which we draw up, as we mentioned, a historical and hymnographical, liturgical and



musical study. The extension of our research on the temporal axis, to the latest version of the first complete Transylvanian *Anastasimatar*, due to Dr. Vasile Stanciu, determines the highlight of unseen aspects regarding the conservation of musical tradition, of songs rooted, in the past two centuries, in the lands of Transylvania. We believe that the approach of vespers and matins songs, included in this new version of the *Anastasimatar* in Transylvania contribute to the updating of data on the melodies of Byzantine tradition, written on stave in Transylvanian collections. However, the continuous keeping, until today, of the repertoire of songs written by Dimitri Cunțanu and printed in 1890 (repertoire that circulated in its oral form, at the half of the nineteenth century), is a clear evidence about the stability of music in the Orthodox Church of Transylvania, its continuity, despite the vicissitudes of history, the important aspect that this thesis affirms with determination.

In the first chapter of the thesis, entitled ‘Biblical and Patristic Sources of the Hymnography the *Oktoechos*’, we find that church music was introduced, from the very beginning in the spiritual area of the church, because, formally and informally, it expresses and populates liturgical cult and ritual culture relating to it – that is, all forms, rites and ceremonies established and hallowed by the Church, through which it shares the grace of God to believers and through which the community of Orthodox believers express their feelings to God. The cult of the Church requires and proposes a liturgical culture that is innovating from a subjective point of view, situated in a permanent relation with its content and finality. Liturgical culture gives the cult the subtlety of particular expression through which ecclesial communities can glorify God.

We know that in the liturgical cult of the early church Greek music was used; in liturgical culture, the Greek language was used, the proof of this being the spreading of the gospel of Christ through the New Testament writings. The music of this time was simple and easy to be activated, being done by believers “by mouth and heart (...)” under the competent guidance of psalm singers who introduce “the acoustic song” in the ceremony.

Inner religious experience therefore extends to feelings and Christian piety, first hidden and then discovered in the beauty and the depth of religious hymns. The ecclesial hymn understood as poetic composition, sung in the assembly of the cult, has long been

assimilated with psalms. Research has shown that the psalms alternated with readings from the Bible, at the beginning, with prayers and songs, which had different forms. Many texts were taken from the Holy Bible (Exodus 15, 1-19, Deuteronomy 32, I Kings 2, 1-10, Jonah 2, 3-10, Daniel 9, 7, Luke 1, 46-54, Luke 1, 67 -79, Luke 2, 29-32). Poetic inspiration of the first Christians added the so-called “spiritual songs” (cf Romans 13, 11-12, Ephesians 5, 14, Ephesians 5, 19, I Timothy 3, 16, Apocalypse 4, 11, 5, 12), fruits of poetic inspiration of the first Christians under the charismatic overflowing of the Holy Spirit.

The source of the *Anastasimatar*, the *Oktoechos* was the result of an ample process and its emergence and development is part of the general history of the hymnography in Orthodox Eastern. Origins of the *Oktoechos* are in ancient Greek music, but its content consists of the doctrine of faith of the Church expressed doxologically, and designed to guide believers to embrace the life in Christ (cf. Romans 8.2) by assuming salvation. The bibliography has allowed us to show in the first chapter the biblical basis of the liturgical chant, and to emphasize the role of the Church Fathers and of the first hymnographers to the shape and the affirmation of the ecclesial songs in the first millennium.

The second chapter of the reaserch aims to clarify issues related to “Hymnographic Forms of the *Oktoechos*”. Thus, we followed the emergence and the development of different types of chant: ecphonic, responsorial and acoustic. In the same period major musical poetic forms were designed, specific to the Eastern Church: Troparion, Kontakion and Canon, whose importance to Byzantine music led us to reserve them an explanatory under-chapter. Hymnographic Byzantine poetry, developed in the first millennium of Christianity, culminating between the IV-IX centuries, generate forms from which all the Orthodox liturgical traditional specific songs derived. This period was called “the golden age” of Byzantine hymnography.

The insistence on this period of the development of Byzantine music allows us to highlight the main features of the period in which Saint John Damascene lived, to whom we owe the systematization of repertoire and theoretical clarifications that have led to the *Oktoechos*. The works of this prestigious witness of Tradition, is very various and rich, including apologetical, moral, ascetical, exegetical, hymnographical and melodic

writings. It is known that St. John Damascene was actively involved in the iconoclastic controversy, becoming one of the greatest defenders of the veneration of icons. He is also considered one of the most important hymnographers and trainers of Byzantine music. Anyway, he was a great personality of Christian culture; his merits are related, first of all, to the elaboration of the *Oktoechos*, this fundamental book of Eastern Christianity and synthesis of the whole Orthodox belief, based on previous patristic tradition.

The achievement of the *Oktoechos* means, in fact, the systematization of Byzantine modal structures. The number of modes was set to eight, four are considered authentic, or main, and four are seen as derivatives or pagal, their number and systematization remaining unchanged until today. Father Professor Nicu Moldoveanu highlights the link of these modes with the music of the peoples of the area where the Christian cult emerged and developed, adding that modes are not the invention of the Christian Church, they existed in different provinces of the Byzantine Empire, and their name was transferred to modes, these names being used currently (Dorian, Lydian, Phrygian, Mixolidian or Milesian). The modes used in different areas, have been adopted by the Church Fathers, by St. John Damascene first; research has demonstrated the link between the melodic of some church hymns and the folk music of various regions.

The importance of modes in Byzantine music was noted even in the first research on this major chapter of the musical heritage of humanity. Ioan D. Petrescu, father of the Byzantine musical paleography in our country, paid particular attention to these modes, considering them as pillars of Byzantine music and the starting point in the study of this art. We insisted on these issues in the second chapter, in order to ensure a better understanding of the historical perspective of the analysis undertaken in the final sentence of our dissertation on chants of tones, practiced in Transylvania. In one of the sections of Chapter, we followed the way in which a system of notation took shape, designed to record the rich liturgical repertoire as church calendar marked new holidays. This is neumatic Byzantine notation. All these are issues on which we focused in the second chapter of our work, trying to systematize and present, from a personal perspective and directly related to the topics investigated, the reference bibliography.

The third chapter of the thesis, entitled “The *Oktoechos* in Transylvania” begins with a section reserved to “The *Oktoechos* in Greek and Romanian Musical Culture”.

The formation of this book, with the name *The Oktoechos*, was conditioned by the development of hymnography in the Orthodox Church. During centuries, some of the texts included in *The Oktoechos* were played by musical notation, making the *Anastasimatar*. Being interested in the musical side of this cult book, we made reference to collections of the *Anastasimatar* type and to the way in which it was shaped over centuries. We mention that the topic of collections of the *Anastasimatar* type took the interest of Romanian musicologists; there are already two important studies conducted by the researchers Adriana Şirli, concerned mainly with medieval manuscripts from Romanian libraries, and Costin Moisil, carrying out a comparative study of different editions.

The songs in the *Anastasimatar* are found in musical manuscripts since X-XI centuries, noted as “Stihirare” or “Antologhioane”. The analysis of musical documents highlight the way in which a new collection appeared, that of the *Anastasimatar*, as we know it today. Regarding the songs included in this collection, researchers have tried to clarify two important issues: the origins of texts and the authors. Texts of songs from the *Oktoechos* (the center of which is the *Anastasimatar*) are traditionally attributed to well-known hymnographers, starting with St. John Damascene, Anatolius and Leon the philosopher.

The identification of the authors of the songs mentioned in manuscripts raises many problems due to oral transmission of the repertoire, even after it began to be noted. Songs of chants of the old anastasime are attributed to St. John Damascene. Other authors, including John Glykys, Hrisaf the New, Protopsalters Daniel, James Protopsalters, Peter Lamps, Dionysius Fotino, are of great significance.

The established repertoire of the *Anastasimatar* consists of *Kekragarii*, *Stichera Anastasime* and *Eotinale Stichera (Stichera Gospel)*. Not all versions include all these types of songs, the complete ones are those prepared by Hrisaf the New, Peter and Dionysius Fotino Lamps from Peloponnese, while protopsalters Daniel, James and Peter Efesiul protopsalters have given incomplete versions.

In this chapter we have also shown that in Romanian manuscripts the *Anastasimatar* is the one that excels; such a collection represents three quarters of all manuscripts dedicated to the basic chapter of Byzantine hymnographic and hymnologic

manifestation. The study of music manuscripts proves that, over time, this collection of songs was left unchanged, but any new version had its starting point in the previous ones. We find that the emergency of a new version that does not lead to the exclusion of the one in use, several versions being in circulation simultaneously.

The oldest manuscript that contains songs with full text in Romanian is *Psaltichia rumânească*, which was completed by the monk Filotheos sin Agăi Jipei on the 24 of December 1713, as it results from the notes on the last page of the manuscript. This manuscript contains the entire repertoire of songs for the whole church year. It actually deals with more books and the *Anastasimatar* had to be mentioned. It should be noted that translations of the text was a complex process in which Filotheos Jipa was fully involved, trying not to deviate too far from the melodic pattern of the Greek version. The literary text does not represent a retrieval of some versions printed previously; it is the translation of the Protosalter. It seems that the *Anastasimatar* translated by Filotheos dominated the eighteenth century and the beginning of the next one, if we consider that five copies have been kept, the last one being achieved in 1821.

Towards the end of the eighteenth century a translation was made or rather a new adaptation in Romanian, which is not based on the translation of Filotheos sin Agăi Jipei. It is the *Anastasimatar* of Mihalake Moldoveanu or Moldovlahu, a manuscript dating from 1767.

The translation activity of the *Anastasimatar* continued even in the first decades of the nineteenth century, when Anton Pann mentioned another version, probably in Koukouzel notation, having January protosinghelul as its author. The great psalm singer of Țara Românească had seen it in 1821 and he said in the preface of the *Baze theory* that it was “in accordance with the Romanian language”.

The changing of the notation system, as part of the reform of 1814, meant that all these manuscripts could no longer be used by the choir. On the other hand, the *Anastasimatar*, printed in 1820 in Bucharest had the Greek text, for which its use would have meant to return to Greek languages in Romanian churches. That is why the achieving of a Romanian version with hrisantic notation had become a priority for Hieromonk Macarius, who printed the first books of church music with Romanian text. Its *Anastasimatar*, following the model of Peter Efesiu melodics, was published in

Vienna in 1823. It was republished after a quarter century (1848), in Moldavia by Dimitrie Suceveanu, who reviewed and completed it, taking into consideration the Greek editions that had appeared in the meantime.

Anton Pann edited himself, the *Anastasimatar* songs. He printed, first, in 1847, a *synopsis of church music Base* and of the *Anastasimatar*, a volume bearing his mark, although it includes some songs like those in the *Anastasimatars* printed in Constantinople or like the one edited by Macarius Hieromonk and Dionysius Fotino. The teaching function of the book is obvious because theoretical concepts are presented along with these songs. Also, those who have studied these versions of anastasime songs found that they were simpler than those of Macarius *Anastasimatar*; there were differences in terms of length and melisms, cadences or modulation.

In the second half of the nineteenth century, other books of the *Anastasimatar* type were printed, but most of them were reprints or revised editions of the volume of Hieromonk Macarius, of the ones printed by Dimitrie Suceveanu or Anton Pann.

In the second half of the twentieth century, because of the totalitarian political regime, one single *Anastasimatar* (vol. I, Vecernier 1953, vol II, Utrenier 1954, 1974), was published during 1949-1989. The *Anastasimatar* is known as *the uniformed Anastasimatar* and is part of a repertoire of church hymns edited by a team led by Professor Nicolae Lungu. The goal was to have a unitary repertoire, in the whole country. At the basis of these chants stood traditional psalm songs, but their versions were simplified, especially ornaments were removed to obtain a simple melodic line. The print of volumes in simultaneous notation, psaltic and linear, was meant to ensure the spread of this repertoire in Transylvania, too, where the psaltic notation was not used since the nineteenth century.

*Anastasimatar* uniformed was reprinted several times since 1990, by a group coordinated by Dr. Nicu Moldoveanu, Dr. Victor Frangulea and Dr. Stelian Ionașcu.

The number of psaltic books printed after 1990 constantly grew. Among these books we mention Victor Ojog's *Anastasimatar*, which had two editions in 1998, 1999, due to arhid. Sebastian Barbu-Bucur and to priest Alexei Buzzera, who made some corrections required by changes in the new editions of *Little Oktoechos*.

The second section of the third chapter, entitled “The Transylvanian historical-geographical and musical space”, is a necessary incursion into the religious life of the Romanians in Transylvania, who, with other Romanians were heirs of Byzantine culture and civilization. In this sense, the Byzantine music in Transylvania was the same as that of Țara Românească and Moldova, until the first half of the eighteenth century, when a part of Transylvanian Romanians were united with Rome. This fact contributed to the diversification of traditional Byzantine liturgical music that was influenced by popular and confessional Western music.

The cult and church music have played an important role in maintaining the unity of the Romanians in Transylvania. Centers where this type of song was cultivated, i.e. Transylvanian monasteries, with schools for the preparation of clergy, were destroyed and abolished by General Bukow in the second half of the eighteenth century; the end of liturgical and missionary work produced a period of crisis in Transylvanian church life.

Orthodox Church Songs, one of the essential elements for maintaining the spiritual life and unity of the church in Transylvania, having no effective and permanent support of the monastic schools, began to decline, contaminated with foreign elements of Orthodox spirituality. However, faithful people, realizing that in cult Books and church Songs find strong support for the protection and preservation of the unity of faith, church and religious organization, tried to preserve spiritual links with other Romanians. In fact, over time, there have been many Transylvanian teachers who went to Țara Românească to learn traditional Byzantine church chant, hoping to preserve and transmit it unaltered to future generations. Here we mention Bucur Grămăticul of Sâmbăta de Sus, Ioan Duma in Brasov, and Naum Ramniceanu, George Ucenescu. Due to their talent and works, they brought a breath of freshness in psaltic chant in Transylvania while their disciples diffused the poetic-musical style, imposed by Filotheos Agăi Jipei or by church songs after “new sistima” promoted by Macarius Hieromonk and Anton Pann.

Thanks to their content and circulation, Byzantine musical manuscripts are the most valuable testimony of a long history of culture. Therefore, we tried to catch in the third chapter “The movement of the psalm music manuscripts, of the *Anastasimatar* type and books for the choir in the provinces of Transylvania”. The earliest manuscripts widely used in Transylvania make reference to Brancoveanu age. The first musical

manuscript with Romanian text belonging to the Byzantine tradition dates back to this period. We can affirm that the psaltic music of Brancoveanu age, a remarkable period in cultural and musical terms, came into general use in Transylvania, at a time when the religious life of Romanians in Transylvania was threatened by the actions of Habsburg oppressors who sought the faction of the church and the disestablishment of the Romanian nation.

Among psaltic manuscripts which contain similarities with that of Filotheos and which circulated in Transylvania in the second half of the eighteenth century we mention that of Ioan sin Radului Duma Braşoveanu, protopsalters, endowed with a rich musical and theological culture, acquired in Bucharest, where Sarban was his teacher of “musichie”. The importance of the manuscript of Ioan Sin Radului Duma Braşoveanu does not consist only in its musical value; the manuscript in itself constitutes a strong argument for the presence of psaltic music culture in all provinces habited by Romanians. Moreover, Ioan Radu Duma, returning to Brasov, carried on an activity meant to popularize and preserve choir music in the Romanian language; it was a difficult task, but extremely important in church ceremony.

Another psaltic manuscript in the second half of the eighteenth century, which circulated in Transylvania, is *Romanian and Greek manuscript no. 3210*, which is now preserved at the Romanian Academy Library and whose author is monk Naum Ramniceanu.

Musicologists highlighted the historical and documentary value of the manuscript, the content of which shows that Naum cultivated church music in Romanian in Transylvania and Banat, not only in Țara Românească; this sort of music originated in Bucharest thanks to Filotheos sin Agăi Jipei, at the beginning of the eighteenth century; later it spread beyond the mountains thanks to Bucur Grămăticul (at Sâmbăta de Sus) and Ioan Duma (in Braşov and Țara Bârsei ).

In conclusion, we can say that among the three psaltic music manuscripts known in the eighteenth century, two of them had authors from Transylvania; this shows the permanent connection between Romanian counties, as well as the amplitude of the process of Romanization of ecclesial chants, which did not exclude Transylvania.



In this subchapter we present other manuscripts that are preserved in libraries in Cluj; the existence of psaltic musical manuscripts, which have circulated in Transylvania, in a tumultuous period of the history of Transylvanian Romanians, is another argument for the continuity of musical culture of Byzantine tradition in this part of the country. This was due to the permanent links with Moldavia and Țara Românească, as well as to the spread of cult books, by bishops or priests and monks in Orthodox monasteries over the mountains, in Transylvania.

In this chapter we also paid attention to the presentation of several representative figures in Byzantine traditional music in Transylvania, from the priest-composer Dimitrie Cunțan and continuing with other musicians whose work was related to the Church: Fr. Celestin Cherebețiu, Fr. Terentius Bugariu, Fr. Trifon Lugojan, Athanasius Lipovan, Diac. Firu Nicholas, Fr. Cornel Givulescu, Fr. Vasile Stanciu.

In the second half of the nineteenth century no *Anastasimatar* was designed in Transylvania; it was included (in abridged form) in the collection of chants compiled by Father Dimitrie Cunțanu. Obeying the commands of the bishop Andrei Saguna, he composed the first collection of church songs, marked straightforward: *Church songs after the eight tones of the Holy Romanian Orthodox Church*, the first edition being printed in Vienna in 1890. This work may be considered the first *Anastasimatar* printed in Transylvania, after the choir songs of the Eastern Church have undergone the rigors of the reform enacted in 1814 in Constantinople. 120 years after the printing of this fundamental book for choir chant in Central Transylvania the first complete *Anastasimatar* was published thanks to the indefatigable efforts of Profesor Vasile Stanciu, who had as his main aim the resetting up of traditional church choir music in Transylvania, following the ideas imposed by his eminent predecessor in Sibiu. The placing of this book within the traditional Transylvanian area is highlighted by the comparative analyses undertaken in the last chapter of this thesis.

Being interested in the musical aspects of the *Oktoechos* we reserved the last chapter of the thesis to the collection of the *Anastasimatar* type; we approached it from an analytical perspective and restricted the investigation to the Transylvanian area. The final chapter of this thesis is dedicated, therefore, to musical analysis, during which we applied the comparative method, designed to reveal the lasting links of Transylvanian

choir music with the psaltic chant, evident at the structural level and melodic material unit recorded in the collections of Western Romania.

Our analysis benefited from the complete editing of the *Anastasimatar* in Transylvania, so that we could also consider Matins songs, too. Analyses were performed by applying the same algorithm to some of the most important songs of the *Anastasimatar*. We highlighted and framed the peculiarities of each modal tone by: assessing the scale and sounds with specific functionality in voice, analyzing original melodic formulas; notifying the relationship between literary texts and music; observing the specific parameters of each song style, the relationship with Byzantine music. We analyzed: Sticheron and Stichera, “Stihoavna”, Troparion, *God is the Lord*, Antiphon I and *Lauds* for each tones. The collections we had in view, excepting that of Dimitrie Cunțanu and the *Anastasimatar* recently published, by Dr. Vasile Stanciu, are those edited by Trifon Lugojan, Cornel Givulescu, a version edited by Valeriu Traian Frențiu, in 1928, in Oradea and the version edited by Celestin Cherebețiu in Blaj.

The analysis undertaken guided us to some important conclusions. We found that most chants of these collections use the musical scales reduced to a few sounds, the most common being the pentachord; we often encountered scales consisting of six sounds, or even Octavia scale, as in tone three. The number of sounds in these scales is amplified by melisms touching (one or two sounds). The consequence is the amplification of the ambitus to seventh or octave (sometimes even less frequent) of many of the songs analyzed.

Regarding the structure of these scales, we find that the following aspects have to be taken into consideration: major, Doric, Eolic or color; those which are most common in D. Cunțanu collection are Doric and Eolic ones. In the same line are the songs included by Dr. Vasile Stanciu to complete the *Transylvanian Anastasimatar*. We also affirm that chromatic structures have a different configuration and representation than those in Byzantine music, being very rare and often facilitated by intonational instability of some scales; therefore, the increased second, peculiar to chromatic gender, does not appear as constitutive interval of the scale; its presence is conjectural.

The analysis of melodic formulas showed kinship at this level, too, and examples are to be found in the final chapter of the thesis. On the other hand, we noticed a certain

stability of the analyzed songs, evident in the frequency with which the same formulas of interior cadences are used within several songs from the same tone. Also, we highlight the fact that the constant valorization of the formula fund from the collection of D. Cunțanu in the songs which completed the *Anastasimatar* edited Dr. Vasile Stanciu offers this collection the support of the valuable Transylvanian tradition, perpetuated by the notation of the entire repertoire of vespers and matins.

The requirements imposed by a doctoral research have implied a serious and careful study of a bibliographical list that covers the four research directions proposed by the title: historical, hymnographic, liturgical and musical. Particularly useful for clarifying some issues on specific features of the repertoire of the *Anastasimatar* type in Transylvania was the investigation of Romanian articles and books, old or new, starting with the studies of the father Ioan D. Petrescu, in the first half of the last century, who clarified numerous problems on modal chapter. The work developed in recent decades has enabled us to understand the choir music from Transylvania and its relation with Byzantine traditional music, in general and psaltic music, practiced now in Romania. Thanks to the scientific value and the wealth of information, the work thought out by Titus Moisescu, Gheorghe Ciobanu, Fr. Nicu Moldoveanu, Fr. Sebastian Barbu-Bucur, Grigore Panțiru, Victor Giuleanu, Nicolae Lungu, Viorel Cosma, Fr. Vasile Stanciu, Fr. Alexie Buzzera, Fr. Vasile Grăjdian, Constantin Catrina, Elena Chircev, Constanța Cristescu, Costin Moisil and Fr. Alexandru Dumitrescu allowed us to outline a complete picture of the Byzantine musical phenomenon in Romanian and the different hypostasis in which the Byzantine tradition developed and continued over centuries in Romanian counties and, in particular, in the geographical area of the Carpathians. With a view to understand and pass a judgment on choral music in Transylvania one has to correctly interpret the relationship between oral and written tradition. The *Octoechos* and the *Anastasimatar* have had an essential role in preserving this tradition.

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