



The Chromatic Genre in the Books Printed by Macarie the Hieromonk

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1. Introduction

Macarie the Hieromonk is one of the personalities who had a decisive influence on the fate of the Romanian music of Byzantine tradition, through his entire activity as psalm singer, teacher, translator and writer of church music books. The Metropolitan Iosif Naniescu, who donated all of Macarie's manuscripts in his possession to the Romanian Academy, admirably called him "*dascălul și traducătorul muzicii bisericești în limba românească*" [the teacher and translator of church music into the Romanian language]. And rightly so, given that many of the religious songs "Romanianized" by Macarie the Hieromonk still constitute today one of the basic stocks of church repertoire in the Romanian churches. His name was engraved on the history of national music also through the printing of the first music theory book in the Romanian language: the *Theoriton*, Vienna 1823¹. Starting with Anton Pann – who in 1845 made the first reference to the activity of Macarie the Hieromonk in the *Introduction* to his theoretical work *Bazul teoretic și practic al muzicii bisericești* [The Theoretical and Practical Basis of Church Music] – and continuing with Bishop Melchisedec and Constantin Erbiceanu at the end of the XIXth century, and later with Nicolae M. Popescu, his first biographer – whose articles opened the series of works dedicated to him –, many authors of numerous studies and books on church music from across Romania have referred to Macarie's activity and especially to the three books printed by him².

This paper focuses on the way in which the chromatic genus is treated in the chapters of his theoretical book, while also presenting the conclusions of the research on the set of melodic formulas underlying the chants in the chromatic genus included in these collections. The comparative analysis between the initial and cadential formulas in Macarie's *Anastasimatarionion* and those in the Greek original by

¹ Ioan Andrei Wachman's book entitled *Principii de muzică europeană modernă* [Principles of European Modern Music] appeared only in 1846.

² We mentioned these contributions in the paper *Ieromonahul Macarie în bibliografia românească* [Macarie the Hieromonk in the Romanian Bibliography], published in "Byzantion romanicon. Revistă de arte bizantine", Editura Artes, vol. 8-9, 2012, pp. 225-233.

Petros Ephesios emphasizes the importance of language in structuring the melodic discourse, as well as the contribution of one of the Romanian psalm singers to the perpetuation of the Byzantine tradition.

2. The *Theoriticon* – the first music theory book in the Romanian language

2.1. Sources of the text

Macarie the Hieromonk printed his theoretical work in Vienna, in 1823, along with the *Anastasimatarionion* and the *Irmologion*. After several printings during the XIXth century, when it was used as a textbook, the book was reprinted in 1976, under the supervision of Titus Moisescu, in a version intended for research purposes. Through the carefully documented introductory study of the late Byzantinologist, Macarie's outstanding personality and his contribution to the shaping of psaltic music theory in the Romanian language were brought back to the attention of the Romanian musicologists.

The text of the *Theoriticon* is undoubtedly a translation, an adaptation, and not an original work conceived by Macarie. In the aforementioned study, T. Moisescu is trying to answer the question: "Which were the documentary sources of the book?", starting from the assertions made by Nicolae M. Popescu, who indicated as source Ms. Gr. 761 BAR, signed by Theodoros Gherasimou and dated 1820³. A few small differences revealed by the comparative analysis, along with the good condition of the manuscript, which shows no signs of wear or long use, led T. Moisescu to assert that this may have not been the source for Macarie's translation and to opine instead that Macarie may have also been familiar with the theoretical work printed by Chrysanthos of Madytos in 1821. The contact with that first theoretical work of the "new method" may have led him to opt for the writing of a separate theoretical volume and for a less common title at the time; here is Titus Moisescu's argumentation: "...*la Pesta... el nu împărtășea încă ideea de a tipări o lucrarea teoretică separată, intenționând să structureze gramatica în introducerea proiectată pentru Anastasimatarion. De la Pesta pleacă la Viena, în 1822, la «popii armeni, mechitariștii» care erau la curent cu toate noutățile meseriei lor. La Viena Macarie se hotărăște să scoată o gramatică de sine stătătoare, pe care a intitulat-o Theoriticon – și nu propedie, nici gramatică, nici introducere în muzica bisericească. Noțiunea de theoriticon, adaptată la muzică, nu era prea răspândită – doar Chrisant de Madit a folosit-o înaintea lui Macarie, în 1821, fapt ce pledează pentru ideea că dascălul român a cunoscut Theoriticonul*

³ Titus Moisescu, *Dascălul de cântări Macarie Ieromonahul*, introduction to Macarie the Hieromonk's *Theoriticon*, Editura Academiei Republicii Socialiste România, București, 1976, p. 20.

acestui la Viena". [... In Pesta ... he had not yet contemplated the idea of printing a stand-alone theoretical work, intending instead to structure the grammar in the introduction to the *Anastasimatarionion*. In 1822, he left Pesta to go to Vienna, to the "Armenian priests of the Mekhitarist order", who were up to date with all the latest ideas in their field. In Vienna, Macarie decided to write a stand-alone grammar book, which he called *Theoriticon* – and not propaedia, or grammar, or introduction to church music. The notion of theoriticon, adapted to music, was not very common – only Chrysanthos of Madytos had used it before Macarie, in 1821 –, which advocates the idea that the Romanian teacher came into contact with Macarie's *Theoriticon* in Vienna]⁴.

I brought back into discussion some well known issues on the origins of Macarie's text in order to emphasize once again the indelible connection between the music theory perpetuated throughout the XIXth century in the Romanian Principalities and the Byzantine music theory promoted by the Greek teachers throughout the Orthodox world. As a matter of fact, although the question of the originality of Anton Pann's work was long debated, we already know today that his *Baz teoretic și practic...* [Theoretical and Practical Basis...] is a translation from a Greek source, according to the clarifications we owe to the indefatigable researcher pr. Alexie Buzera⁵. (I wanted to mention his name in remembrance of the countless meetings we had with him, who was a model of diligence and perseverance in researching the musical manuscripts).

2.2. The *Theoriticon* – the basis of the Romanian psaltic music theory in the 19th and 20th centuries

Despite the incessant emphasis on the importance of Macarie the Hieromonk's work in spreading the "new method" (the Reform), his contribution is treated with a fair deal of objectivity, due to a certain amount of awkwardness observed in the translation of the terms, to the work's concise style and to the insufficient clarifying comments in some of the chapters. The comparison with the next theoretical book, written in the Romanian language by Anton Pann, sets these aspects in even bolder relief. Despite all this, Macarie's *Theoriticon* was certainly one of the most popular and most republished textbooks. This is proven by the (probably insufficient) number of volumes of this *Theoriticon*, published successively until the late XIXth century, and by the first print run of 1,000 copies dedicated to each province. Some of the manuscript copies reached even our libraries, among them the one housed by the

⁴ ibidem.

⁵ See: Alexie Al. Buzera, *Cultura muzicală românească de tradiție bizantină din sec. al XIX-lea*, Fundația Scrisul Românesc, Craiova, 1999, pp. 36-47.

Romanian Academy Library, written by Nicolae Canache from Bucharest, in 1832. In 1848, the sluger Dimitrie Suceveanu, the protopsaltes from the St. Metropolitan of Moldova, printed the second edition of the book, using Macarie's text with slight modifications. In the following decade, Hieromonk Seraphim printed a third edition in Buzau, in 1856, after the model of the one printed in Iași. It was again in Buzău that in 1875 Neagu Ionescu and I.B. Sburlan printed the *Grammar*, the *Anastasimatarionion* and the *Irmologion* of church hymns, mentioning that they were "acum retipărite întocmai după cele tipărite de Episcopia Buzăului în 1856" [now reprinted in strict conformity with the ones printed by the Diocese of Buzau in 1856]. The musical grammar books that followed continued to draw on the music theory book translated by Macarie in the Romanian language, because, as T. Moiescu stated, "măturisind sau nu, psalții români au folosit cu toții *Theoriticonul* lui Macarie în cărțile teoretice elaborate de ei. Fie că au reprodus-o întocmai, fie că au preluat-o parțial, prezența acestei prime gramatici muzicale românești se face simțită. Circulația terminologiei lui Macarie, a formulărilor lui teoretice, a scărilor și a semiografiei lui o putem recunoaște, evolutiv, în micile sau marile gramatici muzicale psaltice apărute în țara noastră" [whether they admitted it or not, all the Romanian psalm singers used Macarie's *Theoriticon* in the theoretical books they wrote. Whether they reproduced it exactly, or borrowed parts from it, the presence of this first Romanian musical grammar book makes itself felt. The circulation and evolution of Macarie's terminology, of his theoretical formulations and of his scales and notation can be recognized in the smaller or greater psaltic music grammar books published in our country]⁶.

2.3. The modes of the chromatic genus in the *Theoriticon*

2.3.1. Generalities

The theory of church modes is presented by Macarie in Chapters 9-17 of his book, on pages 13-22, each mode being assigned a separate chapter. The general aspects relating to the modes are addressed in Chapter 9, entitled *Pentru glasurile bisericești* [On Church Modes]. The 9 paragraphs of the section contain a presentation of the main issues, namely: the two types of modes (authentic and plagal), the musical genera and systems, the tones and their ambitus, the musical styles. These are in fact the usual aspects taken into consideration in any introductory chapter of musical grammars. Reading the text is not an easy task for the contemporary reader, but it is instructive and reveals the transformations that have occurred in the specialized vocabulary. As

⁶ Titus Moiescu, *Dascăul de cântări Macarie Ieromonahul*, op. cit., pp. 23-24.

an example, we quote the first paragraph: *”Glasuri bisericești, ne-au predat noao Sfinții Părinți, dascălii Sfintei noastre Biserici a răsăritului, opt. Dintru care pre patru le-au numit stăpânitoare, trei culcătoare sau alăturătoare, și unul greu. Aceste opt glasuri nu să unesc nici în ființă, nici în alcătuire, ci în trei neamuri. Diatonicești, adecă așăzate, Hromaticești, adecă prefăcute, și Armonicești. Și în trei așăzări, în opt strunite, care să zice Diapason, în cinci strunite, care să zice și Roată și în patru strunite care să zice și Trifonii”* [The Holy Fathers, teachers of our Holy Eastern Church, have taught us eight modes, of which four were authentic, three were oblique or lateral and one was strong. These eight modes are grouped by genera: Diatonic, or natural, Chromatic, or altered and Enharmonic. They are of three kinds: with eight notes, called Diapason, with five notes, called Wheel, and with four notes, called Triphony].⁷

Let us first note that when speaking about the mode, Macarie prefers the Slavonic term, i.e. *”glas”* [voice] and not *”eh”* [echos] (just like Anton Pann and Ștefanache Popescu, his student), and therefore the term was incorporated as such into our language. Let us also note that his entire approach is based on the tradition conveyed by the Holy Fathers. The terms used to denote the authentic and plagal modes – *”stăpânitoare”* [dominant] and *”culcătoare”* [oblique] or *”alăturătoare”* [lateral] – were not preserved in this form; Pann calls them *”proprii”* [principal] and *”lăturașe”* [lateral], the term used for plagal being used as such up to Ion Popescu-Pasărea. Also, it is only here and nowhere else that the 7th mode is treated as a separate category. In Chapter 16, paragraph 1, we find an explanation for this separation: *”Glasul al șaptelea s-au numit Varis adecă Greu și nu culcătoriu glasului al treilea pentru că izonul lui iaste mai greu [adică mai grav] decât toate celelalte glasuri”*. [The seventh mode was called Varis, meaning Heavy, and not oblique of the third mode, because the ison is heavier [i.e. graver] than all the other modes]. Back to Chapter 9, we also notice the use of another term that was lost over time, i.e. *”neam”* [family], which is the equivalent of the already long-used term *”gen”* [genus].

The musical genera are summarily presented in paragraph 2, in brief sentences: *”Și neam Diatonicesc iaste acela a căruia scară arată numai tonuri. Și Hromaticesc iaste acela a căruia scară arată și jumătăți de tonuri. Iar Armonicesc iaste acela a căruia scară arată și pătrare de ton.”* [Approximate translation: And the Diatonic genus is that whose scale shows only tones. The Chromatic genus is that whose scale also shows half tones. And the Enharmonic one is that whose scale

⁷ Macarie Ieromonahul, op. cit., p. 21.

also shows quarter tones]⁸ A few comments are required here. First, we remind that Macarie the Hieromonk used the same division of the octave into 68 intervals, just like Chrysanthos of Madytos, operating with three types of tones: great tone equal to 12 parts, small tone equal to 9 parts and a “smaller” tone equal to 7 parts. All the divisions of the tone – the half, the “fourth” or the quarter – are related to the 12-part great tone. While trying to make the connection between the definitions of the three genera and the way in which they are reflected in the schematic representation of the modes in the tables at the end of the book, we discover a few inconsistencies. Thus, in Table 3, dedicated to Mode 2, we notice that the tones that succeed one another in its scale are equal to 7 and 12 parts, i.e. smaller and greater tones, without any half tones.

We will now return to the structure of the scale, in order to emphasize two more aspects related to this chapter. Paragraph 7 presents the defining elements of a mode: *”Așăzământuri a glasurilor sânt patru: glăsuirea, scara, stăpânitoarele glasuri și răzimările”* [The constituents of the echoi are four: the apechema, the scale, the dominant notes and the cadences]. A little earlier, talking about the three types of tones, Macarie stresses the importance of the oral tradition passed from teacher to disciple: *”Și pentru ca să poată noul începătoriu să învețe ca să-și aducă cu întregime glasul pre aceste trepte ale tonurilor, să cade să învețe scara prea bine de la dascăl iscusit și ales în meșteșugul musicheiei, că cel neiscusit cântând, nu păzește treptile precum s-au orânduît”* [Approximate translation: And for the new beginner to be able to learn how to carry his voice along these tone steps, he must learn the scale very well from a highly skilled singing teacher, for an unskilled one, when he sings, cannot follow the steps as they were ordained].

One final remark before moving on to Mode 2. Unlike Pann, Macarie designates the modes with numbers from 1 to 8, a method of identification that has been preserved to our days. In the “Theoretical and Practical Basis...”, the modes are numbered as in the medieval manuscripts, i.e. from 1 to 4, while the plagal ones are referred to as, for example, *”lăturașul celui de al doilea”* [the lateral to the second] – i.e. Mode 6.

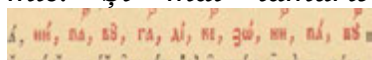
2.3.2. Mode 2

Mode 2 is treated in Chapter 11, entitled *Pentru glasul al doilea* [On Mode 2]. The presentation of each mode follows the same pattern, in that almost every chapter contains five paragraphs, determining the genus to which the mode belongs, discussing the types of tones that make up the scale, and indicating *”glăsuirea”*, i.e. the apechema, the

⁸ Macarie Ieromonahul, op. cit., p. 13.

cadence system, the phthorai and the martyries. Finally, reference is made to the end of the book where there is a table for each mode, containing the tones, steps, martyries and phthorai – a useful teaching material to practice and learn the correct intonation of the sounds of the scale and the intervals specific to each modal genre.

Paragraph 1 of the aforementioned chapter confirms the succession of tones mentioned above, while also specifying the structural composition of the scale based on diphony (which is omitted in the introductory chapter): *”Începându-se glasul al doilea de la di, pogorâm treapta di-ga ton mare, iar pre ga-vu ton mai mic. Și pre vu-pa ton mare, luând ifesis (scris greșit diesis n.n.) pre pa iar pre pa-ni ton mai mic. Și mai lămurit o acest feliu de scară răsună așa*



și celelalte asemenea” [approximate translation: Mode 2 starts from *di*, then follows a slide down *di-ga* great tone, and *ga-vu* smaller tone. And then *vu-pa* great tone, with iphesis (misspelled diesis – author's note) on *pa* and *pa-ni* smaller tone. More exactly, this kind of scale sounds like this...it follows the succession *ni pa vu ga di ke zo ni pa vu* and the others alike]. In like manner as in the final table, the construction of the scale by adjoining trichords appears very clearly.

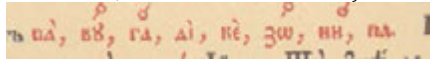
Figure 1:
Macarie Ieromonahul, *Theoriticon*, fragment of Table 3

The following paragraphs present “glăsuirea” (i.e. the apechema), the ison (on *di* and on *vu*), “stăpânitoarele glasuri” (i.e. the dominant notes) and “răzimările” (i.e. the cadences).

We will not insist on the entire chapter, since it follows the algorithm described above, containing information on Mode 2, as known from the Romanian psaltic theory perpetuated up to the XXth century.

2.3.3. Mode 6

Mode 6 is dealt with in Chapter 15, with its 5 paragraphs following the well known pattern. We quote the first paragraph, presenting the structure of the scale: “Pre glasul al șaselea l-au numit Plaghios tu devteru, căci întrebuițează scară Hromaticască, întra-acest chip:



, care are cea dintîiu împătrit strunită pre *vu Ifesis* și *ga Diesis*. De multe ori însă întrebuițează și pre o acest feliu de împreunăță sau unită scară *pa vu ga di ke zo ni pa*.” [Mode 6 was called *Plaghios tu devteru*, because it uses the Chromatic scale, namely: *pa vu ga di ke zo ni pa*, with *vu Ifesis* and *ga Diesis* in the first tetrachord. Oftentimes, however, it also uses the mixed scale *pa vu ga di ke zo ni pa*]⁹. In the next paragraph, the author also specifies that in the heirmologic style, the ison is on *di* and uses the scale of Mode 2.

Here we make two remarks. The implied structure of the scale is the one based on two disjunct tetrachords – “*cea dintîiu împătrit strunită*” [the first tetrachord]. The disjunct tetrachords, separated by the great tone between *di-ke*, is very clearly shown in Table 5 of the *Theoriticon*. Two decades later, in his theoretical work, Anton Pann was writing about the two “*patra-coarde*” [tetrachords] that make up the scale of “*Lăturașului al doilea*” [the 2nd plagal mode], a structure that makes a crucial difference between the two related modes, i.e. Mode 2 (based on dipphony) and Mode 6. What Macarie does not explain, but specifies instead in Table 5, is the structure of each tetrachord, which consists of a small tone and a quarter-tone.

⁹ Macarie Ieromonahul, op. cit., p. 19.

Figure 2:
Macarie Ieromonahul, *Theoriticon*, fragment of Table 5

Table explanation:

Column 1 *Scara a noua cea din Hromaticască împreună cu Diatonească a Glasului al șaselea* [The ninth scale of Mode 6, chromatic and diatonic].

Column 2 *Scara a zecea cea întru tot hromaticescă a glasului al șaselea* [The tenth scale of Mode 6, chromatic]

Column 3 *Scara a unsprezecea a aceștii ftora Hromaticescă ce să chiamă Mustaar* [The eleventh scale of the chromatic pthora, called Muștaar].

The second remark: Macarie mentions one of the mixed forms of Mode 6, which seems to be the only one preserved by the Romanian tradition until the XXth century; here we will refer to a brief note made by Ion Popescu Pasărea in his theoretical work: "*Glasul VI stihiraric, adesea întrebuințează o scară mixtă, având tritonul I (pa-di cromatic iar tritonul al II (di-ni) diatonic, după cum se vede și în formulele de cadențe imperfecte în di.*" [Mode 6 sticheraric often uses a mixed scale,

with the first tritone (*pa-di*) chromatic and the second tritone (*di-ni*) diatonic, as seen in the formulas of imperfect cadences on *di*¹⁰.

In his *Bazul teoretic ...* [Theoretical Basis...], Anton Pann indicates three mixed scales of Mode 6.

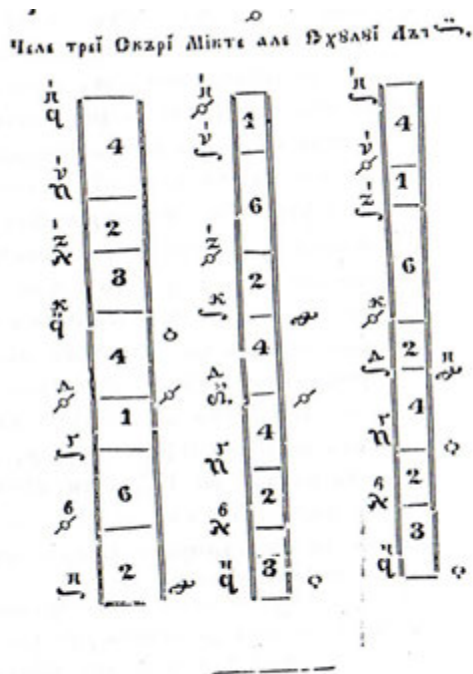


Figure 3: Anton Pann, *Bazul teoretic...*, [Theoretical Basis...], p. 127

3. Aspects of the chromatic modes in the chants of the *Anastasimatarionion*

The *Anastasimatarionion* printed by Macarie the Hieromonk in 1823 was inspired by the Greek version printed by Petros Manuel Ephesios in 1820. "Anastasimatarionul lui Macarie Ieromonahul este identic cu cel al lui Petros Efesios în ceea ce privește conținutul cântărilor și stilul în care au fost scrise" [The Anastasimatarionion of Macarie the Hieromonk is identical to that of Petros Ephesios in terms of content of the chants and of the style in which they were written]¹¹,

¹⁰ Ion Popescu Pasărea, *Principii de muzică bisericească orientală*, Tipografia Cărților Bisericești, București, 1936, p. 56.

¹¹ Costin Moisil, *Anastasimatarele în limba română tipărite în prima jumătate a secolului al XIX-lea: conținut, surse, autori*, [The Anastasimataria in Romanian Language Printed in the First Half of the XIXth Century: Contents, Sources, Authors],

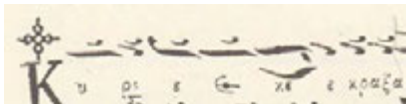
asserted 10 years ago Byzantinologist Costin Mosil, who also established the origins of the main groups of chants, while mentioning, besides Petros the Peloponnesian (Petros Ephesios' model), also Petros Vyzantios, Grigorios Protopsaltis and Hourmouzos Hartofilax. In a previous comparative analysis of a few chants from the two Anastasimatarionia, we managed to identify the methods used by Macarie in the complex process of translation of the Greek text and of adaptation of the Romanian one to the melody of Greek origin. This time, however, we will dwell only on a few examples, in order to see how the theoretical concepts exposed in the *Theoritikon* are reflected in the chant books.

3.1. Mode 2

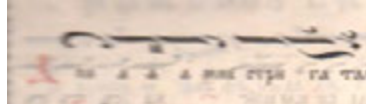
We will illustrate the chants of Mode 2 with the sticheron *Doamne, strigat-am*. Macarie's melody closely follows the Greek model, its characteristics matching those described theoretically: the tonic of the mode is *di*, with the interior cadences on *vu* and *di*, and the final one on *di*. The ambitus of the melody is a minor seventh, and the entire melodic line is marked by gradual progression, in the tradition of the Byzantine monody. What captures the attention from the beginning is the different initial sound than in the original version of Petros Ephesios and the use of *ga dies* in the first melodic line.

Example 1: *Doamne, strigat-am*, initial formule

Petru Efesiul



Macarie Ieromonahul

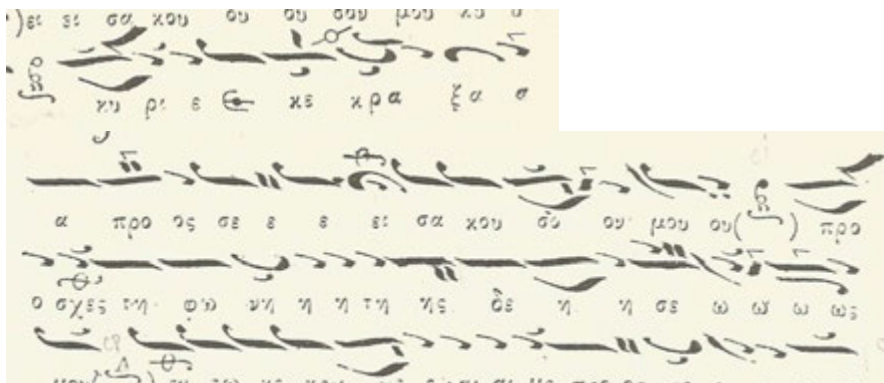


Along with the *ga dies*, the gradual progression of the two diphonies, from *vu* and *di*, which contain the augmented second in the staff notation, gives added weight to the prayer at the beginning of the text – *Doamne, strigat-am către Tine* [Lord, I have cried unto thee]. When repeating the prayer, the renunciation to the intonation changes produced by the phthora of *di* of Mode 6 is compensated by the rhythmic acceleration of the discourse which, in the Romanian version, replaces the two-beat durations with eighth – and fourth-note values. In the same melodic line we notice the descending course of the melody up to the

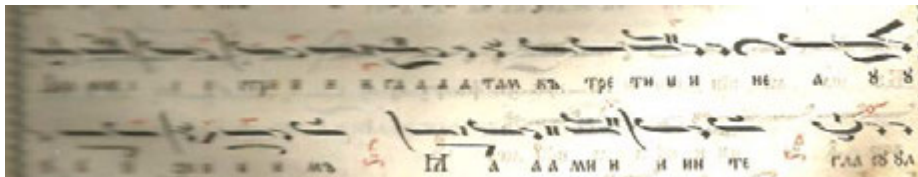
“Acta Musicae Byzantinae” Journal , vol. IV, Centrul de Studii Bizantine, Iași, 2002, p. 144.

tonic *vu*, meant to highlight the stressed syllable in the word *auzi-mă*, through the leap of a fifth (which is non-existent in the Greek version).

Example 2: *Doamne, strigat-am*, fragment
Petru Efesiu

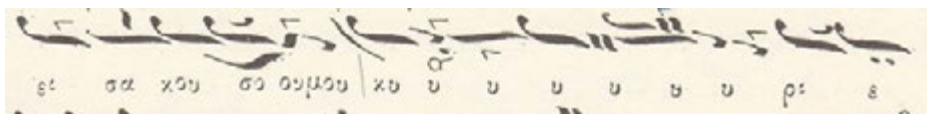


Macarie Ieromonahul

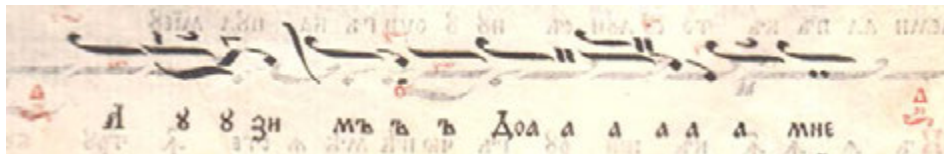


Instead, the formula of the final cadence is identical, as can be seen in the example below.

Example 3: *Doamne, strigat-am*, final cadence
Petru Efesiu

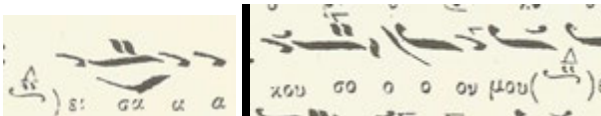


Macarie Ieromonahul



Throughout the sticheron the melody undulates gently along upward and downward lines that place particular emphasis on the dominant notes. The gradual motion of the melody is replaced by leaps – especially by fifths or thirds – only where there is a need to emphasize the stressed syllable of the word. The stressed syllable is also emphasized through signs of expression and ornamentation, as in the example below. Here we can also see how Macarie adapted the musical text of the Greek source to the Romanian language, by replacing the leap with stepwise progression on the unstressed syllable *zi*.

Exemplul 4: *Doamne, strigat-am*, cadence on *di*



Macarie Ieromonahul

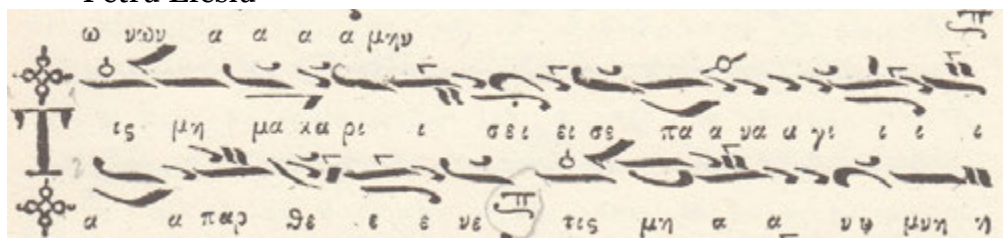


The beginnings of most chants are similar or nearly identical, but in many of them, Macarie's version departs from that of Petros Ephesios in the middle part, to become similar or often identical again in the final cadence. It should also be noted that, unlike in the kegragaria, in the middle section of the dogmatika, aposticha and troparia, Macarie introduced new melodic fragments, which we believe belong to him, and created new cadential moments, sometimes on different steps than in the *Anastasimatarionion* of Petros Ephesius. All these changes are not necessarily related to the differences in the number of syllables in the Greek and Romanian literary texts, but rather reflect Macarie's preoccupation with creating a melodious and well balanced musical line, fully consistent with the literary text.

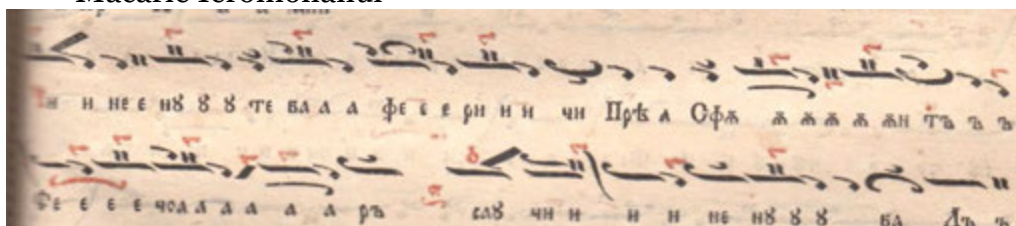
3.2. Mode 6

To illustrate the above, we will give a second example: The Dogmatikon in the 6th Mode, *Cine nu te va ferici*. The beginning is identical, on *ke*, but diatonic in the Greek version and chromatic in the Romanian one.

Exemple 5: *Doamne, strigat-am*, fragment
Petru Efesiu

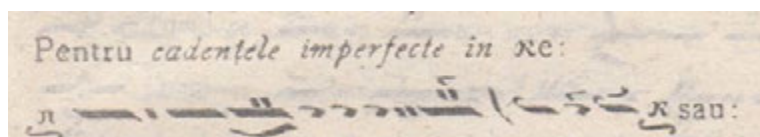


Macarie Ieromonahul



The interior cadences are 12 in number in Macarie’s version, as compared to 8 in the other one. The cadences mentioned in the *Theoriticon* are on *di* and *pa*: ”Și stăpânitoare glasuri Stihirariceste are pre di și pre pa, răzâmându-se cu nesăvârșire în di, cu desăvârșire în pa și cu desăvârșita ispravă în di și pa” [“The dominant notes in the sticheraric style are on *di* and *pa*, while the imperfect cadences are on *di*, the perfect ones on *pa* and the final ones on *di* and *pa*”] (pp. 19-20)¹². In addition, Macarie introduced a new cadence on *ke* (imperfect), which does not appear in the Greek model. This cadence was preserved in the XXth century Romanian tradition as well, being mentioned in Ion Popescu Pasărea’s theoretical book as one of the most frequent examples encountered in the Romanian church singing of the early XXth century. Its formula is identical with that in the *Dogmatikon* of the 6th Mode, from the *Anastasimatarion* translated by Macarie¹³.

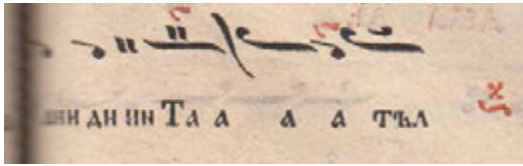
Exemple 6: Cadence on *Ke*
Ion Popescu-Pasărea



¹² Macarie Ieromonahul, op. cit., p. 19-20.

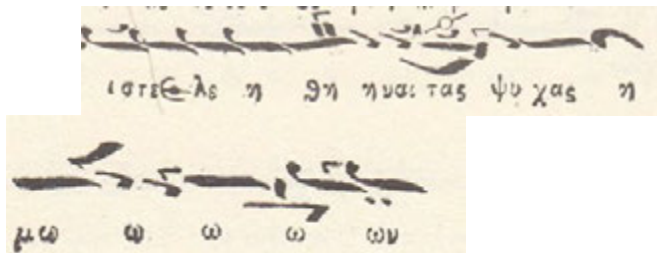
¹³ Ion Popescu Pasărea, op. cit., p. 55.

Macarie Ieromonahul, Fragment of *dogmatica*

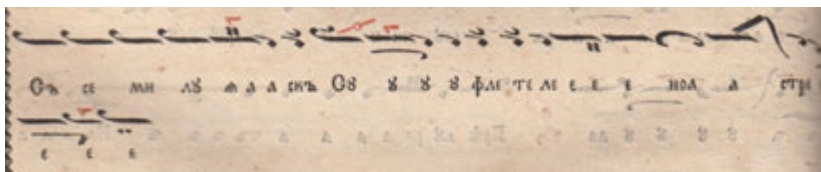


In the course of the chant we also find several new fragments inserted by Macarie, as well as many changes even to the melodic lines that have identical beginnings. This permanent shift between chromatic and diatonic was maintained in the Romanian version as well. Below is an illustration of the final cadence segment.

Exemple 7: *Dogmatica* mode 6, final cadence
Petru Efesiu



Macarie Ieromonahul



4. Conclusions

The journey undertaken above, in an attempt to discover the facets of the chromatic genus in the theory and practice of early XXth century Romanian church singing, has confirmed the already known truths related to the endeavours of the modest Romanian monk to promote the use of the national language in the Church. The comparative analysis between the initial and cadential formulas in Macarie's *Anastasimatarionion* and those in the original Greek version of Petros Ephesios emphasizes the importance of language in structuring the melodic discourse.

Viewed from the perspective of the transformations occurred during the century following the printing of his books, the tireless work of the humble Romanian monk reveals yet again its importance and calls for respect and consideration towards all those who have created a repertoire that has been maintained within the Byzantine tradition, while being expressed in a language understood by all the believers.

ABSTRACT

For the history of the Byzantine music in Romania, the name Monk Macarie is synonymous with the printing of the first books of ecclesiastical music written in Romanian: the *Theoritikon*, *Anastasimatarionion* and *Irmologhion*, published in Vienna in 1823. The given paper aims at presenting the chromatic genre in all the above mentioned volumes, starting from the manner in which the theoretical aspects have been presented in *Theoriticon* and continuing with the research of the content of the melodic formulae out of which the chants of the chromatic genre are composed in these collections. The comparative analysis between both the initial formulae and those pertaining to cadence from Macarie's *Anastasimatarionion* and the original Greek formulae by Petros Ephesios emphasize the importance a language bears on the structuring of the melodic discourse, but also the contribution of the Romanian psalm singers to the perpetuation of the Byzantine tradition.

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