

CONTENT OF THE THESIS

Introduction.....	4
CAPITOLUL I THE MACARIE TEORETICON	10
I.1. A general presentation of Macarie s Teoreticon	10
I.2. O short presentation of other teoreticon s from the XIX. century	16
I.2.1.A few dates from the life of the authors.....	16
I.2.2.O short presentation of theirs work.....	25
I.3. A comparative analise of Macarie s Teoreticon.....	30
CAPITOLUL II :A COMPARATIVE PRESENTATION OF CHAPTERS 1-3	33
II.1. Chapter 1. „Pentru felurimea bunei viersuiri.”	33
II.2 Chapter 2. „Pentru haractirurile glasurilor”.....	42
II.3. Chapter 3: „Pentru alcătuirea haractirurilor.”	54
<i>Conclusions,upon the analisis of the first three chapters from Macarie s Teoreticon</i>	60
Capitolul III: COMPARATIVE PRESENTATION OF CHAPTERS 4-9.....	61
III.1. Comparative presentation of chapter 4-6.....	61
III.1.1. Chapter 4 „Pentru paralaghie”	61
III.1.2. Chapter 5. „Pentru ființarea bunei viersuiri.”	67
III.1.3. Chapter 6 „Pentru ipostasurile care n-au vreme,ci numai lucrare.”	84
<i>Conclusions,upon the analisis of the chapters 4-6, from Macarie s Teoreticon</i>	108
III.2. Comparative presentation of chapter 7-9.	108
III.2.1. Chapter 7 „Pentru feliurimea întâmpinărilor glasurilor în haractiruri.”	108
..... III.2.2. Chapter 8 „Pentru Ifesis și Diesis”	128
III.2.3. Chapter 9 „Pentru glasurile bisericesti.”	154
<i>Conclusions,upon the analisis of chapters 7-9, fom Macarie s Teoreticon</i>	175
Capitolul IV: COMPARATIVE PRESENTATION OF CHPATERS 10-17.	177
IV.1. Chapter 10 „Pentru Glasul întâiu bisericesc”	177
IV.2. Chapter 11 „Pentru Glasul al doilea.”	191
IV.3. Chapter. 12 „Pentru Glasul al treilea.”	205
IV.4. Chapter 13 „Pentru Glasul al patrulea”	213
IV.5. Chapter 14 „Pentru Glasul al cincilea.”	224

IV.6. Chapter 15 "Pentru Glasul al șaselea."	234
IV.7. Chapter 16 „Pentru Glasul al șaptelea.”	246
IV.8. Chapter 17 „Pentru Glasul al optulea.”	259
Conclusions, upon the analysis of chapters 10-17, from Macarie's Theoreticon.	270
Capitolul V: COMPARATIVE PRESENTATION OF THE FINAL CHAPTERS	271
V.1. Chapter 18 „Pentru Ftorale”	271
V.2. Chapter 19 „Pentru Mărturii.”	316
Final conclusions.	346
Bibliografy.	351
Anexis	366

Key words: theoreticon, hieromonk, psalm singer, voice, verce, poetry, testimony, musicologist, singer.

The summary of the thesis.

The current thesis named „The Macarie's Theoreticon, in the context of the XIX century Theoreticon's „suggest the readers, the first printed psaltic book, in the Roumanian Country, and also its author, Macarie the hieromonk.

Our aim is to identify, as far as we can, the sources which Macarie had, what he took from them and also his contribution. We also tried to see which one of his followers, psalm singers and protopsalm singers, in the nineteenth century, took his ideas and words from his Theoreticon, where and what parts they used.

The reason of this comparative approach, on Macarie Theoreticon, in comparison with the previous and further works of this type, is that most of the theorists say that Macarie inspired especially from Hrisant de Madyt's Megateoreticon, one of „the three teachers” that made possible the so-called “Hrisant reform” name inspired after the Greek psalm singer.

But none of the researchers mentioned before describe in detail which are the paragraphs taken by Macarie from Hrisant, and which are translated and

adjusted into a simple and common language, and which are the fragments he took only parts (which he considered important), and which aspects the psalm singer omits totally (because he considered them unimportant in teaching the psalm music interpretation).

So, this is one of the main reasons why we consider that our approach will bring a real contribution to the history of the church music and also on the knowledge of how it evolved to its actual phase.

The second reason we chose a comparative approach of Macarie Teoreticon was our intention to discover also the contribution of the psalm singer, and the progress of psaltic music in our country.

To succeed in this approach we also studied the properties of the most important followers of Macarie: Anton Pann, Dimitrie Suceveanu, Neagu Ionescu, Lazăr Ștefănescu and Nicolae Severeanu.

After analyzing the work of these six authors we established that some of them evolved in a large measure, from Macarie, and they had the ability to detach from the details and to synthesize the explanations in such an extent to touch the teaching purpose.

They understood that it is essential to show the logic of psaltic music interpretation, not to reproduce totally what was written by the other author. Lazăr Ștefănescu and Nicolae Severeanu have succeeded the best, in my opinion, to touch this didactic goal in the century studied.

Much more, starting with Anton Pann, the terms used become more technical, and in the word "The Grammar of Psaltic Music. Elementary course of church music", by Nicolae Severeanu this evolution became obvious. Suceveanu's intentions to use technical terms, typical for occidental music is declared in the preface of his work, where he criticizes first, his predecessors "I don't say there aren't books, but these books do not achieve their purpose, in other words they are not practical (far from being pedagogical) because those that republished the old oriental music books had just replaced the chirological letters with Latin ones and nothing more."

Severeanu also makes an allusion to Nicolae Ionescu work showing discontent by his way defining the church voice: "the voice is an extraordinary presence of the Holy Spirit which produces a beautiful harmony using human voice.", and also of the language his predecessors used, saying he doesn't criticize them, he only wants to underline the necessity of replacing, the old language with a modern one. But, to do so, first of all it's necessary to learn theoretical issues and then to do practical exercises.

We consider this point of view as a success because he introduced new musical terms.

One of the intentions of this thesis is to show Macarie's contribution to the development of Romanian church music, emphasizing his role in outrunning the Greek influence and giving a national nature. I started this approach with an introductory part in which I made a presentation of his five books published during his lifetime.

Then I gave the opinion of one of his researchers, regarding the reason Macarie had for conserving to such an extent the Greek specific nature of his songs. Thus, the teacher Octavian Lazăr Cosma considers that, taking into account the historical and social context in which Macarie created, a larger independence from the Greek originals, could have been considered a challenge, by the Greek people living in our country at that time.

From this point of view it is possible that the Romanian psalm singer, considers that by taking distance from the tradition, he could be wrong.

Then, we showed a summary of the psalm music historical evolution to present that reform had his own advocates and in the same time critics.

The introductory chapter goes on with the presentation of the conditions which made possible the Hrisantic reform in our country. Petru Emanuil Efesiu learned the psalmic music in Constantinople and was appointed teacher at the Sf. Nicolae Church in Bucharest, and one of his first students was Macarie.

Then, in the introduction we presented some general considerations on Macarie's Theoreticon showing, first of all, that is a difference between him and Anton Pann, meaning that the first of them preserves the system of octave which

has 68 subdivisions, as following the greek example, and, the second psalm singer preferred to use the octave`s system of 22 subdivisions.

Next, I analised the language used by Macarie in comparison with Anton Pann, showing that both psalm singers critises the old musical system, pointing the deficiency of the synoptic character.

I quote the musician Constantin Moisil statements wich shows that old musicians advocated " a big canon sign."This sign coresponde to each sentence so nobody can change anything in those songs.

Old protopsalm singers had also a psihological reason in using this system criticized because it was difficult, for Macarie`s contemporaries. They considered those who learn and perform this kind of music had a melodic consciousness due to sharing the same culture and religious beliefs, so they can communicate easier.

In the same way things happen in the grups where members have culturals models and create a unique symbolic system.

Further on, we displayed some off A.Pan`s remarks regarding those who brought relevant changings in psaltic music during its historical evolution, showing how Saint John Damaschin and Cosma the Melod, brought also the so called "big signs" for the same reason, that nobody can change anything in their writings.

On the other hand, Anton Pann says that John, the protopsalt, and Daniil Lampadarie were the first ones to annalize the sentences forming the songs and the signs, (the old protopsalm singer used) and Petru Peloponesianul Lampadarie continued the work studed by the previous, making big progress.

In the same time Petru Lampadarie understood the necessity of simplification the old sisteme , and was the first to try some changes.

About these three psalms singers and their progress Macarie speaks in his work and his statements, do not contradict A.Pann`s, but shading that tehcnically speaking.

We went on by analyzing every chapter of Macarie Teoreticon and we used the same titles Macarie used.

In the comparative analyzing of the first chapter from Macarie Teoreticon, I started by showing some linguistic aspects emphasizing that he used the term “voice” when he means means of musical interpretation, like rising and descending tones.

About this aspect I formulate the hypothesis that Macarie would have wanted to adopt “music voices” so that, and leaving Greek influence more than he already had, but he didn’t succeed to touch his purpose.

In the chapter one I also report the word “being created” a term used in metaphysics and Macarie’s choice in this instant could be motivated by consideration that rising and descending tones are a way of searching the Holy Spirit through the psalm music.

In the first and also in the rest of the paper, the chapters are structured by comparing Macarie Teoreticon and those of his contemporary psalm singers.

I started chronologically, the first being Hrysant of Madyt, the author of the Megateoreticon, then from A.Pann I took only some aspects from “Abreviation from Bazul” and some from his work “Bazul theoretic și practic”.

I went on with Dimitrie Suceveanu and Hieromonk Serafim, these two being those who only republished Macarie’s Teoreticon, making only a few small changes, which I mentioned in my work, at the right places.

The next author I mentioned was Neagu Ionescu with his work “Gramatică, Irmologhion Anastasimatar, și Doxologii” and the last was Nicolae Severeanu and his work “The Grammar of psalm music. Elementary course for church music.”

The thesis ends with conclusions and bibliography including the teoreticons I used as sources as well as the main works I used in the comparative analyses.

Pr Adrian Drăgușin.