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RESEARCH

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DISSERTATION

***ROMANIAN AND SERBIAN CHURCH MUSIC FROM
HISTORICAL BANAT***

SUMMARY

SCIENTIFIC:

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Given the lack of recent materials which to treat in exclusively and detailed matters relating to the origin, the emergence and development church music in Banat and systematization it in the 19th-XX, work the aims to achieve the major areas of research to be contained, according to the rigors of Music History, such material. Thus, each chapter of this work is established on the basis of a specific objective, the total of these objectives with the mission to emphasize the importance and the role which it had in history the church music bring, both in the Romanian Orthodox Church and the Orthodox Church of Serbia.

Chapter I resulting from the objective as exact of the bezel into the which has occurred and has developed the church music in Banat, including in this chapter all the data provided by the history of the Romanian Church, in view of the fact that the missing documents direct music. But there are statements about the song of strana, or at least in the life of the Church as a involve.

Chapter II is founded on the objective to bring back into the spotlight of the information about the church music from the Serbian Banat, religious music sarbeasca bring has known two distinct directions of development. On the one hand it has developed through the course or natural music strictly bisericească, a specific music, having many items interesting, may draw, but with time and easily detached from the origins of the Byzantine, framed in certain rules, characterised by a particular style of execution, on the other hand religious music choral singing of modern times, represented distinctly toward the end of the chapter.

At the third chapter shall be based on the objective of the study the byzantine tradition and folk influences, but also of universal music which have shaped the composition of the structural state of the church music in Banat, this objective preparing for obtaining the information needed to address the next chapter.

Chapter IV th treating the subject of a systematic church music from Banat in the 19th-XX, highlighting the role of a few composers and musicologists such Romanians and Serbs of reputation who were involved in this solve this equation of a special importance for future generations and provides information less known readers, obtained from the translation and study of specialty works written in the Serbian language and slightly translated or searched, but which provides us with unique content and the importance of life, activity and mode of work of a few representatives of the life of Serbian music from the 19th-XX and on the work of the composed by those who have been in the repertoire of religious coral national and universal and which are used to the present day in Serbia and in the entire world.

Chapter V shows the contribution and the importance of church music in the preservation of the Romanian spirit, but also with the tradition and the Orthodox faith in and history, both in the Romanian and Serbian Banat.

All the objectives listed above have the role of stepwise approach of the subject, providing a pyramid approach to avoid mistakes of speculative nature and also creates an instrument completely and in accordance with the requirements of music history when it comes to the treatment of the theme of this kind, this aspect thus constituting and the main objective of the work.

The art of music in the land of the Banat was said since the nineteenth century through the originality of her expression of the philosophy of the inhabitants of that region, accompanying them the existence in the periods social-historical, faintly mirrored them aspirations, being transformed into art by thoughts or messages, in agreement with the folkloric ethos.

Knowledge of data essential aspects of music history Banat Mountain is particularly important because it proves the existence of the artistic climate. It is relying on the age-old Byzantine religious music and on the tradition of the cases of St. Nicholas Romanian our, it will link the past of our church its future, by the creation of a musical style domestic religious, which is rotten Romanian spirituality - in all the brightness of her.

The study of musical values left in the rumour has it that the time horizon of knowledge and it shall constitute an effective means of musical works analyzed, as an annex of training and cultivation of the awareness of the nation. This truth unquestioned has been shown by all the cultures of all nations with old traditions priests.

Whichever it will be able to create real music Romanian Church, according to design their own music our entire nation from all the lands inhabited by him, the church music original Romanian, that expresses Romanian soul in all the authenticity of him.

Key words: The church music, clerical music, folk influences, influences the Byzantine, coral works, historical period, singers clergy, Romanian composers, Serbian composers, Romanian musicologists, Serbian musicologists.