



Seminar Internațional de Imnologie

VOCILE DE COPII SI ROLUL LOR ÎN CADRUL MUZICII
CLASICE

ENRICO CANNATA

Timișoara, 12 mai 2004

VOCILE DE COPII SI ROLUL LOR ÎN CADRUL MUZICII CLASICE

Altfel decât am intuit din titlu, subiectul de astăzi nu se va limita doar la a explica felul în care de-a lungul istoriei diferiți compozitori au folosit mai bine vocea albă a copiilor ca pe o nobilă expresie muzicală, ci mai degrabă vom discuta despre o practică care a sacrificat în cel mai nemilos mod demnitatea acelor copii aflați în serviciul muzicii.

Pentru început este bine să se explice din punct de vedere tehnic ce anume se înțelege prin voce albă. Voce albă este termenul cu care în muzică se clasifică vocea copiilor, atât băieți cât și fete, voce dotată cu trei registre, ea fiind de fapt foarte slabă în cel de piept, slabă în cel de falset, „rotundă, dulce, argintie” în schimb, în cel de cap.

Dar de ce „...rolul lor în muzica clasică”? Acest rol, nefericit sau norocos cum a fost, începe odată cu nașterea gregorianului și coincide cu momentul în care biserica a interzis femeilor să cânte în ritualurile religioase și cu necesitatea de a acoperi vocile aeriene în compozițiile vocale.

„Femeile să tacă în adunări, căci lor nu le este îngăduit să ia cuvântul în ele, ci să fie supuse, cum zice și Legea.” Acest citat din Întâia epistolă a lui Pavel către Corinteni, (XIV; 33-35) poate da măcar un răspuns parțial motivațiilor care au indus compozitorii ecleziaști să utilizeze vocile infantile.

Să începem prin a explica cum era organizată oficina cântului, care în timp, va deveni izvorul de recrutare al acelor copii mai dotați ce vor trece prin bisturiul așa numitului „norcino” (castrator de porci) pentru a fi destinați profesiei de cântăreți.

Instituția care se ocupa de educarea tinerilor destinați să însoțească funcțiile religioase în biserica catolică se numea *schoala cantorum*. Din prima *schoala cantorum* fondată de Papa Silvestru (334 ca.) și reorganizată de Sf. Grigore cel Mare la sf. Secolului al VI-lea, a derivat faimoasa școală romană din Lateran, și prin urmare similare *schole cantorum* au apărut în bisericile de peste tot.

Schola Cantorum avea o organizare echilibrată. Copii dotați cu o voce bună erau admiși rămânând timp de 9 ani pentru a deveni, din *pueri cantores*, adevărați cântăreți. Capelele muzicale ale bazilicilor romane numărau între 16 și 18 *cantores* inclusiv 3 sau 4 *pueri cantores* care țineau vocea de *cantus*.

Aceștia se aflau sub conducerea a 4 *Paraphonistae*, mai abili și capabili să intoneze solo-urile vocalizate din *alleluja*. Primul *Paraphonistae* era numit *primicerius* (de la *primus in cera* adică primul scris pe lista tablei de ceară) și avea ca și ajutor un *secundicerius*. *Primicerius* era adevăratul maestru învățător și dirijor al corului, având-ul deasupra pe *arcicantor* care de regulă era Abatele din S. Pietro. Această școală a fost prima officină a

artei corale gregoriene, care în secolele celor mai profunde barbarisme, din sec. V până în sec. VIII, a fost singura expresie artistică a sufletului creștin.

Abațiile au fost cele care în pacea vieții monahale, au pastrat cultul studiilor și al cântului împreună cu practica rugăciunii. Sărmanul *puero cantore*, la vârsta de 13 ani, din cauza unei dezvoltări hormonale, era destinat unei schimbări iremediabile de voce, iar ideea de a pierde acea indispensabilă voce de sopran după atât efort pentru a o educa, însemna „să o luăm de la capăt”.

Ideea castrării pentru a nu risipi „eforturile” maestrului de canto, a fost în mod sigur soluția cea mai drastică dar și cea mai eficace. Practica evirației nu era o noutate în acele vremuri și dacă am dori să aruncăm o privire asupra lumii păgâne antice, exemple de evirație în scop religios și aplicarea urmării acestei intervenții în arta cântului, se regăsesc peste tot în zona mediteraneană: de la autocastrarea sacerdoților babilonieni și fenicieni dedicați cultului lui Mylitta și Astart, zeițe ale dragostei și războiului, până la sacrificiul impus protectorilor cultului lui Osiris în Egipt, al lui Artemida în Efes, și Cibeles în Frigia. Un trup fără sex era considerat un mediator mai strâns și eficace între om și divinitate.

Nici printre primii părinți ai bisericii creștine nu lipsesc exemple ale acestei practici. Este suficient să ne gândim că în aspirația spre perfecțiunea creștină, Origene, cel mai mare teolog al Bisericii grecești, care a trăit în secolul III, s-a castrat pentru a fi fidel unei interpretări foarte rigide a pasajului din Evanghelia lui Matei, pe care și astăzi biserica din Roma fondează obligativitatea celibatului. Însă doar Italia a inventat folosirea profesională a vocalității eviraților.

Doisprezece ani era vârsta limită pentru cine trebuia constrâns evirației *pro musica* adică înainte ca ivirea caracteristicilor sexuale secundare să provoace schimbarea vocii, cu consecința îngroșării laringelui și ale corzilor vocale și pierderea acelei lejerități vibratile ce distinge aparatul vocal al *pueri-lor cantores*.

Castrării erau văzuți ca o mașină pentru cântat construită după legile biologice. Principiul de bază a fost acela de a întări la adulți, anumite caracteristici ale băieților: dintre vocile albe, băiatul o posedă pe cea care în jargon se numește “di petto”, și care cuprinde cel mai mare număr de note: de la sib² până la re⁴ sau mi⁴. Adesea este întâlnită extensia la²-fa⁴, ceea ce înseamnă 10-13 note pline ale registrului de piept, față de jumătate din întinderea sopranului feminin. Avantajul este evident dacă se ia în considerare forța, plinătatea, “mușcătura” vocii de piept “naturale” față de sunetele mai penetrante și ample ale vocii de cap(di testa) feminine.

Acestea fiind supozițiile, ochiectomia întrerupea creșterea laringelui înaintea schimbării, adică înainte ca băiatul, datorită coborârii sunetelor cu o octavă, fapt ce se întâmplă adulților, să însumeze caracterele unei voci virile. Procedeu era deci o intervenție asupra testiculelor (legătura frânghiuței testiculare și în anumite cazuri, eliminarea ei) ce avea drept rezultat stoparea secreției de testosteron, hormon căruia i se datorează creșterea laringelui. Sterilitatea și condiționarea vieții afective și sexuale, provocau evirațiilor depresii persistente, acea melancolie pe care o întâlnim adesea în memoriile lor.

Deoarece convențiile morale ale vremii interziceau adulților să opteze pentru evirație în locul copiilor, aparatul perfecționat al prefăcătoriei prevedea ca însuși băiatul să dorească intervenția. Strategia cea mai folosită pentru a exclude voluntariatul castrării era fatidica “căzătură de pe cal” sau “mușcătura porcului”. Dat fiind faptul că ucenicul evirat, exceptând grafica muzicală, era deseori analfabet, alții erau cei care completau cererea, bineînțeles – așa cum se specifica – scriind după dictare sau făcându-se în orice caz interpreți ai celei mai intense dorințe a “îngerășului” care cerea acel act de caritate.

După evirație, majoritatea copiilor sperau să fie primiți în conservatoare, dar fiindcă cererea depășea oferta, și această etapă era valorificată prin avantaje reciproce: familia scăpa de un fiu pe care avea să-l hrănească și să-l crească și de un eventual *talent-scout* care promova tânăra marfă, maeștrilor din conservatoarele care o cumpărau.

În mănăstirile spaniole se ascundea deja sub denumirea de falsetiști. Iar fiindcă istoria și morala permiteau, s-au putut impune mai întâi în biserici iar pe urmă în palate și teatre.

Determinantă a fost *Missa Papae Marcelli* care a însumat o triplă funcție: i-a servit lui Palestrina pentru a se elibera de influența formală a școlii polifonice flamande, a împiedicat Consiliului din Trento să excludă “Musica figurata” din liturghie, și a motivat alegerea definitivă în favoarea castraților. Prin urmare dacă era necesară privilegierea monodiei și melodiei, fascinația vocii trebuia să fie protagonistă, iar această sarcină nu putea fi preluată de vocile subțiri, puțin educate și prea scurte, ale copiilor cântăreți.

În 20 mai 1562 Francesco Torres este angajat printre vocile de sopran ale Capelei Papale: este probabil primul și precedă cu câteva zile -6 iunie 1562- înrolarea faimosului Francisco Soto de Langa, copil cântăreț în Catedrala din Burgo de Osma, transferat la Roma, ca și cântăreț evirat în Capela Papală.

În 7 aprilie 1563 vine rândul lui Giovanni Figueroa. “Eunuc” este numit Giacomo Spagnoletto, din 1588 primul sopran italian. Și tocmai în

1588 femeilor le este interzis să se desfășoare în teatrele de proză și lirice ale Bisericii, extinzând o interdicție care, în cântul sacru era deja în vigoare din secolul al IV-lea. Umbria, Puglia și Campania vor fi rezerva fertilă de evirați. După ce Papa Clemente VIII (pontif din 1592 până în 1602) îl aude pe tânărul de 18 ani Girolamo Rossini –numit Rosino- începe să se debaraseze de falsetiștii spanioli: „am prea mulți –a spus- însă voci bune una singură, cea a lui Rosino”. Din acel moment castrarea este admisă „în serviciul lui D-zeu”

Primii evirați implicați în roluri feminine în teatru vor fi Giovan Gualberto Magli interpretând *Musica e Proserpina* în prima reprezentare a operei *Orfeo* de Monteverdi, și Girolamo Bacchini în rolul Euridice tot de Monteverdi. Aceștia sunt bărbații care au inițiat trei secole jumătate de sacrificiu al virilității în serviciul muzicii. Noua sensibilitate a cinquecentoului, pentru minunăție și artificiu, împreună cu necesitatea de a contrasta reforma lutherană și interdicția femeilor de a cânta în biserici și teatre, au răspândit această practică.

Epoca, complet italiană și catolică a cântăreților evirați a durat 350 de ani, până în 22 noiembrie 1903 când, după mii de copii castrați, Pio X emană *Motu propriu de musica sacra* în care reafirmă „cântul gregorian ca model suprem al muzicii sacre” și reconfirmă excluderea femeilor din părțile de sopran și alt și anunță întoarcerea la întrebuințarea copiilor cântăreți. Acestea sunt premisele pentru suprimarea definitivă a eviraților, care, deja de mult timp refuzați în teatre, s-au refugiat în leagănul primar, Capelele Papale. În acel an, 1903, activa pe lângă „sopranii naturali” ai Capelei Sixtine, Alessandro Moreschi, născut în 1858, denumit „L'angelo di Roma”, ultimul castrat, așa cum l-a botezat casa discografică britanică Pearl-Opal, care a publicat 17 dintre înregistrările lui, extrase din arhiva Radio Vaticana. După el, toți ceilalți –falsetiști, sopraniști, contraltiști, sunt imitatori: niciunul nu este un natural cântăreț evirat.

Dacă biserica a fost ultima instituție care a considerat dispărută vocalitatea eviraților, melodrama i-a decretat inactualitatea ocupându-se de înlocuirea lor, deja la jumătatea secolului al XVIII-lea.

Ne aflăm pe la sfârșitul secolului al XVIII-lea, iar Farinelli, cel mai faimos castrat pe care îl amintește istoria nu se mai arăta de treizeci de ani. Abandonând scena încă de tânăr și în plinul carierei sale pentru a se dedica unui singur spectator, tiranul și binefăcătorul său Filip al V-lea, regele Spaniei, marele Farinelli a amuțit ca și eroii melodramelor sale, măturați de pe scenă de către alte personaje, de alte roluri comice și dramatice pe care noua melodramă le cerea. Epoca istoriei o înlocuia deja pe cea a tragediei și mitului... Acum, putea să apară pe scene Gilbert Duprez, creator al „do-ului

de piept”, cu o vocalitate aspru masculină, așa cum urma să se afirme în gustul secolului al XIX-lea.

Rossini ascultând interpretându-se *Guglielmo Tell* s-a speriat, și a comentat zeflemitor: „Pare urletul unui clapon sugrumat”. Prea târziu pentru a-l deplânge pe Farinelli, tocmai atunci când melodrama romantică își lua avânt. În timp ce scria *Parsifal* Wagner a avut o clipă de căință: și-a imaginat că tocmai Moreschi ar putea să dea voce lui Klingsor, (în dramă, autoevirat pt. a se menține cast). Însă memoria acustică a publicului nu ar fi putut aprecia, iar magul Klingsor a redevenit bariton întunecat.

Astăzi, în timp ce electronica a învățat să aleagă, să reproducă și să unească vocile masculine și feminine, în timp ce ingineria genetică proiectează și aplică hibridi inediți, în timp ce hermafrodiții degradează în „viados” iar idolii rock afișează o bisexualitate aparentă, non artificiala vocalitate barocă negatoare a identității verum/factum, ne apare cu totul contemporană. În acele voci pierdute se regăsește o posibilă origine a puterii istovitoare a manipulării.

Vremea lui Farinelli s-a sfârșit și începe.

Timisoara, 12 Mai 2004

Enrico Cannata

Nome	Neuma corrispondente (segni quadrati - XV sec.)
Virga	┌
Punctum	■ , ◆
Pes o Podatus	┌┐
Clivis	┌┐
Scandicus	┌┐
Climacus	┌┐
Torculus	┌┐
Porrectus	N

Ju - stus ut pál.ma flo.ré - bit: sic.ut cé - drus Lí.ba - ni mul.ti.pli.cá -
 - bi.tur in dó - mo Dó.mi.ni.

Notazione quadrata, secondo la grafia solesmense adottata nell'edizione vaticana.

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maestru învățător și dirijor al corului, având-ul deasupra pe *arcicantor* care de regulă era Abatele din S. Pietro. Această școală a fost prima officină a artei corale gregoriene, care în secolele celor mai profunde barbarisme, din sec. V până în sec. VIII, a fost singura expresie artistică a sufletului creștin.

Abatiliile au fost cele care în pacea vieții monahale, au pastrat cultul studiilor și al cântului împreună cu practica rugăciunii. Sărmanul *puero cantore*, la vârsta de 13 ani, din cauza unei dezvoltări hormonale, era destinat unei schimbări iremediabile de voce, iar ideea de a pierde acea indispensabilă voce de sopran după atât efort pentru a o educa, însemna „să o luăm de la capăt”.

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considerare forța, plinătatea, “mușcătura” vocii de piept “naturale” față de sunetele mai penetrante și ample ale vocii de cap(di testa) feminine.

Acestea fiind supozițiile, ochiectomia întrerupea creșterea laringelui înaintea schimbării, adică înainte ca băiatul, datorită coborârii sunetelor cu o octavă, fapt ce se întâmplă adulților, să însumeze caracterele unei voci virile. Procedul era deci o intervenție asupra testiculelor (legătura frânghiuței testiculare și în anumite cazuri, eliminarea ei) ce avea drept rezultat stoparea secreției de testosteron, hormon căruia i se datorează creșterea laringelui. Sterilitatea și condiționarea vieții afective și sexuale, provocau evirațiilor depresii persistente, acea melancolie pe care o întâlnim adesea în memoriile lor.

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Determinantă a fost *Missa Papae Marcelli* care a însumat o triplă funcție: i-a servit lui Palestrina pentru a se elibera de influența formală a școlii polifonice flamande, a împiedicat Consiliului din Trento să excludă “Musica figurata” din liturghie, și a motivat alegerea definitivă în favoarea castraților. Prin urmare dacă era necesară privilegierea monodiei și melodiei, fascinația vocii trebuia sa fie protagonistă, iar această sarcină nu putea fi preluată de vocile subțiri, puțin educate și prea scurte, ale copiilor cântăreți.

În 20 mai 1562 Francesco Torres este angajat printre vocile de sopran ale Capelei Papale: este probabil primul și precedă cu câteva zile -6 iunie 1562- înrolarea faimosului Francisco Soto de Langa, copil cântăreț în Catedrala din Burgo de Osma, transferat la Roma, ca și cântăreț evirat în Capela Papală.

În 7 aprilie 1563 vine rândul lui Giovanni Figueroa. “Eunuc” este numit Giacomo Spagnoletto, din 1588 primul sopran italian. Și tocmai în 1588 femeilor le este interzis să se desfășoare în teatrele de proză și lirice ale Bisericii, extinzând o interdicție care, în cântul sacru era deja în vigoare din secolul al IV-lea. Umbria, Puglia și Campania vor fi rezerva fertilă de evirați. După ce Papa Clemente VIII (pontif din 1592 până în 1602) îl aude pe tânărul de 18 ani Girolamo Rossini –numit Rosino- începe să se debaraseze de falsetiștii spanioli: „am prea mulți –a spus- însă voci bune una singură, cea a lui Rosino”. Din acel moment castrarea este admisă „în serviciul lui D-zeu”

Primii evirați implicați în roluri feminine în teatru vor fi Giovan Gualberto Magli interpretând Musica e Proserpina în prima reprezentare a operei *Orfeo* de Monteverdi, și Girolamo Bacchini în rolul Euridice tot de Monteverdi. Aceștia sunt bărbații care au inițiat trei secole jumătate de sacrificiu al virilității în serviciul muzicii. Noua sensibilitate a cinquecentoului, pentru minunăție și artificiu, împreună cu necesitatea de a contrasta reforma lutherană și interdicția femeilor de a cânta în biserici și teatre, au răspândit această practică.

Epoca, complet italiană și catolică a cântăreților evirați a durat 350 de ani, până în 22 noiembrie 1903 când, după mii de copii castrați, Pio X emană *Motu proprio de musica sacra* în care reafirmă „cântul gregorian ca model suprem al muzicii sacre” și reconfirmă excluderea femeilor din părțile de sopran și alt și anunță întoarcerea la întrebuintarea copiilor cântăreți. Acestea sunt premisele pentru suprimarea definitivă a eviraților, care, deja de mult timp refuzați în teatre, s-au refugiat în leagănul primar, Capelele Papale. În acel an, 1903, activa pe lângă „soprani naturali” ai Capelei Sixtine, Alessandro Moreschi, născut în 1858, denumit „L'angelo di Roma”, ultimul castrat, așa cum l-a botezat casa discografică britanică Pearl-Opal, care a publicat 17 dintre înregistrările lui, extrase din arhiva Radio Vaticana. După el, toți ceilalți –falsetiști, sopraniști, contraltiști, sunt imitatori: niciunul nu este un natural cântăreț evirat.

Dacă biserica a fost ultima instituție care a considerat dispărută vocalitatea eviraților, melodrama i-a decretat inactualitatea ocupându-se de înlocuirea lor, deja la jumătatea secolului al XVIII-lea.

Ne aflăm pe la sfârșitul secolului al XVIII-lea, iar Farinelli, cel mai faimos castrat pe care îl amintește istoria nu se mai arăta de treizeci de ani. Abandonând scena încă de tânăr și în plinul carierei sale pentru a se dedica unui singur spectator, tiranul și binefăcătorul său Filip al V-lea, regele Spaniei, marele Farinelli a amuțit ca și eroii melodramelor sale, măturați de pe scenă de către alte personaje, de alte roluri comice și dramatice pe care

noua melodramă le cerea. Epoca istoriei o înlocuia deja pe cea a tragediei și mitului... Acum, putea să apară pe scene Gilbert Duprez, creator al „do-ului de piept”, cu o vocalitate aspru masculină, așa cum urma să se afirme în gustul secolului al XIX-lea.

Rossini ascultând interpretându-se *Guglielmo Tell* s-a speriat, și a comentat zeflemitor: „Pare urletul unui clapon sugrumat”. Prea târziu pentru a-l deplânge pe Farinelli, tocmai atunci când melodrama romantică își lua avânt. În timp ce scria *Parsifal* Wagner a avut o clipă de căință: și-a imaginat că tocmai Moreschi ar putea să dea voce lui Klingsor, (în dramă, autoevirat pt. a se menține cast). Însă memoria acustică a publicului nu ar fi putut aprecia, iar magul Klingsor a redevenit bariton întunecat.

Astăzi, în timp ce electronica a învățat să aleagă, să reproducă și să unească vocile masculine și feminine, în timp ce ingineria genetică proiectează și aplică hibridi inediți, în timp ce hermafrodiții degradează în „viados” iar idolii rock afișează o bisexualitate aparentă, non artificiala vocalitate barocă negatoare a identității verum/factum, ne apare cu totul contemporană. În acele voci pierdute se regăsește o posibilă origine a puterii istovitoare a manipulării.

Vremea lui Farinelli s-a sfârșit și începe.

Timisoara, 12 Mai 2004

Enrico Cannata

Nome	Neuma corrispondente (segni quadrati - XV sec.)
Virga	┌
Punctum	■ , ◆
Pes o Podatus	┌┐
Clivis	┌┐
Scandicus	┌┐
Climacus	┌┐
Torculus	┌┐
Porrectus	N

Ju - stus ut pá.l.ma flo.ré - bit: sic.ut cé - drus Lí.ba - ni mul.ti.pli.cá -
 - bi.tur in dó - mo Dó.mi.ni.

Notazione quadrata, secondo la grafia solesmense adottata nell'edizione vaticana.

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 - bi.tur in dó - mo Dó.mi.ni.

Aspecte ale relației text-diaștematică - ornamentație în kekragariile din manuscrisul oriental nr. 365 de la B.A.R. Cluj-Napoca

Dr. Elena Chircev

Îndemnul psalmistului David – *Lăudați, lăudați pe Domnul din ceruri* (Psalmul 148) – s-a materializat în cultul bizantin prin constituirea unui bogat repertoriu de imnuri, create în mare parte de melozi ai primului mileniu creștin și transmise apoi cu fidelitate de-a lungul veacurilor de slujitori ai Bisericii, preoți, protopsalți și copiști. Printre aceste creații se numără și cele numite kekragarii - sau strigări¹, în manuscrisele românești – termen care își are originea în primele cuvinte cu care acestea încep.

Kekragariile sunt integrate astăzi în colecția de cântări denumită *Anastasimatarion*, ale cărei imnuri comemorează Învierea Mântuitorului Iisus și cuprinde rugăciunile de la Vecernia de sâmbătă seara și Utrenia de duminică dimineața. Desprinse din vechile *Sticherarion*, aceste cărți au devenit de la un anumit moment importante mijloace didactice, indispensabile pentru formarea cântărețului de strană, câteva dintre cântările ce le alcătuiau constituindu-se în modele melodice pentru repertoriul muzical aparținând stilurilor stihiraric și irmologic. Așa se explică și numărul mare al colecțiilor *Anastasimatarion* păstrate, fie ca manuscrise separate, fie ca secțiuni ale unor *Sticherarion* sau *Antologhoin*.

Manuscrisul Oriental nr.365, un *Antologhion* în notație koukouzeliană păstrat Biblioteca Academiei Române – filiala Cluj, conservă în partea sa finală Kekragariile pentru toate cele opt ehuri. Manuscrisul nu a fost încă cercetat în detaliu, fiind amintit doar în diferite surse bibliografice².

Limităm prezentarea noastră la momentele de debut și final ale cântărilor în discuție, în primul rând din motive de extensie a discursului, care, oprindu-se la toate cele opt glasuri, ar necesita un spațiu de dezbatere sporit. Pe de altă parte, așa cum vom vedea mai departe, textul literar al formulelor melodice la care ne-am oprit însumează datele esențiale ale acestei rugăciuni din slujba de seară.

Spre deosebire de alte cântări, textul Kekragariilor se păstrează neschimbat în cele opt ipostaze modale, fiind preluat din Psalmul 140. În Ms. O. 365, găsim următoarea versiune:

¹ Kekragarii (<gr. *ekekraxa*, *crago*, a striga, strigări) de la *kyrie ekekraxa*, *Chirie ekecraxa*, “Doamne, strigat-am” (ps. 140), stihiri (strofe) care se cântă, precedate de stihuri din acest psalm, la slujba Vecerniei. A se vedea: Sebastian Barbu-Bucur, *Filotei sin Agăi Jipei. Psaltichie rumănească*, vol. IV, Editura Episcopiei Buzăului, București, 1992, p. 493.

² Manuscrisul Oriental 365 nu a fost încă studiat în detaliu, fiind doar menționat în diferite lucrări de specialitate. Datarea sa nu este deocamdată definitivă. Pe o notiță, atașată de Gh. Cibanu Ms. O. nr. 365, acesta menționează secolul al XVI-lea, această datare fiind preluată apoi de majoritatea celor care au făcut referire la manuscris. În teza sa de doctorat, cercetătoarea Ozana Alexandrescu în datează ante 1664, iar în lucrarea muzicologului Adriana Sirlu - *Repertoriul tematic al manuscriselor bizantine și post-bizantine (secolele XIV-XIX). I. Anastasimatarul*, Editura Muzicală, București, 1986, manuscrisul este plasat înainte de 1726. Nu insistăm acum asupra perioadei în care a fost scris, cunoscând și faptul că este în atenția preotului Petru Stanciu, fiind cuprins în cercetarea sa pentru teza de doctorat.

În traducerea românească textul este următorul:

Doamne, strigat-am către Tine, auzi-mă. Auzi-mă, Doamne. Doamne, strigat-am către Tine, auzi-mă; ia aminte glasul rugăciunii mele; când strig către Tine auzi-mă, Doamne.

Formula inițială a stihirei este cea care corespunde primelor două cuvinte, iar cea finală, ultimelor două. Găsim astfel în: *Kyrie, ekekraxa... eisakouson mou, Kyrie (Doamne, strigat-am și Auzi-mă, Doamne)*, esența rugăciunii de la ceasul Vecerniei, cuvintele redând acțiunea celui care imploră (*strigat-am*), dorința sa (*auzi-mă*) și divinitatea apelată (*Doamne*). Cuvântul *Doamne* se repetă de patru ori pe parcursul stihirei, în aceeași manieră imperativă, dar prezența sa pe primul și ultimul loc al cântării, rotunjește forma, întregind rugăciunea și subliniind cererea. În versiunea grecească, cuvintele au aceeași dispunere: *Kyrie, ekekraxa... eisakouson mou, Kyrie*. Cele două enunțuri sunt segmentate printr-o cezură, evidentă în varianta contemporană a textului datorită virgulei care desparte substantivul de verb. Vom regăsi această cezură și la nivelul discursului muzical, ca și asimetria pe care aceasta o accentuează, asimetrie rezultată din numărul diferit de silabe al cuvintelor două din cele două formule.

Pentru a stabili care sunt mijloacele prin care este subliniat muzical textul rugăciunii ne-am îndreptat atenția, în primul rând, spre intervale și elemente de ornamentație și mai puțin înspre ritm, constatând că ritmul își pierde din importanță într-o construcție, cel mai adesea, melismatică. Nu am ignorat însă importanța sunetelor lungi și a locului pe care acestea îl ocupă în cadrul formulelor melodice, raportându-le mereu la importanța silabei pe care o însoțeau.

Vom încerca, în cele ce urmează să sintetizăm observațiile noastre rezultate în urma unei analize în detaliu a incipiturilor și cadențelor finale ale kekragariilor. Precizăm că versiunea din Ms. O. 365 conservă varianta melodică atribuită lui Ioannes Damaskinos. De altfel, aceasta este varianta cea mai frecventă în manuscrisele din bibliotecile românești³.

Intervalele predominante ale discursului muzical sunt secundele, articulațiile liniei melodice urmărind îndeaproape textul și întrerupând mersul treptat cu salturi, doar pentru silabele accentuate. Cele mai frecvente salturi sunt cele de terță (în ambele sensuri), cărora li se alătură câteva cvinte suitoare. Cvarta apare doar în formulele cadențiale și numai în sens ascendent. În ceea ce privește dispunerea salturilor observăm că adesea, se ajunge prin salt la silaba accentuată a cuvântului *ekekraxa*. (Vezi Anexa 1, ehirile 1 autentic, și plagal, 3 plagal și 4 plagal). În incipituri, este prezent și intervalul de primă, a cărui insistență evidențiază însă salturile de cvintă descendent-ascendentă cu care alternează în debutul stihirei în ehul 3.

Există însă și formule melodice alcătuite numai din intervale de secundă. În asemenea situații, silaba accentuată este lipsită de pregnanța pe care o conferă saltul ascendent, absența acestuia fiind compensată de plasarea ei pe sunetul cel mai înalt sau /și prelungirea duratei acestuia, cu clasma, dipli sau apoderma. Uneori, jocul secundelor ascendente și descendente, într-un spațiu melodic de dimensiuni restrânse, generează un discurs contorsionat, care subliniază tensiunea implorării (vezi Anexa 1, ehirile 2 autentic și 4 autentic).

³ A se vedea în acest sens lucrarea citată a Adrianei Șirli.

Nu doar mărimea, ci și felul în care sunt combinate intervalele muzicale plasează formulele melodice într-un spațiu sonor mai mult sau mai puțin extins, element ce poate contribui, de asemenea, la reliefa textului literar. Din acest punct de vedere putem constata diferențe însemnate între formulele de la început și cele care încheie stihirile. Dacă ambitusul dominant al incipiturilor este cel de terță, formulele cadențiale se desfășoară, cel mai adesea în perimetrul unei septime mici. Ceea ce se schimbă în cadențe nu este diastematica, ambitusul mai mare fiind rezultatul unor acumulări treptate de spațiu sonor în cadrul melismelor, care sunt aproape nelipsite pe silabele textului final.

Alături de mărirea ambitusului, constatăm și o schimbare a dimensiunilor formulelor cadențiale, comparând formulele din diferite ehuri. Concizia unor începuturi cum sunt, de exemplu, cele ale ehurilor 1 sau 3 plagal contrastează puternic cu ultima invocație în care, silabă după silabă, tensiunea emoțională a discursului sporește și are nevoie de tot mai multe sunete pentru a fi exprimată. Să remarcăm faptul că, toată această desfășurare nu are decât o silabă în plus față de cele două cuvinte din debutul cântării. Așadar, materialul sonor evoluează, în mod firesc, o dată cu textul literar pe baza principiului de treptată amplificare.

Sub aspect ritmic, ne atrage atenția relația care se stabilește între silabele accentuate și prezența unor semne augmentative cum este dipli, clasma sau apoderma, observație valabilă atât pentru incipituri, cât și pentru cadențe. De altfel, aceleași silabe cumulează și cheironomii ca antichenoma, lyghisma sau piasma. Nu insistăm asupra interpretării lor, dată fiind lipsa unui consens deplin în această problemă; ne limităm doar a remarca încărcătura emoțională suplimentară conferită discursului muzical de acestea. De exemplu, pe silaba *ke*, în ehul 3 autentic, se îngrămădesc kratima, paraklitiki și psifiston, în ehul 4 apar varia și lyghisma, iar în ehul 2 autentic varia și piasma (vezi Anexa 3, exemplul 1). Semnele cheironomice sunt mai numeroase în cadențe, unde întinderea melismelor permite o tratare diferită a melodiei. Pe de altă parte, rugăciunea imperativă, dar în același timp, plină de umilință, are nevoie de un plus de expresivitate în acest moment al său. Poate de aceea, la primul cuvânt al formulei de încheiere apare frecvent piasma (vezi Anexa 3, exemplul 2), pe care o găsim însă și în ultimul cuvânt al stihirei - singură sau alături de alte cheironomii (vezi Anexa 3, exemplul 3).

Observăm, încă de la început, o anumită segmentare a textului literar al celor două formule melodico-ritmice. În plan muzical, aceasta izvorăște în incipituri, în primul rând, din durata prelungită prin apoderma a neumei corespunzătoare ultimei silabe din cuvintele *Kyrie (Doamne)*. În ehul 1 autentic, copistul plasează aici o mărturie chiar (păstrată și de varianta românească), despărțind și vizual cele două cuvinte.

Instituită în model, formula astfel construită păstrează tiparul - ușor de sesizat - în toate kekragiile, dar bogăția melodică a celor opt ehuri oferă mereu soluții creatoare pentru a evita monotonia. Contrastul între aspectul rectiliniu al melodiei echivalente primelor silabe și mersul sinuos al următoarelor, în ehul 3 autentic, repetarea tricordului descendent în melodia predominant silabică de la începutul cântărilor în ehurile 1 și 2 plagal, avântul sugerat de succesiunea celor două cuvinte intonate în sens contrar, la începutul stihirei din ehul 3 plagal, toate acestea susțin afirmația de mai sus. (vezi Anexa 1).

Unele dintre remarcile anterioare sunt valabile și pentru cadențele finale. Și aici, melodia se așează pe durate mai lungi în încheierea primului cuvânt, dar melismele numeroase și uneori extinse (vezi Anexa 2, ehurile 3 autentic, 1, 2 și 4 plagal) dau

senzația unei curgeri continue și atenuază dimensiunea hiatusului dintre cele două cuvinte conclusive. Totuși, există aici și un element specific care marchează punctuația finală a stihirei. Inversarea celor două unități lexicale - substantivul și verbul – plasează acum cuvântul cu mai multe silabe în prima parte a formulei. Acesta va acumula cele mai multe sunete, adesea și melismele cele mai dezvoltate, conferind o evidentă asimetrie discursului muzical din încheierea cântării. Celălalt cuvânt se distanțează muzical pentru că, frecvent, primei silabe din *Kyrie (Doamne)* îi revine un sunet mai înalt, uneori cel mai înalt, din întreaga formulă cadențială. În acest fel, după arcul descris de linia melodică corespunzătoare lui *eisakouson mou (auzi-mă)* urmează, fără nici o excepție o pantă descendentă conclusivă, care se detașează – cel mai adesea – și prin concizie, de restul formulei.

Demersul nostru a izvorât din convingerea că silabele accentuate ale textului literar vor avea un statut privilegiat în plan muzical. Analiza întreprinsă a evidențiat faptul că relația text - diastematică – cheironomie este una de subordonare a elementelor muzicale de către textul literar. Cuvintele introductive sunt însoțite de o formulă melodică a cărei simplitate este în concordanță cu o primă rostire a rugăminții. Cele două cuvinte de încheiere au un suport melodic diferit. Dacă *eisakouson mou (auzi-mă)* își relevă importanța prin insistența cu care este prelungită fiecare silabă a sa de sunetele care alcătuiesc melismele, cuvântul *Kyrie (Doamne)* se detașează prin concizia melodiei sale silabice sau cvasi-silabice, cu ajutorul căreia textul câștigă inteligibilitate.

Kyrie ekekraxa...eisakouson mou, Kyrie (Doamne, strigat-am... auzi-mă, Doamne), invocație și rugă, incipit și cadență, între care miezul întregii cântări apare ca o imensă axă de simetrie a cărei substanță sonoră se brodează în varii culori sonore pe fondul modal al celor opt ehuri bizantine.

Children's Songs

According to the physical and spiritual progress of children we can distinguish between well specifiable age-groups. In accordance with the Hungarian practice syllabuses are made for day nursery, kindergarten and school age-groups which take into consideration the developmental stages and individual abilities inside the group.

The same principles, which are used in the selection of kindergarten and school songs, apply when we select children songs for church purposes. This article concentrates on musical and prosodic considerations talking about lyrics.

Mainly we concentrate in this article on the singing activities of the 0-3 years old age-group, but there will be times when we make a reference to older children. Family and Church can cooperate in this very open age to arouse children's interest in music and in imitation, to give them pleasure by playful singing and singing together. In this very young age we can prepare musical education in Church together with other communities (such as day nursery, family programs) and we can establish good musical taste. Children pass on readily to each other proper knowledge and behavior that is based on sound biblical foundations. Well established musical education - together with a playful mood, happiness, and an intimate relationship - these children will pass on gladly in their adulthood to their children. Preparing this way together to the kingdom for which Jesus thought us to pray:

"Thy kingdom come" (Mat. 6:10). Stories from the Bible need to be presented in harmony of the rstanding of a growing mind.

"Greater attention should be given by religious teachers to instructing the people in the facts and lessons of Bible history and the warnings and requirements of the Lord. These should be presented in simple language, adapted to the comprehension of children. It should be a part of the work both of ministers and parents to see that the young are instructed in the Scriptures.

Parents can and should interest their children in the varied knowledge found in the sacred pages. But if they would interest their sons and daughters in the word of God, they must be interested in it themselves. They must be familiar with its teachings, and, as God commanded Israel, speak of it, "when thou sittest in thine house, and when thou walkest by the way, when thou liest down, and when thou risest up." Deuteronomy 11:19. Those who desire their children to love and reverence God must talk of His goodness. His majesty, and His power, as revealed in His word and in the works of creation."¹

"From the earliest times the faithful in Israel had given much care to the education of the youth. The Lord had directed that even from babyhood the children should be taught of His goodness and His greatness, especially as revealed in His law, and shown in the history of Israel. Song and prayer and lessons from the Scriptures were to be adapted to the opening mind."²

This receptive age is the initial phase of musical education is the Church, which is formed by parents and teachers together. This is when further musical education can be established. For this reason we have to pay attention to the followings we have to provide to children musical material according to their development. and we have to choose from the most valuable material.

We can rely boldly on research results in church service. These thorough investigations examined the development of musical abilities of children, stating what kind of musical material should be given to the different age-groups. "Remaining faithful to the principles of Kodaly, we choose the best and valuable material: folklore, play of adults with children, folk songs to listen to, lied for setting the atmosphere."³

Musical abilities - sensitivity, ear for music, singing, sense of rhythm, sense of form -, during activities, or during listening to singing, improve without separate practicing. Bible classes for children require complex preparations. Often teachers of children classes cope with the task. The presence of parents needed especially in the youngest age. As soon as the little child can be taken to the church we have to arrange for activity for them. This way they can learn the songs together (coupled with movements) and they can repeat them at home. Children and adults can find a great pleasure in this.

¹ E. G. White, *Patriarchs and Prophets*, p. 504.

² E. G. White, *Desire of Ages*, p. 69.

³ Forrai Katalin: *Enek a bolcsodeben*. p. 9. Editio Musica Budapest, 1994.

Motto: “Sing for Lord a wise melody”, Ps. 47.7

The theology of the hymn

Cezar Geanta

Theology, as a sacrum discipline, studies the relations between human and God, and the religion serves for the reconstruction and consolidation of these relations, practically between the prayer and his Creator.

The term “religion” has common root in Latin language with the term “ligament”. Religion it’s based on dogmatic knowledge, given by the Theology, and on faith, which it’s a capacity of the soul to believe the divine promises.

Which it’s the role of the hymn in faith’s image? The hymn (the song of praise, the song of confession, of dedication, of thanking, of adoring etc.) has the scope of sensitizing and purification of the mind, by stimulating the emotional capacities.

Emotional memory it’s much more efficient in religion than the rational memory, based only on arguments. There were cases in which people who got carried away in life and got lost drowned in sins, woke up to reality after hearing a hymn, which they used to know from their childhood, from their faithful parents.

The voice of Gospel is much more powerful and attractive for the faraway souls, in the moments when it’s accompanied by music, comparing to a simple predict, even an eloquent one. This truth was known by all the great evangelists, from Moody to Billy Graham, and the proof for this was the fact that all their campaigns of evangelize the music was not split from preachment.

The Bible sets forth that God’s creation it’s also accompanied by music, when he creates the worlds, the galaxies, the rational human beings.

“Where were you when I created the earth? ...when the stars of morning blew up in songs of exhilaration, and when all God’s sons were joyfully singing?” **Iov 38, 4.7**

The Israel nation was instructed by prophets and priests in the arts of sacrum music for the same scope: the emotional sensitize so that they could receive the great religious truth.

In order to achieve its scope, the hymn has to meet some technical and esthetical qualities; either it could turn from blessing to real curse. Which are those qualities that make a hymn to be dignified for using it in holy scopes?

1. The music of the hymn has to be in accord to the lyrics, meaning that the message of the music has to be the same as the message of the words. Because of the fact that this condition was not strictly respected horrible results appeared with awful associations between the text and the music. If we research the collection of contemporaneous hymns, we will notice how the authors easily can join solemn and holy

lyrics, like the one regarding the oblation for Messiah, with melodies for dancing, for partying and for locals.

This is a very huge blasphemy! The cause that brought this decadence to the hymn it was and still is the ignorance of the great power that music has regarding his emotional message. They didn't pay attention to the fact that this message (the inner echo) it's much stronger than the message of the lyrics. If many times you just cannot understand it, while it's sang, the music, in change, entails by capturing the attention in totality and persists for longer in your mind, after it was presented. The most persistent element of music, which remains like an obsession in the listeners' mind it's the rhythm. Maybe that's the reason for which this telluric element it's so promoted, amplified and diversified in the sacrum music... to desecrate it!

There is an unseen producer, enemy with the good, who inspires people to desecrate everything that left from the classical valor of hymnology. The great hymns of the XVI and XVII centuries were modified, "meaning they were treated after models of the entertaining music" so that they could annihilate the force of the extraordinary melodically message that they have. In this way the ear it's captured by the rhythmic group, next to the melody, and the orchestra, so called modern, specific to street music with electric guitars, batteries, saxophones, accordions etc. so that the desecration it's complete. It's very hard to answer what connection could be between this fiesta of noisy and godlessness sounds and the holy lyrics. There are some neo protestant churches with orchestras for music, with amplifiers and deafening loud speakers, where they create a disco atmosphere, with "hard" rhythms and with weird tones, never heard before – because of the synthesizer – which terrorizes old-age prayers, and those with selected preferences for the school of classical music.

2. A second pure religious quality, that the hymn should have it's the continuity. If the hits are ephemeral, the great hymns inspired by God are eternal. The real religious music it's a specific form of manifestation of divine love. It's not "Eros", neither "Fileo", it's "Agape". This supreme Love "Agape" it's a universal principle that flows from the Big "I am" in Iowan 4, 16 we find written that: "God is Love". The manifests like: light, air, heat, music, theology, sacrum arts in general and others. In 1Cor. 13, 8 it is said that "Love never will disappear". The true hymns that come from "The Father of lights" (Jacob, 1, 17) are manifests of Love that immolates, of non egoist Love which gives itself for other's happiness and have the essence of immortality in their private structure.

Great classical composers known and intensely searched this essence of deathlessness, this divine "vibration", a fact that pushed them to break and damage scores, hundreds of manuscripts which did not correspond to the principle of continuity. Some realized to do more, some realized to do less about the deathlessness of their creations. The contemporary industry of hymns, of carols and other products so called religious, which filled the world with kitsch, not only that doesn't cloy the hunger souls for spiritual food, but it debases their taste, keep them away from their real utility.

An academic hymnology based on musicological analyses, on historical data, etc. it is necessary and useful only for the specialists. In order to be useful for people, it should bring its fetch to separate the valor from non valor, in the field of religious music, to get more involved in the education of tastes by promoting some quality repertoires, by combating (with musicological, medical and psychological arguments) those cheap

products that easily assert, from the first audition, but which are real drugs of desecrate illiteracy.

“Let’s grow in every way”! This is the way that apostle Pavel in Efeseni 4, 15 stimulates us. An authentic religion means growing in “every way” not only in moral knowledge: culture, esthetic tastes, custom about life, science etc.

In 1Cor 13, 11 again apostle Pavel says: *“When I was a child, I was talking like a child, I was feeling like a child, I was thinking like a child; when I grew up, I have abandoned everything that was childish.”* Unfortunately, most of our fellows still are at the stage of childhood, regarding musical preferences.

On the scale of musical evolution the rhythm without melody it’s situated on the lowest step. Barbaric nation don’t have melodically instruments. They know only the rhythmic instruments. From this stage until melodically there is a big step, exactly like that one from melody to polyphony and harmony. Unfortunately, humanity is heading to the stage of barbarism, if they don’t take decision to educate the teenagers, and the hymn it’s not absolved of this destiny.

The evolution of the society from savage till civilization it’s much more alike the evolution of a person from the stage of childhood till his maturity. Regarding the grade to percept music, the stage of childhood can be prolonged until the anilities, if they don’t work to educate and auto educate their selves, so that they would develop their esthetical preferences. What can be more disappointing than a church formed by mature people, but with childish preferences for the sacrum music?

At the beginning, children adore the pure and simple rhythm, without melody, and then they start to like only the simple melodies but very well rhythmical and amplified, which would have short and repeatable phrases. They prefer noisy pulsate instruments, and they push their selves away from the melodically ones with expressive sound, like the violin. This kind of preferences can be easily noticed at those mature people that have gradually developed their understanding for musical language by repeated auditions, going through the evolution of the musical phenomenon, from monody till polyphony, from chorus music, till symphonic music and room music.

Only by filling this “cultural empty” we can hope to refresh the hymn, as it was back in its period of glory in the XVI-XVII century; and the mission of the hymnology it’s to keep the old musical standards checked during the time and recommended by the sacrum Word: “Talk between you with psalms, with laudable songs and with spiritual songs, and sing and bring from all your heart praise to Lord.” Efeseni, 5, 19

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Teologia imnului Cezar Geanta

Motto: “*Cântați Domnului o cântare înțeleaptă*“, Ps. 47.7

Teologia, ca disciplină sacră, studiază relațiile dintre om și Dumnezeu, iar religia slujește la refacerea și consolidarea acestor relații, în mod practic, între închinător și Creatorul său.

Termenul “religie” are rădăcină comună în limba latină cu termenul “ligament”. Religia se bazează pe cunoștințele doctrinale, pe care i le furnizează Teologia, și pe credință, care este o capacitate a sufletului de a crede făgăduințele divine.

Care este rolul imnului în cadrul credinței? Imnul (cântarea de laudă, cântarea de mărturisire, de închinare, de mulțumire, de adorare etc.) are rolul de a sensibiliza și a purifica gândirea, prin stimularea capacităților afective.

Memoria afectivă este mult mai eficientă în cadrul religiei decât memoria rațională, bazată doar pe argumente. Au fost cazuri când persoane rătăcite pe marea vieții și afundate în păcat s-au *trezit* la realitate prin reauzierea unui imn, pe care-l știau din copilărie, de la părinții lor credincioși.

Glasul Evangheliei este mult mai puternic și mai atractiv pentru sufletele în derivă, atunci când este dublat de muzică, decât o predică simplă, indiferent cât de elocventă ar fi ea. Acest adevăr îl cunoșteau toți marii evangheliști, de la Moody la Billy Graham, dovadă în acest sens fiind faptul că în campaniile lor de evanghelizare, muzica era nedespărțită de predicare.

Biblia ne face cunoscut că și opera lui Dumnezeu este însoțită de muzică, atunci când crează lumi, galaxii, ființe raționale.

“Unde erai tu când am întemeiat pământul?... atunci când stelele dimineții izbucneau în cântări de bucurie, și când toți fiii lui Dumnezeu scoteau strigăte de veselie?” Iov 38, 4.7

Poporul Israel a fost instruit prin profeți și preoți în arta muzicii sacre tot pentru același scop: sensibilizarea afectivă în vederea primirii marilor adevăruri religioase.

Pentru a-și atinge scopul pentru care a fost creat, imnul trebuie să întrunească niște calități de ordin tehnic și estetic, altfel, în loc de binecuvântare poate deveni un adevărat blestem. Care sunt acele calități care fac un imn să fie demn de utilizare în scopuri sfinte?

1. Muzica imnului să fie în concordanță cu textul literar însoțitor, adică mesajul muzicii să fie același cu mesajul cuvintelor. Datorită faptului că această condiție nu a fost respectată cu strictețe s-a ajuns la cele mai aberante asocieri între text și muzică. Dacă cercetăm colecțiile contemporane de imnuri, vom observa cum unii autori însoțesc textele cel mai solemne și mai sfinte, cum ar fi cele despre jertfa Mântuitorului, cu melodii ușoare de dans, de joc sau de local. O blasfemie mai mare ca aceasta nu se poate concepe! Cauza care a adus la decadența imnului a fost și este ignorarea puterii uriașe pe care o are muzica în ce privește mesajul ei afectiv. Nu s-a ținut seama de faptul că acest mesaj (ecoul ei în suflet) este mult mai puternic decât mesajul textului poetic. Dacă textul de multe ori nici nu se înțelege, în timp ce este cântat, muzica, în schimb, se impune

captând atenția în totalitate și persistă încă în minte mult timp, după ce a fost prezentată. Elementul cel mai persistent al muzicii, care rămâne ca o obsesie în mintea ascultătorilor este ritmul. Poate tocmai de aceea este și promovat, amplificat, diversificat, acest element teluric, în muzica sacră, pentru a o compromite!

Există un regizor nevăzut, vrăjmaș al binelui, care inspiră pe oamenii lui să profaneze tot ceea ce a mai rămas din valorile clasice ale imnologiei. Marile imnuri ale secolelor XVI și XVII^{lea} sunt prelucrate “adica tratate după modele ale muzicii de divertisment” pentru a li se anihila forța mesajului melodic extraordinar pe care îl au. Astfel urechea este captată de grupul ritmic, adăugat liniei melodice, și de orchestrația, zisă modernă, specifică muzicii de stradă, cu chitări electrice, baterie, saxofoane, acordeoane etc. încât profanarea este completă. Ce legătură poate să fie între un text sfânt și acest carnaval de zgomote păgâne, este greu de răspuns. În unele biserici neoprotestante există orchestre de muzică ușoară, cu stații de amplificare și boxe asurzitoare, unde se creează o atmosferă de discotecă, cu ritmuri “tari” și cu timbruri instrumentale ciudate, nemaiauzite – grație sintetizatorului – care terorizează pe închinătorii mai vârstnici, ca și pe cei cu gusturi muzicale cultivate la școala muzicii clasice.

2. O a doua calitate, pe care trebuie să o aibă imnul, cu adevărat religios, este perenitatea. Dacă șlagărele sunt efemere, marile imnuri inspirate de Dumnezeu, sunt nemuritoare. Adevărata muzică religioasă este o formă specifică de manifestare a iubirii divine. Nu “Eros”! nici “Fileo”, ci “Agape”. Această Iubire supremă “Agape” este un principiu universal care izvorăște din Marele “Eu sunt”. În Ioan 4, 16 găsim scris că: “Dumnezeu este Iubire”. Manifestările cum ar fi: lumina, aerul, apa, căldura, muzica, teologia, arta sacră în general și altele. În 1Cor. 13,8 se spune că “Iubirea nu va pieri niciodată”. Adevăratele imnuri care provin de la “Tatăl luminilor” (Iacov, 1,17) sunt manifestări ale Iubirii care se jefeste, ale Iubirii neegoiste care se dăruiește pentru fericirea celor din jur și au esența nemuririi în alcătuirea lor intimă.

Marii compozitori clasici au cunoscut și au căutat cu ardoare această esență a nemuririi, această “vibrație” divină, fapt ce i-a determinat să rupă, să distrugă zeci și sute de manuscrise care nu corespundeau principiului perenității. Unii au reușit mai mult, alții mai puțin în ce privește nemurirea operelor lor. Industria contemporană de imnuri, de colinde și alte produse zise religioase, care a făcut să se umple lumea de kitsch-uri, nu numai că nu satură sufletele doritoare de hrană spirituală, ci le pervertește gusturile, ținându-le departe de adevărata utilitate. O imnologie academică, bazată pe analize muzicologice, pe date istorice, etc. este necesară și utilă doar pentru specialiști. Pentru a fi de folos maselor de oameni, ar trebui să-și aducă aportul la separarea valorilor de nonvalori, în domeniul muzicii religioase, să se angajeze mai mult în educarea gusturilor prin promovarea unor repertorii de calitate, prin combaterea (cu argumente muzicologice, medicale, psihologice) acelor produse ieftine care se impun, fără efort, de la prima lor audiere, dar care sunt adevărate droguri ale inculturii profanatoare.

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Pe scara evoluției muzicale, ritmul, fără melodie se află pe treapta cea mai de jos. Popoarele primitive nu au instrumente melodice. Ele cunosc numai instrumentele ritmice. De la acest stadiu, până la melodie, este un salt imens, asemănător cu acela de la melodie la polifonie și armonie. Din nefericire, rasa umană se îndreaptă spre stadiul de primitivism, dacă nu se iau măsuri de educare a tinerei generații, iar imnul nu este scutit de acest mers decadent.

Evoluția societății umane de la sălbăticie la civilizație este asemenea cu evoluția unui individ de la stadiul copilăriei la stadiul maturității. În ce privește receptivitatea față de muzică, stadiul copilăriei se poate prelungi până la adânci bătrâneți, dacă nu se depun eforturi de educare și autoeducare, în vederea dezvoltării gusturilor estetice. Ce poate fi mai dezamăgitor decât o biserică alcătuită din oameni maturi, dar cu preferințe copilărești față de muzica sacră.

Copiii iubesc ritmul pur și simplu, fără melodie, la început, apoi, agreează doar melodiile foarte simple dar bine ritmate și amplificate, care să aibă fraze scurte și care se repetă. Ei preferă instrumentele gălăgioase de percuție, în special, și fug de cele melodice cu sunet expresiv, cum ar fi vioara. Aceste preferințe se observă și la acei oameni maturi care nu și-au dezvoltat înțelegerea limbajului muzical în mod gradat prin audiții repetate, parcurgând evoluția fenomenului muzical de la monodie la polifonie, de la muzica corală, la muzica simfonică și de cameră.

Numai prin umplerea acestui “gol cultural” se va putea spera într-un reviriment al imnului, așa cum era el în perioada de glorie a secolelor XVI-XVII iar misiunea imnologiei nu poate fi alta decât păstrarea vechilor standarde muzicale verificate în timp și recomandate de Cuvântul sacru: “Vorbiți între voi cu psalmi, cu cântări de laudă și cu cântări duhovnicești, și cântați și aduceți din toată inima laudă Domnului.” Efeseni 5,19.

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În **1Cor 13,11** tot apostolul **Pavel** declară: *“Când eram copil, vorbeam ca un copil, simțeam ca un copil, gândeam ca un copil; când m-am făcut om mare, am lepădat ce era copilăresc.”* Din păcate, majoritatea semenilor noștri au rămas la stadiul copilăriei, în ce privește gusturile muzicale.

Pe scara evoluției muzicale, ritmul, fără melodie se află pe treapta cea mai de jos. Popoarele primitive nu au instrumente melodice. Ele cunosc numai instrumentele ritmice. De la acest stadiu, până la melodice, este un salt imens, asemănător cu acela de la melodie la polifonie și armonie. Din nefericire, rasa umană se îndreaptă spre stadiul de primitivism, dacă nu se iau măsuri de educare a tinerei generații, iar imnul nu este scutit de acest mers decadent.

Evoluția societății umane de la sălbăticie la civilizație este asemenea cu evoluția unui individ de la stadiul copilăriei la stadiul maturității. În ce privește receptivitatea față de muzică, stadiul copilăriei se poate prelungi până la adânci bătrâneți, dacă nu se depun eforturi de educare și autoeducare, în vederea dezvoltării gusturilor estetice. Ce poate fi mai dezamăgitor decât o biserică alcătuită din oameni maturi, dar cu preferințe copilărești față de muzica sacră.

Copiii iubesc ritmul pur și simplu, fără melodie, la început, apoi, agreează doar melodiile foarte simple dar bine ritmate și amplificate, care să aibă fraze scurte și care se repetă. Ei preferă instrumentele gălăgioase de percuție, în special, și fug de cele melodice cu sunet expresiv, cum ar fi vioara. Aceste preferințe se observă și la acei oameni maturi care nu și-au dezvoltat înțelegerea limbajului muzical în mod gradat prin audiții repetate, parcurgând evoluția fenomenului muzical de la monodie la polifonie, de la muzica corală, la muzica simfonică și de cameră.

Numai prin umplerea acestui “gol cultural” se va putea spera într-un reviriment al imnului, așa cum era el în perioada de glorie a secolelor XVI-XVII iar misiunea imnologiei nu poate fi alta decât păstrarea vechilor standarde muzicale verificate în timp și recomandate de Cuvântul sacru: “Vorbiți între voi cu psalmi, cu cântări de laudă și cu cântări duhovnicești, și cântați și aduceți din toata inima laudă Domnului.” Efeseni 5,19.

Musik – ein Zugang zur Quelle des Lebens?

Musik – ein Ausdruck des Heiligen, Gesang – eine Sprache des Glaubens

Dr. Philipp Harnoncourt

*Wer die Musik sich erküest,
hat ein himmlisch Ding gewonnen,
denn ihr erster Ursprung ist
von dem Himmel selbst genommen.
(Martin LUTHER +1545)*

So beginnt ein altes Lied, für das in den Dreißiger Jahren Hugo DISTLER (+ 1.11.1942) einen wunderbaren vierstimmigen Chorsatz geschrieben hat, den ich bei vielen Jugend-Singwochen kennen und lieben gelernt habe.

Klarstellung von Begriffen

Ehe ich direkt in das gewählte Thema einsteige, ist eine Klarstellung der Bedeutung von zwei Begriffen notwendig. Sprache ist ja das wichtigste und notwendigste Mittel der Verständigung, Sprache ist aber auch die hauptsächliche Ursache sehr vieler Missverständnisse.

Im Sprachgebrauch der katholischen Kirche wurde bis zur Mitte des 19. Jahrhunderts ein klarer Unterschied gemacht zwischen den Begriffen „Musik“ (*musica*) und „Gesang“ (*cantus*).

- Als Musik (*musica*) galt nur die theoretische Idee der Klänge und die durch Instrumente hervorgebrachte Musik sowie die komponierte Mehrstimmigkeit sowohl instrumentaler wie auch vokaler Art.
- Gesang war eine gehobene Form festlicher Rhetorik, gehörte also zur Sprache. Der gesamte Bereich der Gregorianik war *cantus*, aber nicht *musica*! Das gilt auch für den byzantinischen Kirchengesang. Auch Hymnen als poetische Verdichtung sakraler Sprache, die gesungen werden, gehören zum *cantus*.

Erst seit dem Zeitalter der Romantik und im kirchlichen Sprachgebrauch etwa seit 1860 (Beginn der Ideologie des „Caecilianismus“) gilt Musik als ein Oberbegriff, in den auch der Gesang eingeordnet wird. Seither gehören zur „Kirchen-Musik“ (*Musica Sacra*)

- der Gregorianische Choral,
- geistlicher Volksgesang,
- der mehrstimmige Gesang liturgischer und geistlicher Texte,
- instrumental begleitete geistliche Gesänge,
- Orgel-Musik und geistliche Instrumental-Musik

Das Singen geistlicher Texte gilt heute als ein musikalischer Prozess, unabhängig davon, ob es sich um einstimmig cantillierte Gregorianik handelt oder um Vokal-Kompositionen.

Im folgenden Beitrag ist mit „Musik“ all das zusammengefasst, was heute Musik genannt wird, wobei aber dem non-verbalen Ausdruck besondere Aufmerksamkeit geschenkt wird. Wenn ich von „Gesang“ spreche, meine ich einen singend, also musikalisch vorgetragenen Text: die Verbindung eines verbalen Sprach-Prozesses mit einem nonverbalen musikalischen Ausdruck.

A. MUSIK

Zunächst möchte ich einiges über die Besonderheiten des musikalischen Ausdrucks sagen, Über Ursprungstheorien sowie über Musikgebrauch in humanen Kulturen. In einem weiteren Teil werden hinzutretende Besonderheiten des Gesangs hervorgehoben.

Musik – Sprache des Himmels

Der mittelalterliche Mensch hat mit großer Selbstverständlichkeit in der Musik ein Ereignis erkannt, das seinen Ursprung bzw. seine „Quelle“ im Himmel hat, also direkt aus dem Himmel kommt. Musik galt als

- Abbild und Widerklang der vollkommenen Harmonie (des Wahren, des Schönen, des Guten) im drei-einen Gott;
- Abbild und Widerklang der Harmonie der gesamten Schöpfung, des unendlichen Kosmos und alles Lebens;
- Teilnahme am Gesang der Engel, die Gott anbetend loben und preisen;
- Einstimmen in den „stummen“ Jubel der Schöpfung und ihn zu Gehör bringen.

So betrachtet müsste jeder Mensch, der Musik hört und der selbst singt oder musiziert, aus einer heiligen Quelle trinken, also auch unmittelbaren Zutritt zum „Heiligen“ haben. So einfach ist das aber in unserer Zeit nicht mehr; so einfach ist es wohl auch nie gewesen.

Musik – Sprache des Herzens

Für Musik und Musizieren wird auch auf einen zweiten Ursprung – also vielleicht auch auf eine andere Quelle? – hingewiesen: Musik ist die Sprache der Gefühle, sie kommt unmittelbar aus dem „Herzen“, das heißt aus der Mitte des Menschen. Freude und Schmerz, Glück und Unglück, Trost und Angst, Frieden und Streit, Ruhe und Unrast, Licht und Dunkel, Liebe und Hass, Leidenschaft und Entspannung,... alle diese Erfahrungen haben in der Musik die ihnen eigentümliche und auch erfassbare Sprache und zwar in ihrer ganzen komplexen Vielfalt und mit der je eigentümlichen Tendenz, Spannungen zu lösen, Chaotisches zu ordnen, Unheiles zu überwinden und ein endgültiges Heil wenigstens zu suchen. Musik (das Musizieren und jede Komposition) muss ein „Ende“ haben, weil sie sich in der Zeit ereignet, aber wenigstens in der abendländischen Musik kann und soll dieses Ende auch etwas von „Vollendung“ erkennen lassen.

Wird der Mensch als Geschöpf oder als Abbild Gottes gesehen, so führt Musik, auch wenn sie als Sprache des Herzens erkannt wird, letztlich zum Schöpfer hin, zur einen und letzten Quelle alles dessen was ist. Aber auch diese Deutung, so verbreitet sie ist, ist heute nicht unbestritten.

Musik – Abbild der erfahrenen Wirklichkeit

Einerseits steht nicht mehr so ohne weiteres fest, was denn „Musik“ überhaupt ist oder sein soll (Kompositionen die auf Harmonie, auf geordnete Tonalität, auf Klang überhaupt verzichten, die nur „Geräusch“ produzieren usw.), andererseits stellen wir oft einen so selbstgenügsamen Gebrauch von Musik fest (z.B. harmlose Dauerberieselung oder auch totale Vereinnahmung durch Hard-Rock), dass Zweifel berechtigt sind, ob hier noch trinkbare Quellen des Lebens erschlossen werden.

Zwei Unterscheidungen sind nötig:

- Wie die Quelle nicht der Trank ist, aber Trank zu spenden vermag, so darf auch Musik als Zeichen und Sprache für etwas, was damit ausgedrückt wird, nicht mit diesem selbst verwechselt werden. Zeichen und Bezeichnetes, Sprache und Bedeutung gehören zwar zusammen, sind aber nicht dasselbe.
- Wir wissen heute besser als Generationen vor uns, dass Quellen verunreinigt werden können und dass auch das Wasser aus der besten Quelle durch „Abwässer aus trüben Quellen“ verdorben werden kann.

Musik, wie wir sie heute kennen und treiben, strömt aus vielen Quellen – reinen und trüben – und hat als „Klangrede“ mannigfaltige Bedeutungen. Eines aber ist sicher: als hörbare Ausdrucksgestalt, die nicht auf verbale Sprache angewiesen ist, hat sie immer eine über sich selbst hinausweisende und in der Regel verbal-sprachlich nicht ausdrückbare Bedeutung. Es steckt „etwas“ dahinter. Wann und weil und wo auch immer musiziert wird, kommt zum Ausdruck, dass Vernunft und Sprache nicht dazu ausreichen, alle Wirklichkeiten, die wir außer uns und in uns erfahren, erschöpfend zu erfassen und zu äußern.

Musik weist über sich hinaus. Musik hilft, zwischen Verständlichem und Unbegreiflichem, zwischen Vordergründigem und Hintergründigem zu unterscheiden, ohne aber zwingend und notwendig Transzendenz zu erschließen. Das Irrationale, oder sagen wir besser: das Transrationale, von dem Musik kündet, muss nicht unbedingt das Heilige sein. Musik, wie übrigens jede andere Kunst, kann auch darstellen, wie es um uns steht, um die Gesellschaft, um die Welt heute, und auch wie wir all das wahrnehmen und wie wir es interpretieren.

Musik – Hinweis auf das Schöne

Wo immer aber Musik, sei es als Komposition („Werk“) oder als Darbietung, ästhetisch wertenden Maßstäben unterworfen ist, weist sie auf die Existenz solcher Kategorien – schön, gut, wahr – hin und ist darum selbst Künderin von der Gültigkeit und Absolutheit der Werte des Schönen, des Guten und des Wahren. Das gilt aber nicht nur für die Musik sondern für alle Werke der Kunst.

Hier ist darauf hinzuweisen, dass zwar Künstler und Kunstsachverständige spätestens seit Beginn unseres Jahrhunderts das Diktat ästhetischer Qualifizierung als Diktatur bestreiten und die absolute Freiheit aller Kunst behaupten und fordern, dass aber der Großteil der Gesellschaft dieser Forderung nicht folgt und darum nicht wenige Werke

des Gegenwarts-Schaffens als „keine Musik“ bzw. „keine Kunst“ beurteilt. Werte, die dem Wesen der Kunst eigen sind, hören jedoch nicht zur existieren auf, wenn sie bestritten werden.

Versuchen wir das bisher Gesagte zusammenzufassen, so ist festzuhalten, daß Musik immer Träger von Bedeutung ist. Sie teilt „etwas“ mit. Sie kann als Hilfe auf dem Weg zum Glauben an Gott erfahren werden, wenn sie unser Sehnen nach Heil artikuliert und wenn sie diesem Sehnen Erfüllung verheißt, oder wenn sie eine Ahnung vom unendlich Schönen, ja vom Heiligen vermittelt. Sie kann aber auch das Sehnen in die falsche Richtung lenken und Zuflucht zu Götzen oder trostlose Ausweglosigkeit suggerieren.

Musik – eine wirksame Macht als „Heilmittel“ wie als gefährliche „Droge“

Musik hat nicht nur vielfältige Bedeutungen, sie ist auch ein Mittel mit vielfältigen Wirkungen, denn das, was sie bedeutet oder zu bedeuten vorgibt, das vermag sie auch zu bewirken und zwar sowohl beim Hörer wie auch im Musizierenden.

Dieser stark wirkende Prozess erfolgt nach dem Prinzip von „Sonanz“ und „Resonanz“. Schwingung versetzt in Mit-Schwingung, Bewegung bewirkt Mit-Bewegung, Stimme vermittelt oder erzeugt Stimmung und bewirkt Übereinstimmung. Das geschieht nicht auf rationale Weise und kann daher auch nicht rational beeinflusst werden!

Musik, die Freude ausdrückt, macht froh; Musik, die Ruhe ausdrückt, beruhigt; Musik die Angst ausdrückt, ängstigt usw. Dieser Wirkungen wegen gibt es Feier-Musik, Tanz-Musik, Trauer-Musik, Kampf-Musik, Schlummerlieder und noch vieles mehr. Die Musik-Psychologie spürt diesen Zusammenhängen nach, die Musik-Therapie wendet diese Erkenntnisse planmäßig und kontrolliert in heilenden Programmen an.

Wie aber Heilmittel missbraucht werden können, so auch die Musik, und das vor allem dann, wenn sie aus „Konserven“ (Kassetten, Walkman, Disco usw.) genommen wird. Ein paar Hinweise mögen genügen:

- Die Übereinstimmung schaffende Wirkung der Musik suggeriert Gemeinschaft, ohne aber tatsächlich aus der Einsamkeit zu führen;
- Das „Gefällige“ schafft einen angenehmen Raum, um den Unannehmlichkeiten eines erbarmungslosen Alltags zu enttrinnen, ohne ihn tatsächlich zu verändern;
- Die aufpeitschende Wirkung suggeriert Kraft und kann zur Hemmungslosigkeit führen;
- Die Lautstärke be-täubt (d.h. macht taub!), so dass die Wirklichkeiten der Um-Welt und der In-Welt nicht mehr wahrgenommen werden.

So gefährlich dieser Missbrauch von Musik als Droge ist, er signalisiert die Sehnsucht nach Heil, den Durst nach einer Quelle, die Leben spendet. Wie übrigens auch eine Musik, die die Ausweglosigkeit und Trostlosigkeit bestimmter Welt- und Menschheits-Erfahrungen ausdrückt und bewusst macht, die Suche nach Quellen für Sinn und Leben wecken kann.

Ich halte es für eine sehr gefährliche Meinung, dass attraktive, oberflächliche und sogar hemmungslose Musik durch Verbindung mit guten – religiösen – Texten veredelt und für den Gottesdienst brauchbar gemacht werden kann. Denn die Tiefenschicht im Menschen – das heißt in seiner Seele –, die im Gesang berührt und aktiviert wird, wird durch die musikalische Komponente des Gesangs bestimmt. Oberflächliche Musik nagelt an der Oberfläche fest, ist also guten geistlichen Texten nicht adäquat und bringt

sie um ihre Wirkung. Das sollten sich Kirchenmusiker und Jugend-Seelsorger hinter die Ohren schreiben!

Es ist aber hinzuzufügen, dass damit nicht ein bestimmter Stil gemeint ist, denn in jedem musikalischen Stil oder Idiom kann gute und schlechte, tiefe und oberflächliche, geistliche und ungeistliche Musik geschaffen und produziert werden.

B. GESANG

Gesang – ein starkes Glaubenszeugnis

Unsere Überlegungen zur Musik wären unvollständig, wenn wir die Werke „geistlicher Musik“, vor allem die herrlichen Vertonungen von Texten aus der Hl. Schrift, aus den Liturgien der Kirche und geistlicher Poesie, übergehen würden. Während die Texte verbal und daher für den Verstand zugänglich sagen, was gesagt sein soll, kann die Komposition die emotionelle Seite, die existentielle Tiefe und die in die Knie zwingende Größe und Heiligkeit der Aussage – sei es ihres Inhalts, sei es ihrer Glaubwürdigkeit für den Komponisten oder den Ausführenden – erschließen und vernehmbar machen.

Die Musik ist nicht einfach ein praktisches bzw. willkommenes Vehikel, um Texte des Glaubens zu transportieren – auch wenn manche Versuche eines so genannten „jugend-gemäßen“ oder „kind-gemäßen“ Singens genau das beabsichtigen –, sondern die Musik vermag die der Textaussage angemessene spirituelle und existentielle Dimension des Ereignisses „Glaube“ – Begegnung mit Gott – zu signalisieren, d.h. sowohl zum Ausdruck zu bringen für den Musizierenden, als auch hervorzurufen im Hörenden.

Genau das ist die eigentliche Kunst des Musikers bzw. des Komponisten. Er „erfindet“ nicht irgendeine Weise zum Text, sondern er „entdeckt“ die im Text innewohnende geistliche Qualität und gibt ihr die ihr angemessene musikalische Gestalt. Text und Musik bilden eine überzeugende Einheit, ein vollkommenes Ganzes.

Ich bin persönlich davon überzeugt, dass das gesungene Glaubenszeugnis mehr von der Schönheit, der Tiefe, der Freude und der inneren Wahrhaftigkeit des Glaubensvollzugs und auch mehr von der Transzendenz, der Heiligkeit, der Gnadenhaftigkeit und der unfassbaren Liebe des Glaubens-Mysteriums auszudrücken vermag als das nur gesprochene Wort. Das heißt, dass das Singen – das gesungene Danken, Loben, Preisen, Klagen, Bitten, Anbeten,... – mehr und Wesentlicheres vom Glaubensvollzug enthält, als bloße Worte und Gedanken.

Für Christen – ebenso wie auch schon für die Juden im ersten Bund Gottes mit den Menschen – ist Gesang im Gottesdienst gänzlich unverzichtbar. Der große deutsche Reformator Dr. Martin LUTHER räumte der Musik nach der Theologie den höchsten Rang ein: Weil die Botschaft der Christen eine „Frohe Botschaft“ ist, ein *Eu-Angellion*, eine Botschaft die Freude bringt und Freude stiftet, muss sie in der Sprache der Freude kundgetan werden. „Wer nicht singt, der glaubt nicht!“ schreibt er im Vorwort zum Gesangbuch von 1545.

Das Zusammenwirken von Text und Weise ist in der Kundgabe des Glaubens von höchster Wichtigkeit:

- Die Christen (wie auch schon vor ihnen die Juden) haben in ihrer Geschichte die Großtaten Gottes selbst erfahren; das kann und das muss verbal ausgesprochen

werden; sie können und müssen Rechenschaft geben von ihrem Glauben. Dazu ist der konkrete Text da.

- Christen und Juden sind aber von den Großtaten Gottes, in denen er sich selbst als „Gott mit uns“ mitgeteilt hat, bis in ihre Herzmitte berührt, und darum müssen sie auch jene Sprache gebrauchen, die aus der Herzmitte kommt: Gesang und Musik.

Im Gesang der Christen und der Juden wird deutlich: *dass sie glauben, was sie glauben, wem sie glauben und wie sie glauben!*

Der Vorrang, den vor allem die abendländischen Kirchen in der Gegenwart dem nur gesprochenen Wort einräumen, gründet in der Vorstellung, dass Glaube in erster Linie „wahre Lehre“ ist, der wir gehorsam zuzustimmen haben. Den tatsächlichen Vorrang müsste aber jedenfalls das Gott angemessene und personal vollzogene Bekenntnis haben, denn erst dieses Bekenntnis verdient die Bezeichnung „Glaube“. Ein existentieller Vollzug des Bekenntnisses verlangt die Einbeziehung der Musik, also das Singen.

Musik führt jedoch nicht automatisch zum Glauben, aber eine dem Bekenntnis des Glaubens angemessene Musik – und darauf kommt es an! – kann dem Menschen helfen, die für den Glauben unerlässlichen Dimensionen zu erfassen und selbst zu kultivieren.

Nicht wenigen Menschen wurde die Gnade zuteil, durch Musik und durch geistlichen Gesang die Quellen des Lebens und des Glaubens sowie eine Ahnung vom Heiligen gefunden zu haben.

HYMN AS FUNDAMENTAL EXPRESSION OF MUSICAL PRACTICE OF APOSTOLIC TRADITION

Dr.Valentin Timaru

In the usual terminology connected to religious singing, **Hymn** defines as generalization all musical hypostasis of the liturgical poetry; and not by chance even today at Theology faculties the courses of liturgical singing are taught within the subject called **Hymnology**. And so, theologians and laics as well will freely use this general term by letting the nuances of particular aspects to those of strict speciality. We often talk about **Great Hymns** of the Liturgy by thinking at Heruvic, Trisagyon, Sanctus, and Agnus Dei without being conscientious of their genuine characteristics or the role they take in the relevance of the ritual discursivity.

On the other hand, based on the oriental tradition churches, it is frequently used, in hymnological context, the term **Tropar** with the following annotations of ritual-genuine origin: as *The Tropar of Birth*, *The Tropar of Resurrection*, *The Tropar of Saint Basil* and others.

For starting, here are the definitions taken by our terminology Dictionary⁴:

The Tropar,

-it is the smallest hymnological form unitary built through the development of an invocation. The tropar is the basic of the great hymns constructions such as: **Condac*** (odes) or **Canon*** (poem). Connected with the term of tropar we must also take into consideration the **irmos*** or the **icos***.

“**T.**, the oldest, the smallest and the simplest form of hymnological poetry, under the form of a poetic verse, unitary built through the development of an invocation, acclamations or exclamations, that is sung (or read) at the end of vecernia, at the beginning and the end of Utrenia, at the small vohod of the Liturgy and at the hours mass. Placed between Psalms, the tropar is destined to characterise the celebration of the day and to interrupt, by a more rhythmical singing, the psalmody [...]” (**B-Bucur** p.501)

“Tropar (gr. *to troparion*, from gr. *tropos* – way, face, because it worships the way a saint lives, or from gr. *to tropaion* – trophy, victory, because it worships the victory of saints over the devils or passions) or **stihira** – the oldest and fundamental form of poetry of liturgical hymnography. In Greek, the tropar respects, in form, the laws of poetical composition (rhythm, rime, number of syllables); through the translation in Romanian, it is written in prose, by respecting the content, rather than the form [...]” (**DECR** p. 522-23)

With this occasion we would like to emphasize that the **Hymn** is a generic term for the entire musical religious creation of Eastern tradition, wishing to present as follows some other inherent aspects defined through genuine annotations (we will quote from the same Dictionary):

⁴ Valentin Timaru *Notional and Terminological Dictionary*, Publishing House of the University of Oradea, 2002.

Trinitarian Hymn,

- (*For Yours is the kingdom and the power and the glory forever, Amen*) one of the most common religious hymns, called the small Doxology. Currently it is used since the 4th century to compose multiple hymns (see Trisagyon*) or for the ending of ectenias (see ecfonis*). (In Latin Church is marked through the same content: *Gloria Patri et Filii et Spiritui Sancto. Sicut erat in principio et nunc, et semper, et in saecula saeculorum Amen*, having as well an essential role in ending the Hymns and Psalms).

Heruvic,

“heruvims hymn, in Byzantine Liturgy a melismatic song in papadic style. Dates from the 6th century [...] With the introduction within the orthodox church of the choral polyphony *a cappella* h. has become an important hymn, with slightly perceptible connections with the originary melismatic style.” (DTM. p. 228) "(herouvicon, herouvicos imnos), name derived or figured from the name of angels army of heruvims, that begin the hymn *Us, who secretly imagine the heruvims*, sung at the liturgy while the priest brings from proscomidy to prestol, by avoiding the vohod through naos, the Honoured Gifts (bread, wine, blessed at proscomidy) for the liturgical sacrifice. In orthodox cult there are four familiar texts of heruvic: *May all body be silent*, from St. Basil Liturgy from last Saturday, that seems to be the oldest, because we can find it as well in the Jacob Liturgy of apostolic origin; *The Last Supper* from the same liturgy from last Thursday; *Now the holy powers* from St. George the Great Liturgy (Dialogue), that is performed on Wednesdays and Fridays in certain holy weeks and *Us, who secretly imagine the heruvims*, from John Hrisostom Liturgy, performed in most days over the years, and which, under Justin II reign (565-578) has probably replaces the one from Apostle Jacob Liturgy, *May all body be silent.*” (B-Bucur p 491)

Sanctus (Saint),

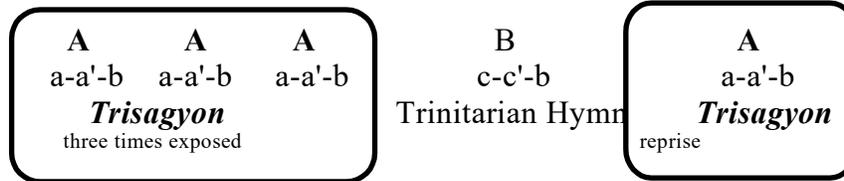
- the forth section from Catholic Ordinarium Missa* where it connects to the acclamation *Benedictus*, in one common corpus. It has this name after the exclamations from the beginning of this hymn: *Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis* (Saint, Saint, Saint is Lord Sabaoth. Full is the sky and the earth of His Praise. Osana into the above.)

Te Deum,

- “hymn by Niceta de Remesiana (335-404), that began with the words: *Te Deum laudamus...*”(DTM p.474). “**TEDEUM** or **DOXOLOGY** is a religious service of gratitude and praise to the Lord in various festive occasions from the personal or social life of Christians. It is a hierurgy, a sacred mass, of younger origin than other hierurgies performed by the Church. It is called *Te Deum* from an ancient Latin Hymn, that makes part of this mass: *Te Deum laudamus* (“We praise You, Lord, we praise You”) [...] (DECR p. 499) The Latin Hymn *Te Deum laudamus* is more familiar under the name of *Hymnus Ambrosianus**.

Trisagyon,

- *three times sacred* hymn [from the Greek: *Aghios O Theos, Aghios Ischyros, Agihos athanatos, eleison imas* =Tri-aghios] [...] By intersection with **Trinitarian Hymn* T** realises a three-verse special typology:



Thus the trisagyon becomes a structural model, through the local and intonational tradition, for the intonation of the hymns “Your Cross” (on cross day) or “How Many in Christ Were Baptised” (on great celebrations), cases in which the trinitary hymn remains unchanged!

We have easily come to understand a con-substantial aspect of Christian hymnology of apostolic tradition, and that is **the definition of the hymn as structural model**. In Byzantine hymnological practice, the tropar will be the model of configuration for some various hymnological typologies, and some of them, grace to the typical customs, become effective structural models and intonational archetypes⁵.

In Gregorian hymnological practice, there were two distinctive structural models: *Psalms* and *Hymns*. What we know today under the name of Gregorian music is based upon the ancient music of the Roman Rite and it symbolically refers to the Pope Great George⁶. Though the presence of songs connected to the biblical texts, the Western church frames the essential differences with the Eastern Church that will be dominated by the so-called confessional songs. As a consequence, the segmentation of the musical articulation in Gregorian is modelled by the biblical text that will determine the up-rising of some structural typologies, the most common being the one from the psalm* (Not by chance we use today this kind of music as generical term «Gregorian psalms»); with this we find also the hymn* (*Hymnus** from which there were configured within the liturgical singing some typologies of juxtaposition as *Litania** and of *Sequence**). The biblical texts had to be translated, usually in prose. In many cases, there were attempts of some adaptations – prose of rhythmical scandation. This is how the famous *Te Deum** (*Hymnus Ambrosianus**) was born, *Gloria in excelsis Deo** (*Hymnus angelicus** – known as well under the name of *Great Doxology**) or *Sanctus** (*Hymnusseraphicus**). Even so, the majority of the biblical texts will follow the structural model of psalm, even though it is not a direct reference to them. Liviu Pandrea mentions: “[...] in original Hebrew, the psalms were not only a poetical text, but also a melodic aria, because they were especially composed to be performed with

⁵ We said that by thinking of the intonational rigors determined by the configuration of *voices*. For example the mention: *The tropar of the Saint of vocie!*

⁶ The Saint Great George, pope between 590-604, has opened the process of sistematization of the liturgical singing in the context of some liturgical context because: “George wanted an united Europe in faith and law, in freedom and respect toward the human being.” [Claudio Rendina *Popes.History and Secrets* Ed. ALL 2002 page 161].

instrumental accompaniment. This is why the psalms have never been appreciated at their real value and beauty, and never been listen to, in their entire savour, but only in the sacred environment and with choral and instrumental accompaniment of the Jerusalem temple.”⁷ The Psalmody is the singing of psalms, but, beside the 150 biblical Psalms in this category we also have those 14 biblical songs from the Old Testament [Cantemus Domino (Canticum Moysi-Exodul 15), Domine audivi (Canticum Habacuc) Ego dixi (Canticum Ezechiae) and others] together with the 3 gospel songs (from the New Testament [Magnificat (B.M.Virginis); Nunc dimitis (Canticum Simeonis) and Benedictus Dominus Deus Israel (Canticum Zahariae)]. By its characteristic form, the Psalm has forced onto the liturgical song a well-firmed structural model. With more lines, the psalm can be longer or shorter depending on the biblical text it appeals to. [The shortest is Psalm 116 (Hebr. 117) “Praise the Lord all people” (“laudate dominum omnes gentes”) that only contains 2 lines; the longest being the Psalm 118 (Hebr. 119) “Happy those with no sins” (“Beati immaculati in via”) that has 176 lines.] As we know, with the exception of the first eight psalms (1-8) and the last three psalms (148-150) the numbers from the masoreic text are not the same as those from the main version (LXX Greek and Vulgata Latin). [...] Here is a synoptical view of the two numberings:

(after LXX and Vulgata)	Numbering in Hebrew text
.....
Ps.1 - Ps.8	Ps. 1 - Ps.8
Ps. 9	Ps..9 - Ps. 1o
Ps. 10 - Ps. 112	Ps. 11 - Ps. 113
Ps. 113	Ps. 114 - Ps. 115
Ps. 114 - Ps. 115	Ps. 116
Ps. 116 - Ps. 145	Ps. 117 - Ps. 146
Ps. 146 - Ps. 147	Ps. 147
Ps.148-149-150	Ps.148-149-150 ⁸

We quote from the same Dictionary the article that refers to the hymn:

HYMN

1. is the second structural model of the Gregorian song that has been taken by St. Ambrosie from Eastern practice. In a first phase, it has kept its ditirambic free form. (**Gloria in excelsis** or **Te Deum** are formed from lines in prose quasi-psalmodic.) At the base of the Gregorian hymn there is the **liturgical poetry**, composed by various artistic, in which the alternance between accent and non-accent, together with the fixed number of syllables gives the impression of metric scandation. [Beside St. Ambrosie of Milan, with a great number of hymns (in iambic scandation), we also know creations from St. Hillarie of Poitiers (who composed in Latin strophic hymns upon all rules of the Greek classical verse) or St. Prudentius of Spain, who also writes long

⁷ **Pandrea** , preface p. VII

⁸ **Pandrea** , preface p. IX

strophic compositions upon various Latin meters. The order element of hymnical scansion has been the metric taken from the verses of classical antiques. **The structural model of the hymn was determined by the rigors of the model verse**, on which base the others verses were sung. All hymns ended with the same melodic formula, which was fit on the end of that particular mode. In principle, the structure of the hymn follows a catena with N verse, ended with clausula Amen (an addition of a more recent date).

A famous hymn, addressed to St. John, *Ut queant laxis*, has melodic incisions that begin each with a higher note, thus accumulating the ascendant scale of the seven notes in an octave. The first syllable in the line will later call the note it starts on. This is where the syllable name of the musical scale came from:

Ut queant laxis **R**esonare fibris **M**ira gestorum
Famuli tuorum **S**olve polluti **L**abii reatum
Sancte **J**oannes:

The basic element of the structural model of hymn is the verse with all versification laws. As said before, the hymns used in Gregorian singing were composed in Latin by different authors based on the poetry laws of Greek-Latin tradition.

Hymn is sung poetry or «versed song». The term **cantus** itself in Latin had a double meaning, both as song and as poetry in verses. (In the same way, “carmen” has both the meaning of song, as well as poetry-poem-versed composition.) Ever since the 5th century, St. Augustine defined the Hymn as **song in verses** to praise the Lord; if not in verses, than it cannot be called as such.

In order to debate the on going of these structural models in the context of liturgical practice, a recordation of our reasoning to the ritual customs born from the sacred dimension to perpetuate the apostolic tradition for Christ followers is necessary. But this aspect is way over the limits of this paper, so we will stop here. In the end, we would only like to remind you a beautiful definition of the hymn, definition that, by the concision of the Latin expression, adds all up without the need for further comments.

" Hymnus est laus Dei cum cantico ". (**Tinctoris** p. 31)

" Hymnus cantus est cum laude Dei. Si laudas Deum, et non cantas, non dicis hymnum; si laudas aliiud quod non pertinet ad laudem Dei; et si canta do laudas, non dicis hymnum. Hymnus ergo tria ista habet, et cantum, et laudem, et Dei. Laus ergo Dei in cantico, himnus dicitur."⁹

ABREVIATIONS of the bibliographical references in text:

B-Bucur Sebastian Barbu Bucur, Psaltichie Rumânească, Ed. Episcopiei Buzăului, 1992

DECR Ene and Elena Braniște Dicționar Enciclopedic de cunoștințe religioase Editura Diecezană Caransebeș, 2001

DTM *** Dicționar de termeni muzicali, Editura științifică și enciclopedică, București, 1984

⁹ RIEMANN *Musik-Lexicon*, Mainz, 1967, pag. 500 ; The quote is attributed to St. Augustin, taken exactly – as seen – by the Tinctoris in his Dictionary.

Langa Tertulian Langa Credo, Dicționar teologic creștin din perspectiva ecumenismului catolic, Ed. Dacia, Cluj 1997

Pandrea *** Cartea psalmilor (Sefer Tehillim), translation from Hebrew by Pr. Dr.

Liviu Pandrea, Ed. Viața Creștină Cluj 1993.

Tinctoris, Johannis Tinctoris Terminorum musicae Diffinitorium

Muzica si tehnologia

Razvan Rosca

Oare exista vreo legatura intre muzica si tehnologie? Au aceste doua domenii vre-un punct comun?

La prima vedere, nu putem afirma cu tarie acest lucru. Suntem de mici obisnuiti cu ideea “muzica – suflet” “tehnologie – gandire, logica”.

Incepand de la cele mai mici clase si pana la terminarea liceului, aceste doua ramuri sunt predate ca fiind total distincte. Intr-un liceu de informatica muzica va ocupa ultimul loc. Si afirm aceasta in cunostinta de cauza. Avem si reciproca: intr-un liceu de muzica informatica va ocupa ultimul loc, acest lucru fiind un caz fericit totusi, tinand cont ca in majoritatea liceelor de muzica materia “calculatoare” sau “tehnologie” nici nu exista.

Urmand cursul vietii, ajungem la urmatoarea treapta a educatiei, facultatea. Aici lucrurile sunt si mai drastice. Spre exemplu, studentii in anul I la Facultatea de Muzica, nu au nici cel mai mic punct legat de tehnologie, calculatoare, utilizare PC, etc. De ce?

In continuare, este mai mult decat evident ca, dupa terminarea unei facultati, un student la muzica nu va mai fi interesat de calculatoare si internet cum nici un informatician nu mai este interesat de solfegii. Cele doua ramuri se despart in mod invariabil. In majoritatea cazurilor, cele doua categorii nu mai ajung sa guste din avantajele celeilalte categorii, doar in cazul in care sunt fortati de imprejurari, dar si atunci se rezuma la o cunoastere superficiala. De ce?

Suntem in anul 2004. Am trecut de mult de anii in care copii ies sa “joace ascunsa”. Acum copiii, inca de la o varsta foarte mica, introduc in viata lor acest nou sens, “calculatorul”. Nu sustin faptul ca acum nu mai exista copii care sa iasa afara sa se joace, dar sustin faptul ca acum cluburile de Internet si jocuri sunt pline pana la refuz de copii si tineri care prefera sa isi inece constiinta si gandurile intr-un joc. Sunt pline de copii si tineri care, in loc sa poarte o discutie normala intre doua persoane, aleg sa se ascunda in spatele anonimatului si se cufunda in discutii interminabile, fara sens. Si nu spun acest lucru ca un element din afara ci spun acest lucru ca cineva care a trecut si trece prin aceste faze. Si eu am fost afectat si am simtit pe propria piele “beneficiile” aduse de “tehnologizare” si “informatizare”. Si eu am fost victima unei “comunicari” si “prietenii” prin intermediul chatului. De ce?

Dupa cum puteti observa, am lansat doua idei. Oare are arta vreo legatura? Oare are arta ceva de adaugat la generatia 2000 +? Consider ca aici se afla cea mai mare problema.

Din pacate si muzica si calculatorul produc o anume “dependentă”. Avand cunostinte in ambele domenii si prieteni in ambele cercuri, pot sa observ faptul ca toti colegii mei de la Facultatea de Muzica au o anume adictie pentru muzica. Am colegi care nu pot rezista fara vioara lor. Am colegi care nu pot sa reziste o zi fara sa fredoneze un cantec. Am insa si prieteni care nu pot sa “scoata capul” afara pana nu isi verifica mailul sau pana nu isi schimba “statusul” online, salutand pe ceilalti prieteni virtuali, loviti de

aceeasi boala. In acest fel, se ajunge la un moment dat in ruperea totala a acestor doua categorii, incepand sa se considere una pe alta nistre “ciudati”.

Daca tinerii nostrii informaticieni ar fi fost influentati de beneficiile artei, sigur ar fi avut un suflet mult mai deschis spre comunicare. Sigur ar fi acceptat sa sacrifice din sutele de ore petrecute in fata calculatorului pentru o discutie. Si sigur ca copilul “artist” ar fi mult mai putin expus acestei adictii a calculatorului, daca in scoala i-ar fi fost explicate notiunile de baza, daca ar fi avut cunostinte minime in acest domeniu. Insa, omul este prin definitie curios si indreptat spre nou si in momentul in care copilul a dat de acest “nou” numit calculatorul si internetul, va renunta la orice alta activitate in favoarea noii “descoperiri” sau o va respinge, considerand-o ceva total lipsit de sens. In acest fel, se contureaza si mai bine imensa gaura care se produce intre cele doua “tabere”.

Trebuie sa recunoastem ca tehnologia ocupa un rol din ce in ce mai important in viata noastra, fie daca suntem artisti sau matematicieni. Fie ca “gandim” mai mult sau “simtim” mai mult. Majoritatea domeniilor incep sa depinda din ce in ce mai mult de calculator. Banii nostrii depind de calculator. Pana si hrana noastra depinde din ce in ce mai mult de tehnologie. Au aparut noi moduri de distractie. Televizorul, realitatea virtuala, jocurile pe PC, jocurile electronice. Cati dintre dvs. au experimentat adictia unui joc “Tetris”? Eu cunosc un caz foarte apropiat mie, in care persoana in cauza a trebuit sa duca lupte colosale pentru a se desprinde dimineata de acest joc. Si credeti ca jocul are vre-o vina? Nu, nu jocul este de vina. Nu jocurile sunt de vina, nu calculatorul este de vina, nu televizorul este de vina si nici Internetul este de vina. Nimeni nu ne obliga sa apasam “butonul rosu”. Cine obliga pe tineri sa se desparta de prieteni si sa isi traiasca o viata virtuala, cate o data chiar o viata sentimentala virtuala puternica...? Dar aici nu vreau sa ma refer doar la tineri si copii, ci si la cei cu “capul pe umeri”. Cunosoc foarte multe persoane mature, chiar peste 40 de ani, care isi petrec zeci de ore in fata unui joc sau a unui chat. Cunosoc domni si doamne cu familie care isi pierd noptile cu flirturi virtuale cu persoane total necunoscute, uitand cu desavarsire de cei cu care au ales sa isi petreaca restul vietii. Si atunci, ne mai miram ca rata divorturilor creste pe zi ce creste?

Cu cat ne cufundam mai mult in acest domeniu, cu atat gasim mai multe intrebari care la prima vedere nu isi au raspuns. Cu cat cautam mai adanc, cu atat ne dam seama de vulnerabilitatea si de slabiciunea noastra. De aceea, nu cred ca ar avea rost sa mai pun si alte intrebari.

Totusi, avem nevoie de raspunsuri. Si avem nevoie si de actiuni. Avem nevoie de imbinarea acestor doua domenii. Credeti ca Bach nu a avut o anumita gandire logica? Credeti ca el a scris marile sale lucrari in voia soartei? Personal, cred ca marile lui capodopere sunt rezultatul a zeci de ore de gandire, a zeci de ore de intrebari si raspunsuri. Daca studiem cu atentie lucrarile marilor clasici, observam o logica dezarmanta. O matematica pura. O gandire impecabila.

Aici ne putem referi si la noile “valuri” in muzica. Aici ne putem da seama cat de mult inseamna matematica in scoala. Unde este gandirea impecabila intr-o “Sonata la pian si stanca vieneza”? Unde este ordinea intr-o piesa “moderna” la care totul se rezuma la farfurii si diversa vesela sparta sau la diversele strigate si ragete? Mai este aceasta arta sau este doar un ultim strigat disperat a ceea ce a fost candva adevarata arta? Si nu ma refer doar la muzica, ci ma refer la toate domeniile artei, la pictura, la sculptura. Cati

dintre dvs. nu au fost pusi in fata unei sculpturi sau picturi la care, oricat v-ati gandit, nu ati reusit sa ii gasiti nici macar titlul, fiind nevoit sa va uitati dedesupt la “notele si explicatiile autorului”. Oare putem numi asta modernism? Eu cred ca nu. Din punctul meu de vedere, aceste lucrari sunt lucrarile unor oameni cu simt artistic foarte dezvoltat dar cu o imensa lipsa de ordine in gandire si simtaminte. Si marii clasici au iubit dar asta nu i-a idemnat sa-si exteriorizeze acest sentiment prin culoare aruncata pe tavan ci prin metode care exprima mult mai bine acest sentiment.

Aceasta noua “arta” o putem gasi si in domeniul informatic. Unde a disparut culoarea? Unde a disparut frumosul? Majoritatea siturilor sunt fara culoare, cenusii, negre. Majoritatea informatiei este servita brut, fara nici un pic de simt. Pot observa acest lucru chiar si asigura mea. Pot observa cum, de-a lungul experientei mele, cum am eliminat culoarea si frumosul. Acum consider ca deranjant un sit cu culori tari sau o aranjare iesita din tipar. Acum totul este informatie pura, fara sentiment. Si totusi, oamenii traiesc prin sentimente, nu prin informatie. Informatia este ceva ce ne ajuta sa traim, sentimentul este insa ceva indispensabil. Omul nu poate fi transformat intr-o “masina de gandit”. Dumnezeu nu ne-a creat cu acest scop.

Concuza? Trebuie sa invatam sa imbinam aceste doua categorii. Trebuie sa intelegem ca arta fara ordine, sau informatie fara frumos, nu exista. Trebuie sa ne obisnuim sa dezvoltam aceste doua categorii prin imbinare nu prin respingere. Trebuie sa introducem noutatea in viata noastra, fara a exclude ce e vechi si bun, sa invatam sa operam in aceasta noua lume virtuala fara a fi insa inghititi de ea.

Totul depinde doar de...NOI.

Hymnology between east and west. Reference points and differences.
Dr. Rosca Felician (Romania)

The International Hymnology Seminar, Timisoara, 2004.

The International Hymnology Seminar from Timisoara, organised by the West University from Timisoara, Timis Council Department and Local Council of Timisoara, took place between 11-14 May, 2004. The papers of *The Seminar* were enriched by a series of concerts sustained by choral groups of children and youngsters from Timisoara and Oradea.

There were presented 40 papers within themes of hymnology and theology of hymns. Local participants like Prof. univ. dr. Valentin Timaru, Prof. univ. dr. Felician Roşca, Conf. univ. dr. Elena Şorban, Conf. univ. dr. Nicolae Belean, Conf. univ. dr. Grajdian Vasile and others presented papers which were of great interest from *The Seminar* entitled *Religious songs for children and youngsters* and *The Theology of the Hymn – The Hymn of the Theology*. Foreign participants like Prof. univ. dr. Philipp Harnoncourt from the Graz University, Prof. univ. dr. Yasuhiko Yokosaka from the Niigata University in Japan, Soji Kitamura the president of the Hymnology Society in Japan, Prof. dr. Gillian Warson from England and other personalities from Italy, Yugoslavia and Hungary were also present.

The Seminar was sustained by an exceptional documentary base by printing the programme and *The Hymnology Studies* at the West University from Timisoara editure, volume in which were published a large part of the presented papers, a song book for children titled *Bird whistles* edited by CARD and ITAGU Cernica.

A poster was printed and also programmes of different concerts in Timisoara and Oradea. The entire financing of these prints and of the necessary materials was assured by the Timis Council Department and Local Council of Timisoara.

The accomodation and dining of the participants were assured by the members of the Timisoara churches who gave a lot of hospitality and christian dedication. *The Seminar* took place in the Orthodox Church *Cetate*, The Adventist Church *Betania*, The Baptist Church *Betel* from Timisoara, the Bihor District Museum and the *Emanuel* Christian University in Oradea. At this occasion the 200 children from Timisoara and Oradea who were involved in the choirs presented in *The Seminar* received a free sample of *Bird Whistle*.

The Seminar has a web page created by Razvan Rosca - <http://www.Hymnology.Ro> - where all the presented papers are available.

The Seminar had a positive echo reflected by the mass-media in Timisoara. The next *Hymnology Seminar* will take place in 2006 with the theme of *The christian hymn in a continously changing society*.

With this occasion a volume of Hymnology Studies were printed - The West University Editure, Timisoara, 2004, ISBN 973-8433-58-4. The volume contains papers within the hymnology and musicology domains, presented in 2002 and 2004 sessions.

We are presenting you a resume containing the most important abstracts in the volume.

1. The modal structures of church song collections of Atanasie Lipovan by Dr. Constanța Cristescu.

The need of creating church musical books in the contemporary notation system adopted by the Romania Orthodox Church for the liturgic orthodox used in West and South-west Romania, determined me to study the anthropology of liturgical bizantyne modal musical structures. We find these in a very rich repertoire, in many variants of notation and musical interpretation within a domain without so much support from musicologists and musicians, regarding the spiritual and estetic values. The following paper will present modal structures identified in a model-book of a night-liturgy (vecernie) written by the distinguished liturgical singer Atanasie Lipovan. The name of the book is **The eight liturgical orthodox church voices** *From Banat and Crisana, aranged on stoffs*, 2nd Edition, Diecezana Tipography, Arad, 1936 and **Orthodox Church songs**, Diecezana Tipography, Arad, vol. I-1944, vol. II-1946.

Modal musical analysis is a good way to analyze the way in which the church's 8 voices conserved during time and the theologic impact on diferent ways of liturgical orthodox expresion. For more details we recommend you to visit the website www.hymnology.ro.

2. Historical guidelines on the similarities between Serbian and Romanian orthodox liturgical choral music by Ovidiu Giulvezan

The jurisdiction of The Metropolitan Seat in Karlovac¹⁰ over the Romanian orthodox from Banat and Transylvania, lasted between 1690 and 1864. There are many historical sources where we can find out how did the Romanians from the late Hapsburgical Empire¹¹ got under the jurisdiction of The Metropolitan Seat in Karlovac. One of those is the most recent study developed by Nikola Gavrilović¹² *“After defeating the Austrians, at Kačanik and Slankamen, the Turks succeeded in conquering large territories including Banat Region. The Serbians from the Austrian territory, guided by Patriarch Arsenije the IIIrd Čarnojević, began to withdraw towards North. Finding himself in this situation, King Leopold I (1657- 1705) had to turn towards the slavik nations for help (through the proclamation Litterae invitatorie). Arriving in Beograd, Patriarch Arsenije summoned the “people’s assembly” (June 18th 1690) which decided to send Isaia Daković- Bishop of Jenopolie, in Vienna, in order to negotiate with the Emperor himself, the settling of the Serbians in Hungary. As a result of these negotiations Leopold I elaborated the “Diploma” (August 21st 1690), which specified the political and religious advantages that were to be granted to the Serbians as a reward for their military involvement, as soon as they were settled in Hungary. The same document pointed at Patriarch Arsenije as the religious leader of the entire orthodox community from the Hapsburgical*

¹⁰ Karlovac (Karlowitz)- political, ecclesiastical and cultural center in the XVIIth, XVIIIth, XIXth century; present Serbian territory

¹¹ In order to preserve their national identity and their forefathers belief, the Romanian nationals in Transylvania and Banat who were not acknowledged as an ethnical group beside “the three nations”: the Saxons of Transylvania, the Szeklers and the Hungarians, had no alternative but to take advantage of the *Ilirical Privileges* of the orthodox Serbians

¹² Gavrilović Nikola- *The Romanians and the Serbians*, Ed. Did. And Ped., Bucharest and Zavod za Udžbenike i Nastavana Sredstva, Beograd- 1977

Monarchy, including the Serbians, the Ruthenians and the Romanians. He was entitled to ordain the bishops and the priests, to collect and bless, to use the old-style calendar... These rights that were granted to the Serbians were called Ilirical Privileges..."

In fact, the jurisdiction of the Serbian bishops over the Romanian orthodox from Ardeal Region started "*in pure dogmaticis et spiritualibus*", in 1701.

The views of the Romanian historians about the role that the jurisdiction of The Metropolitan Seat in Karlovac had over the Romanian people from Transylvania and Banat are devised. There are some authors who wrote trying to justify the negative attitude of the Romanian bourgeoisie towards "*the Serbian hierarchy*" referring to the desire of ethnical spiritual assertion on the entire territory inhabited by Romanians. On the other hand, there were others, who wrote about this issue with no nationalist preconceived ideas, judging objectively, admitting to the fact that the Romanians from Ardeal and Banat Regions, in their fight against the danger of losing their denomination or nationality, had to gain from the real support of the Metropolitans in Karlovac. From this second category we can enumerate: Prof. Univ. Ioan Rămureanu, dr. Grigore G. Comşa- Bishop of Arad, dr. Gheorghe Ciuhandu- counselor and diocesan reviewer at the Diocese of Ardeal, Roman Ciorogariu- Bishop of Oradea, dr. Gheorghe Cotoşnean- Vicar of the Diocese in Timisoara¹³.

In addition to Serbian Bishops' and Metropolitans' concern for keeping the denominational and national integrity, it can be noted that, evidently, there are similarities between the Serbian and Romanian church rituals and lectern hymns.

Even though the jurisdiction of the Metropolitan Seat in Karlovac over the Romanians from Transylvania came to an end in 1864, the church customs, including the musical ones remained the same or very much alike both at Serbians and Romanians, for a long period of time. The churches in Banat Region, including those from Timisoara were used jointly by the Serbians and the Romanians, until 1918. These common historical foundations led to the building of a common musical substance and, of course, to the outlining of explicable musical similarities, between the Serbian Orthodox Church and the Romanian One, especially in Banat.

In order to have an example for these similarities, which were sketched out in over 200 years of common church songs, we will insert two passages from two illustrative Liturgies from both churches, which were written at the end of the above mentioned period, when the coral song with many voices gained advantage over the monodic singing. We are talking about "*The Liturgy for mixed choir*", by Stevan Stojanović Mokranjac (1908), and, "*The Liturgy for male voices*", by Sabin V. Drăgoi (*d minor*, 1926).

3. Aspects of the text- diastematic-ornamentation relation as found in the Kekragaris in the Oriental Manuscript No 365 at Romanian Academic Library, Cluj-Napoca by Dr. Elena Chircev

The urge of the psalmist David "Praise, praise the Lord from the heavens" (Psalm 148)-materialised in the Byzantine cult among with the forming of a rich repertory of hymns, most of them created by first Christian millennium melurgs and then accurately transmitted through centuries by Church servants, priests, psalmists and copyists.. Among

¹³ All of these public persons lived and wrote right about the 1900 year

these creations there are the kekragaris or the clamours- term found in Romanian manuscripts, whose origin is found in the first words at the beginning.

The kekragaris are today part of the collection called Anastasimatarion, whose hymns commemorate the Resurrection of Jesus the Saviour and embodies the prayers of Saturday Evening vespers and Sunday Morning Service. Taken out from the old Sticherarion, these books have become from a certain point important teaching means, indispensable for moulding the lectern, some of them being part of the melodic models for the Poetastic and Irmologic style. This explains the great number of Anastasimatarion collections kept, whether as separate manuscripts or as part of Stchiherarion or Antologhoin.

The Oriental Manuscript No 365, an Antologhian, in koukouzelian notation, kept at the Romanian Academy Library in Cluj, contains in its final part, the Kekragaris for the eight eclogues (pastoral plays). The manuscript has not been yet studied in detail, it has just been mentioned in different bibliographical sources.

We limit our presentation to the beginning and final moments of the singings for reasons of length of its discourse which, taking into consideration all eight voices, it would need more space to develop the conversation. On the other hand, as it will be shown below, the literary text of the melodic formula we have chosen puts together the essential dates of this evening service prayer.

In contrast to other singings, the text of the Kekragaris is kept unchanged through its eight modal hypostasis, being taken from Psalm 140. In the Oriental Manuscript no. 365 we found the following version:

Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, εἰσάκουσόν μου,
Κύριε. Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου· πρόσχευ
τῇ φωνῇ τῆς δεήσεώς μου, ἐν τῷ κεκραγέναι με πρὸς σέ· εἰσά-
κουσόν μου, Κύριε.

In Romanian translation the text is:

„Doamne, strigat-am către Tine, auzi-mă. Auzi-mă, Doamne. Doamne, strigat-am către Tine, auzi-mă; ia aminte glasul rugăciunii mele; când strig către Tine auzi-mă, Doamne”.

« I said to the Lord: You are my God; hear the voice of my supplications, O, Lord”

The beginning formula of the stichera consists of the first two words and the final one of the last two words. So, in “Kyrie, ekekraxa...eisakouson mou, Kyrie” (God, I have cried, hear me) we find the essence of the vespers prayer, the words pointing out the action of the person who implores (I have cried), his wish (hear me) and the divinity called (Lord). The word Lord is found four times during the stichera, in the same imperative manner, but its location on the first and last place of the singing rounds of the form, completing the prayer and strengthening the request. In the Greek version the words have the same place: Kyrie, ekekraxa...eisakouson mou, Kyrie”. The two enunciations are separated by a cesure; this is made clear in the contemporary version by the comma which separates the noun from the verb. We will also find the cesure at the musical discourse level as well as the asymmetry that accentuates, asymmetry resulted from the different number of the words’ syllable in the two formulas.

In order to establish the means used to emphasize the text of the prayer we first drew our attention to the intervals and elements of ornamentation and not the rhythm because we observed that the rhythm loses from its importance in a construction, most of all in a melismatic one.

The analysis pointed out the fact that the text -diastematic – cheironomic relation is one of subordination of the musical elements to the literary text. The introductive words are accompanied by a melodic formula whose simplicity goes together with the first saying of a prayer. The final two words have a different melodic support. If *eisakouson mou* (hear me) reveal its importance through the insistence through which each syllable is prolonged by the sound which forms the melismas, the word *Kyrie* (Lord) detaches because of the concision of its syllabic melody or quasi-syllabic and it is this that offers the text intelligibility.

Kyrie ekekraxa ...eisakouson mou, Kyrie(Lord, I have called...hear me, Lord) invocation and prayer, incipit and cadence, among which the essence of the entire singing appears like a tremendous symmetrical axis whose sonorous substance shows different colours having behind the modal nature of the eight Byzantine eclogues.

4. Theological Aspects in the Hymnography Of the Orthodox Church by Rev. Dr. Vasile Grajdian

The hymnography of the Orthodox Church was defined from the beginnings by its dogmatic character, developed in the struggle against heresies. But the orthodox liturgical hymns are more than “concise statements of doctrine”, because “in Byzantine worship the Councils of Nicaea, Constantinople, Ephesus and Chalcedon were not simply «transposed» from the language of philosophy into the language of sacred liturgical poetry; they were revealed, fathomed, understood, manifested in all their significance”.

The next pages propose a short anthology of texts, just to illustrate the theological dimension of the orthodox liturgical chanting.

A first collection of hymns we can find in the fixed yearly cycle of the twelve books of the *Menaion* (one book for every month). Works of the Holy Fathers of the Church, the texts for Vespers and Matins for every liturgical day are sometimes surprising by their theological meaning, in strength of relation to the Bible, but revealing unexpected aspects.

Ecclesiological aspects are revealed in relation with the Holy Virgin Mary, the Most Holy *Theotokos* (Mother of God), as an image (Icon) of the Church, on 21 November, at the Presentation or Entry of the Most Holy *Theotokos* into the Temple. She is “the living Ark of God” and “herself a Temple most pure, hastened within the Temple of God”.

In other worship books (and at the same time hymnographical collections), like *The Book of Hours* (*Horologion*) and *The Book of Eight Tones* (*Oktoichos*), the Most Holy *Theotokos* is represented as “land of promise... from whom floweth milk and honey”, “tabernacle of God the Word”, “sanctified temple and spiritual paradise”, all symbolic images of the Church, understanding “the faith of Christians in the ontological newness of the Church as the eschatological beginning in this world, in this aeon, of the Aeon of the Kingdom” and “the powerful and exclusive experience of the Church herself as *Parousia*, as the Presence of the Risen Lord, as the Beginning of His Kingdom”.

It is necessary to remark that the mentioned problem of the two natures of Jesus Christ is present too in the “eucharistic” Hymns of the Mother of God: “Truly fearful and ineffable is the mystery that has been wrought in you, O undefiled; for you gave birth to the Word, cause of all things, beyond cause and word, who became embodied by the holy Spirit, taking his flesh from you, while his own nature remained unchanged. For when both had come together self-subsistently in a single hypostasis, he came forth double in nature, wholly God and wholly man, displaying the wholeness in both with active properties. For

having suffered the passion in the flesh on the Cross, he himself remained impassible in his godhead; having died as a mortal he came to life again as God on the third day, after destroying the might of death and delivering humanity from corruption...”

An other collection of liturgical hymns are the Triodion, the liturgical book employed in “the period of the Triodion”, the time of the Great Lent, ten weeks before Easter.

Among the many “theological” chants of this period, very interesting are the hymns of the Great Saturday at the Matins (“The Burial of the Lord”), who can be considered like a biblical recapitulation of all the history of our Salvation, from the Genesis until the Passion of the Lord. In the three Sections of chants of the worship, some time only in a few words, we wonder for example how the “King of all, O Jesu, who established earth’s bounds, on this day you make your home in a little tomb”.

Past moments are brought in the “sacramental present” of the worship, sometime together with the (prophetical) promise of the future immortal life, from the “old” to the “new Adam”: “By your death, O Saviour, you lead back into life Adam, who of old by envy was brought to death, as in flesh as a new Adam you appear.” Trough that, and here is a important theological (soteriological) idea; we are all called to true life: “When the lance, A contrasting style indicate us a complex, antinomical theological knowledge: “human-kind you formed, with your own hand fashioned us, O Saviour, now, O Sun, you set underneath the earth, raising companies of mortals from the fall” and “He who at the start by His will alone set Earth revolving, lifeless as a mortal sets under earth” .

Other some examples we selected from Pentecostarion, the worship book employed in the Orthodox Church eight weeks after the Resurrection - who has in common with the Oktoichos the fact that both worship books are collections of Resurrection hymns (chants).

From the beginning of the book, the first Irmos of the Canon of the Resurrection introduce us in a whole theological expression, explaining the meaning and the importance of the Great Holiday of the Resurrection: “The day of Resurrection, let us be radiant, O peoples! Pascha, the Lord’s Pascha; for Christ God has brought us from death to life, and from earth to heaven, as we sing the triumphal song.” After that, all hymns remain in the same theological atmosphere.

At the same Holiday of the Assumption we can find an other small theological synthesis of the whole economy of the Salvation, from the Nativity and Baptism (according to the flesh of our Lord and God and Savior, Jesus Christ) until His Assumption and the Pentecost: “You were born, as you yourself willed; you appeared, as you yourself wished; you suffered in the flesh, O our God; you rose from the dead, having trampled on death; you were taken up in glory, who fill the universe, and you sent us the divine Spirit, that we might hymn and glorify your Godhead.” Related to this hymn it is very interesting the fact that the Pentecost will be celebrated only ten days later.

Finally, at the Pentecost, the chants are rich in pnevmatical explanations: “We celebrate Pentecost and the coming of the Spirit, the appointed time of the promise and the fulfillment of hope. How great is the Mystery Great indeed and revered! And so we cry out to you: Creator of all, Lord, glory to you!” We learn by chanting that “the Holy Spirit gives all things: makes prophecies flow, perfects priests, taught the unlettered wisdom, revealed fishermen to be theologians, welds together the whole institution of the Church. Consubstantial and equal in majesty with the Father and the Son, our Advocate, glory to you.” The final doxology is both a reference to the mystery of the Holy Trinity and an

anticipation of the next Holiday, the Monday of the Holy Trinity (the second day of the Pentecost).

But, for the moment, the Pentecost is associated to the Old Testamentary episode of the Babel Tower (Gen.11, 1-9), remembering how “Once tongues were confused through the presumption of building the tower; but now tongues have been made wise through the glory of the knowledge of God. There God condemned the impious for their offence; here Christ has enlightened the fishermen with the Spirit. Then discord was wrought for punishment; now concord is renewed for the salvation of our souls.”

On second day of the Pentecost, on the Monday of the Holy Trinity, his mystery is possible to be understood only in the light of the Holy Spirit: “The holy Spirit always was, and is, and will be, neither beginning nor coming to an end, but always ranked and numbered with the Father and the Son; life and giver of life; light and bestower of light; goodness itself and source of goodness; through whom the Father is known and the Son glorified and by all is known, one power, one order, one worship of the holy Trinity.” So, we can better understand why we are all called to “(Come, you peoples, let us) worship the Godhead in three persons, the Son in the father, with the Holy Spirit; for the Father timelessly begot the Son, coeternal and co-reigning, and the Holy Spirit was in the Father, glorified with the Son; one power, one essence, one Godhead, whom we all worship as we say: Holy God, who created all things through the Son, with the co-operation of the Holy Spirit. Holy Strong, through whom we have come to know the Father, and through whom the Holy Spirit came into the world. Holy Immortal, the Advocate Spirit, who proceeds from the Father and rests in the Son. Holy Trinity, glory to you.” There is here an exegesis of the well-known Trisagion: “Holy God, Holy Strong, Holy Immortal, have mercy on us.”

Through the some examples presented we hope to have demonstrated enough the rich theological character of the orthodox hymnography.

5. Choral cromatic după o temă de Penderecki Transcriptiї de chorale. De la Lied la Choral de Ovidiu Manole.

The communication object is represented by a special composition built to test a possible cromatic approach of the choral harmony, having a different sound.

We propose a study – and maybe more – of a choral chromatised after a Krysztof Penderecki theme from Passio secundum Lucam, written at Krakow 1967 (page 32). The text of this theme, noted Basso solo, expresses Peter’s drop that he’s one of Jesus’s disciples: “Homo, nescio quid dices” (Man, you don’t know what you are talking). The choral is made after the gregorian song Dies irae.

The lied form of the choral is precessed at 4 voices, in lipidar style with equal values, harmonized permanently chromatic.

6. Elements of classifications and analise in creation of hymnological of Nicolae Moldoveanu, by drd Speranța Cătană.

As the persecuted christians from the first times, the christians of both millennium witch we just finished not long time ago, were misunderstood and persecuted. The beatings and humiliations, fortune taking, jails, death sentences, did nothing than make stronger the believe of those who suffered for Christ.

One of the most persecuted christian from Romania who lives now at Sibiu is Nicolae Moldoveanu. Composer, who wrote a lot of books, the name of Nicolae Moldoveanu was known as the author of many artistic productions witch contributed to the foundation of cultural thesaurus of those who just toked and transmitted, oral and through writings. Those compositions were written in a few volumes, most of them having as support his own lyrics, or on the lyrics of Traian Dorz, Costache Ioanid, Ioan Marini, etc. Besides his musical works witch contains a rich spiritual message, were edited a lot of writings signed by Nicolae Moldoveanu, containing meditations based on Christ.

6. Model of armonical analisis of J. S. Bach's choral by drd. Mihai Șerban Ungureanu

The author analyzes Choral 237 *Schwing dich auf zu deinen Gott*. The analize has the folowing marks: Soprano melodic line analysis; Generative irreductible elements – quart and quint intervals; Topomelodic values; Topomelodical vectorial values; Choral form; Ambitus; Latent harmony; The 4th level of function numbering; The 5th level of function numbering; 1st – 2nd – 3rd levels of function numbering; Diatonic and chromatic modulation lists (a. modulator variations, b. armonic special situations).

Choral application. The study of the armonic phenomenon, by the structural analysis of a text or by creating a musical work in a definite style, respecting the construction of the models in that style, permits the application of Bach's choral on multiple categories.

Pedagogic utility. Chorals are diverse and have different problems. Because the armonic density of the 4 choral voice, the „armonic themes” from the musical pedagogy find similarities with the choral processing. Chorals, written in a artistical manner doesn't respects the rules of the classical harmony: the situate at the border between:

a) respectance of the theory regarding the polifonic technique and voices conduction;

b) Bach's tonal creation.

This comes with a plus of pedagogical value so, as a result of the analogies that can be made, every choral can be transcribed or reanalysed within his transformation in a armonic theme at choral voices.

9. National simbols. The contamporany world and hymnology dinamic by Dr. Rosca Felician.

The iluminist epoch was a big chance for the integration of the european culture. Within Dimitrie Cantemir and the remake of romanian state, also within the iluminist measures of Maria Tereza and Iosif the 2nd, the national affirmation appears. The foundation of romanian schools, cristalization of the latin writing and even music influenced the romanian identity. Regarding hymnology this period is marked by one of the greatest works. The hymn „Desteapta-te romane!” („Wake up romanians!).

The musicolog Mihail Gr. Poslușnicu in „History of romanian music” presents the apparition of „Desteapta-te romane!”.

„About the origin of the melody adapted for the verses of Andrei Muresan, the singer and teacher Ucenescu from Brasov – Anton Pann's student which new the church music and the full repertoire of national songs of Anton Pann – says: „*The year 1848 was searching for a melody which can be singed by friends that should meet in the church garden... I singed many test songs but singing „Din sânul maicei mele” the poet asked me to come*

next Sunday and sing it on his poetry, in front of some friends and guests. Sunday comes and the poet comes with for persons and, laying on the grass, giving me the poetry „Deșteaptă-te Române”. I tested some notes and noticed that the melody fits so I sang it. Repeating it all those persons learned the song by hearth and sang with me. From that day „Deșteaptă-te Române” was familiar and I was asked to sing it in many places.”

Romanian national hymnology. In România we can identify a national hymnology after the organization of the Romanian National State. One of the promoters is Ciprian Porumbescu. Along him we should mention Gavril Musicescu, Alfonso Castaldi, Timotei Popovici, Sabin Drăgoi, Alexandru Flechtenmacher, George Enescu and I.D. Chirescu. The music of this artists was animated by lyrics from poets such as Alecsandri, George Coșbuc, Șt.O. Iosif, Dimitrie Bolintineanu and Ion Nenițescu.

Romania and the perspective of the European Union integration determines some preoccupation regarding the future values regarding national symbols, hymn, arms and flag. The revolution from december 1989 requires a changing of the national hymn and „Deșteaptă-te Române” was a normal and benefic consequence of profound changes. We can still say that Andrei Mureșanu’s lyrics and Anton Pann’s music were and are the best choice.

Regarding the future we think that future valours will require a new hymn. This is not a political necessity at the moment but a new establishment of national valours in which the revolutionar element will be a factor of fulfillment not a perspective in the new values.

9. The theology of the hymn by Geanta Cezar

Theology, as a sacrum discipline, studies the relations between human and God, and the religion serves for the reconstruction and consolidation of these relations, practically between the prayer and his Creator.

Which it’s the role of the hymn in faith’s image? The hymn (the song of praise, the song of confession, of dedication, of thanking, of adoring etc.) has the scope of sensitizing and purification of the mind, by stimulating the emotional capacities.

Emotional memory it’s much more efficient in religion than the rational memory, based only on arguments. There were cases in which people who got carried away in life and got lost drowned in sins, woke up to reality after hearing a hymn, which they used to know from their childhood, from their faithful parents.

The Bible sets forth that God’s creation it’s also accompanied by music, when he creates the worlds, the galaxies, the rational human beings.

“Where were you when I created the earth? ...when the stars of morning blew up in songs of exhilaration, and when all God’s sons were joyfully singing?” Iov 38, 4.7

In order to achieve its scope, the hymn has to meet some technical and esthetical qualities; either it could turn from blessing to real curse. Which are those qualities that make a hymn to be dignified for using it in holy scopes?

1. The music of the hymn has to be in accord to the lyrics, meaning that the message of the music has to be the same as the message of the words. Because of the fact that this condition was not strictly respected horrible results appeared with awful associations between the text and the music. If we research the collection of contemporaneous hymns, we will notice how the authors easily can join solemn and holy lyrics, like the one regarding the oblation for Messiah, with melodies for dancing, for partying and for locals.

This is a very huge blasphemy! The cause that brought this decadence to the hymn it was and still is the ignorance of the great power that music has regarding his emotional message. They didn't pay attention to the fact that this message (the inner echo) it's much stronger than the message of the lyrics. If many times you just cannot understand it, while it's sang, the music, in change, entails by capturing the attention in totality and persists for longer in your mind, after it was presented. The most persistent element of music, which remains like an obsession in the listeners' mind it's the rhythm. Maybe that's the reason for which this telluric element it's so promoted, amplified and diversified in the sacrum music... to desecrate it!

There is an unseen producer, enemy with the good, who inspires people to desecrate everything that left from the classical valor of hymnology. The great hymns of the XVI and XVII centuries were modified, "meaning they were treated after models of the entertaining music" so that they could annihilate the force of the extraordinary melodically message that they have. In this way the ear it's captured by the rhythmic group, next to the melody, and the orchestra, so called modern, specific to street music with electric guitars, batteries, saxophones, accordions etc. so that the desecration it's complete. It's very hard to answer what connection could be between this fiesta of noisy and godlessness sounds and the holy lyrics. There are some neo protestant churches with orchestras for music, with amplifiers and deafening loud speakers, where they create a disco atmosphere, with "hard" rhythms and with weird tones, never heard before – because of the synthesizer – which terrorizes old-age prayers, and those with selected preferences for the school of classical music.

2. A second pure religious quality, that the hymn should have it's the continuity. If the hits are ephemeral, the great hymns inspired by God are eternal. The real religious music it's a specific form of manifestation of divine love. It's not "Eros", neither "Fileo", it's "Agape". This supreme Love "Agape" it's a universal principle that flows from the Big "I am" in Iowan 4, 16 we find written that: "God is Love". The manifests like: light, air, heat, music, theology, sacrum arts in general and others. In 1Cor. 13, 8 it is said that "Love never will disappear". The true hymns that come from "The Father of lights" (Jacob, 1, 17) are manifests of Love that immolates, of non egoist Love which gives itself for other's happiness and have the essence of immortality in their private structure.

Great classical composers known and intensely searched this essence of deathlessness, this divine "vibration", a fact that pushed them to break and damage scores, hundreds of manuscripts which did not correspond to the principle of continuity. Some realized to do more, some realized to do less about the deathlessness of their creations. The contemporary industry of hymns, of carols and other products so called religious, which filled the world with kitsch, not only that doesn't cloys the hunger souls for spiritual food, but it debases their taste, keep them away from their real utility.

An academic hymnology based on musicological analyses, on historical data, etc. it is necessary and useful only for the specialists. In order to be useful for people, it should bring its fetch to separate the valor from non valor, in the field of religious music, to get more involved in the education of tastes by promoting some quality repertoires, by combating (with musicological, medical and psychological arguments) those cheap products that easily assert, from the first audition, but which are real drugs of desecrate illiteracy.

The evolution of the society from savage till civilization it's much more alike the evolution of a person from the stage of childhood till his maturity. Regarding the grade to percept music, the stage of childhood can be prolonged until the anilities, if they don't work to educate and educate themselves, so that they would develop their esthetical preferences. What can be more disappointing than a church formed by mature people, but with childish preferences for the sacrum music?

At the beginning, children adore the pure and simple rhythm, without melody, and then they start to like only the simple melodies but very well rhythmical and amplified, which would have short and repeatable phrases. They prefer noisy pulsate instruments, and they push their selves away from the melodically ones with expressive sound, like the violin. This kind of preferences can be easily noticed at those mature people that have gradually developed their understanding for musical language by repeated auditions, going through the evolution of the musical phenomenon, from monody till polyphony, from chorus music, till symphonic music and room music.

Only by filling this "cultural empty" we can hope to refresh the hymn, as it was back in its period of glory in the XVI-XVII century; and the mission of the hymnology it's to keep the old musical standards checked during the time and recommended by the sacrum Word: "Talk between you with psalms, with laudable songs and with spiritual songs, and sing and bring from all your heart praise to Lord." Efeseni, 5, 19

10. The Religious Song and Its Role in The Education of a Young generation by Dr. Nicolae Belean

Music is the most sensible modality to express the human feelings. It is not known when it first appeared but it is surely known that it has never existed on earth any community which did not know about it or did not use it somehow. The antiques place it among the sciences to instruct the young people and later on music had a religious role because it made man close to God. Among other aspects music is seen as a vary of reaching the virtue, of purifying from passions, of spiritual growth.

The church will use the music in religious services even from the beginning. being aware of its benefactor role. It was observed that the soul is ready to receive the truth within the religious texts.

In order to discover the role of the religious music in the education we would like to mention the greatest thinkers of the Christianity to see their advice in this field and to decide if they can be applied nowadays.

Saint Basil the Great tells us that not all types of music are good for the young people, not any music determine the purification of the soul and that there is also a noxious music which determines us to bad deeds. There is a story told by Plutarch about Alexander the Great: "because of the music, once when Alexander the Great heard a song, he rose from the table and went to his arms but he came back to his meal when the song changed". Music has a great power on the human being.

"Song to the Lord those devoted to Him..." (Ps. 29). It can be concluded that not anyone that has in his mouth the psalmist words sings to the Lord but those who raise from pure hearts the psalms songs. God listens only to those with pure hearts and minds.

We all see today on TV-set all kind of beauty contests, the beauty of the body. together with music that determines us to violence and sex. There was a case described in

a newspaper about a young man who, on his way home from a discotheque, murdered someone because of the evil music that he heard. In a secularized world, those who are concerned in the destiny of the country should have a serious care in the spiritual education.

Could the Church help them? If we make an analysis between the young people that listen to religious music and those who listen to the music of our time, we would see that the difference is incredible. There are quite a few those who want to find peace and equilibrium and many of us consider the religious music as being primitive.

School has the most important role in changing this view, to educate the young generation, to show them the benefic effect of the religious music.

The Saints of the old times knew how to educate the young people, even if they did not have so much knowledge in the music theory but they considered it necessary in the education. Therefore it would be helpful if we use the religious music in the education of the young generation because "when the words are helpless only music can bring peace of the human soul".

11. The Hymnology for the children and the education for the values by Rosca Nastasescu Beniamin

"The only constant things in our world are God and the Scripture. Our society's needs are in a continuous change. A teaching and education well documented philosophy based on the Bible, will give stability in the flowing of the changes. Sharing the principles of the Bible and accepting the role of the church in history will give a direction for the future. The God of the Church is the same God of the History. And God is the same Who stands in the centre of the Universe. But not us."

This is a pathetic declaration in the end of the book "Christian education: Its History and Philosophy" by Kenneth O. Gangel and Warren S. Benson. A powerful instrument that can be used by the Christian teacher is, without doubt, the hymn, the song. Its capacity of fixing model is unique in the outfit of the teacher. The history experiences of the Christianity are undoubtedly proofs for the fixing power that the song has on the humanity. So, to render the constant values of the world, God and the Scripture, is the most important objective for the hymns of the authors.

What I am proposing is a case study regarding a way to transmit the Christian values, analyzing the work of an American group of teachers who, as well, used as fundament the text from 2 Peter 1,5-7: "For this very reason, make every effort to add to your faith goodness; and to goodness, knowledge; and to knowledge, self-control; and to self-control, perseverance; and to perseverance, godliness; and to godliness, brotherly kindness, and to brotherly kindness, love."

What is proposing to us is: two materials, a notebook for teacher and eight notebooks, books for coloring made for children. Their efficiency comes from the interaction of the proposed tools. In this gearing: word, drawing, song, the last one plays the role of glue.

Starting from the biblical text, we are watching the following patience, piety, kindness, love. A ladder of the whole life and unbreakable for the future.

How the authors proceed?

Respecting the space limits, we will analyze the first value: faith. We will base on the song.

Step one: there will be proposed some questions to prepare the understanding of the lesson.

Step two: there will be made some activities which will underline the fact that the faith will always be born from evidences and not from demonstrations.

Step three: we will sing the song: "I am hiding". The words underline the play's features of the song. The song will be along with the play of hiding and revealing. The fixing power is in the word. We start from the concrete experience of the hiding and revealing of what already exists. After that, we change the domain of the faith. We believe in Him, the One who is near us. To build the play, first of all the song must be sung by the teacher and repeated by the child: "I am hiding, I am hiding, Can you tell me where?".

The second part is sung by the mother: "I can't see you, I can't see you, But I know you're there."

The stanza is making the change: "God is watching, God is loving Children everywhere" Presuming the learning, presuming the possibility of being repeated, the song putting the faith in a favorable light, will fix this value on the first step on the ladder of life:

It follows a song which underlines this values: "Watching over me"

God is up in heaven watching over me.

God is up in heaven watching over me.

I know He's there.

I know He's there

God is up in heaven watching over me."

This song stamps like seal a certain value: the faith about the unrevealed God.

The next step is to divide the elements of the faith: trust, thankfulness, courage, confidence, confession, safety.

To transmit all this to others it will be used the next method:

-A text from the Bible followed by a commentary;

-A couple of questions that will clarify the meaning of the every element;

-Some activities that help to understand and assimilate the proper behavior to express the value;

-And, in the end, the song "Trusting Jesus"

We're a band of happy children, Trusting Jesus, trusting Jesus

On the path that leads to heaven, trusting all the way, trusting, trusting

Trusting Him to lead us safely, trusting, trusting, trusting all the way.

For the thankfulness, the song imitates the sounds from the nature, from the world who praises the Lord for His care. The confidential song is like a play: "I know a secret"

I know a very special secret, It's a secret, It's a secret

I know a very special secret, It's a secret and I won't tell!

For the practicing of the faith the song imitates the rain drops that remind us the promise about the rainbow. Just like Noah, seeing the splendor, the faith exults. Naturally, we will go to the song about safety. The angels are sent to watch over us, in the time of the night, with love, care and safety. The text that is below the drawings of the notebooks to be colored, straightens through exercise the value: I am proposing this way to transmit the values where the song is the principle to an excellent and efficient one:

"Praise the Lord.

Praise God in His sanctuary; praise Him in His mighty heavens. Praise Him for His acts of power, praise Him for His surpassing greatness." – Psalm 150, 1-2.

His Glory, His Majesty are His character. Those are lent to our weak characters through the songs that put on us His values, starting with our childhood, that period of life when our characters are built.

12. Childrens Repertory by Drd. Catană Speranța

God finds pleasure in the song of love of good heart and true faith. Singing help us to show Him our love from the bottom of our heart and express the most profound thoughts and emotions of our inside being.

When we sing we honor God and we open our souls for Him, we show the message of God's love for saving souls.

Our redeemer left us the most concrete image of serving others with a good heart, when He compared children with Christians, He said “ and said, “Truly I say to you, unless you are converted and became like children, you will not enter the kingdom of heaven.”

The teacher understands the way children behave and appreciates in the right way the limits of their age. Even mature people some times (re)act in the wrong way. “But to what shall I compare this generation? It is like children sitting in the market places, who call out the other children” Matthew 11:16

When children sing many people have the chance to listen the message of the gospel. Singing is a way of worship and is well known that in all times believers followed God. In times of joy, in hard times and times of hope, believers sing hymns of glory. Many people like to sing but not many sing for the glory of God.

We sing in times of joy and when we need peace for our soul.

We try to teach our children to sing and thank the Lord for His love. There is not even one man among God's people who doesn't like to sing. It is true that not many have the gift of composing melody and verse for Christian songs and especially those addressed to children. Although, this job is let by God he commanded to Moses to write a praise song for deliverance under the Egyptians and teach children to always remember what God did by singing this songs and not forget the history and God's goodness. Jesus fulfilled the will of the Father for children.

Topics. All churches celebrations are ways of celebrate big events from the life of Jesus Christ or from the history of the church and children are involved - as much as they can understand - in these celebrations. The calendar of most churches contains celebrations that involves children in the artistic program.

These themes can be part of the historical events of the church: Christmas – birth of the Saviour; Palm Sunday; Easter - resurrection of the Christ; Pentecost

They are some other themes as Jean Staenschi shows us in his book “Children's Singing Book” translated in Romanian in 1929 and published again, after it was revised, in 1979. This book contained “100 spiritual songs for children” as it's said in the subtitle. The songs are translated and discovered by Jean Staenschi. The author places in the preface of the book a thematic index in an alphabetical order as it follows: Bible, Church, Heaven, Calling to God, Christmas, Creation, Faith, Love of God, Holy Spirit, God take's care, Happiness, Forgiveness, Confidence, Teaching, Lord's sacrifice, Praise, Confess, Mission, Redeem, Pace, Easter, Sin, Surrender, Pray, Evening, End of the lection, The coming of the Lord, Life on earth, Victory over sin.

The composer Iovan Miclea, conductor teacher in The “Ciprian Porumbescu” Conservatory from Bucharest, published in the period of communism under the

pseudonym of Ion Milutanu, published in Portland in December 1992 a book with choral songs for children entitled "Praise the Lord". I would like to remark this edition not only for the content of the "choir songs for children", as its subtitle says, but also for the themes repartition operated by the author that is unusual for a children's book. The composer himself explains in the preview of the book:

" The rich and diverse summary, from a musical, emotional and thematic point of view, of the 75 choral songs from the volume Praise the Lord insures a big aria of choice and orientation of the repertory demanded by the new generations of children and also asked by the growing needs for the occasional or Sunday services from the House of Lord".

Typology. Interpretation. If we are to classify the children's repertory we would come to this conclusion: Songs for children sung by children.; Child singing solo; Children group Solo with choir interventions; Solo with instrumental accompaniment; Children choir with instrumental accompaniment; Songs for children singing by adults.

Oral transmission. One of the most used ways of spreading these songs is the oldest method of learning, this is the oral way. Generation after generation, from church to church, belonging to different denominations, the most beautiful songs for children are composed and spread. Parents and grandparents educate their followers, teachers of Sunday schools teach their students, friends make changes of musical knowledge in the simplest manner possible: learning as they hear.

Audio recordings. In our times the same repertory can be heard on different tapes, which circulate from hand to hand in churches. Sunday school programs, which include songs of praise of children promote as a didactic material songs recorded on tapes. A lot of the musical bands of children revealed themselves through these songs for children recorded on tapes.

Writings. In the practice of the work with children we can find many writings, which also circulate hand to hand, from church to church with different celebrations as Mother's day, Easter, Christmas etc. Some of the songs are written on the singing notebooks of musicians, which are responsible for the singing act with children. Others are found on a variety of technical supports.

Music books. There have been made some efforts in time that the most known songs which orally were promoted or as writings to be written on notes and put in special "Books for children". Many churches have set aside a special place to sell different books and, among them, books and tapes with songs. Many books for children are nicely adorned with pictures, beautiful stories and poetry. Some of these are translated from other languages

Pedagogical importance. The forming of a Christian character with the help of music is a new method discovered by the Christians teachers. Nicolae Iorga says that the "Romanian religious music is in essence of choral tradition and it comes, for sure, from the Byzantium." He also mentions that music schools from Constantinople, sent priests and teachers of music in the Romanian Countries, to bring here the influence of oriental music We close this brief presentation of our study in the spirit of Nicolae Moldoveanu's words from preview of the book "Songs for children": "For the man of faith, the song is unimaginable power in pain and in joy. It gives wings to the spirit and takes the spirit in places of peace and heavenly lights ... The followers of the Savior, we, the parents, the teachers and the children we will not forget sacrifice of praise – the song

– which we must bring every day on the altar of a clean heart. This is our holly duty! Praised be the Lord!”

13. Children's Songs by Fekete Istvan

According to the physical and spiritual progress of children we can distinguish between well specifiable age-groups. In accordance with the Hungarian practice syllabuses are made for day nursery, kindergarten and school age-groups which take into consideration the developmental stages and individual abilities inside the group.

The same principles, which are used in the selection of kindergarden and school songs, apply when we select children songs for church purposes. This article concentrates on musical and prosodic considerations talking about lyrics.

Mainly we concentrate in this article on the singing activities of the 0-3 years old age-group, but there will be times when we make a reference to older children. Family and Church can cooperate in this very open age to arouse children's interest in music and in imitation, to give them pleasure by playful singing and singing together. In this very young age we can prepare musical education in Church together with other communities (such as day nursery, family programs) and we can establish good musical taste. Children pass on readily to each other proper knowledge and behavior that is based on sound biblical foundations. Well established musical education - together with a playful mood, happiness, and an intimate relationship - these children will pass on gladly in their adulthood to their children. Preparing this way together to the kingdom for which Jesus thought us to pray: "Thy kingdom come" (Mat. 6:10).

Stories from the Bible need to be presented in harmony of the understanding of a growing mind. "Greater attention should be given by religious teachers to instructing the people in the facts and lessons of Bible history and the warnings and requirements of the Lord. These should be presented in simple language, adapted to the comprehension of children. It should be a part of the work both of ministers and parents to see that the young are instructed in the Scriptures.

Parents can and should interest their children in the varied knowledge found in the sacred pages. But if they would interest their sons and daughters in the word of God, they must be interested in it themselves. They must be familiar with its teachings, and, as God commanded Israel, speak of it, "when thou sittest in thine house, and when thou walkest by the way, when thou liest down, and when thou risest up." Deuteronomy 11:19. Those who desire their children to love and reverence God must talk of His goodness. His majesty, and His power, as revealed in His word and in the works of creation."

"From the earliest times the faithful in Israel had given much care to the education of the youth. The Lord had directed that even from babyhood the children should be taught of His goodness and His greatness, especially as revealed in His law, and shown in the history of Israel. Song and prayer and lessons from the Scriptures were to be adapted to the opening mind."

This receptive age is the initial phase of musical education is the Church, which is formed by parents and teachers together. This is when further musical education can be established. For this reason we have to pay attention to the followings: we have to provide to children musical material according to their development. and we have to choose from the most valuable material.

We can rely boldly on research results in church service. These thorough investigations examined the development of musical abilities of children, stating what kind of musical material should be given to the different age-groups. "Remaining faithful to the principles of Kodaly, we choose the best and valuable material: folklore, play of adults with children, folk songs to listen to, lied for setting the atmosphere."

Musical abilities - sensitivity, ear for music, singing, sense of rhythm, sense of form -, during activities, or during listening to singing, improve without separate practicing.

Bible classes for children require complex preparations. Often teachers of children classes cope with the task. The presence of parents needed especially in the youngest age. As soon as the little child can be taken to the church we have to arrange for activity for them. This way they can learn the songs together (coupled with movements) and they can repeat them at home. Children and adults can find a great pleasure in this.

14. Christmas-songs of the pawlikian children-groups by Drd. Rafaela Ani Carabenciov end Artur Funk

In the first part of their contribution the authors give essential information about the pawlikians. They are a minority of roman-catholic Bulgarians and immigrants in the western region of Romania (Banat) during the eighteenth century. The most important settlements are Star-Bisnov (Romania name Ducestii Vechi) and Vinga. They had their own church and schools and their language is the first written Bulgarian dialect. In the last decades their community was under various influences but they could preserve their songs and old customs.

After short considerations about the folklore of the pawlikian Bulgarians and especially about their music the authors describe the Christmas costumes. Finally they give six examples of Christmas songs:

Falin Isus, dragji hora;

Hej, pastire kako-j tuj;

O badzanaku gargule;

Ni vidit li zvezdata;

Na salasu vaz Betlema;

Na salasu vaz Betlema (variations).

15. Horst Gehann. Spiritual songs for "the small ones and the big ones" by Dr. Felician Roşca

Horst Gehann's spiritual songs dedicated to "the small ones and the big ones", with the reminding that they are written for one or two voices with an organ or piano backing, are together in the Opus 2.

Written in both English and German, they are considered as a talent and inspiration example, regarding both the song line and the lyrics.

The 12 songs can be taken as a conclusive message of a child's life over an year, in which every song can express the experience of a world.

We could assume that they can signify the 12's apostles characters. We discover the eager Peter that must learn to have patience, John that loved Jesus "So Much", the impulsive Zebedei brothers who need to learn kindness.

The theme of the 12 songs can reveal us moments of Jesus's life when He found Himself on the mountain praying. Of course, a child's fantasy can discover other personal connotations in which they can find their own feelings.

The titles of the 12 songs are: We thank you, When birds sing, Patience, May your life be like this, So much, Fall in prayer, Remember, God is my strength, Calling, Give us your help, On your altar Jesus, The divine scripture.

Theologically speaking we find in the text a lot of domains in which the prime domain of interest is education.

Subjects like: gratitude, trust, knowing along with patience, remembering, praying, calling can be considered as essential messages in the Christian education of a child.

Beyond the poetic message of the lyrics as educators we can discover the necessary themes in a child's healthy education. Even if we sometimes overlook the role of a little song, I think that this song message can be in a teenager's life essential. Through the beautiful following of the melody a little song learnt in childhood can measure a lot more than a pile of "educational" talking. This is why I think that beyond their technical values, these 12 songs have a much greater value in their educational purpose.

To be grateful, to be patient, to know how to bow in prayer, to be faithful, are beautiful and practical subjects but they come better with education, with forming the personality then with the poetical-philosophical art.

I think that this should be the main role in the child's song, and the artistic matter should come second. I hope to be in concordance with the authors of these beautiful songs when I say that education itself was their muse.

Poets that have inspired the musical creativity of Horst Gehann are: Elisei Dumitrescu, Vali Ghiorghe, Cornel Greising, Arthur Irimia, Lucia Thomas.

The first song has as a title a calling: We thank you. Written in E, in 6/8 measure, with a musical structure like A+b+A+c, in which the choir "C" is written in 4 temps measure. The soloist-choir alternance, in which the choir is represented by children can underline the composer's thought to dedicate these songs to the small ones and the big ones. The anacrusis from the second measure has the purpose of placing the accent on the right place.

When birds sing song continues the structure of the first song. The tonality is kept, fact that underlines the possibility that the two songs are bound to one another by interpretation. The binary choir gives the soloist-choir alternance. Even the alternance between the birds singing and thanking the Lord puts us at the very beginning in the children's universe.

In this melody we need to mark the harmonies with a chromatic sense but which is resolved tonal every time.

The song Patience drifts apart from the mentioned atmosphere but it preserves still the ternary elements of 6/8 measure. The melody of this song, written in D, obviously underlines the quiet atmosphere in which patience is learnt. The harmonies are peaceful so the modulations create a symbiosis between tonal and modal.

May your life be like this can be considered as a conclusion of the patience. Written in D, in the binary measure of 4, the work is great in its melody in both harmonic and chromatic way.

The ups and downs of these harmonies underline the idea of "moral passivity" of the text:

"May your entire life be like this
And the doings that you leave behind
Such as an unstained flower
To be that clean
Every moment that you live."

The second stanza underlines the benefic result of patience:

"Because every voice that is heard
And every doing on your way
Is like a seed that grows beyond
The seed of goodness from now on."

The song So much written in G, and in 6/4 measure puts us in the middle on Christ's loving territory. The chromatic melody with a modal structure underlines the esthetic theme of eternal love. The slightly undulated movement remind us of a mother's "rocking hands". The peace atmosphere of christian love is underlined precisely by this rocking.

Fall in prayer is surprising by the fascinating harmonies and the beautiful bonding between music and lyrics. The idea of personal praying is underlined with the changing of the 3 halves measure in a binar measure of 4 terms. The melodic lines underline three descending motives the idea of bending in prayer. The chromatic harmonies underline the inner universe created by a prayer. "Fall in prayer God once said Your wish present to Me..."

Remember by it's number seven underlines the importance of the resting day, that we find in the 4th commandment. The symbolic number seven is taken as a marking signal that indicates the moment or resting for all God's creatures. The ascending alternance written in 4 halves through the motive of the 3 notes f-f-f; g-g-g; c-c-c; suggests the climbing steps to reaching the level of Sabat's adoration.

God is my strength, written in b, and the binar measure of 4 terms, replaces in our memory the structure of the protestant coral. The jump of a sixth rebrings to our memory the structure of the Lutheran Choral, d-c-d-e-d-c-h.

The song Calling is splited in two big sections A+B, in which the final cadence rebuilds the initial motive from A. The soloist-choir-soloist alternance has the role of the evangelist (the soloist) and the choir of the old preclasic orator. The modulation from the initial tonality of e to the homonym of E and then returning to another e, can segnificate the returning of the big ones in the small one's world.

Give us your help with the underline written in german that this song is a message to the big ones, in how they should entrust themselves into God's hands when they're trying to shape up they're children'd characters. The big final underlines the educative role of the song. The following passages, underlined by the surprising harmonies of the background suggests the peacefull athmosphere in which every person can put they're trust in God.

On your altar, Jesus is the most elaborated piece from the 12. Written for solo voice, choir and organ in d and the measure of 6/4 has the structure of a canon, in which every voice stands up for itself. The organ has the role of bonding the two very different voices: kids and adults. The piece ends with a coda on the word Amin.

The last piece called The divine scripture is bond to the piece before. It has the role of a final conclusion in which the idea of the young's and the adult's both should live with the word of the Scripture is underlined. It is the ideal conclusion in the educational purpose

of the 11 songs, that conclusion that the Scripture is "A Light on the way, always and everywhere". Also, an instrumental passage ends like an ideal conclusion.

Horst Gehann's spiritual songs dedicated to "the small ones and the big ones" can be considered to be a little education treaty through music. The musical and poetic means are used by slightly educate kindly and patiently. Through their musicality and the beautiful bonding of children voices with the ones of their parents these songs can be a model of education through Hymn. Like this, the educative and religious song's role in a family's life is deeply underlined.

16. Chromatic Study for Children Choir (1 voice) by Ovidiu Manole

In Romanian Baptist churches the collection Harfa Copiilor (The harp of the children) is considered until today the base of the best musical education of many children generations. The source and model of the German collection Das Singvoegelein, 1925 (Songs of the birdie) have been certainly privileged antecedents.

Mozartian melodies, often very beautiful, the hundred songs about, assembled in this collection belong specially to the major tonality. Occasionally, pieces by famous authors are added, for example the lullaby songs by Mozart, Schubert, Brahms... Year out the children choirs have interpreted this repertoire to the delight of the listeners in churches or concert halls.

In time, the assimilate of the new rhythmic elements and melodic formulae emphasizes, so to say, a contemporary character of the children songs. Therefore, of theoretical point of view, these songs remain in the same tonal space to keep up a diatonic intonation.

I thought to try a curiosity, namely to approach an easy chromatic intonation by chromatic semitones and increased quarts; but also to implant the empty quint (without third) times 9, 10 as well the interval "tritonus" times 11, 12. In fact, this represents my little work.

17. Modalities of processing in classic style the carol from our oral culture by Dr. Ovidiu Papana

Music-taken as a way of communicating between people-occupied since always a special place in the spiritual life of them. Without the usual communication, for which the humans are using the verbal language (most part in an utilitarian purpose), music has other ways of transmitting the ideas and the beliefs, that have a profound action upon the human psichic.

In the cultural-artistic life, the ritual music is separated obviously by other typeset has a social status. To the most parts of the artistic types, the communications has an interhuman characteristic from person to person. The ritual music instead presumes a "sacred" dialog with the supernatural, its destination not being the common person (even if it sustains its activity most part in a social environment). Not by mistake, the ritual song that we meet to the most part of the oral cultures is one of the oldest and most stable forms of artistic speaking. It has passed over the centuries heaving the same essence- a superior communication and approaching with the holiness (or the absolute).

The ritual song from the oral cultures benefits by a meticulous polishing in time. This thing made him to reach, considering the consistence and the form, perfection rarely found in the artistic phenomena. As a result of this, when we speak about processing this type of song, we need to clarify some questions:

-why and how much can we afford to process such a repertoire, without changing its initial message?

-how do we process the ritual oral song in the written culture?

-which is the most appropriate methods of processing the music for this kind of song?

Indeed, the initiative of processing the ritual song is very difficult, first of all because we can not afford to change the purpose of this creation. The communication with the sacred-in the processed works-can not go down to an artistic level that is profane, even if the result is well realized from an esthetic point of view. This creation shouldn't be cosmetized. It should contain the same characteristics that were presented in the original piece. In an ideal way, the methods of expression used in the written culture should complete the initial message of the folkloric piece. Each processing should keep its fingerprints even through the way in which is realized. As a result, the composer should have 2 qualities: intuition and ingenuity. The creation that has been taken as a model needs to be studied and understood in all its ways. Only in this way can be transmitted all the particularities of the ritual type, keeping away the creation from a common way of working.

18. Current Trends of Hymns for Children as seen in The Hymnal for Children of the UCC in Japan (2002) by Yasuhiko Yokosaka

Why is this quote so important when we are dealing with the Japanese hymnody? Because, hymnody for children in Japan are still under the influence of European and American hymnody, though the Hymnal for Children of UCCJ keeps certain degree of independence and uniqueness. So, first, let us explore the historical background in the English hymnody to find some relevance in the hymnody of Japan.

The earliest example of Christian hymns which suggests this condition is even succeeded after 2000 years in The Hymnal 21 of the United Church of Christ in Japan.

The Hymnal 21 is used inter-denominationally in Japan since its publication in 1997. For detailed information, please refer to "The Editorial Principles of The Hymnal 21 of the United Church of Christ in Japan" in the IHA Bulletin No. 26 (1998). In this hymnal, you can find the hymn "Hitsujikai wa," which is a translation of the "Shepherd of tender youth" written in 1846 by Henry M. Dexter, an American congregational minister. The hymn depicts Christ as a shepherd who calls us into one and who leads us to victory. But the text by Dexter is considered a free translation of one of the two Greek hymns included in "Paidagogos" (195?) by Clemens Alexandrius. It's an interesting example of the earliest Christian hymns surviving in Japan via a translated text in another language; however, it is difficult to say how the original ideas are transformed into the Japanese version.

After the reformation era, we begin to see more conscious effort in developing the hymns for children than ever. Even in German hymnody, Martin Luther assigns the first half of the hymn "Vom Himmel hoch, da komm ich her" to adults and the second half to children to sing. And in the English hymnody, many hymnals edited for children began to appear one after another. The hymnologist Samuel J. Rogal lists 500 hymnals for children between the years 1655 to 1900 in England and 309 hymnals between 1753 to 1900 in the United States (The Children's Jubilee: A Bibliographical Survey of Hymnals for Infants, Youth, and Sunday Schools Published in Britain and America, 1655-1900,

Greenwood Press, 1983). Among those historical hymnals, some collections are influential over others. Having 25 editions printed by the middle of the 18th century, *Divine Songs Attempted in Easy Language, for the Use of Children* (1715) by Watts is clearly one of them. Although there are many criticisms against this hymnal, Rogal tries to classify the 36 hymns in this collection into the 4 categories in defense of Watts: 1, Benefits derived from piety and prayer (19); 2, Consequences of disobeying God (9); 3, Appeal to God for assistance (5); 4, Recognition of God as guardian and protector (3). When Wesley's *Hymns for Children* was published in 1763, the condition did not change much. Here are the first and the final stanzas of Charles Wesley's hymn for children entitled "Gentle Jesus" which is said to be the only lasting example of what he wrote with children in mind.

1, Lamb of God, I look to thee thou shalt my Example be;
thou art gentle, meek and mild, thou wast once a little child.

7, I shall then show forth thy praise, serve thee all my happy days;
then the world shall ever see, Christ the holy Child, in me.

While there is a clear difference in the style of Watts and Wesley in their approach to children, they share the same problem of drawing a line between adults and children and trying to impose morality to children. Here we see a message of an adult trying to tell children how they should behave in a form of Christian hymn.

I basically agree with the five points he makes here, and especially points No. 3 and 5 are relevant to children's hymnody in Japan as well. These two points relate to the fact that "how" the message is expressed is as important as "what" message it has. In other words, when the message is expressed in the language that communicates directly to the experience and the imagination of children, it will become effective. The key to read current trends in the hymnody of children lies exactly in the transition "from what to how." If you are careful, you can see some examples that are successfully making this transition in the second half of the 20th century. For example, "The Clock Carol" by Paul Townsend tries to tell that God is with us everywhere, working and carrying His plans for the world. It begins with a simple imagination of a child wondering upon the time difference in the world and gradually develops to the message that God is center of the world embracing everyone.

Children's hymnody in Japan suffered in the same way. Especially because Christianity is new religion brought into Japan by the missionaries, and because the Christian population is still under 1 percent, succession of Christian faith in generation to generation is a very serious question.

In the 143 hymns of *The Hymnal for Children of the UCCJ* (1987), the predecessor of the 2002 edition, there are many 19th century hymns from Europe and America. However the origin of many of them are not even traceable these days. Besides well known hymns like "Savior, like a shepherd lead us" by Dorothy Thrupp, "What a friend we have in Jesus" by Joseph Scriven, and "Jesus loves me, this I know" by Anna. B. Warner, there are more than 100 hymns written by Japanese hymn writers. "Hikari, hikari" is one them. It invites a child to become a "child of light", "bright and cheerful child of light," "pure child of light," "strong and healthy child of light," and "right child of light who always tries to be right." It almost gives you an impression that if you do not satisfy these conditions, you are out of God's blessing. Then, what can my youngest daughter do to be blessed by God when she can not breathe because of asthma and when coughs

attack her all night that disturbs her from sleep? The hymn “Kami no megumi wo” uses such expressions like “We children of light, pure and bright, should work hard following Jesus who was loved by God and people. We children of God, brave and hopeful, should work hard to make the world of God come true.” The hymn “Watashitachi wa Chi no shio desu” even goes to say that “We are salt, fighting against sins and purify the world. We are the light, fighting against injustice and make this world bright and right.” There are many other hymns that do not reflect this kind of morality; but I introduce them as examples that come to contact with the points that Michael Hawn makes.

Fortunately the number of this kind of hymns is decreased in the 2002 edition. There are more hymns using the language that speaks directly to the experience and imagination of children. For example, the hymn “Esusama, kyou mo watashi wo” by Yohko Matsubara sings “Jesus calls me again today. Jesus encourages me to live again today by saying “There is nothing to be afraid. Just believe me and put your trust in me.” As you can see there is no condition or requirement that children have to fulfill before they get called by Jesus. And they do not have to work hard as children’s army of God trying to purify the world. Instead the hymn affirms you that you are all right as who you are and you can live as who you are. “Kono hanano youni” by Jun Kawakami expresses kindness and love in Christian faith without pushing it to children. “I want to grow like a flower under the Sun. I want to be kind like the fragrance of the flower. I want to show the love of God gently like the flower.” Here you do not have to be a “child of light” and “strong and healthy child of light” who always looks straight forward and who walks straight up to the lord. Also the modesty reflected in this text shows a kind of contrast compared to English and American hymns that are full of celebration. There is also a humorous hymn “Kyodaigenka wo shinaihi wa” by Hiroo Sakata. As being one the texts that are succeeded from the previous edition, the hymn shares the world of children in humor and wonder that they may actually feel. “Why do I fight against my brother almost everyday? Tell me lord, why? Why do we fight so often among friends and also among those who do not each other? Tell me lord, why? When our heart is weak we tend to score each other; when we feel full of energy, we hate each other. Oh, how sad. Tell me lord, why? But at times, I feel like being kind to everybody. At times, I want to apologize everybody. Tell me lord, why?”

I certainly do not mean that “what” is expressed in the hymn is unimportant, but “how” it is expressed is indeed the key to read children’s hymnody today.

19. Theological Background of Hymnody in Japan by Kitamura Soji

1. The history of Christian church and Hymn in Japan

It was in 1549 when Roman Catholic missionary Francisco de Xavier visited Japan firstly diffuse Christianity. The insular country, Japan, has implemented chained policy and the ban of Christianity for 234 years. Finally in 1873, the door for trade with European countries and for the missionary work of Christianity was officially re-opened. In the following year, each denomination of protestant churches published each hymnals separately. Each denomination means Congregational, Presbyterian, Methodist, Baptist and Anglican church. As those separated hymnals were revised again and again, it was seen that some common hymnals among some denominations were published.

The incunabulum of hymnal starting in 1874 accounts for eight. Some lifted less than 100 hymns. Following ones listed more than 100 hymns.

“SAMBIKA” = ‘HYMN’, Presbyterian, 1881

“SAMBIKA NARABINI GAKUFU” = ‘HYMN & TUNES’, Congregational, 1882

“SHINSEN-SAMBIKA” = ‘NEW HYMNAL’, joint edition of Congregational and Presbyterian, 1888

“KIRISUTOKYO-SEIKASHU” = ‘CHRISTIAN HYMNAL’, Methodist, 1884 (word-only edition), 1885 (word and music edition)

“KIRISUTOKYO-SAMBIKA” = ‘CHRISTIAN HYMN’, Baptist, 1896

About a quarter of a century after since the beginning of hymnal publishing in Japan, a proposal for editing and publishing a common hymnal was ratified in 1900, and three years later in 1903, the first common hymnal was published, which is called “SAMBIKA” = ‘THE HYMN’ and consists of 485 hymns. In other words, this was done 101 years ago from today. The denominations that participated in editing this common hymnal are mainly Congregational, Presbyterian, Methodist, and Baptist church.

At this time, the Anglican related, the Japan Anglican Church and Lutheran Church did not participated. During this period, Anglican Church edited its own hymnal called “KOKIN-SEIKASHU” = ‘HYMNS ANCIENT & MODERN’. Lutheran Church has used the common hymnal until 1974, when the Church acquired its own hymnal, “KYOUKAI-SAMBIKA” = ‘CHURCH HYMNAL’. In addition, Baptist published its own “SHINSEI-SAMBIKA” = ‘MEW LIFE HYMNS’ in 1989.

The common hymnal, which is firstly published in 1903, was revised many times. The first revised edition was published in 1931, and then in 1954 after the Pacific War, the next revised edition was published. The supplemental editions were edited and published during the revisions, in 1909, 1967 and 1976. Comparing these hymnals, we can see how the trend of thought and theology was reflecting the hymn in each period of time. We can also see volumes and the different types of hymns were also added. However, it took a long time to encompass the theology of liturgy, especially liturgical movement which began in western countries in late 19th century and ecumenical movement which advocates unification of churches. It was late 20th century when the content of liturgical movement and ecumenical movement was actually introduced in Japan.

Theological background. Since 1874, the theological background of Japanese Christian churches has inherited the background of each denomination of European churches for 130 years. Even though they were called Protestant churches, we have never experienced the Reformation, and so it was rather that of Puritan we were influenced. In addition, we tended to accept some Unitarian aspects as well. As a result, “Non-church movement” as unique Japanese phenomenon occurred. The impact of that phenomenon was rather strong and widespread. The feature of it can be greatly seen in how to select hymn at service. It was that of public missionary and individualistic trend. Or heavenly oriented hymn that are on the crest of the wave of Gold Rush was favorably sung. Despite great efforts of missionaries, priests and pastors, the number of Christians in Japan is still small portion, which accounts for less than one percent of the total population. Having said this, the influence of what Christianity did to Japanese society, including education, culture and social welfare, was definitely huge. After Japan was defeated in the Pacific War in 1945, she created and kept “Peaceful Constitution” which declares to abandon any war affairs. Under this situation, Japan became economic power, but we are aware that religious and mental sphere is still rather poor.

On the other hand, South Korea became successful in terms of Christian mission. In the first quarter of 20th century, she was occupied by Japanese government for 36 years, and when she was released from Japan, the Korea peninsula was divided into North and South Korea. However the percentage of Christians in South Korea is now about 25 percent. Taiwan was also once occupied by Japan in early 20th century and Christians there are more active than Japan, but not as many as those in South Korea.

When three countries are compared, it is often said that Korean Church is “Praising Church”, Taiwanese Church is “Praying Church” and Japanese Church is “Theologically active Church”.

Since 1960, many books of theology of worship in the area of Japanese church and theology were published, and then the concern and research for liturgy arose. Some courses of worship began in theological schools in Japan. In 1955, I wrote master thesis on worship, graduated from graduate school and started to work as a pastor. However because of the theme of my master thesis, I was asked to lecture on theology of worship at a school of theology in 1962. I felt the responsibility to study further, and so I studied liturgics and hymnology at Union Theological Seminary in New York, N.Y., U.S.A., 1963~64. Returning to Japan, I taught liturgics at a few schools of theology, and hymnology at school of music, mainly in Tokyo. I was also involved in writing and editing a dictionary of Christian Worship and Liturgy, with colleagues, and could publish the dictionary in Japanese in 1977.

The fortunate incident was that in this period of time, as a result of Vatican Council II, Japanese Protestant churches started to have ecumenical dialogue, and collaborate with Japanese Catholic churches and Orthodox churches soon after the Council. On top of this, it is fortunate to know that Japanese churches began to exchange ideas, have conversation, and hold meetings with churches in South East Asia as well as those in South Korea and Taiwan.

In the field of theology of worship, or liturgics, it is not too much to say that we are on the verge of reconciling a sort of estrangement between mission and worship. Mission of church has been classified as external act, while worship of church as internal act. But by the recovery of worship as common act, in other words, worship in church as a faith community and the mission of God himself or ‘Missio Dei’, we succeeded to overcome that kind of estrangement or contradiction.

Therefore we had a task to speak a loud the necessity for developing hymn that are suitable for those theology of worship and liturgics. As a chairperson of Hymnal Committee of United Church of Christ in Japan, I was responsible for revising hymnal for more than thirty years. Thus, it is my great honor and pleasure to be able to publish “SAMBIKA 21” = ‘THE HYMNAL 21’ in 1997. I would also like to add that in order to accomplish all these above, the periodical called “REIHAI TO ONGAKU” = ‘WORSHIP AND MUSIC’ had played the great role to be a place for presentation for concrete research or ecumenical dialogue since 1955, (First 20 years are monthly, since 1974 quarterly). Amongst those who involved in this project, there were pastors, theologians, church musicians and believers from Orthodox Church, Catholic Church as well as Protestant Church. After my retirement as a pastor in the spring of 2001, with some colleagues, including Prof. Yasuhiko YOKOSAKA, from different denominations, we came to found Hymn Society in Japan and started our new footsteps together.

20. The importance and modalities of learning for children of the Orthodox pew songs (especially the ones from Banat) by Eugen Cinci

The religious worship sustained in the most important Christian religions (Orthodox, Roman-catholic, Reformat), is conceived as a dialog between the Holiness and the believers gathered together for praying and for singing together and for worshipping God. The ways in which the believers are answering to the Holy call are different from one church to the other. In the Orthodox Church, the singers that are sustaining the so-called pew singing give the answers.

Even if it is certain that the pew songs are heaving their roots in the Byzantine song, today, this is separated more of the specific elements of the mentioned type of singing. When we considered the Romanian orthodox space, the differences mentioned are more obvious in the Banat region. When we analyze the pew songs from Banat, we will find some specific things of it. Sometimes it is difficult even to put it close to the Byzantine songs. The explanations must be searched in the church's past. It is good to know that the Romanian orthodox population from Banat found itself many years under the influence of the canonic guardianship to the Metropolitan seat from Karlovici (the actual Serbia), together with the Serbian population. This guardianship imposed, tacit or less tacit, the way of religious singing as the one from Karlovici (karlovacko pojanje). It is also known the fact that at the pew from Karlovici, simple people sustained the singing. As a result, it resulted a big influence of the popular songs, it was transmitted on oral way, this thing determining its continuous changing.

Until the Romanian population got out from the guardianship of the Karlovici Metropolitan seat, process that lasted many years, and heaving its peak at the middle of the XIX's century, the pew song was learned together by the Romanian and the Serbian population. Even today we can notice the marks of the Romanian-Serbian common past of the singing from Banat, with inevitable influence one upon the other. We can notice also the ways of learning and transmitting the pew songs. Even today the singers are heaving a particular way to systemize the pew song, a way that passes the theoretic pattern, and comes much closer to the folkloric singing.

When we try to analyze the pew song considering the theoretic conceptions, we notice some differences that make us doubt the integrity of the conception itself. We will illustrate only one example: voice I and voice VI. If we will reduce the sonorous material, trying to quadrate it in heptacordic pattern, we will notice that between the 2 voices there are not important differences that can make us to consider 2 different entities. We will naturally arrive at the conclusion that maybe something else make the voices different. The key element is the melodic form of the cadence.

After the modalities of systemizing the pew songs, regarding the melodic contour and especially upon the cadences forms (the popular concept), this is close to the popular music. As the cadence form from a popular melody defines the folkloric zone of birth of the voice defines its identity. An elementary systemizing, simplified, of the voices, based on the concept that we named as popular, can be next:

-voice I have in it the melody named the voice itself, and the melody tropar, with the specific melodic cadence formulas

-voice II has the voice itself, tropar and antiphon

-voice III has the voice itself and tropar

-voice IV has the voice itself, tropar and antiphon

- voice V has the voice itself and tropar
- voice VI has the voice itself and tropar
- voice VII has the voice itself and tropar
- voice VIII has the voice itself, tropar and antiphon

The voices(I-VIII) are heaving besides the melodies that we just mentioned podobii. They are present not so often during the religious service and some singers not even know them. About that pieces, the singers are saying that they have their own melody an that they are treated, outside the system of the known voices.

If the voices of the pew songs are properly systemized, they can be easily learned by the children, even from a small age. In the first period, the voices will be learned after the ear, and later, after the rules of the vocal method, using the notes. In this way there is literature that even so needs some adjustment.

The rhythm follows the text and the character of the piece, and it could be learned easily by children.

We could present numerous arguments in the favor of learning the children the pew songs. Such an activity can develop the musical hearing, the rhythmical sense, abilities for solfeggio and also the musical memory.

But it appears the question: from whom can the children learn the pew singing? This religious-musical domain is for many a dilemma. When a professional musician refers to the Orthodox music, he is most of the time referring to the choral music, forgetting that the pew music, and not the choral one is specific. We mentioned that the children could easily learn it. How could adults consider it difficult? As a conclusion, it is needed only a big amounts of patience, will and of course the ability of systemizing the pew song in a good way. The pew song is not only a religious domain. It is also a part of our national cultural treasure and we have the obligation of knowing it.

21. A History of Children's Hymnody in England by Dr. Gillian Warson

In England the subject of hymns for children has been of interest to believers and educators for many hundreds of years. In this paper I shall be outlining some of the significant developments and publications which have influenced children's hymnody since early Christian times.

We know that children have been singing hymns since early Christian times. Chaucer, in his famous collection of stories *The Canterbury Tales*; Isaac Watts' *Divine and Moral Songs for Children*; *Hymns for Infant Minds* by Ann and Jane Taylor; Frances Mary Yonge's *The Child's Christian Year* published in 1841; *Hymns for little Children* contains hymns that cross all denominational boundaries; *All things bright and beautiful*, *There is a green hill far away* and *Once in royal David's city*; *The Public School Hymn Book* which appeared in 1903; *The Methodist Sunday School Hymn Book* of 1879 contains a variety of hymns intended to suit every occasion.

The twentieth century opened with a major collection. Carey Bonner's *The Sunday School Hymnody* published in 1905 was described as "as a twentieth century hymnal for young people". It contained a massive 622 hymns suitable for children of all ages, complete with a range of additional tunes. The popularity of *The Sunday School Hymnody* is indicated by the fact that 24 editions were issued between 1905 and 1959 and it was not replaced until the publication of *Sunday School Praise*.

During the first quarter of the 20th century the attitude to hymn singing altered subtly as the importance of singing in schools increased and hymn singing started to make an important contribution to school music lessons as well play a part in general worship and school assemblies. The need for suitable material was met partly by *Songs of Praise* and *The Church and School Hymnal*. The text used up-to-date imagery supported by well-written melodies and good harmonies and was described by the compilers as a “modern resource for children of all denominations”.

The Second World War delayed the publication of the next two significant collections of hymns for children, *The School Hymn Book of the Methodist Church* and *Sunday School Praise*. By this time it was expected that the words and tune would appear together and that any singing would be led by piano or organ. One of the most significant developments contained in *The School Hymnbook of the Methodist Church* was that conventional hymns started to be replaced with a new type of song – lyrics that were not precisely hymns. This included all kinds of thought-provoking texts that were to become characteristic of hymnody as the 20th century progressed. The morbid sentimentality found in some children’s hymns completely disappeared. However, the contents of most hymn books until the middle of the 20th century remained largely conservative.

The many changes in popular culture seen in the 1960s were quickly reflected in children’s hymns. This can be seen both in the type of texts which were becoming available and the way in which they were presented. *Youth Praise* was the first collection to show this and met the changes by including guitar chords and symbols alongside the piano accompaniments. Repertoire, too, was changing and the trend for the new type of lyric was increasing in keeping with the ideals of the changing and multicultural society of the 1960s. A group of books known as the *Faith and Folk* books contains a variety of songs dealing with the topical themes of freedom, peace and protest. Although these books provided suitable material for teenagers, children under eleven years of age still lacked a hymnbook that reflected the new sensibilities of the era. This gap was filled by *New Orbit*. This marked a significant development because it expected children not only to sing but also to join in by accompanying the hymns on musical instruments. Gone was the attitude that children should merely sing to a piano accompaniment; many of the songs have ideas for simple percussion accompaniment and in all cases guitar chords are supplied.

In church, greater attention was starting to be paid to the needs of children during services but the growing trend for family services and all-age worship brought its own problems. For this reason the book *Partners in Praise* was introduced with the intention of including children in services.

One of the most significant developments in hymn singing in the later twentieth century was the increasing involvement of television and radio, particularly in schools. The schools broadcasting service (BBC) produced a weekly programme including music from contemporary and traditional sources. A selection of suitable material was collected together in the book called *Come and Praise* in 1978. This book was extremely successful and was followed in 1988 by *Come and Praise 2*. The hymns in both collections deal with Christian themes, celebrate the activity of God in the world and remind youngsters of their own responsibilities. However, an innovation in *Come and Praise 2* is that it is intended to appeal to those who recognise the festivals of many faiths in their school assemblies. Furthermore, a number of musical cultures outside Europe are

represented with melodies from Africa, Asia, the Middle East and the Caribbean. This broadening of subject matter grew to be acceptable so that the term “hymn book” became looser and came to mean books intended for common worship and singing, containing a variety of songs from all traditions. One example of a book that presents songs on a variety of social themes is *Alleluia: Songs for thinking people*.

As the 20th century drew to a close many new subjects found their way into hymn texts for children. Environmental issues, such as caring for the planet and conserving resources joined the subjects of social equality, peace and poverty. Many gatherings of children, such as school assemblies, contained followers of faiths other than Christian, and this presented further challenges for the writers of children’s hymns. The two books *Big Blue Planet* and *Sound Bytes* are examples of the changing attitude to children’s hymns.