



Anton Pann's Views Regarding the Modes And Musical Ornamentation

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The issue of musical ornamentation and of the voices in Anton Pann's view is vital for the present day interpreting and exegesis of Byzantine music, as his work represents a crucial point in its development as performed in Romanian. Anton Pann was familiar with both musical semiographic systems to an extent which is different from the extent some contemporary composers claim to have, assuming sometimes imaginary melody variants; as for Anton Pann, he was a practitioner of Kukuzel's notation and one of the most important adapters of chants from the old into the new system of notation, mainly of chants by Dionisie Fotino.

In terms of church music, Pann went through all the stages a musician would in his time, from learning and performing (singing) the chants in the two musical notations, of which the older – Kukuzel's notation – had become a source of very different interpretations from one psalm reader to the next for the same musical text, and the recent one, called Chrysantean – supported material by Romanian singers. In his works, he will speak of his attempts at initiating a new semiographic system for Byzantine music, which ultimately proved futile¹.

The three tractates in the theory of music and the fifteen anthologies of chants in Romanian are proof of Pann's constant position in favour of Romanian Chrysantine music, as he stands out as one of the major figures of the process of adaptation to Romanian, in the course of which ornamentation and the ethos of the modes held central position. The extended and complex process of adaptation to Romanian places him as an outstanding figure among those who achieved the passage from oral chanting in the old synoptic stenographic notation to the Chrysantine notation which was close in terms of precision to the Guidonean notation and could render the melodic elements specific of Romanian music and involved ornamentation and the specificity of the modes. This notation eliminated signs that were useless or produced similar or adjacent effects and especially those signs that allowed

¹ Anton Pann, *Bazul teoretic și practic al muzicii bisericești sau gramatica melodică. Predat în seminarul Sfintei Mitropolii [...] și tipărit [...] de...*, București, într-o tipografie de muzică bisericească, 1845, p. XVI.

inappropriate, excessive, extravagant ornaments, similar to virtuosic arias in operas, against which the psalm readers who felt responsible for the evolution of the genre rose, following Pann's guidelines.

He himself admitted the superiority of Chrysantine notation for the simplicity and precision it allowed, for the possibility to avoid ambiguities and the sometimes inexplicable liberties in the earlier notation, some of which were continued after the official implementation of the Chrysantine reform; he admitted that it was the "easier method and fashion of writing based on understanding"; many Romanians became familiar with it, "practicing and becoming proficient in it, they started to adapt and translate whole books and teach it in public schools, where well-off merchants were eager to send their children to be taught church chanting. Also, young aristocrats had to learn church music along with reading and writing."²

It is not by chance that he is the first musician to identify and apply in his work the Aeolian vs the Ionic alternation, of which the most typical example is his masterpiece, *Lord's Prayer*, a genuine hymn of Romanian Orthodoxy. The presence of certain intonations specific of Dorian, Mixolydian, Phrygian or Locrian modes in Romanian composition, or of the Dorian mode in the IVth step raised in the famous *Doxologia hisar* are arguments to prove that many of his creations are close to the specificity of the Romanian music.

In terms of ornamentation, all the commentators of Pann's musical works have emphasized his preference for the concise *syntomon* (brief syllabic) style and an avoidance of exaggerated ornamentation which interferes with the prayer status of liturgical music. An in depth analysis of his music reveals his propensity towards this simple style, rid of excessive ornamentation, and about the necessity of a syncretism between the text and the melody associated to the prayer; this is a permanent feature in his creation. His text can quoted where he speaks disapprovingly of the "flamboyant style" he had "deliberately avoided", seeking instead "the tone appropriate to Romanian music" and the match with "the sound of natural speech"³.

In a special chapter in his *Hristoitia*, 1834 – *On church chanting*, the composer urged his colleagues to avoid *dramatic interpretations, remote from the spirit of prayer*, and advised his students to refrain in their performance from contorting chants, which is an undesirable habit, like the habit of those singers who huff and wriggle, or nod their head

² idem, pp. XXV-XXVII.

³ Anton Pann, *Heruvico-Chinonicar care coprind în sine heruvice și chinonice pentru tot anul, lângă care s-au adăogat acsioanele tutulor glasurilor și ale praznicilor, Prelucrate și date la lumină [...], de [...], prof(esor) de muzică bisericească în Seminarul Sf(intei) Mitropolii, Bucuresci, întru a sa tipografie de muzică bisericească, 1846, p. VI.*

like a cuckoo bird or “squeal like a cockerel” when they sing, and thus make the church goers “laugh instead of collect their thoughts for prayer/ So instead of vailing their pride,/ They make them sin all the more.”⁴

The tendency to simplify the melody was so strong that I can rightly say that the version of the Christmas carol “We three King from the Orient are” I used to know and sing as a child clearly had richer ornamentation than that in Anton Pann’s collection.

In Pann’s printed creation, terirems are nowhere to be found, as they had disappeared from his earlier manuscripts, as there are no ananes – intonation formulas for the eight voices in Kukuzel’s system, later replaced in the new Chrysanthean system by the syllables needed for paralaghia; he considered that the use of such redundant protracted syllables was proof of affectation. The composer actually expressly disapproved of such methods and mocked those who still used them. As an example of such irony directed at those colleagues who used such terirems and ananes as well as other similar artifices to “enhance their personal fame”, we can quote the famous lines in the *Heruvikon – Keinonikon chants* aimed at the impostors who performed “hollow axions”, nodding their heads like a drake and craning their necks like the cockerel, “as the cockerel is a psalm singer too”⁵; the criticism was directed at the authors of such inauthentic performances, which they “hold precious, thinking people listen to them in awe.”⁶

The author of the three *Doxastarions* joins efforts with his colleague Macarie the Protopsaltes in their protest against “the Constantinople-fashion airs” and the fact that, when they sang the tererems, the singers retained their old habits of thinking of themselves as high as if they were “the famous Kukuzel” or even better, when “they swell like a turkey” and “puff the nenenaes through the nose.”

In his introduction *To those fond of the Muses*, Pann expressively calls this batch of recently proliferated church singers epigones, new Kukuzelis, Neo-patrons or shifters, and claims they are “narrow minded, easily self sufficing in spite of their little knowledge and of their meager ideas of the musical craft; thus they do not allow others to perform

⁴ Anton Pan(n), *Hristoitie sau Școala moralului, care învață toate obiceiurile și năravurile cele bune. Compuse în versuri de [...]*, profesorul de Muzică vocală al Școalelor Naționale din București, 1834, p. 179.

⁵ Anton Pann, *Heruvico-Chinonicar* anual care coprinde în sine deosebite heruvice și chinonice pentru toate sărbătorile anului. Lângă care s-au adăugat și anti-acșioanele lor Prelucrate și date la lumină de [...], profesor de muzică bisericească în Sem(inarul) Sf(intei) Mitropolii, tom. II, București, în tipografia sa de muzică bisericească, 1847, p. 168.

⁶ ibidem.

music well and neither can they do it”⁷; this statements equally constitute a plea in favour of simple ornaments in church music, where each and every ornament must be in close relation with the text it is associated with.

Even the *Bazul teoretic/ Basic Theory* must serve the same major aim: to help create and adapt the liturgical text according to the ”spirit of the Romanian language,” in observance of the specific character of the voices and of the ornaments, with their purpose in the discourse of liturgic music⁸.

These elements are to be found implicitly in his creations and explicitly in his theoretical work: *Bazul teoretic și practic al muzicii bisericesci sau Gramatica melodică / Basic Theory and Practice of Church Music or the Grammar of Melody*, 1845 (232 +XL pages), *An Abridged Basic Theory of Church Music and the Anastasimatarion to Be Chanted Fast and Slow*, 1847, 120 pages and *A Little Musical Grammar*, 1854, 52 pages.

The high church authorities in the following period recognized these virtues of the psalter. Nifon of Ploești asked: ”Who else among his contemporaries was more productive than Anton Pann in those times of revival?” and provided the answer himself: ”In his time, he was the only author of musical works, be they lay or sacred”⁹.

More than century ago, Niculae M. Popescu considered him the most prominent personality of Romanian psaltic music in the XIXth century¹⁰. Placing him within the constellation of the ”Nation’s revival” century, Ion Popescu-Pasărea drew the attention to the fact that Anton Pann was, among other things, a ”great performer of church and lay music”, pointing to the fact that this was an important aspect of his activity; however, in this respect, his personality ”has not been studied and appreciated enough”, mainly due to the lack of interest towards old church chanting, considered by some as monotonous, uncultivated, as well as due to the trend toward modernization” along with the difficulties of psaltic notation¹¹.

Ion Popescu-Pasărea wrote that Pann’s ”capital work was the adaptation, according to the Romanian national spirit, of church chanting,” explaining that what he accomplished for the church music

⁷ Anton Pann, *Bazul teoretic și practic al muzicii bisericești...*, p. XIV.

⁸ *ibidem*, p. XXXVII.

⁹ Nifon Ploeșteanu, *Carte de muzică bisericască de psaltichie și pe note liniare*, pentru trei voci, Joseph Göbl, București, 1902, p. 63.

¹⁰ Nic(olae) M. Popescu, *Viața și activitatea dascălului de cântări Macarie Ieromonahul*, București, 1908, p. 45.

¹¹ Ion Popescu-Pasărea, *Rolul lui Anton Pann în muzica bisericască*, in *Cultura*, București, An XX, no. 5-6, mai-iunie 1930, p. 4.

was not a slavish adaptation, as he succeeded in "rounding off, polishing, simplifying and accommodating church chanting according to the Romanian expression"¹².

Titus Moisescu considered him "one of the complex personalities of Romanian culture", specifying some aspects of his multifarious activity¹³, after first outlining his activity as a historiographer and theoretician of Byzantine music¹⁴, and remarked on his propensity to Romanian intonation.

Gheorghe Ciobanu focused on Pann's creation in its twofold aspect, as a Byzantinologist and ethnomusicologist, also emphasizing his proficiency as a publisher, a man of letters and above all a musician, the most prolific and daring, who, more than anyone else, contributed to establishing church chanting in Romanian through his musical pieces published between 1841 and 1854.¹⁵

On the anniversary of 175 years from birth, Gh. Ciobanu identified several important contributions:

1. more than any other of his contemporaries, he helped establish church chanting in Romanian by publishing the collections of church chanting needed by church psaltes;

2. relying on his aesthetic views, he established a close connection between the text and the melody;

The term of Romanization = adaptation to Romanian that he used between 1841 and 1846 should be understood especially as the process of adapting the melody to the phonetic system and the harmony of the Romanian language

3. He outlined the development of Romanian psaltic music at least regarding the actual style of the Katabasii and the Sticheraria, which is less laden than that of Macarie the Hieromonk. In everything he did, Anton Pann remains the most prominent personality of Romanian culture in the XIXth century¹⁶.

¹² idem, pp. 4-6.

¹³ Titus Moisescu, *Anton Pann – personalitate complexă a culturii românești* (1796-1854); în *Studii și cercetări de istoria artei, seria Teatru – Muzică – Cinematografie*, tom 43, București, 1996, pp. 3-12.

¹⁴ Titus Moisescu, *Anton Pann – istoriograf și teoretician al muzicii de tradiție bizantină*, în: *Muzica*, București, serie nouă, An I, no. 2 (2), aprilie-iunie, 1990, pp. 73-94.

¹⁵ Gheorghe Ciobanu, *Muzica instrumentală, vocală și psaltică din secolele XVI-XIX*, în seria *Izvoare ale muzicii românești*, volumul 2, București, Editura muzicală, 1978, p. 151.

¹⁶ Gheorghe Ciobanu, *Anton Pann și „românirea” cântărilor bisericești*, în *Biserica Ortodoxă Română*, București, An LXXXVII, no. 11-12, noiembrie-decembrie 1969, pp. 1154-1160; reference from *Studii de etnomuzicologie și bizantinologie*, vol. I, 1974, p. 322.

Pann's biographers retained the moment when the psaltes, together with Macarie and Pangratius, was appointed by metropolitan bishop Dionisie Lupu in 1820 as members in the committee for the translation of church chants into Romanian: "with no delay was I summoned as a participant in the act of translating chants into Romanian and of creating a template to print them."

Anton Pann himself explained the meticulous process of adaptation to Romanian: "It's five and twenty years since I was involved in the translation and adaptation of church chants [...] the writing and adapting, the teaching of lessons of how to use them in town churches and in monasteries gave me the opportunity to re-write them several times; I have noticed that certain chants in the papadic and sticheraric genre were really long and, when I sang them, I was forced to abruptly shorten and reduce them at awkward points where the melody was left hanging and was maimed in a tasteless manner; thus, being urged by many, we inconspicuously reduced the parts that were left hanging immoderately"¹⁷.

The first stage in Anton Pann's creative life, when the foundations of his style in terms of ornaments were laid, as well as the manner of handling the voices, is captured in the chants printed in the volume *The Liturgy*, where the following notes can be found:

❖ "chanted/intoned by me, Anton Pann, in Greek and Romanian in 1822";

❖ "composed in Greek and Romanian by me, Anton Pann, in 1822"¹⁸;

❖ "composed by me, Anton Pann, in 1825 and altered in 1854"¹⁹;

To the range of his interests in and views on voices and ornamentation, we must add the translation of the pieces he mentions in the preface to the volume *Fables and stories* of 1841: the *Anastasimatarion* by cavalry commander Dionisie Fotino, the *Doxastarion and Triodion cum Pentecostarion*, *Heruvikon-Keinonikon*, the *Katavasis* and "many other chants" which he did not manage to publish and which had been "lying at the bottom of the chest for about twenty years."

The most important creations of the Romanian psaltes gained recognition along time and some are still appreciated by contemporaries; they illustrate the ornaments and their close intercorrelation with the text of the liturgy: *Our Father*, *The Great*

¹⁷ Anton Pann, *Bazul teoretic și practic al muzicii bisericești...*, p. XXXVII.

¹⁸ idem, *Sfânta Liturghie a Marelui Vasil(i)e*, Tipografia Anton Pann, București, 1854, p. 30.

¹⁹ ibidem, p. 36.

Answers, the *Heruvika*, *axia*, *polyeleoi*, *doxology*, the Resurrection, *katabasiai* and others, all the result of the psaltes' inspiration and tested by his own voice, displaying ornaments adequate to the text of the liturgy and the spirit of prayer. A special place in Anton Pann's creation is held by the *prosomia* "adapted to other *troparia*, following closely the rhythm and tone of the Greek ones" to help psaltes "the true nature of the similarities" rendered in all voices – perennial models for ORAL chanting.

Pann's advantage was the knowledge and use of the previous attempts, efforts and successes, including the old chants in Greek, as well as some created in Romanian, such as the "We Praise Thee..." by Filotei, the monk at Cozia monastery, and the psalms by Dosoftei the metropolitan bishop which later made their way in the standing repertoire of Christmas carols ("Guided by the star...").

The psaltes joins in the tradition of simple chanting, freed from sterile virtuoso embellishments in the manner traditionally performed at the Neamț Monastery, as proved by certain chants by his famous predecessor, Joseph, and of his contemporary Visarion. Not accidentally, Pann, the historiographer of church music in Romania, praises Nectarie Frimu from Neamț Monastery.

He is aware of the need to create a strong connection with the tradition set by the predecessors from Constantinople in order to provide "a clear understanding of the beginning of a craft... as many write about music in an attempt to reveal its initial source and true beginning," yet some of them get lost in the chaos of the ancient times without a chance of finding their way out."²⁰

He is convinced that music and its notation will evolve, as its source is in the ancient times, with the "people of the previous ages" who "invented what never existed before, also perfected it."

The ornaments used by Anton Pann are characterized by simplifying the excessive *mellismas* or eliminating them altogether when they did not serve any purpose, and observes a certain expressiveness specific of Romanian; to refer to it, he even created his own terminology: *swift* and *slow*. The Western terms suggest new ways to adapt the ornaments and he also introduces a translation of these terms in Romanian: *largo* – *at ease*, *andante* – *moderately slow*, *argon* – *double*, *allegretto* – *moderately fast*, *slow and sweetly*, and also found equivalents of the ornamentation signs: *psifiston* – *firmly*, *omalon* – *smoothly*, *endofon* – *a voice inside* etc.

The ornamentation signs explained in *Bazul teoretic și practic al muzicii bisericesci* / *Basic Theory and Practice of Church Music* are

²⁰ Anton Pann, *Bazul teoretic și practic al muzicii bisericești...*, p. IX.

translated according the specific nature of the signs and the practice in folk singing, the antichenoma translated as *condră* – emptying, omalon explained as “that which produces the gliding smooth voice, swiftly growing and slowly or gradually decreasing,” while the version termed *heavy* “produces heavily the sound of the sign following it.” These are concrete manners of using ornamentation by replacing the inaccurate and equivocal ones in the previous semiographic system; the precise description of the effect of each consonant or “non-sounding” sign contribute to the prevention of excessive gratuitous melodic ornamentation. It is important to note that Pann makes efforts to provide translations of most ornamentation signs in Romanian; here are some others: *psifiston* – *firm sound*, *endofon* – *voice inside*.

The earlier Kukuzel notation had become difficult and awkward due to those who had started to “adorn it exceedingly, so its wings were heavy and was left flat on the ground”, mainly because they invented some new signs that they called large signs, one for each thesis and it takes a lifetime to learn them all to perfection”²¹.

The process of exegesis had become extremely difficult, only a proficient master of chanting in both its oral and written forms who was a good practitioner at the same time could manage this notation. “Later – he writes further on– seeing that the music disappears and is altogether corrupted, and not being able to learn it due to the difficulty of the system and since most were content to know only one of its branches from the practice, they started to pluck its feathers, as useless, and with only about one fourth of them left did music attempt to soar again to get to the degree of respect due to her and approaching European music”²².

The process of exegesis – of transfer from the earlier Kukuzel semiographic system – to the new Chrysantine tone – is paralleled by a process of adaptation to and translation into Romanian; Pann’s advantage in this process was his thorough knowledge of the specific elements of folklore and especially of “the permanent attempt to simplify, to find a melody that was as accomplished artistically as possible by preserving the characteristic features of the voices”²³.

The Romanian author would adapt the old pre-existing Byzantine melodies in Greek to the specific nature of the Romanian language and take into account, at the same time, the Romanian church-goers’ sensitivity, as he himself states: “I pruned and adapted the external figures which completely resembled the Asian ones and posed difficulties to the Romanian listeners, I made them to be similar to the

²¹ Anton Pann, *Bazul teoretic și practic al muzicii bisericești...*, pp. XIV-XV.

²² idem, p. XV.

²³ Gheorghe Ciobanu, *st. cit.*, pp. 340-341.

closest form of church music, staying on track and preserving the character of the ancient saintly mountain people and especially the national spirit,” as our church music had long acquired its own “national spirit” and departed from “the “Constantinople pretenses” and spirit, very similar to the Asian one. Even for the more developed chants of the *Glory* type, Pann recommends an interpretation close to the national spirit, which is “quiet, devout, soothing and sweet [...], and you should not stray by including distorted additions/ that are hateful to God and people alike”²⁴.

The Romanian psaltes accommodated naturally to the process of adaptation to Romanian, as he recalls in 1842: “Since my early childhood, I have had an inclination towards church chants and arduously studied the craft of music; I have been successful in both the old system and the new, and I have also made many books and I have laboured in the language of my country”²⁵.

The Romanian composer and singer considered that the inadequacy of form in which Romanian church chants were performed was mainly rooted in the Greek and Slavonic language, which the church-goers did not know; as a matter of fact, Greek singers called their Romanian colleagues *schatovlachos* and made them feel ashamed of their nationality and origin and thus induced them to sing in Greek, too, in order to stick to the fashion imposed by the foreigners (Greeks). A singer who would sing “like an angel” in Romanian would be paid considerably less and would be despised by the Greeks on account of the language he performed in; he would thus be forced to learn Greek chanting and “speak with a lisp” after the Greek fashion. Only the Greek were accepted in monasteries, “which the others called well-off and would be envied/ as they had come from Constantinople with tobacco and coffee.” Such lines explain the presence of millet beer makers and of fabric manufacturers as chant singers in church choirs: “on week days they worked and sold their wares/and on holidays they were happy to be hired as church singers.”

An analysis of Pann’s creation in view of his own theoretical standpoint as presented in his *Bazul teoretic și practic al muzicii bisericesci/Basic Theory and Practice of Church Music* reveals the following methods of adaptation to Romanian that he used; these methods should be mentioned since they reflect his position regarding

²⁴ Anton Pann, *Noul Doksastar*, prefăcut în românește după metoda vechi(u) al serd(arului) Dionisie Fotino și dat la lumină pe acest metod nou [...], tom I, București, în tipografia pitarului Const(antin) Pencovici [...], 1841, p. IV.

²⁵ Gh. I. Moisescu, *O sută de ani de la moartea lui Anton Pann (1854-1954)*, în *Biserica Ortodoxă Română*, București, An LXXIII, no. 1-2, ianuarie-februarie 1955, p. 175.

the Byzantine voices, their expressiveness and the ornamentation of the chants, simpler, comparable to that in folk music, which is part of the adaptation process:

Establishing a set of rules for the process of adaptation which would take into account the specific requirements of Romanian as the language of performance:

❖ Adapting the texts of certain chants to the Romanian language, observing the new word order and emphasizing certain key words;

❖ Adopting chants by his predecessors such as Filotei Cozianul, Filothei Sin Agăi Jipei, Mihalache the Moldo-Vlachos, Joseph and Visarion from the Neamț Monastery etc.;

❖ Abridging the chants that were too long and creating new briefer versions, syntomon;

❖ Eliminating the tererems and other gratuitous virtuoso segments;

❖ Creating new chants in which the Byzantine style and the influence of Romanian folk sounds are felt throughout;

❖ Suggesting new terms to replace the Greek names, such as in the fast manner of composition for the heirmologic genre; in the slow manner of composition for the sticheraric genre; papadic – for ample chants that transform into genuine musical-liturgic poems: the doxology (slavoslovia), polyeleoi, anixandaria etc.

Actually, most of the methods listed above have been explained in his volume *Bazul teoretic și practic al muzicii bisericesci / Basic Theory and Practice of Church Music*, where he declares that he had purged the chants in Romanian of all the "external figures" and brought them closer to the authentic form. Pann emphasizes that the rules of adaptation and translation into Romanian "were never even drawn in the Romanian language, and neither were they taught in any school, nor was anyone aware that such rules were necessary"²⁶.

The very term of "adaptation to Romanian" was created and launched by Anton Pann; the Christmas carols offered him a model in his strive for simplicity. He identified the contiguities and used them, especially as they also included church chants such as *The Troparion on the Saviour's Birth*, which is associated in many areas to the songs of the carolers. He himself offers a general view of his own activity in the process of adjusting church chanting to fit the Romanian national sentiment and he adapts, translates and creates them in agreement with the "sound of the Romanian text"; he consistently and purposefully favours the creation of a new trend to excel those who "have tried their hand in translating church chants, but did nothing but eliminate the

²⁶ Anton Pann, *Bazul teoretic și practic al muzicii bisericesci...*, p. XXXVII.

syllables of the foreign text and replace them with the syllables of the Romanian text, and did so in terms of melody, too” by gratuitously adding vowels or heaping the syllables one onto the other, changing the stress position, thus violating the language and causing “the meaning of the text to be lost as the stressed syllables become unstressed and the unstressed one become stressed”.

Pann himself mentions “the match between the rhythm and the sound” in some chants achieved through the elimination of certain chromatic inflections and rhythms which are not specific to the Romanian’s sentiment, appropriate ornaments and other such meticulous operations which he cautiously designates as: *translations, renditions, arrangements, transformations, reformulations, repetitions, reconsiderations, creations, compositions* etc.; these terms frequently occur in his musical printed works.

Pann clearly states that there are significant differences between the church chant and the lay song which should be taken into account; the main difference lies mainly in the musical ornaments, which should be different in each case, since the former “is sung in church and must therefore consider decorum.”

As Pann himself claims in the dedication of the book to the metropolitan bishop, *Bazul teoretic / Basic Theory* is a synthesis: “all the rules are condensed in this book, which I started writing on command from His Most Blessed Metropolitan immediately after my being appointed at the seminary. The book is rooted in the works of the learned cantors/ who in the musical system have already achieved perfect mastery/[...] preferred easy and accessible rules [...] and dropped those that were difficult and toilsome to grasp.”

Theoretical explanations should be accompanied by examples, since such rules” have never so far been revealed/ and neither were they written in Romanian, nor were they taught anywhere”²⁷.

Bazul teoretic / Basic Theory combines theoretical and practical aspects and divides the eight voices – also named *echoi* – into two classes: authentic and plagal. A closer inspection of the book shows that previous statements regarding the purpose of the *echoi* and of the ornaments were confirmed.

The plagal voices are called by Anton Pann “adjacent”, thus suggesting the contiguity between the pairs of voices: I-V, II-VI, III-VII, IV-VIII. Macarie the Hieromonk observes the division Chrisanthos gives in his book *An Introduction to Theory and Practice of Church Music* (1812) into 68 sections, while the intervals of seconds are 7, 9 and 12 sections. However, Anton Pann divides the octave into 22 subdivisions:

²⁷ idem, pp. VII-VIII.

the tones are 2, 3 and 4 sections, a lower tone and a higher tone respectively; such a division can be found in Indian music: 22 *matras* or *srutis*. On discussing the quarter tones, the three types of tones: large, small, and smaller, as well as in the 22 sections of the scale suggested by Anton Pann, Victor Giuleanu mentions that „the hindu music scale also consists of 22 sections calle srutti, then the content in microtones of equal size of the schur Turk-Arab maqâms, *nava*, *egah* and *rast*”: the Byzantine octave after Euclides, adopted by the Greeks has 36 sections; Helmholtz’s octave has 54 sections; the octave of an international committee dating in 1881 has 72 sections; Hrisant de Madyt’s octave has 68 sections²⁸; he also includes among the examples chants by the distinguished Psaltes and musician Anton Pann. The Romanian musician cannot have known this system, but George Breazul comments on the opinion of Dom Schwartz, a Western researcher²⁹ who considered that the system was ”adequately accurate and clear”³⁰. In the Vith mode he replaces the number of sections as follows: 18, 12, 7 and 3 with 6, 4, 2 and 1, which reflects a novel view on the scales.

The fourth part of the book defines the ftora and presents their distribution as follows: eight diatonic, five chromatic (muștaar, nisabur included) and the five enharmonic, indicating the distances between the degrees with illustrative diagrams.

The fifth part is the melopiia, which he designates *melofacere* or *cântofacere* and defines as the craft of performing the melody.

Titus Moiescu points out the fact that Pann ”distinguishes between the voice and the mode of the echos; this idea was adopted by other theoreticians, too, however, they did not manage to provide a clear presentation and to consistently use this difference [...] he gives a correct and definitive form to *general diez* and *general ifes*,” thus replacing the Greek terms that Macarie had adopted with no attempt at providing an equivalent in Romanian: ghennichi diesis and ghennichi ifesis; he also suggests a structure of the scales that was ”clearer and better organized,” which places him a in prominent position among the theoreticians of psaltic music.”³¹

The author insists on each voice – for the voice and the modes of the echoi – on the first step of the modes, on the disdiapazon (octave)

²⁸ Victor Giuleanu, *Melodica bizantină*, Editura muzicală, București, 1981, pp. 42-43.

²⁹ Dom M. Schwartz, *Le chant écclesiastique byzantin de nos jours*, in *Idenikon*, Belgique, tome XI, no. 3, 1934, p. 172.

³⁰ George Breazul, *Pagini din istoria muzicii românești*, vol. I, Ediție îngrijită și prefațată de Vasile Tomescu, Editura Muzicală, București, 1966, p. 272.

³¹ Titus Moiescu, *Dascălul de cântări Macarie Ieromonahul*, in Macarie Ieromonahul, *Opere*, vol. I, *Theoreticon*, Ediție îngrijită, cu un studiu introductiv și transliterare de Titus Moiescu, Editura Academiei, București, 1976, pp. 24-25.

scale, insisting on "the types of the echoi/modes". After a general presentation of the issue of the echoi, all the eight scales are presented in turn, their characteristic features are clarified and grafically rendered by means of diagrams; the intonation of each scale, with their specific elements, is considered crucial.

The characterization of each voice, which he calls echoi, is of equal interest; these descriptions can be found in the *Anastasimatarion*, which reveals that Pann was familiar with the ethos of the Byzantine voices; no other theoretician was known to have been thus acquainted with it: "echos I – "sweetly producing the tones of the melody"; echos II – "with a tender melody"; echos III – "rather hollow, yet still heroic and sweet, harmonious"; echos IV – "at its onset with a lively and light sound, then more panegyric, and sweetly together"; echos V – "stepping sweetly, soothing, and rather in prayer and weeping, humbling"; echos VI – "giving praise to God"; echos VII – an echos which heavy and simple was called, however, its melody can be sung in various ways"; echos VIII – being in a major scale, it follows all the others in a natural way".

In turn, Nicu Moldoveanu considers that "the results of his work are broader than of Macarie's", as Pann "lived in an age that was more favourable to the art he served, as well as to his talent and his system of adapting to the general taste of his contemporaries"³²; he also added that Pann did not try to be very faithful to the original Greek melodies", instead he aimed at "correct phrasing, with a broader ambitus, prosodical and, above all, influenced mainly by the folklore"³³.

ABSTRACT

The Chrisantic reform has established, among other things, the division of the eighth into 68 elements, as the musician Hrisant de Madyt had anticipated. The Byzantine eighth according to Euclid and adopted by the Greeks had 36 elements, while Helmholtz's eighth had 54. Eventually, an international committee decided the division of the eighth into 72 in 1881. Anton Pann replaced the division of the eighth into 68 elements with that of 22 elements; the seconds consisted of 2, 3 and 4 elements which he called: *ton mic*, *ton mare*, *ton și mai mare* (*small/low ton*, *high/large ton* and *larger/higher ton*).

³² Nicu Moldoveanu, *Istoria muzicii bisericești la români*, Editura Basilica a Patriarhiei Române, București, 2010, p. 79.

³³ idem, pp. 81-82.

In terms of modes, he will introduce the division of the eight *achos* into the two categories *ihos și ihos plaghios* and we can remark on the use in his creation of expressive modulations; we owe him the introduction in the Byzantine music of certain modes which are specific of Romanian folk music, such as the famous *hisar* scale in the well-known Doxology, composed in a Dorian mode with the fourth degree which is raised. He is the first to use the major – minor parallel scales in psaltic music, frequently occurring in Romanian folk music.

He will also introduce the oriental scales in religious music in Romanian: *muștaar*, *nisabur* and the *enharmonique*, especially the *protovaris – întâiul greu*, which was awarded certain weight.

The ornamentation in Anton Pann's music is characterized by simplicity and the elimination of the melismes which did not play a significant role and he takes into account a certain specific expressiveness illustrated by the Romanian terms of which some were invented by him: *grabnic și zăbavnic*. The Western terms suggest new manners of adapting the ornamentation; he introduced certain specific terms and their Romanian translation: *largo – pe larg*, *andante – mai domol*, *argon – îndoit*, *allegretto – iuțișor*, *domol și dulce*; he also found in Romanian equivalent terms for the ornamentation signs: *psifiston – ton hotărât*, *omalon – neted*, *endofon – glas înăuntru* a.s.o.

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