

## STYLISTIC FEATURES OF CHURCH MUSIC AFTER DIMITRIE CUNȚANU, A DEFAULT TYPOLOGY

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**SUMMARY.** Present both in the melodies recorded by Dimitrie Cunțanu and in the melodies that we find in the oral tradition, modal constructions represent melodic molds for defining the central Transylvanian musical style. The correct framing of a melodic line is achieved by means of the scale, the cadential system and the melodic formulae. The ecclesiastical musical style according to Cunțanu, which was derived from the Byzantine musical tradition, has become an individual style among ecclesiastical musical styles by uniquely assimilating various musical elements from folklore, music of the related cults, cultic music, and entertainment music. The resulting modal patterns have created a church style specific to the intra-Carpathian area, which has ossified into an autochthonous musical tradition. Indexing the modal constructions gives us an overview of the internal structures that underlie and individualize each mode.

**Keywords:** melodic formulas, Dimitrie Cunțanu, default typology

The “Central Transylvanian” church music style<sup>2</sup> also called the “Cunțan Chant” style, after the name of the person who first set it on the portative, is dominant for the central Transylvanian area. The entire academic musical tradition in the university centers of Sibiu, Cluj-Napoca, Baia Mare, Alba Iulia can be traced back to Cunțanu’s collection of 1890. This melodic matrix represented a “textus receptus” for musical education in

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<sup>2</sup> Constanța Cristescu, “The Blaj style in Celestin Cherebețiu’s notations”, in *Sigismund Toduță and the liturgical style of Blaj*, “S. Toduță”/ „Stilul de la Blaj în notațiile lui Celestin Cherebețiu”, in: *Sigismund Toduță și stilul liturgic de la Blaj*, Fundația „S. Toduță” - Arpeggione Publishing House, 2011, pp. 9-58 (12).



Transylvania from which all subsequent melodic creations were claimed<sup>3</sup>. The basis of the entire modal system is contained in this collection.

The modal structures of the style “after Cunțanu” have been the subject of extensive research and analysis by several scholars. Among the most pertinent modal analyses we mention those of Gheorghe Ciobanu<sup>4</sup>, Ion Gh. Popescu<sup>5</sup>, Vasile Stanciu<sup>6</sup>, Constanța Cristescu<sup>7</sup>, Elena Chircev<sup>8</sup>, Sorin Dobre<sup>9</sup> and Vasile Pașca<sup>10</sup>. The conclusions of these analyses reveal

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- <sup>3</sup> Vasile Petrașcu, *Catavasier, cuprinzând odele sau pesnele canoanelor (catavasilor) mai însemnate din Duminici și Sărbători peste întregul an bisericesc, aplicate și fixate în notație liniară / Katavasiesi, comprising odes or canons of the most significant canons (Katavasies) of Sundays and Feasts throughout the church year, applied and fixed in linear notation*, Cluj, 1933; *Și acum și pururi... Prea bine cuvântată ești... Doxologia Mare*, aplicate pe melodia troparelor și a antifoanelor, după indicațiile tipiconale, la diferite servicii ale cultului divin din toate duminicile și sărbătorile bisericești de peste an, împreună cu troparele de la sfârșitul Utreniei: *Astăzi mântuirea*, gl. 4 și *Înviat-ai din mormânt*, (tropar glas 8) / *And now and forever... You are too well spoken... Great Doxology*, applied to the melody of the troparia and antiphons, according to the typiconal indications, at the various services of divine worship on all Sundays and feasts throughout the year, together with the troparia at the end of the Matins: *Today Salvation*, gl. 4 and *Resurrected from the tomb*, (troparion mode 8), Cluj, 1936. Vasile Stanciu, *Anastasimatarul sau Cântările Cantările Vecerniei de Sâmbătă seara e ale utreniei de Duminică dimineața, compoșuse și fixate în notazione liniară dupa melodiile celor opt glasuri bisericești, notate de preotul Dimitrie Cunțanu / The Anastasimatarion or songs of Saturday evening Vespers are of Sunday morning Matins, composed and fixed in linear notes according to the songs of the eight church modes, noted by the priest Dimitrie Cunțanu*, Editura Reîntregirea, Alba Iulia, 2010<sup>1</sup>; Editura Renașterea, Cluj-Napoca, 2016<sup>2</sup>.
- <sup>4</sup> Gheorghe Ciobanu, “Muzica bisericească la români/ Romanian Church Music”, in *Studii de etnomuzicologie și bizantinologie/ Etnomuzicology and Byzantology Studies*, Ed. Muzicală, Bucharest, 1974, pp. 346-384.
- <sup>5</sup> Ion Gh. Popescu, „Elemente bisericești tradiționale în opera muzicală a lui Dimitrie Cunțanu” / “Traditional ecclesiastical elements in the musical work of Dimitrie Cunțanu”, in: *Biserica Ortodoxă Română/ Orthodox Romanian Church*, (1976), no. 9-12, pp. 1053-1062.
- <sup>6</sup> Vasile Stanciu, *Muzica bisericească ortodoxă din Transilvania/ Orthodox Church Music in Transylvania*, Ed. Presa Universitară, Cluj-Napoca, 1996, pp. 90-169.
- <sup>7</sup> Constanța Cristescu, „Trăsături stilistice ale cântării românești de tradiție bizantină din Ardeal” / “Stylistic features of the Romanian Byzantine singing tradition in Transylvania”, in: *Contribuții la valorificarea tradiției muzicale din Banat și Transilvania/ Contributions to the valorisation of the musical tradition in Banat and Transylvania*, Editura Muzicală, Bucharest, 2011, pp. 68-100.
- <sup>8</sup> Elena, Chircev, *Muzica românească de tradiție bizantină între neume și portativ*, ediție revizuită, vol. 2: *Repertoriul liturgic românesc notat pe portativ în colecțiile de cântări bisericești din Transilvania și Banat / Romanian music of Byzantine tradition between neume and portative*, revised edition, vol. 2: *Romanian liturgical repertoire notated on the portative in collections of church songs from Transylvania and Banat*, Risoprint Publishing House, Cluj-Napoca, 2013.
- <sup>9</sup> Sorin Dobre, *Muzica bisericească tradițională din zona Sibiului: studiu monografic / Traditional church music from Sibiu area: monographic study*, Sibiu, 2007.
- <sup>10</sup> Vasile Pașca, “Sistemul modal al glasurilor după Cunțanu în varianta scrisă” / “The modal system of the modes after Cunțanu in the written version”, in: *Studia Theologica Orthodoxa Doctoralia Napocensia*, Vol 3, No 1 (2020), pp. 269-279.

several defining aspects of the musical style “after Cunțanu”. First, the Byzantine origin of the Transylvanian variant and the presence of certain principals’ notes from the medieval Byzantine period in the structure of the modes are highlighted. Then it is stated how the Romanianization of Byzantine melodies was produced by the interferences between the psaltic musical tradition and the folk, cult and religious music of this geographical area. The result of this long process of Romanization was a regional musical style with a strong autochthonous imprint. Another aspect of the style “after Cunțanu” is its oral character. The transmission from generation to generation of a musical style in oral form only has generated a whole series of peculiarities. These characteristics differ from one area to another, creating a multitude of zonal and micro-zonal variants that are constantly changing under the pressure of the oral phenomenon. Of all these zonal styles, the ‘after Cunțanu’ variant has become dominant and has managed to establish itself throughout the area thanks to its fixation in written form.

Researchers who have dealt with this style of music have considered in their studies the elaboration of a modal analysis of each individual mode, presenting the scale of the mode, intonational formulas, melodic formulas and the cadential system, through a permanent reference to the psaltic version, to highlight the interfering portions of the two kinds of singing, whose origin is common. Constanța Cristescu, from whom we have also taken the methodology, has carried out applied research only on the style after Cunțanu.

In contrast to the above research, the present approach aims at highlighting cadential formulas according to their function within the musical form, to provide a cadential typologization that would be useful for the practical singing of a liturgical text without a melodic line. We will also present each of the modes analyzed, specifying the tonic of the mode and the dominant, the main musical notes around which the whole melodic discourse is built. An important aspect for our approach, unlike previous research, is the presentation of the modes according to the modal scales thought by Dimitrie Cunțanu, without making transpositions. The analysis of the modes after Dimitrie Cunțanu by setting them on musical scales corresponding to the psaltic version is an approach exclusively intended for researchers. For the teaching process and the practice of the pew, the highlighting of the melodic constructions according to the original scale of the modes is an important aspect for a better memorization of the melodic constructions.

The cadences formulas have the greatest stability and are edifying for defining a mode. Thus, by cataloguing the cadences formulas in an inventory that includes all the variants of the modes, the high mode, the troparion and the antiphon, we will have a much clearer picture of the regional stylistic diversity, in which, by comparison with the psaltic variant, the Byzantine vein can be unequivocally established.

Identifying the modal structures specific to the style after Cunțanu allows us to recognize their complexity and importance in the context of enclaved church music. On the other hand, fixed in linear notation, these modal structures taken from the Byzantine vein uniquely combine several cultural strands: the Byzantine vein, the folkloric vein, and the Western tonal vein<sup>11</sup>. This approach of identifying and typologizing cadential constructions is also dictated by the melodic differences resulting from what is taught in the theological schools in Transylvania and what is sung in practice in church alleys. In this sense cadential melodic constructions are the most stable structures found in both the oral and academic traditions. Their endurance over time is due to the natural evolution of church music, which under the pressure of various cultural factors has preserved itself, giving rise to a complex Byzantine-folkloric-tonal intercultural mixture.

For the present approach of cataloguing and defining melodic formulas we used the methodology used by Constanța Cristescu<sup>12</sup>, Victor Giuleanu<sup>13</sup> and Vasile Pașca<sup>14</sup>. In order to correctly delimit the sound structures belonging to the modes according to Dimitrie Cunțanu, in the present study we will extract for each mode the musical scales, highlighting the structural particularities, we will present the cadential formulas specific to each mode in a logical order: initial, median and final cadential modal constructions; in order to be able to offer a model melodic pattern for the hymnographic texts that do not have their own melody.

The modal constructions to which we will refer are defining for each individual mode. According to Professor Velimirovic, “The Byzantine concept of a “melodic formula” does not represent an ossification of melodic outline but on the contrary offers with its multifarious appearances the possibility for infinite variations. The Byzantine “melodic formula” is a highly elastic melodic skeleton. It is in fact a framework within which there are elements of fixation, yet still subject to transformation... the position of the formulae is usually restricted to the truly vital segments of a musical composition: a) the ending....and b) in the beginning of the piece...”<sup>15</sup>.

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<sup>11</sup> Constanța Cristescu, „Structuri modale în muzica românească de tradiție bizantină” / “Modal structures in Romanian music of Byzantine tradition”, in *Crâmpeie din cronologia unei deveniri*, vol. II, Editura Muzicală, Bucharest, 2005, p. 55-61, (55).

<sup>12</sup> Constanța Cristescu, „Stilul de la Blaj” / “The Blaj Style”, pp. 9-58.

<sup>13</sup> Victor Giuleanu, *Melodica bizantină / Byzantine Melodic*, Editura Muzicală, Bucharest, 1981, pp. 186-389.

<sup>14</sup> Vasile Pașca, “Sistemul modal” / “The modal system”, p. 269-279.

<sup>15</sup> M. Velimirovic, “The Byzantine Heirmos and Heirmologion”, in: *Gattungen der Musik in Einzeldarstellungen, Gedenkschrift Leo Schrade*, München 1973, pp. 192-244, (235).

For the musical style after Cunțanu that we are considering in the present analysis, the melodic formulas are like mnemonic formulas that fix the particularities of a church mode. The peculiarity of the Cunțanu style, in relation to the psaltic music used in the non-Carpathian regions, would be the maturity and melodic uniformity that it reached at the time of its fixation in writing by Cunțanu, after many years of anonymous singers had contributed to this collective creation<sup>16</sup>. The Cunțanu style can be defined as a matrix, with archetypal value for all subsequent developments that claim to be based on it. In another vein, Professor Grăjdian stresses that orality is an essential element when trying to define the Cunțanu style. For several centuries, this regional musical style was passed down from generation to generation by word of mouth and was deeply influenced by the elements of orality: the presence of several musical variants, the lack of music books and the different musical training of the church singers. As far as church singing in Transylvania is concerned, we can note that, to the extent that it was influenced by the musical folklore characteristic of the region, one could also speak of a meeting of the orality of Byzantine singing with the orality of Romanian popular musical creation<sup>17</sup>.

The modal constructions extracted from the melodies of the eight ecclesiastical modes set by Dimitrie Cunțanu give us an overview of how the specific formulas of each mode have ossified over time, giving rise to numerous melodic matrices.

The repertory of reference in the present analytical approach is the *Cântările bisericesci - după melodiile celor opt glasuri ale sfintei biserici ortodoxe/ Church Chants- after the melodies of the eight modes of the Holy Orthodox Church*, collected, set to notes and arranged by Dimitrie Cunțanu, Professor at the Archdiocesan “Andreian” Seminary, Sibiu, published by the author, printed at the “Music Printing House Jos. Eberle and Co.”, Vienna, 1890.

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<sup>16</sup> Vasile Grăjdian, “Importanța activității lui Dimitrie Cunțan pentru evoluția cântării bisericești din Ardeal” / “The importance of Dimitrie Cunțan’s activity for the evolution of church singing in Transylvania”, in *Cântarea liturgică ortodoxă din sudul Transilvaniei. Cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului / Orthodox liturgical singing in Southern Transylvania. Traditional pew singing in the churches of the Archdiocese of Sibiu*, Lucian Blaga University Publishing House, Sibiu, 2007, p. 66.

<sup>17</sup> Vasile Grăjdian, „Aspecte de oralitate în cântarea de strană din Ardeal”, / “Aspecte de oralitate în cântarea de strană din Ardeal/Aspects of orality in the Ardeal lectern chants”, in *Cântarea liturgică ortodoxă / Orthodox liturgical singing*, p. 53.

## Structural description of modes: scales, cadences, modal constructions

**Mode I** uses a musical scale built on a medieval Doric pentachord structure for both sticheraric and heirmologic singing<sup>18</sup>. In some perfect and final cadential formulas, modulation occurs, altering the 2nd degree, a process that transforms the pentachord into a frigid one. The tonic of the mode is on the E4 sound and the dominant is on the 3rd degree, the G4 sound for sticheraric singing and the A4 sound for heirmologic singing.

In the 1st mode sticheraric chants, we find final cadential formulas on E4 (tonic of the mode) and middle cadential forms: imperfect on G4 (3rd degree, dominant), and (5th degree); perfect on E4 on the tonic of the mode.

E.g. 1



### Mode I, sticheraric style

#### E. Cadential modal constructions

Final cadential formula

E.g. 2



<sup>18</sup> Gheorghe Ciobanu, *Muzica bisericească / Church Music*, p. 348; Ioan Gh. Popescu, "Elemente bisericești/Church Elements", p. 1058; Elena Chircev, *Muzica românească*, vol. 2, p. 15; Vasile Stanciu, *Muzica bisericească / Orthodox Church*, p. 93; Vasile Pașca, "Sistemul modal" / "The modal system of the modes", p. 272.

### Median cadential formula

E.g. 3

Two staves of musical notation in G major. The first staff contains three phrases: a) a four-note ascending scale (G-A-B-A) with a slur; b) a four-note descending scale (G-F-E-D) with a slur; c) a four-note descending scale (G-F-E-D) with a slur. The second staff contains a single phrase d) a four-note ascending scale (G-A-B-A) with a slur.

### 2. Initial modal constructions

#### Initial formula

E.g. 4

Two staves of musical notation in G major. The first staff contains two phrases: a) a four-note ascending scale (G-A-B-A) with a slur; b) a four-note descending scale (G-F-E-D) with a slur. The second staff contains a single phrase c) a four-note ascending scale (G-A-B-A) with a slur.

### Median formula

E.g. 5

Two staves of musical notation in G major. The first staff contains four phrases: a) a four-note ascending scale (G-A-B-A) with a slur; b) a four-note descending scale (G-F-E-D) with a slur; c) a four-note ascending scale (G-A-B-A) with a slur; d) a four-note descending scale (G-F-E-D) with a slur. The second staff contains three phrases: e) a four-note ascending scale (G-A-B-A) with a slur; f) a four-note descending scale (G-F-E-D) with a slur; g) a four-note ascending scale (G-A-B-A) with a slur.

### 3. Median modal constructions

#### Median formula

E.g. 6

Two staves of musical notation in G major. The first staff contains three phrases: a) a four-note ascending scale (G-A-B-A) with a slur; b) a four-note descending scale (G-F-E-D) with a slur; c) a four-note ascending scale (G-A-B-A) with a slur. The second staff contains two phrases: d) a four-note ascending scale (G-A-B-A) with a slur; e) a four-note descending scale (G-F-E-D) with a slur.

### Mode I, heirmologic style

The scale of the mode in the heirmologic form or “on the troparion”, as it is still called in the Transylvanian church music tradition, is like the sticheraric version except for the ambitus and the dominant in this version. The dominant will be on the 4<sup>th</sup> degree treble, on A4. The imperfect cadences are on A4 (4<sup>th</sup> degree, dominant); the perfect and final cadences on the tonic, on E4.

E.g. 7



#### 1. Cadential modal constructions

Final cadential formula

E.g. 8



#### Median cadential formula

E.g. 9



#### 2. Initial modal constructions

Initial formula

E.g. 10





### Median formula

**E.g. 11**



### 3. Median modal constructions

#### Median formula

**E.g. 12**



### Second mode, sticheraric style

The second mode, in the tradition according to Cunțanu, has three variations of chant, one in the sticheraric style, and two in the heirmologic style: troparion and antiphon.

The basic structure of the sticheraric chant of the second mode is of the pentachordal type<sup>19</sup>, the scale of the mode having a double modal structure with two tonics, a major with the tonic in *G4* and a minor secondary with the tonic in *E4*.

As a whole, the scale of the second mode combines 3 juxtaposed pentachords, which makes the organic modal structure, which is achieved by the superposition of several major-minor-chromatic modes, known as “layered modes”<sup>20</sup>.

In the unfolding of the modal structure we therefore encounter the following 3 pentachordal structures:

<sup>19</sup> Elena Chircev, “Elemente bisericești” / “Church Elements”, p. 38.

<sup>20</sup> Victor Giuleanu, *Byzantine Melodica*, p. 304.

- a) Major ionian mode with tonic in *G4* and dominant on the *B4* sound;
  - b) Minor aeolian mode with tonic in *E4* and dominant on the *G4* sound;
  - c) Major ionian mode with degrees 2 and 6 lowered. This scale is an oriental scale, found mainly in Byzantine music in the 2nd and 6th mode. It is built on a chromatic pentachord with augmented second.
- In the melodic unfolding one can perceive the parallelism between major-minor modes.

**E.g. 13**

1. Cadential modal constructions  
Final cadential formula

**E.g. 14**

Median cadential formula

**E.g. 15**

2. Initial modal constructions  
Initial formula

**E.g. 16**

Median formula

E.g. 17



3. Median modal constructions

Median formula

E.g. 18



**Second mode, heirmologic style - troparion**

The troparion form of the second mode is built on the modal structure of the sticheraric chant, characterized by major-minor parallelism, but with a narrower ambitus. There is also a double modal structure with two tonic: a main tonic on G4 (1st degree) and a secondary tonic on E4 (6th degree).

1. Cadential modal constructions

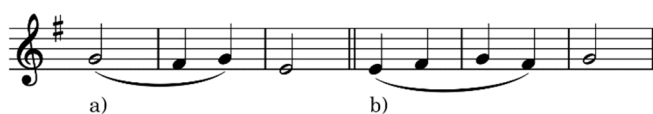
Final cadential formula

E.g. 19



Median cadential formula

E.g. 20



2. Initial modal constructions

Initial formula

E.g. 21



Median formula

E.g. 22



3. Median modal constructions

Median formula

E.g. 23



**Second mode, heirmologic style – antiphon**

The heirmological chant of the 2nd mode, the antiphon form, is constructed using a chromatic pentachord with the tonic in *E*<sub>4</sub> and the dominant on *A*<sub>4</sub>, borrowed from the scale of the 6th mode, which in the sticheraric version recorded by Dimitrie Cunțanu has a chromatic structure.

E.g. 24



1. Cadential modal constructions

Final cadential formula

E.g. 25



Median cadential formula

E.g. 26



2. Initial modal constructions

Initial formula

E.g. 27



Median formula

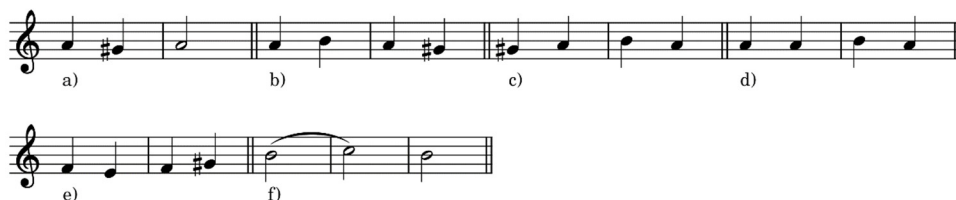
E.g. 28



3. Median modal constructions

Median formula

E.g. 29



**Third mode, sticheraric style**

The scale of the third mode is distinguished by the presence of a double modal structure, in which we find major-minor parallelism. This phenomenon is similar to Romanian folk melodies, in which two modes are organically interwoven using the same sound material, one major and one minor<sup>21</sup>. The presence of the two modes functionally generates the following modal structures:

<sup>21</sup> Victor Giuleanu, *Melodica bizantină / Byzantine Melodica*, p. 303.

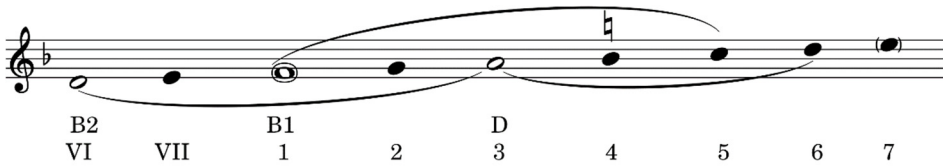
a) a major ionian pentachord with the tonic on the *F4* sound (1st degree) and the dominant on the *A4* sound (3rd degree);

b) a minor modal structure consisting of an aeolian pentachord, based on the *D4* sound (6th degree) and dominated by the *A4* sound (3rd degree).

Alongside these two modal structures, in a singing, especially in the melodic formulas preparatory to the final cadence, we find a third modal structure consisting of an aeolian pentachord of minor mode, based on the *A4* sound (3rd degree), in which *B4 flat* becomes *B4 natural*.

Three overlapping modal schemes operate within the third mode, the sticheraric form.

**E.g. 30**



1. Cadential modal constructions

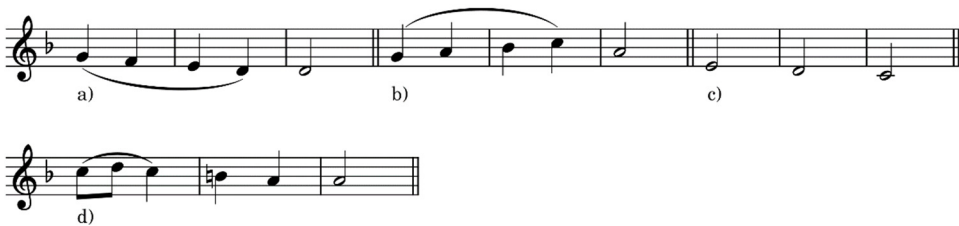
Final cadential formula

**E.g. 31**



Median cadential formula

**E.g. 32**



2. Initial modal constructions

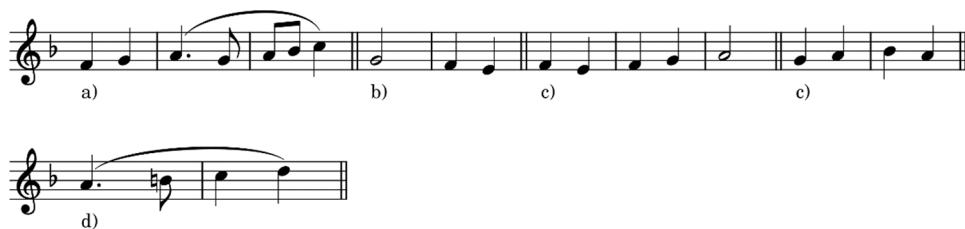
Initial formula

**E.g. 33**



Median formula

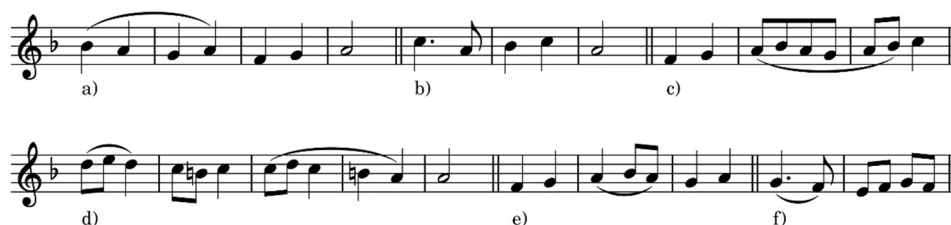
E.g. 34



3. Median modal constructions

Median formula

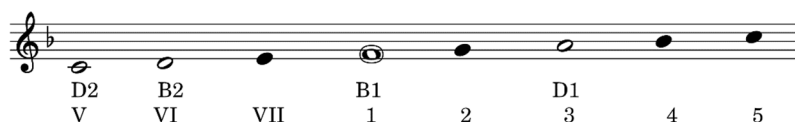
E.g. 35



**Third mode, heirmologic style – troparion**

The scale of the third mode, the form of the troparion, uses a scale common to the sticheraric version. So we find the same double modal structure, with two tonic, the main tonic on the *F4* sound and the secondary tonic on the *D4* sound, with the same dominant, on the *A4* sound<sup>22</sup>. The heirmologic chants have the same features as the psaltic ones.

E.g. 36



<sup>22</sup> Vasile Pașca, „Sistemul modal”/”The modal system”, p. 272.

### 1. Cadential modal constructions

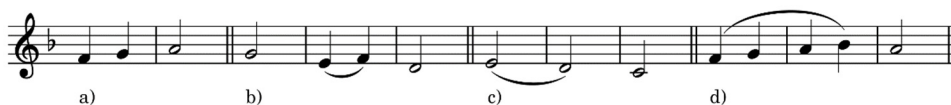
Final cadential formula

E.g. 37



Median cadential formula

E.g. 38



### 2. Initial modal constructions

Initial formula

E.g. 39



Median formula

E.g. 40



### 3. Median modal constructions

Median formula

E.g. 41





### Fourth mode, sticheraric style

The fourth mode, the sticheraric form, is built on a minor phrygian mode. A comparative analysis with the scale of the 4th mode in the standardized psaltic version, reveals a number of structural similarities. Like the eponymous version of psaltic music, the version after Dimitrie Cunțanu uses a diatonic, phrygian, subtonic scale. The modal section is in the parameters of a pentachord (diminished fifth) with the tonic on the *F#5* sound (1st degree) and the top of the pentachord on the *C5 sharp* sound (5th degree).

E.g. 42



#### 1. Cadential modal constructions

Final cadential formula

E.g. 43



Median cadential formula

E.g. 44



#### 2. Initial modal constructions

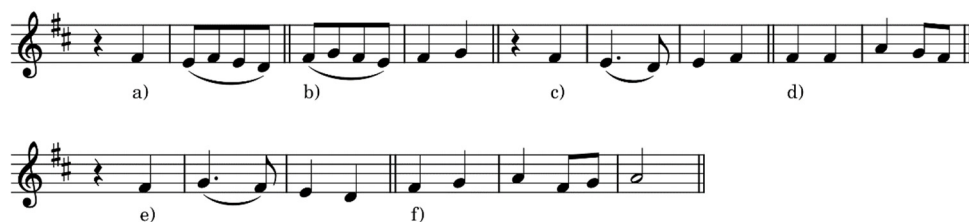
Initial formula

E.g. 45



## Median formula

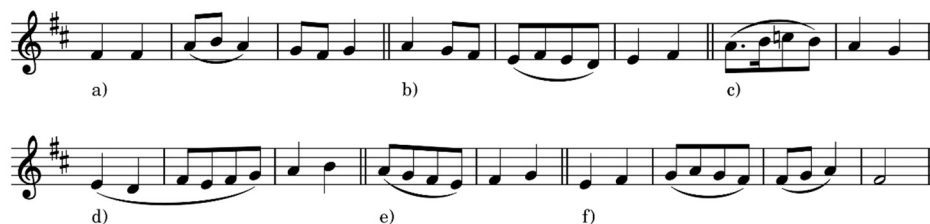
E.g. 46



## 3. Median modal constructions

## Median formula

E.g. 47

**Fourth mode, heirmologic style – troparion**

In the heirmologic chanting of the fourth mode, the troparion form, we can see that it uses the same scale and cadences as in the heirmologic chanting of the second mode, the troparion form. The difference between the two modes lies in the melodic formulas<sup>23</sup>, which in the troparion form of the fourth mode are more melodic<sup>24</sup>.

The fourth mode troparion is constructed by layering two diatonic modes, resulting in a double modal structure.

Thus, we can distinguish a main tonic on  $G4$  (1th degree) and a secondary tonic on  $E4$  (6th degree). In the melodic development, the structure that is predominantly imposed is the major one, based on  $G4$ , and we can also observe the presence of the subtone  $D4$  (5th degree) in the minor mode Aeolian pentachordic structure based on the  $E4$  sound.

<sup>23</sup> Gheorghe Ciobanu, *Muzica bisericească/ Church Music*, p.190; Ioan Popescu, "Elemente bisericești/Church Elements", p.1060.

<sup>24</sup> Elena Chircev, *Muzica românească/ Romanian music*, p. 80.

**E.g. 48**



1. Cadential modal constructions

Final cadential formula

**E.g. 49**



Median cadential formula

**E.g. 50**



2. Initial modal constructions

Initial formula

**E.g. 51**



Median formula

**E.g. 52**



3. Median modal constructions

Median formula

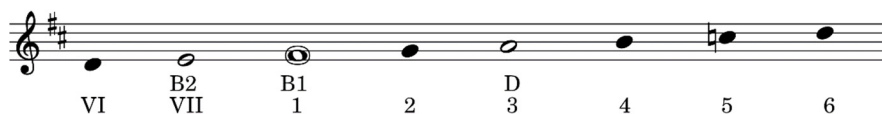
**E.g. 53**



### Fourth mode, heirmologic style - antiphon

The heirmologic chant of the 4th mode, the antiphon form, uses the same scale as the sticheraric chant, but has two tonic: a primary one on the *F#4* sound and a secondary one on the *E4* sound. There is also a similarity in the modal scale between the “leghetos” psaltic version and the Transylvanian version. The melodic line runs mainly through the modal section of the pentachord, with the tonic on the *F#4* sound (1st degree) and the top of the pentachord on the *C5 flat* sound (5th degree), often cadencing on *F#4*.

E.g. 54



#### 1. Cadential modal constructions

Final cadential formula

E.g. 55



Median cadential formula

E.g. 56



#### 2. Initial modal constructions

Initial formula

E.g. 57



Median formula

E.g. 58



3. Median modal constructions

Median formula

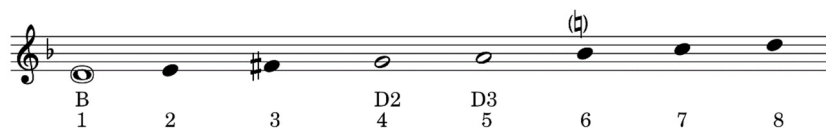
E.g. 59



**Fifth mode, sticheraric style**

The 5th mode, the sticheraric form, is built on an minor aeolian mode, based on the sound *D4* (1th degree). The 5th mode can be represented as two conjoined aeolian pentachords. In the unfolding of the melodic path, the second pentachord is fluctuating, with the tendency of temporary attraction towards a new polarising centre. The fluctuation of the *B4* sound (6th degree) can be explained by the law of attraction of sounds within the *A4-D4* tetrachord (fixed heads), in which the *B4*, *C5* sounds are fluctuating. In the cadential forms, rising and falling, the sound *B4 flat* becomes natural, being attracted by the fixed *A4-D4* sounds. This fluctuation causes the second pentachord to become phrygic.

E.g. 60



1. Cadential modal constructions

Final cadential formula

E.g. 61



Median cadential formula

E.g. 62



2. Initial modal constructions

Initial formula

E.g. 63



Median formula

E.g. 64



3. Median modal constructions

Median formula

E.g. 65



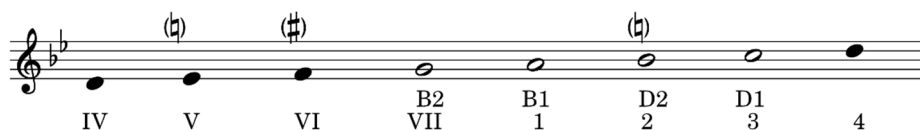
### Fifth mode, heirmologic style - troparion

The scale of the 5th mode, in heirmologic or “on troparion” singing, is made up of two overlapping modal structures that act alternately in the unfolding of the melodic flow. So, in the 5th mode, the troparion form, we have a double modal structure.

The first structure, which is also the most common, is composed of an aeolian tetrachord, with the main tonic on the *A4* sound (1st degree) dominated by the *C5* sound (3rd degree). In the ascending course, we note the mobility of the 2nd degree (*B4* sound) through the alteration of *B4* (*B4 flat-and B4 natural*). Within the tetrachord (*A4-D4*) we note the presence of the *G4* undertone, which plays an important role in this modal gearing.

The second structure consists of the *G4-B4-flat* tricord, in which the secondary tonic is on the *G4* sound (7th degree) and the dominant on the *B4-flat* sound (2nd degree). In the melodic course of this secondary microunit we find, in descending forms, two situations: the widening of the tricord by touching the *F#4* sound (sensible) and the presence of the aeolian tetrachord (*G4-D4* supporting quartet) through a descending degree by degree. This descending melodic path is often found in the psaltic version<sup>25</sup>.

E.g. 66



#### 1. Cadential modal constructions

Final cadential formula

E.g. 67



Median cadential formula

E.g. 68



<sup>25</sup> Vasile Pașca, „Sistemul modal”/”The modal system”, p. 274.

## 2. Initial modal constructions

### Initial formula

E.g. 69



### Median formula

E.g. 70



## 3. Median modal constructions

### Median formula

E.g. 71



### Sixth mode, sticheraric style

The sixth mode, in the sticheraric chant, uses a musical scale composed by joining of two conjunct tetrachords: a chromatic tetrachord (with augmented/rhythmic second) and a diatonic/ aeolian tetrachord, of minor mode. To these tetrachords, in the lower register, another degree is added in the final cadences, *D4* (VIIth degree).

In certain cadential formulas, within the second tetrachord, we find a modal inflection, through the process of modulation by a mobile degree, a process that generates a modification of the tetrachord structure. Under these conditions we observe the appearance for a short time of a secondary tonic on the *A4* sound (4th degree). By altering the sound of *C5* - *C#5* (6th degree) from a minor diatonic/ aeolian tetrachord to a major diatonic/ aeolian tetrachord.



**E.g. 72**



1. Cadential modal constructions

Final cadential formula

**E.g. 73**



Median cadential formula

**E.g. 74**



2. Initial modal constructions

Initial formula

**E.g. 75**



Median formula

**E.g. 76**



3. Median modal constructions  
Median formula

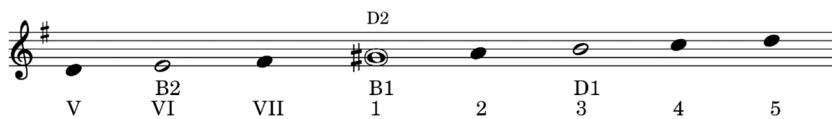
E.g. 77



**Sixth mode, heirmologic style - troparion**

The sixth mode, the troparion form, uses a double modal structure, as in the case of the troparion form of the second and fourth modes, with two modal structures, one with a  $G4$  tonic and another lower third with an  $E4$  tonic. The main structure in the melodic unfolding is the  $G4$  tonic one, stretching within the confines of an ionian, major-mode pentachord. The second structure, with the tonic in  $E4$ , runs within the limits of a Dorian tetrachord of minor stature. In the melodic course one can see the alternation of the two layered modes, major-minor parallelism. We also notice the presence of the undertone (the  $D4$  sound) in the secondary structure with the base in  $E4$ , especially in the beginning forms of the mode.

E.g. 78



1. Cadential modal constructions  
Final cadential formula

E.g. 79



Median cadential formula

E.g. 80



2. Initial modal constructions

Initial formula

E.g. 81



Median formula

E.g. 82



3. Median modal constructions

Median formula

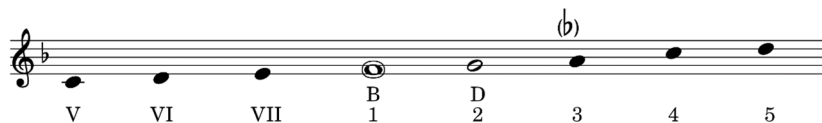
E.g. 83



**Seventh mode, sticheraric style**

The scale of the seventh mode is distinguished by the presence of a single modal structure, consisting of from a ionian mode. The scale of the 7th mode is like that of the 3rd mode, but it also has a number of peculiarities: the double modal structure disappears, the tonic is on the *F4* sound and the dominant on the *G4* sound (2nd degree), the melodic line runs mainly within the limits of the ionic pentachord, with frequent cadence on the tonic note, on the *F4* sound. The scale of the mode is amplified in the lower register with an ionic tetrachord (*F4-C4*).

**E.g. 84**



1. Cadential modal constructions  
Final cadential formula

**E.g. 85**



Median cadential formula

**E.g. 86**



2. Initial modal constructions  
Initial formula

**E.g. 87**



Median formula

**E.g. 88**



### 3. Median modal constructions

#### Median formula

E.g. 89

#### Seventh mode, heirmologic style – troparion

The heirmologic or troparion chant of the 7th mode uses the same scale as in the sticheraric chant, having the same structure, modal structure, cadential system and range. The difference between the two versions of the 7th chants is due to the melodic line, the way the cadential formula are configured and the lower frequency of the cadences on the *ground*.

#### 1. Cadential modal constructions

##### Final cadential formula

E.g. 90

##### Median cadential formula

E.g. 91

#### 2. Initial modal constructions

##### Initial formula

E.g. 92

Median formula

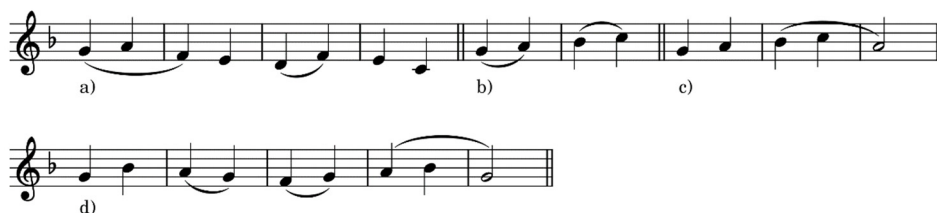
E.g. 93



3. Median modal constructions

Median formula

E.g. 94



**Eight mode, sticheraric style**

The eighth mode, the sticheraric form, is built on a modal scale based on a major-mode ionian pentachord. In the melodic unfolding, in some of the upper forms with a reduced frequency, the presence of two exchange notes (*B4-C5 flat*) is noticeable.

E.g. 95



1. Cadential modal constructions

Final cadential formula

E.g. 96



Median cadential formula

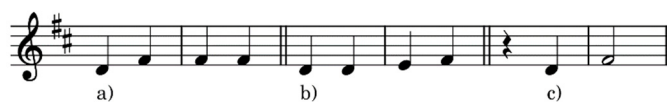
E.g. 97



2. Initial modal constructions

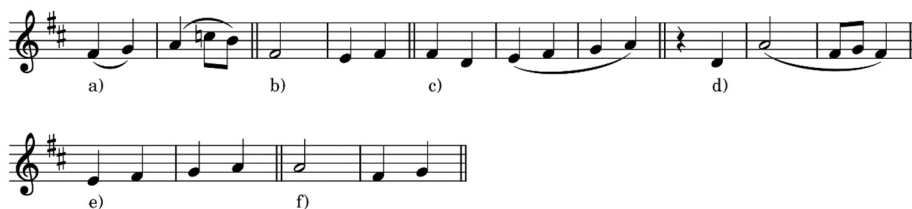
Initial formula

E.g. 98



Median formula

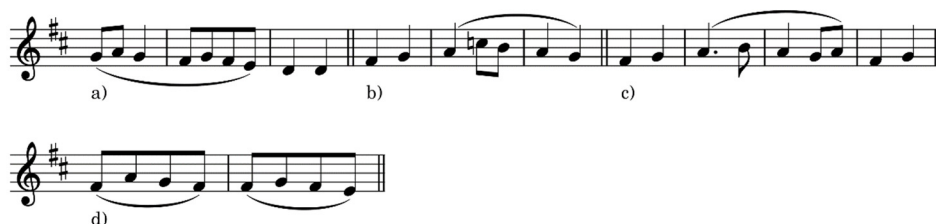
E.g. 99



3. Median modal constructions

Median formula

E.g. 100



**Eight mode, heirmologic style - troparion**

In the heirmologic chanting of the 8th mode, the form of the troparion, we can see that it is built on an ionic tetrachord, of major mode, with the base on the *D4* sound and the dominant on the *E4* sound (2nd degree).

**E.g. 101**



**E. Cadential modal constructions**  
Final cadential formula

**E.g. 102**



Median cadential formula

**E.g. 103**



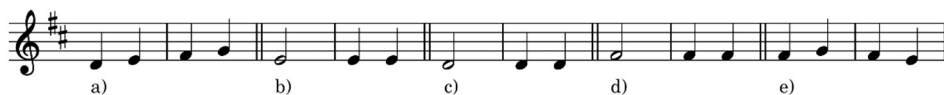
**2. Initial modal constructions**  
Initial formula

**E.g. 104**



Median formula

**E.g. 105**





### 3. Median modal constructions

Median formula

**E.g. 106**



### Eight mode, heirmologic style - antiphon

The heirmologic chant of the eighth mode, the antiphon form, uses a modal scale based on a major-mode ionic pentachord. The range in which the melodic line runs is a major sixth.

**E.g. 107**



### 1. Cadential modal constructions

Final cadential formula

**E.g. 108**



Median cadential formula

**E.g. 109**



### 2. Initial modal constructions

Initial formula

**E.g. 110**



## Median formula

E.g. 111



## 3. Median modal constructions

## Median formula

E.g. 112

**Conclusions**

To correctly evaluate the sound structures of the modes according to Dimitrie Cuțanu, we have considered the chants of the vespers, which are defining for each mode. As Dimitrie Cuțanu states in the preface of his work<sup>26</sup>, the melodies of the church chants will serve as a model for the chants that do not have musical texts. In this sense, in the present analytical approach, we have presented the musical scales, identifying the tonic and the dominant for each mode, we have highlighted the cadential system and the presence of mobile degrees. We have also delineated modal constructions by sound structures. This process of identifying the particularities of each mode gives us an overview of the internal structure of church modes. The petrified melodic patterns prove the stylistic unity of the Transylvanian music tradition.

Indexing the lexical fund of cadential figures and melodic formulas highlights the basic models of the musical system after Dimitrie Cuțanu and the important place they occupy in the heritage of Romanian church music.

*Translated from Romanian by Marcela Stan*

<sup>26</sup> Dimitrie Cuțanu, *Cântările bisericesci / Church Chants*, p. 5.

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