

TRADITION AND MODERNITY
IN CURRENT PSALTIC MUSIC. VESPERS HYMNS BY
ARCHDEACON DR. SEBASTIAN BARBU-BUCUR*¹

Reader, Ph.D. ELENA CHIRCEV
“Gheorghe Dima” Music Academy Cluj-Napoca

Abstract

Byzantine music has deep roots in the Romanian culture and writing music in the spirit of Byzantine tradition has been a constant activity of the servants of the Orthodox Church in the Romanian areal. This genre of music continued to flourish in the second half of the 20th century, and Archdeacon Dr. Sebastian Barbu-Bucur, author of many hymns and services for the Romanian Saints, is one of the most prolific contemporary composers of psaltic music. As a constituent part of the ritual, liturgical music is subject to precise rules that are also reflected in the conditions imposed by the compliance with the melodic patterns of the eight church modes. The purpose of the comparative analysis of the Vespers hymns is to highlight their alignment with psaltic tradition, as well as to point out features of a musical discourse sprinkled with touches of modernity. In these hymns we find common features with the psaltic melos of the last two hundred years, as featured in the *Anastasimatarion* edited by Hieromonk Makarios in 1823, but also well crafted and original melodic turns, skillfully integrated in tradition by the composer who is also one of the most competent scholars of Byzantine musical manuscripts in our country.



Keywords: Byzantine music, sticheron, *Anastasimatarion*, modes of Orthodox church, tradition, Vespers Hymns

Some readers might well find our topic, which refers to a music seemingly belonging to past ages, inappropriate and inconsistent with the theme proposed by the organizers. We believe that there is no need for further argumentation on the importance of Byzantine musical tradition for the Romanian culture. We just remind that it is to this tradition that we owe the first documented local musical creations – *Pripelele* composed by Filotei the Monk of Cozia in the 14th century, as well as the 186 compositions by Evstatie the Protopsaltis of Putna, at the beginning of the 15th century - and that in the following centuries, writing music in Byzantine style was a constant activity of the servants of the Orthodox Church in the Romanian areal. This genre of music has continued to flourish to the present time, so that the question underlying the title of the Symposium regarding the Central-European music can also be unreservedly applied to the present-day church music.

*¹The paper was presented at the Symposium “Music in Central Europe Today: Where To?”, organized within the “Cluj Modern” Festival at the Gh. Dima Music Academy of Cluj-Napoca, on April 14, 2011.

We have tried to find a possible answer by analyzing some of the recent works of archd. prof. dr. Sebastian Barbu-Bucur, one of the most illustrious representatives of Romanian Byzantinology, with a vast and multifaceted activity in teaching, scientific research, performance and composition². Deeply rooted in the Byzantine tradition, archd. dr. Sebastian Barbu-Bucur found, in the course of his multifarious activity, the resources for a musical expression encompassing the three essential attributes of the psaltes turned into a church music composer. a thorough musical training, theological thinking and spiritual living.

Of his many works we have chosen the sticheron *Doamne, strigat-am* [Lord, I Have Cried] for the evening service, because this song is the melodic model of the stichiraric style, with distinct variants for each of the eight church modes. The chants were printed in the individual author's volume published in 2009³; they are written for church singers and are subject to the rigors of church music, starting with the neumatic notation in which they are written.

As anticipated in the title, there are two main directions of analysis: highlighting the connections with the Romanian psaltic tradition and emphasizing the hallmarks of the venerable composer's musical creation, placing his hymns on a higher level of the repertoire of Romanian Orthodox church music. The connection with tradition was achieved by comparative analysis with Greek and Romanian reference versions from the 19th and 20th

² Arhid. prof. dr. Sebastian Barbu-Bucur was born in 1930; he was drawn to music at the early age of 11, when he was a student at the School for church singers at the Căldărușani Monastery. Two other monasteries would mark his future activity: the Neamț Monastery – where he attended the Theological Seminary – and the Cheia Monastery –where he put on the monastic robe in 1950. He graduated from the Theological Institute of Bucharest (1957) and the Ciprian Porumbescu Conservatory of Music . He completed his musicological training in Cluj, with the doctoral studies directed by the late Professor Dr. Romeo Ghircoiașiu, at the Gh. Dima Conservatory of Music. He is considered one of the leading specialists in Byzantinology, his name being inextricably linked to that of Filotei sin Agăi Jipei, the author of the oldest manuscript of liturgical music (1713), with Byzantine neumatic notation and text written in Romanian, by a Romanian, for the Romanians. He studied the process of "Romanization" of the church hymn, compiled the first catalogue of Romanian musical manuscripts from the Holy Mountain Athos and brought to the researchers' attention, through the volumes and studies he published, the musical works of Ghelasie Basarabeanul and Mihalache Moldoveanul – both almost unknown prior to his investigations. He composed and printed numerous psaltic hymns and services for 33 Romanian saints. He founded and conducted the *Psalmodia* Byzantine Music Ensemble, with which he held concerts and recorded Byzantine music on tapes and CDs. The value of his research was acknowledged by awards from the Romanian Composers' and Muscologists' Union (1981, 1986, 1987, 1992, 2000) and the Romanian Academy (1983), by the *Acra Evariskeia* diploma earned upon graduation from the Macedonian Conservatory of Thessaloniki (1986) and by the highest academic title *Doctor Honoris Causa* awarded by the University of Craiova (2001) and by the Gh. Dima Music Academy of Cluj-Napoca (2005). In 1998 and in 2008 he was awarded the *Patriarchal Cross*. His numerous studies, articles and books with reprints of collections of religious hymns, are true models for the students and doctoral students under his guidance, but also for other researchers and teachers. Becoming a role model for all those who felt attracted by the beauty of traditional Byzantine music, Father Sebastian contributed to the moulding of a new generation of musicologists and performers specialized in this field.

³ Arhid. Sebastian Barbu-Bucur, *Cântări la Vecernie, Utrenie și Sfânta Liturghie*, Editura Cuvântul Vieții, a Mitropoliei Munteniei și Dobrogei, București, 2009.

centuries: the *Anastasimatarion* printed by Petros Efesios in Bucharest, in 1820⁴ and its Romanian version translated by Hieromonk Makarios⁵ and printed in Vienna, in 1823⁶. For a better orientation within the Romanian psaltic music, we have complemented these versions with a more recent, Romanian one, i.e. the *Anastasimatarion* published by protosingel Victor Ojog in 1943⁷ – „adapted after Dimitrie Suceveanu and other famous authors of the past”, as specified on the cover. It is therefore a revised version, after a century of distillation and clarification of the Romanian psaltic melos derived from Greek sources and rendered in chrisantic notation.

Being part of a broader attempt to discover the musical works of the famous Byzantinologist Sebastian Barbu-Bucur⁸, the analysis of the sticheron *Doamne, strigat-am* (Lord, I Have Cried) enables an X-ray of the melodic structure of the eight specific modes of Orthodox church music in their contemporary form, starting from an identical literary text taken from Psalm 140:

<i>Doamne, strigat-am către Tine, auzi-mă,</i>	(Lord, I have cried out to You, hear me.)
<i>auzi-mă, Doamne.</i>	(hear me, Lord.)
<i>Doamne, strigat-am către Tine, auzi-mă;</i>	(Lord, I have cried out to You, hear me;)
<i>ia aminte la glasul rugăciunii mele;</i>	(attend to my voice;)
<i>când strig către Tine,</i>	(when I cry out to You,)
<i>auzi-mă, Doamne.</i>	(hear me, Lord.)

The integration in the Byzantine musical tradition results from the following aspects: the specific neumatic notation, the compliance with the modal patterns of the eight psaltic modes and of the cadence system, the use of distinct melodic formulas for each mode. However, the elements of modernity stand out from the first contact with the contemporary collection of church hymns: the marking of the scale degrees on which the *ison* is chanted (which no longer depends on the skill of the psaltes); the delimitation of the ternary metrical feet, to facilitate phrasing; giving up the repetition of vowels on which melismas occur (common in the old manuscripts and prints) and rendering them as in linear music.

We are now focusing our attention on the melody of these hymns, conditioned by its place in the modal parameters set by tradition, and also subordinated to the literary text and

⁴ We have used the reprinted version: Πέτρος Εφέσιος, Νέον Αναστασιματάριον μεταφρασθέν κατά την νεοφανή μέθοδον τής μουσικής Εκσεις Κουλτουρα, Αθίνα, 1999.

⁵ Macarie Ieromonahul, *Anastasimatariu bisericesc*, f.e., Viena, 1823.

⁶ In point of fact, both versions are tributary to the 18th c. psaltic music, i.e. to the *Anastasimatarion* of Peter the Peloponnesian written in kukuzelian notation and transcribed into the new notation on the occasion of the 1814 Reformation.

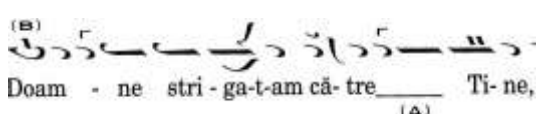

⁷ We have used: Victor Ojog, *Anastasimatarul*, second edition, supervised by archd. dr. Sebastian Barbu-Bucur and professor Alexie Al. Buzera, Editura Trinitas a Mitropoliei Moldovei și Bucovinei, Iași, 1999.

⁸ On other occasions, we have analyzed the kontakia and troparia for the Romanian Saints and the Service for Saint John Hozevitul, by archd. dr. Sebastian Barbu-Bucur.

liturgical function fulfilled. A first observation is that each of the eight stichera stands at the crossroads of musical tradition and the music creator's inspiration, the latter being fueled by vast theoretical knowledge, church singing practice and the Byzantine melodic structure involuntarily acquired after studying and transcribing an impressive number of medieval musical manuscripts.

One of the characteristics of the Byzantine melody is its conjunct progression, the leaps being used wisely - usually at the junction of the elements of form, i.e. between the melodic lines⁹. The analyzed melodies comply perfectly with the specific rules of construction, the leaps inside the melodic segments being rare – thirds, fourths or, even more rarely, fifths or other intervals. They are always serve the literary text, marking the accented syllable in the important words: *rugăciunii*, *glasul*, *strig*, *strigat-am*, *Tine*, *Doamne*. In fact, the same places are preferred for placing the ornaments and short melismas, typical of the stichiraric style. We exemplify with two fragments from the stichera of the 4th mode (upward leap of a fifth for the accented syllable in the word *strigat-am*) and of the 8th mode (leap of a third and, respectively, of a fourth, for the accented syllables in the words *aminte* and *glasul*):

Example 1: excerpts from the stichera of the 4th and 8th modes

4 th Mode	8 th Mode
	

In most stichera, leaps are immediately compensated for by the contrary melodic motion, which is, in fact, the common path of the psaltic melody. However, there are also instances in which two leaps follow each other in the same direction of the melodic progression, as in the excerpt from the sticheron of the 8th mode, where the two downward thirds actually prepare the leap of a fourth on the accented syllable in the word *glasul*, for which the neume *petasti* is also used. Similarly, in the sticheron of the 2nd mode, the accented syllables in the words *glasul rugăciunii* are ingeniously and audaciously marked by the successive downward leaps of a third and fourth, followed by an upward fourth. This structure is reminiscent of certain traits of the 2nd medieval echos, characterized by chains of fourths in the same direction.

⁹ By **melodic line** we mean the segment between two martyrias and therefore we try to avoid the expression "musical phrase", appropriate for Western music.

Example 2: excerpt from the sticheron of the 2nd mode



In Byzantine music, the mode is defined by several elements: key, scale, main notes, cadential notes and melodic formulas. As a matter of fact, the last of the above elements are most important in shaping the modal profile, being "typical compositions in terms of structure"¹⁰, singular and unmistakable for the experienced psaltes, because each mode has a rich inventory of melodic turns bearing its specific marks. They make the difference between modes with identical scales, while the skill of the creator of psaltic melodies lies precisely in the variation and combination thereof.

Of the melodic formulas, the initial one is of particular importance, being once a landmark due both to its belonging to a certain mode, and to the integration of the chant in a particular collection and its assignment to a certain author (in the case of unsigned manuscripts, for example). Due to this role, the initial melodic-rhythmic fragment of a model-hymn cannot undergo radical changes, because positioning the formula on established coordinates is a guarantee of the link with tradition and facilitates mode identification. Comparing, from this perspective, the beginning parts of the hymns composed by archd. Sebastian Barbu-Bucur, we find that most of them fall within the parameters set by the 20th century Romanian tradition represented by Victor Ojog (his former professor at the Seminary of the Neamț Monastery), which he follows closely. The similarity with the older versions of the sticheron is nevertheless equally obvious, even though, as can be seen from the table below, the onset sound is often different. Along with the table in Annex 2, which includes the onset sounds of the stichera composed by the compared authors, the musical examples in Annex 3 reveal many common elements between the contemporary works and the first versions in chrysantic notation, written by Petros Efesios and Hieromonk Macarios¹¹.

The initial formula corresponds to the text fragment *Κυριε, εκεκραξα* / *Doamne, strigat-am*. The reduction of the number of syllables from seven to five, in the Romanian translation, has led, ever since the early 19th century, to inevitable changes in the pattern of the incipit, although Hieromonk Makarios tried to remain faithful to the melodic line derived from Greek sources. In the stichera composed by archd. dr. Sebastian Barbu-Bucur, the

¹⁰ Victor Giuleanu, *Melodica bizantină*, Editura Muzicală, București, 1981, p. 186.

¹¹ In Appendix 3, the formulas are expressed in linear notation too, as these similarities are more evident when the melody is notated on the staff, because identical or very similar melodic lines are often notated with different combinations of neumes.

formula is frequently applied on the sounds of a tetrachord (or more rarely, of a trichord or pentachord), being built by gradual progression and having a small melisma on the first syllable *Doa* and, respectively, on *gat* (from the word *strigat-am*). Thus, it is similar to the homonymous segments in the other collections, and even more so to the incipits from Victor Ojog's *Anastasimatarion*, as anticipated a little earlier. The prevailing concave melodic contour is justified by the desire to musically emphasize the word *strigat-am*, placed on the ascending melodic line. The sound corresponding to the accented syllable *ga* is often written with *petasti*, which is the neume for the accented ascending second. The ornamentation is discreet, usually the appoggiatura corresponding to the sign *psiphiston*, on the first syllable.

A comparative look at the formulas in the analyzed collections reveals primarily an analogy between the first Romanian version (by Hieromonk Makarios) and the melodic pattern of the Greek version. However, upon analysis of the beginning of the sticheron of the 5th mode, we notice a preference in the Romanian variants for a more concise and sober expression, suggested by the shortening of the melismas and the abandonment of ornaments, Makarios's formula being preserved unchanged until the present. We also notice the same melodic framework in the formulas of the post-Macarian variants, as well as striking identities or similarities of the formulas used in the hymns of archid. dr. Sebastian Barbu-Bucur with those derived from the Romanian sources, in almost all the modes. Even where the initial sound and/or the first part of the formula differs, the melodic line maintains the important sounds of the traditional contour; for example, if we follow the onset of the 1st, 2nd and 3rd modes, we notice how the versions meet on the word *strigat-am*, while the beginning of the melody in the 8th mode suggests a return of the contemporary author to the old Greek source I (see Appendix 3).

The cadential melodic formulas center around the main notes ¹² specific for each of the eight modes (different depending on the hirmological or stichiraric style of the song), which we find at the end of the melodic lines. On the other hand, as is well known, the cadence system is governed by the literary text, by its punctuation that is highlighted in the

¹² By "main notes" we refer to the most important sounds of the mode, typically two in number, for which, however, there is no uniform terminology. The old grammars (Makarios, Pann) suggestively called them "ruling notes" explaining that they "are those whose quality (function, A/N) operates continuously in echos", being the sounds "that are heard more distinctly; in which the echos enjoys moving around more" - see Anton Pann, *Bazul teoretic și practic al muzicii bisericești sau Gramatica melodică*, În a sa tipografie, București, 1845, p. 92. The grammars of psalms music have always called the most important note the "foundation" of the mode, although it is not the lowest sound of the scale. The name of the second note is more recent and is tributary to the tonal-functional thinking – i.e. the "dominant" (the term *repercussa* was also used).

musical text by notating the corresponding martyria¹³. Since in our analysis we have compared melodies that are sung to the same text, the cadential moments should coincide. Usually, the text is divided into six melodic lines, with the perfect cadences placed on the 2nd, 3rd and 6th lines (the final cadence is always perfect). We have grouped this information in the tables of Appendix 4, highlighting in color those modes in which inspiration pushed the boundaries of tradition, giving new forms to the classic text of the sticheron.

An examination of the tables reveals the following observations: the cadential degrees are identical in all the collections only for the 3rd mode; there are many similarities between the recent compositions of archd. dr. Sebastian Barbu-Bucur and the version from the middle of the last century; one can notice the originality of the sticheron of the 2nd mode composed by the father professor.

The colors used in the boxes in which the cadential degrees are written suggest the relationships between the contemporary compositions and tradition, their similarities, but also the personalized cadential moments. We have tried to emphasize some important aspects related to these works. Thus, we learn that in the stichera composed by archd. dr. Sebastian Barbu-Bucur, the formal pattern is not always observed, there being cases in which some of the cadences are dropped, as can be seen in the 2nd, 5th, 7th and 8th modes. These are licenses that the composer can afford, while following the natural flow of the melody created, though not in any way impeding the meaning of the text; this explains the unification of the 1st and 2nd verses/melodic lines (in the 2nd mode), of the 5th and 6th ones (in the 1st mode) and of the 4th and 5th ones (in the 8th mode)¹⁴. Such deviations from the usual pattern also occur in the 19th century versions, where, however, the segmentation of the verses/melodic lines is rather required, as shown in the tables of Appendix 4; the emergence of additional cadences is generated by the length of the melismas, which give the song a different dimension and require more frequent stops.

Another feature of the stichera composed by archd. dr. Sebastian Barbu-Bucur is the accumulation of an additional tension in the second part of the hymn, the 4th and 5th lines being a space of modal instability due to the action of the phthorai. The new melodic forms,

¹³ For the beginners in Byzantine music, we remind the rules by which cadences are formed. Within the hymn, imperfect cadences correspond to the comma or to the moment when the text requires a stop, although the idea is not complete. Perfect cadences correspond to the text segments that end with a semicolon or period. For each type of cadence, tradition has established specific formulas. The most commonly used formulas in Romanian psaltic music were notated by Ion Popescu-Pasărea at the beginning of the last century, in his theoretical writing *Principii de muzică bisericească orientală*, Tipografia cărților bisericești, București, 1897. The book has had several editions, of which we have used the 1939 edition.

¹⁴ If two melodic lines are unified, the box corresponding to the cadence is empty. When the melodic line is cut and an additional cadence occurs, two cadential degrees are written in the same box.

with contrasting switches of genus (diatonic to chromatic, enharmonic to diatonic etc.), the leaps, or special rhythmic formulas are designed to enhance the text of the supplication *Ia aminte glasul rugăciunii mele, când strig către Tine, auzi-mă, Doamne*. Thus, in the 3rd mode (belonging to the enharmonic genus) the diatonic phthora on **ke** (A) is used and *ifesis* for the upper **vu** (E²); we also notice the series of leaps in the same direction:

Example 3: excerpt from the sticheron of the 3rd mode ($\begin{smallmatrix} \times \\ \text{q} \end{smallmatrix}$)

In the 4th mode, the melody gains a special color due to appearance of the phthora *muștaar*,

Example 4: excerpt from the sticheron of the 4th mode

while in the 5th mode and for the same segment of the text, the chromatic phthora of **pa** (D) of the 6th mode operates, with consequences on the length of the tones.

Example 5: excerpt from the sticheron of the 5th mode

The other phthora of the 6th mode is cleverly employed in the sticheron of the 8th mode, in combination with *iphesis* on **ke** (A).

Example 6: excerpt from the sticheron of the 8th mode

zi - mă, ia a-min - te la gla-sul ru-gă-ciu-nii
me - le când strig că-tre Ti - ne a - u - zi-mă,

However, the most impressive transformation of the melody occurs in the 6th mode, where the author's skill and extensive experience in church singing are well put to use.

Example 7: excerpt from the sticheron of the 8th mode

tre Ti - ne, a - u - zi - mă; ia a - min -
te la gla - sul ru - gă -
ciu - nii me - le, când strig că -
tre Ti - ne, a - u -
- zi - mă, Doam - ne!

We also note, in each of the modes, the variety of forms of the formulas ending on the same scale degree – with anticipation of the cadential degree, with subtonic, with embellishment or with *échappée*. Here are, for example, the cadence formulas of the 1st mode on **pa (D)**:

Example 8: cadential formulas for the 1st mode

1st line, imperfect cadence

a - u - zi - mă,

2nd line, perfect cadence

me - le,

4th line, perfect cadence

Doam - ne.

6th line, final cadence

Doam - ne!

The sticheron of the 2nd mode is a special example by the occurrence of different cadential degrees than those established by tradition, and implicitly of some new melodic formulas. Usually, in this mode, the cadences of the sticheraric style are made on **di (G)**, **vu (E)** and possibly on **zo (B¹)**, and the final cadence on **di (G)**. The beginning of the hymn composed by archd. dr. Sebastian Barbu-Bucur is derived from the previous psaltic tradition, but the path followed is entirely different starting from the third melodic line, due to the cadences on **ga (F)**, on lower **ni (C¹)** and on upper **ni (C²)**. The excerpt with unusual cadences on **ga (F)** is a necessary preparation for the stops on lower **ni (C¹)** and on upper **ni (C²)**, the supplicatory text being placed here in the high range of the scale. The melody is high-pitched until the end and the hymn has the widest range, of an eleventh – the common range being that of an octave or ninth in the 20th century music and of no wider than an octave in the hymns of the previous century. The impetus of this melodic line is nothing but a new facet of the possibilities offered by the modal framework of the 2nd chromatic mode.

Example 9: excerpt from the sticheron of the 2nd mode (♭^Δ)

Doam-ne, stri-ga-t-am că-tre Ti - ne, a - u - zi -
 - mă; ia a - min-te la gla-sul ru - gă - ciu - nii
 me - le, când strig că - tre Ti - ne, a -

A detailed analysis of each hymn reveals the beauty of the melodic lines, the ingenious use of the sound material of each modal structure and the perfect connection between text and melody. These hymns share some common features with the psaltic melos of the last two hundred years, as seen in the *Anastasimatarion* edited by Hieromonk Makarios in 1823, while also featuring well crafted and original melodic turns, skillfully integrated in tradition by the composer who is also one of the most competent scholars of Byzantine musical manuscripts in our country. His works illustrate the traditional monastic style, with concise forms of musical expression, deprived of ornamental superfluities and in which the literary text prevails.

The 8-mode variants of the sticheron analyzed, like other previous analyses of his works, lead us to an important finding – which is also an answer to the question underlying the title of the symposium. We believe that through his work, archd. dr. Sebastian Barbu-

Bucur marks a new stage in the long process of Romanization of the Byzantine church singing. The limits of this process were set by the distinguished Byzantinologist between the end of the 16th century and the beginning of the 20th century¹⁵, based on the appearance of the first religious books in Romanian and the successive adaptations of the original melodies to the Romanian text. In the early 19th century, Makarios was concerned only with the translation and adaptation of the text to the melodic line of Greek origin, while the next generation of psaltes refined these versions. The compositions by archd. dr. Sebastian Barbu-Bucur, written directly to Romanian text, creatively harness the accumulations of the two previous centuries and manage to condense the most striking features of the traditional psaltic style in an original form, in which the psaltes' skill meets the refinement of the seasoned researcher. The inspired melodies, their natural flow in full concordance with the underlying text, the masterly use of consonant signs and the keen coloring of the melody with the help of phthorai, along with their full integration into the vein of Byzantine tradition are attributes that justify the inclusion of these songs among the religious services.

Bibliography

- BARBU-BUCUR, Sebastian**, *Filothei sin Agăi Jipei. Psaltichie rumânească*, vol. I, Editura Muzicală, București, 1981
- BARBU-BUCUR, Sebastian**, *Filothei sin Agăi Jipei. Psaltichie rumânească*, vol. IV, Editura Episcopiei Buzăului, București, 1992
- BARBU-BUCUR, Sebastian**, *Cântări la Vecernie, Utrenie și Sfânta Liturghie*, Editura Cuvântul Vieții, a Mitropoliei Munteniei și Dobrogei, București, 2009
- ΕΦΕΣΙΟΣ, Πέτρος**, *Νέον Αναστασιματάριον μεταφρασθέν κατά τήν νεοφανή μέθοδον τής μουσικής* Εκσεις Κουλτουρα, Αθίνα, 1999
- GIULEANU, Victor**, *Melodica bizantină*, Editura Muzicală, București, 1981
- MACARIE Ieromonahul**, *Anastasimataru bisericesc*, without publishing house, Viena, 1823
- OJOG, Victor**, *Anastasimatarul*, second edition, supervised by archd. dr. Sebastian Barbu-Bucur and pr. assoc. prof. Alexie Al. Buzera, Editura Trinitas a Mitropoliei Moldovei și Bucovinei, Iași, 1999
- PANN, Anton**, *Bazul teoretic și practic al muzicii bisericești sau Gramatica melodică*, în a sa tipografie, București, 1845
- POPESCU-PASĂREA, Ion**, *Principii de muzică bisericească orientală*, Tipografia cărților bisericești, București, 1939

¹⁵ See Sebastian Barbu-Bucur, *Filothei sin Agăi Jipei. Psaltichie rumânească*, vol. I, Editura Muzicală, București, 1981, pp. 43-46.