

Dr. Constanța Cristescu



CHEMĂRI de TOACĂ



Editura Academiei Române

CUPRINS

INHALT.....	9
TABLE OF CONTENTS.....	13
TABLE DE MATIÈRES.....	17
PREFAȚA.....	21
INTRODUCERE.....	23
ABREVIERI.....	25
Capitolul 1. PROBLEMATICA LUCRĂRII ÎN CONTEXTUL CERCETĂRII ETNOMUZICOLOGICE ACTUALE.....	27
Capitolul 2. MUZICA DE TOACĂ ÎN CADRUL GENURILOR FOLCLORULUI.....	31
§ 2.1. Gen și specie în folcloristică și în etnomuzicologie.....	31
§ 2.2. Repertoriul de toacă, gen distinct în tradiția orală.....	32
Capitolul 3. ELEMENTE DE ORGANOLOGIE.....	33
§ 3.1. Locul toacei în cadrul diverselor sistematizări ale instrumentelor idiofone.....	33
§ 3.2. Răspândirea geografică; terminologie.....	34
§ 3.3. Atestări documentare ale utilizării toacei în cultul creștin și în tradiția populară românească.....	34
§ 3.4. Tipuri de toace.....	37
§ 3.5. Construcția toacelor.....	38
§ 3.6. Posibilitățile sonore ale diverselor toace.....	41
§ 3.7. Tehnica instrumentală.....	42
§ 3.8. Simbolica mistică ortodoxă a semnelor încifrate pe toacă și în tehnica instrumentală.....	43
§ 3.9. Modul de învățare a toacei.....	45
Capitolul 4. FUNCȚIONALITATEA TOACEI.....	49
§ 4.1. Definierea funcției unui produs folcloric.....	49
§ 4.2. Metodologia delimitării funcționalității toacei, desemnând creația artistică (muzicală) ce aparține tradiției orale.....	50
§ 4.3. Funcționalitatea toacei.....	50
§ 4.4. Modul de utilizare a toacelor în cultul ortodox de la mănăstiri.....	52
§ 4.5. Funcția liturgică a toacei.....	58
§ 4.6. Obiceiuri populare ce utilizează toaca de la biserică.....	81

Capitolul 5. STRUCTURA MUZICALĂ.....	95
§ 5.1. Aspectul general al chemărilor de toacă.....	95
§ 5.2. Nivelul ritmico-agogic.....	97
§ 5.3. Nivelul melodic-timbral.....	142
§ 5.4 Nivelul formei arhitectonice.....	143
Capitolul 6. RELAȚIA REPERTORIULUI DE TOACĂ CU CÂNTAREA DE STRANĂ.....	151
§ 6.1. Compararea la nivelul facturii.....	153
§ 6.2. Ritmica de tradiție bizantină din etapa stilistică actuală.....	153
§ 6.3. Compararea la nivelul ritmului.....	166
§ 6.4. Compararea la nivel arhitectonic.....	171
§ 6.5. Simbolica creștină a numerelor.....	173
Capitolul 7. TIPOLOGIA REPERTORIULUI DE TOACĂ.....	177
§ 7.1. Clasificare și tipologie din punct de vedere matematic.....	178
§ 7.2. Metodologia clasificării tipologice.....	183
§ 7.3. Tipologia repertoriului de toacă.....	189
Capitolul 8. PROBLEME ALE NOTĂRII REPERTORIULUI DE TOACĂ.....	203
§ 8.1. Nivelul melodic.....	203
§ 8.2. Nivelul timbral.....	204
§ 8.3. Nivelul ritmic.....	204
Capitolul 9. ÎN LOC DE CONCLUZII: TOACA - COLOANA CERULUI - SCARA RAIULUI.....	207
§ 9.1. Coloana cerului - scara raiului.....	207
§ 9.2. Toaca-coloana cerului-scara raiului.....	210
Anexa 1. LEGENDE DESPRE TOACĂ.....	215
Anexa 2. DIMENSIUNILE INSTRUMENTELOR.....	219
Anexa 2a. Toaca manuală.....	219
Anexa 2b. Toaca mare.....	222
Anexa 3. FORME DE TOACĂ.....	225
Anexa 3a. Toaca de mână.....	225
Anexa 3b. Toaca mare.....	229
Anexa 3c. Tochța.....	233
Anexa 3d. Ciocanele.....	238

Anexa 4. CATALOG DE PIESE ÎNREGISTRATE	243
Anexa 4a. Toaca de la mândstiri	243
Anexa 4b. Înregistrări de cântări de strană și slujbe la mândstiri.....	277
Anexa 4c. Culegeri de toconele.....	279
BIBLIOGRAFIE SELECTIVĂ	281
ANTOLOGIE	289
Secțiunea 1. Toaca împrejur (tochița).....	291
Secțiunea 2. Toaca mare.....	323
DER RUF DER TOACA. DAS RUMÄNISCHE REPERTOIRE	377
TOACA SUMMON. ROMANIAN REPERTORY	385
APPELS DU SYMANDRE. LE RÉPERTOIRE ROUMAIN	391
POSTEAȚA	399

TABLE OF CONTENTS

Cuprins	5
Inhalt	9
Table de matières.....	17
Preface	21
Introduction.....	23
Abbreviations	25
Chapter 1. The Concept of the Present Work with Respect to the Actual Ethnomusicological Research	27
Chapter 2. <i>Toaca</i> Music as a Folklore Genre.....	31
§ 2.1. Genre and Species in Folkloristic and in Ethnomusicology.....	31
§ 2.2. <i>Toaca</i> Repertory - Distinct Genre of the Oral Tradition	32
Chapter 3. Elements of Organology.....	33
§ 3.1. <i>Toaca</i> in the Systematics of Idiophones.....	33
§ 3.2. Geographical Spread; Terminology.....	34
§ 3.3. Documents about Using <i>Toaca</i> in Christian Cult and in the Romanian Folk Tradition	34
§ 3.4. Types of <i>Toaca</i>	37
§ 3.5. <i>Toaca</i> Trade.....	38
§ 3.6. Sonorous Capacities of Various <i>Toaca</i>	41
§ 3.7. Technique of Performing.....	42
§ 3.8. The Orthodox Christian Symbolism of the Signs Encoded in the <i>Toaca</i> and in the Technique of Performing	43
§ 3.9. Apprenticing <i>Toaca</i>	45
Chapter 4. Functionality of <i>Toaca</i>.....	49
§ 4.1. Defining the Function of a Folklore Product.....	49
§ 4.2. Methodology of <i>Toaca</i> Functionality Bounding - Oral Tradition Art (Music) Creation.....	50
§ 4.3. <i>Toaca</i> Functionality.....	50
§ 4.4. Ways of Performing <i>Toaca</i> in Monastic Orthodox Cult.....	52
§ 4.5. Liturgical Function of <i>Toaca</i>	58

§ 4.6. Folk Practices that Use the Church <i>Toaca</i>	81
Chapter 5. Music Structure	95
§ 5.1. General Aspect of <i>Toaca</i> Summon	95
§ 5.2. Rhythm and Agogic Level	97
§ 5.3. Melody and Colour Level	142
§ 5.4. Architectonic Form Level	143
Chapter 6. Relationship Between <i>Toaca</i> Repertory and Byzantine Music	151
§ 6.1. General Aspect Comparison	153
§ 6.2. Byzantine Emerged Rhythm from the Contemporary Style Phase	153
§ 6.3. Rhythm Comparison	166
§ 6.4. Architectonic Comparison	171
§ 6.5. Christian Symbolistic of Numbers	173
Chapter 7. <i>Toaca</i> Repertory Typology	177
§ 7.1. Mathematic Classification and Typology	178
§ 7.2. Typology Classification Methodology	183
§ 7.3. <i>Toaca</i> Repertory Typology	189
Chapter 8. Problems in Writing <i>Toaca</i> Repertory	203
§ 8.1. Melody Level	203
§ 8.2. Colour Level	204
§ 8.3. Rhythm Level	204
Chapter 9. Instead of Conclusions: <i>Toaca</i>-Heaven Ladder-Sky Column	207
§ 9.1. Heaven Ladder-Sky Column	207
§ 9.2. <i>Toaca</i> -Heaven Ladder-Sky Column	210
Appendix 1. <i>Toaca</i> Legends	215
Appendix 2. Instrument Dimensions	219
2a. The Hand <i>Toaca</i>	219
2b. The Big <i>Toaca</i>	222
Appendix 3. <i>Toaca</i> and Hammer Forms	225
3a. The Hand <i>Toaca</i>	225
3b. The Big <i>Toaca</i>	229
3c. The Metal <i>Toaca</i> (<i>Tochita</i>).....	233
3d. Hammers.....	238
Appendix 4. Records Catalogue	243
4a. Monastic <i>Toaca</i>	243

4b. Monastic Byzantine Music and Worship Records.....	277
4c. <i>Toconile</i> Records.....	279
Bibliography.....	281
Anthology.....	289
Section 1. <i>Toaca</i> Around.....	291
Section 2. The Big <i>Toaca</i>	323
Abfahrt.....	377
Summary.....	385
Résumé.....	391
Postface.....	399

TOACA SUMMON. ROMANIAN REPERTORY

Monography, musical typology and anthology

Chapter 1. The present work concept with respect to the actual ethnomusicological research

The present work is an approach of a completely unknown for the specialists repertory: *the monastic orthodox liturgical repertory for toaca*. The Romanian term *toaca* defines not only a kind of a wooden plate, but the performed repertory on this instrument as well. A 938 *toaca* liturgical signals repertory, recorded by the author at the Romanian Orthodox monasteries between 1983-1995, is the basic material of this approach. The *toaca* repertory research was done from a complex, multidomain view - ethnomusicology, theology, ethnology, byzantinology, antropology, sociology being needed. The first Romanian computerised music repertory typology is enclosed. This is one of the author method to put in the light the characteristic features of the *toaca* repertory, that make it unique in the Romanian oral music frame, and to emphasize it as a specific label of Romanian spirituality. The computerised typologic classification was realised with the cooperation of Gabriela Cristescu.

Chapter 2. *Toaca* music included in the folk categories

The *toaca* repertory is considered an extra-folk category, being performed mainly in liturgical frame. The liturgical signals of the *toaca* form a *distinct genre of the Romanian oral tradition*, being separated from *functional, organological and structural* point of view. There is no difference between their names either in the monastic world or the village world, being known with the same name as the instrument - *toaca*.

The representative repertory for this category is the monastic one, being made of individual, solo productions, that are autonomous with respect to other music categorie.

Chapter 3. Elements of organology

In the recent international organological classification, *toaca* is included in the *class of idiophones, subclass of idiophones performed by beating, group of music-blocks, toaca* being included in the category of *tabulaphones* by the Japanese researcher Gunji Summi.

In the international musicological literature, *toaca* is regarded as a *cult instrument used in the Eastern Christian Church*, being used by Romanians, Copts, Greeks, Armenians, Bulgarians, Russians, Letonians, Estonians, Lituanians, Serbs and Croatians. Some sources mention the use of hit plates as cult instruments in the monastic life of some other Far East religions: budhism (China) and shinthoism (in Japan, where a real music art of wooden instruments, known as *Kaishaku* and *Nuppan*, has developed).

The use of *toaca* in the Christian cult is attested by documents from the beginning of the fourth century (the Egyptian Pateric, Paladie, etc) and, according to the oral tradition, a) from the beginning of the Christianity, in the persecution period; b) from the beginning of monasticism. This instrument is mentioned in the Romanian folklore as well, not only in some folk expressions, legends, old songs, carols, but in some folk habits and practices: *toconele* (childrens' play with *toaca* in Lent), *verge!* (New Year practice to predict the bride or the groom), *village shouts* and *brivelat* (Easter practices for social and religious justice), *pomeinic writings* (made by someone who prays for certain persons), *enemy names writing on the toaca*, and *village howling*.

All types of *toaca* used at the Romanian Orthodox Monasteries are studied: *the big toaca*, *the hand* (or „around“) *toaca* and the *tochija* (metal *toaca*). They are made of various kind of wood and have various forms and dimensions (depending on the monastery) hence, different sonorous capacities. Performing is different, depending on the type of *toaca*. The big one is hit alternatively, with two hammers. The medium one is hit only with one hammer. Depending on the quality of the material, monks - who are real artists in playing *toaca* - have different possibilities of exploiting the sound. The aim consists in: a) setting up an obstinate rhythm that influences the human body and soul; b) creating mystic symbols - like cross, circle, triangle, spiral, etc.; c) transforming the liturgical signal of the call to pray in music. One distinguish various techniques of striking, of moving along the right arm and, finally, both arms simultaneously.

The chapter finishes with the analysis of the symbolistic of gesture in playing *toaca*, on the basis of mystic signs sketched by the players, suggesting their faith and need to salvation by Cross, by sharing the Pain with Christ.

Chapter 4. The functionality of *toaca*

The functionality of *toaca* is defined on the basis of two sets of criteria:

a) *factor criteria* - that answer to questions like 'where?', 'when?' does perform the signal (environment, character of production, frame, occasion, moment);

b) *complementar criteria* - that answer to questions like 'how?', 'who?' performs (the way of performing and the person who performs).

The *toaca* functionality is enlisted, a description of the ceremony or liturgical signaling at the monasteries being added. To emphasize the local features of using *toaca* & *bells assemblies*, one focus on the traditional practice of the monastery, with respect to the Orthodox tipiconal one.

Toaca is a religious instrument that belongs exclusively to the Far East Christian Orthodox Church, being preserved and used mainly in the liturgical rite at the Orthodox monasteries. That's why its *liturgical function*, that imprints all the other practices implying the use of the instrument and its signal, is emphasized.

The liturgical function of *toaca*, as an art creation - a call to the divine sermon, performed with this instrument - is defined with respect to the basic occupations of the monks & nuns: *asceticism* and *pray*. *Asceticism* is technically defined as the inner fight that leads to the raise of spirit against the material, a rich and complex practice and science for purifying the human body and soul, until *Isihia* (serenity) is accomplished. The aim of the asceticism is to create the most appropriate medium (body and soul) for the best *pray*.

Monastic life means continuous pray. Pray is defined as a direct, spiritual dialogue between God and human-being. Pray is a mood, not an occupation; one talk about an inner reciprocal relationship between the one who prays and God (a special frame of mind, when human kind goes deep inside itself searching for God). From the theological point of view, there are three steps in pray, each one corresponding to a phase of spiritual ascension: a) *the pray of the tongue* - realised by spelled or sang *Word*; b) *the pray of the heart* - an inner pray that corresponds to the phase of *silence*; c) *the pray of the mind*, or the extatic pray, is the final stage, of *contemplation*.

From the theological point of view, *the liturgical function* of the *toaca* is defined at three levels: *practical*, *spiritual* and *symbolic*.

The practical level for the use of *toaca* refers to the meaning of the signal, consisting in: a) beginning of the worship announcement, being a call to pray; b) emphasize the crucial moments of the worship; c) marks the switch from the ordinary to the liturgical life; d)

marks the switch from the ordinary to the liturgical time; e) marks the boundary between the liturgical and the ordinary space, by surrounding the church, playing *toaca*.

The *spiritual level* is suggested by the theological term in use - *call to pray, call to the Church* - for the liturgical function of *toaca*.

Toaca sound fires a special process inside the body and the mind; it fires the pray and takes part of it being, in the same time, *pray of the hand* - by crossing itself - and *pray of the tongue* - by the word and the latent pray from the signal. *Toaca* stimulates the human-kind to have a *wide-awake spirit*, and prepares it for the pray by pray. *Toaca* has an *exorcising* function as well, by means of the pray it contains. This is an explanation for replacing the name of devil with the expression „be killed by *toaca*“, for all the previous folk practices that contain or invoke *toaca*.

The *symbolism of toaca* derives from the liturgical symbolism, being extended to the whole spiritual life. *Toaca* symbolises the *Word of God that calls to sacrifice, to enter the Kingdom of Light*. So, *toaca* is a *symbol of the spiritual hardening and ascent*. This symbol is found in the Romanian legend of Noe's ark and in the ballad of Master Manole, both expressions of the Christian orthodox life concept, suggesting by their theological, spiritual approach, the possibility of the human-kind to be transformed from creation of God in His Church. The Church is a symbol of God's Kingdom, *place of cult, Jesus Christ's mystic body and spiritualised human-being's heart*.

Chapter 5. Musical Structure

When refer generally to the liturgical *toaca* sound, one distinguish three ways of making music by means of *toaca*, depending on the audible distinct plans of sounds and on their configuration: 1) monody; 2) polyphony; 3) latent polyphony.

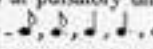
Monody is realised by *toccare*, repetition, alternation or free succession of specific, rhythmic structures, coded as *ison* forms.

Polyphony occurs by different emphasizing in the resonance points of the *toaca*; this puts in the light two distinct plans of sounds: *ison* and *flowers* (ornaments or embellishments). The *ison* is made up of rhythmic and melodic (or rhythm and colour) obstinate formulas with pedal effect. *Flowers* are rhythmic and melodic formulas that result from the resonance of the emphasizing. Because of the resonance, the emphasized sound life times are perceived to be longer than the real ones, giving birth to a distinct sonorous plan, to a *real polyphony*.

When one insist on the intensity and rhythm dominance of some *ison* formulas inside the monody or polyphony, perceived as *flowers*, the *latent polyphony* occurs.

All these three ways of making music by means of *toaca* can appear solely or combined, as ways of making the architectonic form more dynamic. Polyphony appears in *toaca* & bells assemblies as well, as *polyphony of strikings* and, locally, as *real polyphony*.

Toaca signals are *individual, improvised creations*, and this can be clearly shown in rhythm, architectonics and typology.

The basic structural element of the genre is the *rhythm*. This is analysed at the two constitutive levels - *ison* and *flowers* - for establishing the general principles of structure, the lexical background, and the relationship between *ison* and *flowers* (that may be correspondent or not) at pulsatory units level. There are *five basic pulsatory units*: three binary and two ternary -  - that give different mathematic ratios by combination. Depending on the number of pulsatory units, the rhythm can be *monochrome, bichrome, trichrome* or *tetrachrome*. One apply the *binary and ternary division principle* (determined by the instrumental technique with the sketched mystical signs) together with the *fusion and*

complementary principle. The *variable number of pulsations* and *variable total value* formulas are the most frequent. This is because of the *pulsations accumulation principle* that rises from the byzantine music daily performed at the monasteries. The *lexical background* is reduced to a small number of formulas which are augmented, diminished or increased by adapting to different formulas of *ison*, depending on the instrument and the sketched mystic symbol. These are formula generating *nuclei* that are included in a *lexicographic index*.

The *tempo* of the rhythm has a great influence on the human body and psychology, and is settled in two steps: 1) the starting rate, calculated with respect to a *free*, introductory rhythm that sketches the basic structures of the *giusto metre* with an average value of 40-80 metronomic pulsations per minute; 2) the constant tempo of the characteristic *giusto metre* - with 80-170 pulsations per minute values.

Taking into account the rhythm categories and principles from the literature (some of them are systems), and on the basis of the differences with respect to these systems, we may consider the *toaca* rhythm as a *specific rhythm synthesis of many systems*. It is the most akin to the byzantine music metre from that it emerges, showing its latent syncretism by means of the contained latent word, deciphered from the relationship between *toaca* repertory, canticles and pray.

The melody and colour level focuses on two plans: 1) the *horizontal plan* of *ison* and *flowers*, that emphasizes melodic configurations of two or three sounds; 2) the *vertical plan* that establishes the harmony interval relationships between *ison* and *flowers* - big or small third, perfect fourth, perfect or diminished fifth, and big or small sixth.

The *architectonic form level* is methodologically approached, starting from the macro- to microstructure. *Monopartitic* and *polypartitic signals*, and *variational* and *chain series* can be distinguished.

The external form of each part (or *stare*, *soroaca* - in monastic language) is a *closed free form* with the following sections: *introduction*, the *middle part* where the real form occurs, and the *final formula* to which a *post-final formula* adds sometimes. The *middle part* is a whole or a group of middle sections, with nearly fixed or variable (elastic) structure, linked or not by *interludia*, and bounded on the basis of free succession and various repeating principle. Various *chain and alternance form patterns*, *ways of variation* inside the form and *ways of dynamising* the form are established: *contrast* and *gradation*.

Chapter 6. Relationship between *toaca* repertory and byzantine music

One discuss at three levels: 1) general aspect of plays; 2) metre; 3) architectonic structure. We have to take into account the daily performing of canticles by the monks, that influence the music background they create any time at *toaca*, as a result of stereotypy process.

At the *general aspect* level, the influence of the Byzantine music on the *toaca* music goes in a *genuine polyphony* occurrence, by means of *ison* and *flowers*. The *flowers* concern the term of *ornaments* (embellishments or *florituras*), characteristic to Stycherarion and Papadike style, known as „embellished chanting“.

To compare these two kinds of music at *rhythm level*, an extra chapter about Byzantine music was needed. This is an ethnomusicological approach of *Byzantine rhythm*, starting from the canticle live performing and continuing with performing music by notes. The basic forms of the Byzantine music rhythm are: a) *parlanáo* - for preaching; b) *giusto* - for Hymnologyen, Stycherarion and Papadike style.

Giusto rhythm is approached from the general structure principles and lexical background point of view. The *giusto aspect* of the rhythm is the result of a *chronos protos*, of a not-variable basic pulsation. *Giusto rhythm* is a *mainly binary dividing, non-metric rhythm* because of the text in prose where the repartition of the accents is not regular, giving

birth to *variable life time formulas*. The lexical background is determined by the *tactus* (tempo) - one remark a mostly plane rhythm of the Hymnology chant, where a cell concept and a various and rich rhythm can be observed; the Stycheiarion and Papadike chant is dominated not only by a cellular but motive concept as well.

Comparing the liturgical *toaca* music with the Byzantine music at the level of general principles of structure and rhythm, one sees that there is an expressly concordance between the Byzantine and *toaca* rhythm because of *giusto aspect*, of the *general lack of metrics* as a result of the *accumulation principle*, and of the mostly binary partition of the pulsatory units. At lexical level as well, the most frequent rhythm nuclei from canticles appear to be the most frequent in the *toaca* repertory as well. High frequency rhythm formula from the *toaca* repertory are found in some short liturgical responses like „Have mercy, God“, „Amen“, „Be your wish, God“, „Everyone and everything“ and some accented cadence formulas of some modes.

The *architectonic level* comparison suggests two conclusions: a) both type of music have a *variable extension of the segments* - being determined by the prose text in Byzantine music and by the free improvisation rate in *toaca* music; b) *phrase (or segment) framework* and all the liturgical preaching have the model of breath-preached *Jesus pray*, an *Isihasm* practice. The musical expression of this model by *anabasis-catabasis principle* creates a dynamic pulse that modifies depending on the monk's age, on his evolution in pray, being reflected in the *toaca* music performing. The Christian symbolistic of numbers that is present in *toaca* rhythm adds new data to the mystic ascent symbolistic of *toaca*, being an extra-proof of its liturgical function.

Chapter 7. *Toaca* repertory typology

There is no any typological classification for the mainly rhythmic, free created repertories in Romania. In the case of *toaca* repertory, its typological classification is computerised using an interactive classification method. The rhythm typology was realised using the TIPOLOG software created by Gabriela Cristescu.

The concepts we use in *toaca* repertory classification - classification, typology, attribute, criteria, incidence matrix, typology, catalogue - are mathematically defined (by Gabriela Cristescu). The typology classification methodology describes the two steps the ethno-musicologist have to follow: *toaca* signals set *first processing*, and computerised classification *data processing*. Typology was realised on the basis of some *rhythm models* that represent favorites rhythm combinations that form *type of classes*. Classification is partitioning, defining an initial partition of the *toaca* signals set and refining it by dividing in new classes, till the imposed optimum condition is satisfied. We've got a 4 level classification which puts in the light at typological level the most frequent structures and rhythm combinations in canticles, from where *toaca* rhythm emerged. Typology is a method of emphasizing the liturgical function of *toaca* as well.

Chapter 8. Problems of writing *toaca* repertory

The system of writing the *toaca* repertory at three levels - melody, colour and rhythm - is discussed. The symbols should suggest the structural particularities and richness of the sonorous effects, with no complication of reading. A note system that combines the traditional procedure with the actual one is used. Some *toaca* emit precisely determined amplitude sounds from the set of natural harmonics; that's why a relative to sol₁ system was choosed for the melody notation. In this way, some practical criteria, specific to the folklore notation, are added to the transpositionary instruments notation.

Chapter 9. Instead of conclusions: toaca-sky column - Heaven ladder

One discuss the ethnological concept of *sky column* from the Christian Orthodox anthropology point of view, related with the theological concept of *Heaven ladder*. Finally, the *significance of toaca as step of Heaven ladder* is revealed. The symbol of *sky column* gets a new, christian, spiritual, mystic significance: *symbol of spiritual need of human kind to be with God, to Whom is destined to fusion by its Creator.* The correspondence of this so defined concept is the theological concept of *Heaven ladder*, which means the way Christian follows for salvation, being a symbol of spiritual perfection, of the ascent to God by sharing the Pain with Christ (by Cross) and by pray. Comparing the *toaca* repertory with chant and pray (as language), one demonstrate that *toaca is pray - pray of tongue, pray of hand - liturgical text from a liturgical acting.* *Toaca is pray of tongue by the latent word enclosed in the rhythm formula from where the canticle pray emerges.* *Toaca is pray of hand by the mystic signs of the performer gesture language, especially the sign of Cross, which is a pray it self.* *The regularized pulse, the giusto rhythm of toaca and of the canticles - from where it comes and that prepares it in liturgical frame - has a great influence by balancing and regulating the human (Christian) body, mind and soul.* So, *toaca appears to be a before-coming of the Spirit Gift by its power to call to pray and by art.* The Greek word for *beauty* is *kalós*, that means *the Power that calls*, and the *toaca* signals are extremely beautiful art creations.

Considering the significance of Cross, enclosed in performer gesture, the general symbolistic of *toaca*, the specific form of the couple monk-instrument, *toaca* is a *symbol of martyrdom, of sharing the Pain by Christ, being linked with the so-called inner cross nailing by pray.* Being present in the most important moments and acts of the monastic life, as a way to ascent to God, *toaca* is *sky column: column of being born in Christ, column of wedding - as a mystery of being together with Christ by monastic life and by death - profilaetic column, as a weapon against devil, and source of virtuously and life by being born again in Christ.* *Toaca is a step and a symbol of Heaven ladder, a call to the beyond time and space origin, by the mystic, ascensional spiritual symbolistic from the numbers which appear frequently in the toaca rhythm and in the mystic signs of the instrumental technique, by the enclosed pray and by its entire symbolistic.*

There are four Appendices: 1. **Toaca Legends;** 2. **Dimensions of Toaca;** 3. **Toaca Forms;** 4. **Catalogue of Recordings.**

The **Anthology** comprises 109 numbers, each number being a signal or a set of signals, and is divided in two sections: 1. *Toaca Around* (hand toaca), and 2. *Big Toaca*. Each section is structured on the following criteria: typology and structure, going from simple to complex.

(translated by Adriana Popescu - Spineni)