

CANADIAN INSTITUTE OF BALKAN STUDIES

**A TALE OF BYGONE YEARS:
THE KONTAKION FOR THE DEDICATION
OF A CHURCH IN MEDIEVAL RUS'
A SOURCE STUDY AND A RECONSTRUCTION**

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A Tale of Bygone Years:
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What was the nature of the Byzantine legacy with regard to the liturgy and music transmitted to Russia at the time of her baptism at the end of the tenth century? How was it received and adapted to fit the needs of a newly Christianized nation? What then are our sources? Lastly, how does the contemporary scholar reckon with this legacy after 1000 years? To address the first two questions, one might begin by saying that in the two centuries following her official acceptance of the Christian religion from the Greeks, medieval Rus' witnessed unprecedented growth and cultural development. From Constantinople, Kievan Rus' inherited the rich spiritual legacy of Byzantium, and from the South Slavic lands, which had been Christianized in the ninth century, the Old Church Slavonic literary language.

According to the collections of surviving chronicles, beginning in the eleventh century under Iaroslav the Wise, Grand Prince of Kiev from 1019 until his death in 1054, this ferment was manifest in translations of not only the liturgical and patristic books from Greek to the Slavonic language, continuing and developing a process begun in the South Slavic lands nearly two centuries earlier, but musical manuscripts as well. This tremendous activity gave birth to a golden age for Kievan Rus', one cut short by the

thirteenth-century Tatar invasions that wrought devastating changes to the Russian land.¹

These same chronicles comprise an uneven yet invaluable primary source for the study of music, at least as a starting point for an investigation. The musical references found in them are too numerous and varied to discuss in a single study. Moreover, these usually passing references never provide any specific details as to what exactly was performed. Consequently, owing to this paucity of detail, the chronicles as a primary resource for medieval musical research are understandably limited and therefore must be augmented, supplemented and cross-referenced with a considerable body of additional material, historical, liturgical and musical, in order to substantiate any finds. One must also consider the chronology of the document cited and the personal bias of its author or authors; whether its writer was an eye-witness to events or a compiler working at a considerably later date, from unreliable fragments and/or from historical hindsight. At best any researcher of musical citations runs the risk of overstating his case. Nevertheless, what information is provided or can be gleaned, does permit a unique glimpse into the role music played in the daily ritual of Russia's early medieval times.

Working primarily with the English translations of the *Laurentian*, *Novgorodian*, and *Nikonian Chronicles*, but with frequent recourse to the old Russian recensions,² five principal categories emerge for which music played a paramount role:

(1) *Personal Devotion*:

A number of examples of music in the role of personal devotion are encountered in cases of the martyrdom and encomium of a prince. The most famous and historically important of these are the deaths of the Martyr-Princes Boris and Gleb, the first saints of the Russian Orthodox Church whose commemorations have been incorporated into the liturgical ordo for 24 July: (1015) Rising, he [Boris] started chanting saying the following: "Glory to God in the Highest." Then he arose and began to chant, saying "O Lord, how are they increased who come against me! Many are they that rise up against me." [Psalm 3; 1-3, paraphrased] And also: "Thy arrows have

¹ G. Myers, "The Legacy of the Medieval Russian Kondakar and the Transcription of Kondakarian Musical Notation," *Muziek & Wetenschap, Dutch Journal for Musicology*, V (1995/96), 2, 131.

² *Polnoe Sobranie Russkikh Letopisej*, Akademia Nauk SSSR, Institut Istorii Moskva Izdatel'stvo "Nauka", 1965.

pierce me, for I am ready for wounds and my pain is before me continually," [Psalm 38: 2, 17, paraphrased], etc. Finishing the six psalms he began to chant from the Psalter...³

One recognizes here the six prefatory psalms or *Hexapsalmoi* that open the order Byzantine Matins.

(2) *The Burial of the Dead* :

These usually include a reference to the cantillation of a series of set psalms or ritual hymns over the body--by far the most frequent citation--as set down by the church typikon.

(1086 - Iaropolk's Death and Encomium) ...[they] shed many tears over his body and accompanied it with psalms to the church of St. Demetrius.⁴

(1094 - From the Death of Prince Vsevolod) ...the bishops, abbots, caloyers, priests, boyars, and common people took his body, singing the ritual hymns, and buried his body in [the Cathedral of] Holy Sophia.⁵

(1125 - The Passing of Grand Prince Vladimir Monomach) When he attended church he harkened to the singing and the reading, he would keep in mind [the meaning] of the chants and readings...⁶

The psalter is again central in these entries from the eleventh and twelfth centuries and underscores the significance of the services in the daily lives of the Russian nobility and aristocracy. Other entries give explicit reference to the singing of the *Pannikhida* or memorial service.⁷

(3) *Hymns (and Services) of Thanksgiving*:

The most obvious occasion for this citation is after a victory in battle or deliverance from invaders:

(1169 - From Fighting with the Polovetss) Grand Prince Mstislav Iziaslavich of Kiev, joyously chanted the hymn which is sung on the occasion of the exodus of Israel: "We sing the Lord who was Gloriously

³ Sergius A. Zenkovsky, *The Nikonian Chronicles*, 3 vols. (New Jersey, Kingston Press Inc., 1984), Vol. 1, 124.

⁴ *Op. cit.*, 186.

⁵ *Op. cit.*, 195.

⁶ *Op. cit.*, 247.

⁷ One of most important references to the *Pannikhida* is recorded following the famous victory of Grand Prince Dimitri Donskoi over the Mongols at the Battle of Kulikovo in 1380. This, however, is a later historical event, lying outside of our time frame, having taken place at the time of Muscovy's ascendancy over the other Russian princedoms.

Exalted." And they celebrated the thanksgiving service to the Lord God and His Most Pure Mother Theotokos.⁸

Significantly, one finds frequent references to the Thanksgiving *Molieben* or prayer service to the Theotokos, for which four manuscript settings of a kontakion for this service survive;⁹

(4) *The proscription of instrumental music as the work of the Devil:*

(1074) [The Devil:] "Take the flute and drums and harps and play nicely and Isaac will dance..."¹⁰

This is probably an oblique reference to the *Skomorokhi* or jongleurs - those travelling entertainers who were the subject of constant persecution by the church.

5) *The Occasion of the Dedication of a Church:*

The occasion of the dedication of a church was marked with special solemnity throughout the Byzantine Commonwealth. Although scant in specific information, the following quote from a fourteenth-century entry in the *Chronicles of Novgorod* is typical:

They erected the Church of Saint Saviour in stone in Ilya Street, and Alexei, Vladyka of Novgorod, consecrated it *with the Igumens and priests and the choir of St. Sophia* (emphasis added).¹¹

Related references, which occur some nine times, are found exclusively in the *Novgorodian Chronicles*, and deal with the life of the medieval "Republic". It is noteworthy that the "proto-democracy" of Novgorod, although subject to census by her Tatar overlords from the thirteenth century, was spared the devastation of the Mongol invasions and enjoyed considerable independence, prosperity, and cultural development until their annexation and consolidation into the Muscovite state in the fifteenth century. Novgorod's relative stability is attested by its chronicles, which had an uninterrupted production and whose general uniformity stands in marked contrast to those chronicles from other medieval Russian centers, which were often compilations of disparate fragments prepared in the fifteenth and sixteenth centuries.

⁸ *The Nikonian Chronicles*, vol. 2, 140.

⁹ See the *Tipografsky Ustav*, f. 93v, the *Lavrsky Kondakar*, f. 56v, *The Uspensky Kondakar*, f. 114v, and the *Sinodalny Kondakar*, f. 96r. There appears to be no Byzantine counterpart to this hymn.

¹⁰ *The Nikonian Chronicles*, vol. 2, 176.

¹¹ Neville Forbes and Robert Mitchell, trans., *The Chronicle of Novgorod, 1016-1471*, Camden Third Series, vol. XXV (Reprinted for the edition of 1914. London, New York: AMS Press Inc., 1970), 154.

These "detailed" references to the dedication of churches occur only under the entries for the fourteenth and fifteenth centuries and in association with the activities of Metropolitans Alexei and Ioan. Although this date is somewhat late, it is presumed that the tradition of dedication was a long-standing one harkening back to the imperial ceremonies of the Great Church of Constantinople of the ninth and tenth centuries. The rite alluded to was obviously a festive and popular event involving numerous hierarchy, clergy, princes, boyars and the entire community. Mention of a cathedral choir could be of paramount significance in that what was sung was probably the special music reserved for a professional ensemble which performed the complicated musical settings prescribed by the Constantinopolitan cathedral typikon in use in Novgorod during this period.

This aspect of Byzantium's legacy to Medieval Rus', *i.e.*, the typikon or church "ordo", is well documented. According to Nicholas Uspensky, we know that,

Worship in the Russian Church was regulated initially by the 'ordo' of the Great Church of Constantinople and its sung offices, brought to Russian by those Greeks who were the first Kievan metropolitans and priests. Within seventy--four years after the Baptism of Rus', however, the Venerable Theodosius of the Caves introduced into his monastery the "ordo" of Alexis Studite. As is evident from the "Russian Primary Chronicle", the latter quickly became the common Russian monastic "ordo". Thus by the second half of the eleventh century, two "ordos" were simultaneously in use in the Russian church. One was the ancient cathedral-parish rite with its sung offices; the other was the comparatively new monastic-parish rite, a product of the fusion of the monastic-cell rule with the sung offices. Finally, in the fifteenth century the Jerusalem "ordo", which itself had been subjected to many changes during the twelfth-fourteenth centuries, made its appearance. All these factors taken together gave rise to a multiformity in Russian liturgical practice and brought about the peculiar Russian liturgical usages which existed in Rus' until the end of the seventeenth century (1682).¹²

¹² Nicholas Uspensky, *Evening Worship in the Orthodox Church*, (Paul Lazor, trans. Crestwood: St. Vladimir's Seminary Press, 1985), 90-91.

Writing much earlier than Uspensky, another Russian author, Archpriest M. Lisitsyn, sums up those liturgical practices imparted to Rus' by the Constantinopolitan churches: the All-Chanted Office, the Order of Ablutions of the Holy Altar and the order of the Washing of Feet on Great Thursday, the Order of the Ablution of the Relics on Great and Holy Friday, the Order of the Elevation of the Honorable Cross (14 September), the twelve Troparia for the Great Feasts, the *Lity* or procession, according to the order of the Great Church on feast days and partly, especially on the days of the dedication of the church and the new year.¹³

The order of Dedication is described in the Typikon of the Great Church,¹⁴ and is also prescribed for 23 December, the date of the consecration of Hagia Sofia in Constantinople. Another Russian liturgist, I. Mansvetov, in his 1885 study, attests to the rite of dedication on 22 December in the Typikon of the Great Church in the following description:

When the procession approaches the large ikon of the Saviour, the begin to sing 'Glory to Thee O Christ God of the Apostles' praise' and sing up to the northern gate of the Great Church, then they sing: "Raise the Gates" [Mode IV Troparion] and the entrance takes place, and after the entrance the Mode IV Kontakion: "Forasmuch we behold the firmament," the Trisagion, Mode III Prokeimenon and the Epistle.¹⁵

In the surviving copies of the typika, the prominence of the Dedication Kontakion takes a secondary position to the seemingly very popular and well-known Mode IV Troparion, "Ἀρατε πύλας" / "Врата", whose text derives from line 7 of Psalm 23 (24). Moreover, that it was known in Kievan Rus' is attested to in the *Paterikon* of the Caves Monastery on the dedication of the Monastery Church of the Dormition on 15 August in the year 1089:

¹³ M. Lisitsyn, *Pervonachal'nyi Slaviano-Russkii Tipikon*, (St. Petersburg, 1911, hereafter *PSRT*), 159-160. Perhaps noteworthy is that Lisitsyn appears to delineate between "Osviashcenie" and "Obnavlenie", applying one term to the initial dedication and the other to the re-dedication or commemoration of the day of consecration (*loc. cit.*).

¹⁴ Juan Mateos, ed. *Le Typicon de la Grande Eglise; Tome II Le Cycle des Douze Mois*, *Orientalia Christiana Analecta* 166 (Roma, 1963), 186-187. Hereafter, J. Mateos, *Le Typicon*, II.

¹⁵ I. Mansvetov, *Tserkovnyi Ustav (Tipik)*, ego obrazovanie i sud'ba v grecheskoj i russkoj tserkvyi (Moscow, 1885), 248, n.1.

They walked three times round the church and began to sing, "Lift up your gates, ye princes..." But there was no one in the church to sing in reply, "Who is the king of glory?" For no one had stayed in the church; they were all marvelling at the arrival of the bishops. For a long time there was silence, and then a voice, as that of an angel, from inside the church sang, "Who is the king of glory?" They looked to see whose voices these could be and went into the church. All the doors were shut and there was not a soul in the church.¹⁶

This troparion is mentioned in the rubrics for the Dedication in both the Typikon of the Great Church and the Patmos Typikon as well as in the available Slavic Typika, in conjunction with 23 December. By contrast, however, the kontakion is not mentioned in all sources. The rubrics indicate that this troparion is sung by the precentor as he leads the procession into the church. This fact alone, however, does not rule out a choral performance. A musical setting of this apparently well known troparion is, unfortunately, not found in any of the available Paleoslavonic musical sources.¹⁷ Nevertheless the above quotation from the Paterikon of the Kiev Caves Monastery is evidence that the troparion was known in a Slavonic translation as early as the eleventh century.

The typikon also lists numerous other dates for this hymn. The twelfth-century copy of the Constantinopolitan Typikon, for example, cited by Mateos in the introduction to his published edition, there is a rubric citing the Dedication Kontakion for 12 September.¹⁸ Lisitsyn, however, has illustrated from the Patmos Typikon that the feast of the dedication was observed on several dates of the liturgical calendar.¹⁹ In addition to 23 December for the Great Church of Constantinople, these include: 30 December; 24 April for the Church of St. George; 25 April for St. Peter;

¹⁶ M. Heppell, trans., *The Paterik of the Kiev Caves Monastery* (Harvard Library of Early Ukrainian Literature, English Translations: Vol. I, Cambridge: Harvard University Press, 1989), 17.

¹⁷ A setting of the troparion can be found in at least one Greek manuscript, the fourteenth-century Greek Asmatikon, *Kastoria* 8, in a setting replete with the non-textual intercalations or "choral" letters. Moreover, this manuscript bears the unusual feature of using two rows of signs: the lower of the Middle Byzantine type, the upper curiously large hypostases reminiscent of the kondakarian musical notation.

¹⁸ J. Mateos, *Le Typicon*, II, 187.

¹⁹ *PSRT*, 107.

27 April for St. Irene, and others. Of even greater significance for this study is the exclusively Russian prescription for 26 November in honour of St George the Victorious.²⁰ According to Lisitsyn, this feast was established by Iaroslav the Wise in the eleventh century on the occasion of the dedication of the church in honour of this saint and built by this prince. Indeed, Lisitsyn goes on to point out that the order of dedication is found in a thirteenth-century copy of a Novgorod service book as well as in a fourteenth-century Muscovite redaction.²¹

Comparative study of the surviving liturgical documents both Greek and Slavonic show that in Rus' the order of dedication is basically identical to that followed in contemporaneous and older Greek centers, although one cannot rule out the incursion of locally developed custom. The texts of both hymns of dedication seem to have that Constantinopolitan-Imperial exclusivity, emulated by Rus'.

The Hymn Text and its Musical Setting

The concept of literacy in Rus' extended beyond the written word and into the realms of the visual and the aural. From the Greeks, Rus' received the Byzantine Divine Offices and Liturgies with all their trappings, including musical manuscripts with the notation required to sing the complex services of the Eastern Church. Part of that Byzantine legacy was a rich body of liturgical poetry--the hymnody--which was faithfully translated into the Slavonic language. Perhaps the greatest of these poetic forms absorbed and translated was the *kontakion*, whose creation is attributed to the great sixth-century Byzantine hymnodist, Romanos the Melodist. These Slavonic translations of the liturgical poetry were not only metrically, for the sake of the poetry, but musically dependent on Greek models. In Byzantium, this music was moulded according to the "melody of speech of the Greek language, expressing the stresses and modulations of the voice while enunciating the text,"²² a trait the Slavs continually strove to emulate. Some of other premises of Byzantine chant at the time of Russia's

²⁰ *Loc. cit.*, 107.

²¹ *Ibid.*, 107.

²² Milos Velimirovic, "The Influence of the Byzantine Chant on the Music of the Slavic Countries," in *Proceedings of the XIIIth International Congress of Byzantine Studies, Oxford, 1966* (London, 1967), 121.

Christianization were:

(1) The oldest Byzantine musical manuscripts date from around 950, although a much older oral tradition is thought to have preceded the manuscripts in the Slavic lands, perhaps brought by the Slavic Apostles Cyril and Methodius themselves;

(2) From the mid-tenth century to the second half of the twelfth century, two basic musical notational or neumatic systems coexisted in Byzantium in addition to that reserved for lectionary readings: the *Coislin* and the *Chartres*, named after the French centers in which they were first studied;

(3) The body of chants was classified according to a system of eight modes or *Oktoechos*;

(4) The musical manuscripts had their own separate classifications and typology.²³

Concerning the music for the event in question, a musical setting of the well known dedication troparion is unfortunately not found in any of the Slavonic sources. We do, however, possess the Dedication kontakion "Ὁς τοῦ ἄνω στερεώματος" "НѦКО ВЪШЛЪ НАДЪ ТЪЛЪ ДН БЛАГОУВЪТНА.," in three known medieval Russian musical manuscripts: the eleventh-century *Tipografsky Ustav* (f. 92v, hereafter TU), containing the oldest notated version of all, the late twelfth-century *Lavrsky Kondakar* (f. 55v, hereafter LK), and the *Uspensky Kondakar* (f. 113r, hereafter UK, Appendix A), dated 1207. Herein, however, lies a problem: the chant is written in a form that appears to have had no precedent in Byzantine musical practice.

A first glance shows that the Slavonic text has been distorted by non-textual syllables (γα; γα; etc.), making it almost unreadable. Its musical rendering is even more puzzling. Two rows of signs appear above the text, a lower row apparently recording with great detail a chant melody, and an upper row of elaborately stylized signs. Until the pioneering work of Kenneth Levy in the 1960s, no clues to the meaning of this musical notation existed when it was discovered that the chants found in these manuscripts belonged to an archaic Byzantine choral tradition.²⁴ Choral

²³ *Ibid.*, Velimirovic, 119-120. Velimirovic actually makes five points, the last being that, "one of the essential features of Byzantine musical style is the profuse use of melodic formulae as basic structural elements in the process of composition." (120). This is an important point taken up below.

²⁴ Kenneth Levy, "The Byzantine Communion-Cycle and It's Slavic Counterpart," *XIIIe Congrès Internationale du Byzantines, Ochride, 1961* (Belgrade, 1963), 571-574; "The Slavic Kontakia and Their Byzantine Originals," in A. Mell (ed.), *Twenty-fifth Anniversary Festschrift (1937-62)*, *Queens College* (Flushing, New York, 1964), 79-87;

chants always existed in Byzantium, harkening back to Constantinople's Great Church of Hagia Sophia, and bore the title Asmatikon chants.²⁵ In the great urban cathedrals of Byzantium, these elaborate and highly melismatic chants were performed by a chorus of highly trained professionals. This fact accounts for the textual insertions, which were used to synchronize a small ensemble of singers during long florid passages. Many of these Slavic chants have their corollaries in a small collection Greek manuscripts in use in the cloisters of Sicily and southern Italy, namely San Salvatore of Messina. That the kondakarian chants were choral does little to explain the notation.

Comparative investigations have shown that the lower row of small signs originate with the oldest stratum of Byzantine music, which served mainly as a mnemonic device for singers who learned their repertory by memory. It does not provide a complete record of the melody; this notation is unreadable without the help of later manuscripts to fill in important missing details. In Byzantine centers, however, musical notation was in a constant state of developmental flux, becoming more detailed and therefore readable to us by the end of the twelfth century. In Rus', however, they were so intent on preserving the tradition in the form in which had been originally received, the Russian notation was faithfully recopied like the sacred Writ *without change*. Eventually, the very meaning was forgotten.

A closer examination of the mysterious large signs shows that they have an inherent logic; they seem to be a form of shorthand, stenographically recording entire melodic passages. It has been postulated that they derive from an elaborate practice of *cheironomiae*, the hand gestures of a domestikos or choir leader, that has been codified into an elaborate system. Large signs or *Great hypostases* are also found in Byzantine musical manuscripts but not used in this way. Moreover, the bulk of the Greek sources, including the collections of Greek kontakia, is music for soloists, whose melodic tradition was distinctly different from that intended for a chorus. Fortunately, among the small body of surviving Byzantine choral chants, the Asmatika, is preserved the very kontakion for the Dedication of church, found in a single thirteenth-century Greek codex,

"The Earliest Slavic Melismatic Chants," in Christian Hannick (ed.), *Fundamental Problems of Early Slavic Music and Poetry. Monumenta Musicae Byzantinae*, Subsidia, VI (Copenhagen: Munksgaard, 1978), 197-210.

²⁵ K. Levy., "The Earliest Slavic Melismatic Chants," 200.

ΠΡΗΝΗΟΗΜΣΙΔΥΗΗΗ . ΕΑ ΠΤΗΗ ΜΟΧΟΧΟ Ύ ΟΧΟΛΗΗΗΗΤΕΧΙ

Line 12: Θεοτοκου δια τη γηηης
 Ύ Βογο . βοϋσο . ΔΗЦΑΔ Ύ ρΑ ΔΑΔΗ .

Line 13: η παντο χο χον ζω ηη
 ΒΔϚϚϚϚϚϚ ϚϚϚ ϚΗΗΗΖΗΗΗΗΗ .

Line 14: και γγε αααααγα αγγα ααγα στείς γγι γγίς
 Η ΒΞ ΞΚΡϚΔϚϚ Ϛ . ΕΕΕΕΕ ΗΗΗΗϚ

D. Syllable Count of Texts Without Intercalations Greek

- 1 Ως του ανω στερεωματος την πρεπειαν = 13
- 2) και τη καιτωσυν απειδειξας οραιωσηταν = 14
- 3) του αγιου συηνοματος της δοξης σου Κυριε = 15
- 4) κραταιωσων αυτον εις αιωνα αιωνος = 13
- 5) και προς δεξε ημων τας εν ατω απαιστως = 13
- 6) προς αγωμενας συ δεησεις Θεοτοκου δια τη γης = 17
- 7) η παντον ζωη και αναστεις = 9

Slavonic

- 1) Пѣко вѣишѣнама гвѣрдн благагоуѣпнма = 12
- 2) η ΗΗΚΗΛΑ ΕΞΙΚΑΖΑ ΚΡΑΕΟΤϚ = 10
- 3) БЛАГОУѢЛЕННА БЛАВЫ ГВОІЕА ГОСПОДН = 15
- 4) (Η) ϚΓΒϚΡΔΗΗϚ ΒΞ ΒϚΚΣΙ ΒϚϚΑ = 9 (10 TU)
- 5) η ΠΡΗΗΗΗ ΗΑΗΑ ΒΞ ΗΕΜϚ ΗϚ ΠΡϚϚΡΤΑΗΗΗΟ = 12

6) ПРНОСНМВІТА ТН МОЛНТЄВІ БОГОРОДНЦА = 14

7) РАДН ВЪ СЪДЪХ ЖИЗНИ И ВЪСЪРЪЖЕННІѢ = 13

E. English Translation

Forasmuch as thou hast shown forth the splendour of the firmament on high and the beauty of the holy habitation of thy glory here below, O Lord: Establish thou the same forever, and accept our petitions continuously offered unto thee therein; through the Birth-giver of God, O thou who art the life and the Resurrection of all men.²⁷

The analysis of the music also came about by a careful comparison to see if there were any recurring melodic figures of the Byzantine transcription which correspond to the kondakarian neume-patterns. For this the method pioneered by Constantin Floros who published the results of his exhaustive methodology about twenty-five years ago, was applied.²⁸ This involves five main steps:

(1) In the above summary the nature of the Byzantine's chant at the time of Russia's Christianization, two types of music writing or neumatation were mentioned: Coislin and Chartres. These have come down to us in collections of catalogues, the oldest of which dates from the end of the tenth century. (Appendix B)²⁹ Since the large kondakarian signs bear an uncanny resemblance to these Chartres signs, as a starting point, tentative identifications of them are made through direct comparisons with the Byzantine neumes.

(2) Next, since the source is readable, a transcription of the Byzantine counterpart for this hymn was prepared. This chant, like most in this style, is constructed like a patch-work quilt: chains of musical ideas are pieced together through a process called *centonization*. We are able to make catalogues of these melodic patterns.

²⁷ Isabel Florence Hapgood, *Service Book of the Holy Orthodox Catholic Apostolic Church*, (New York: Association Press, 1922), N/A. The text can be found in Greek paired with the French translation in J. Mateos, *op. cit.*, *Le Typicon*, II, 186-187.

²⁸ Constantin Floros, "Die Enzifferung der Kondakarien-Notation," *Musik des Ostens* 3 (1965), 7-70; *Musik des Ostens* 4 (1967), 12-44.

²⁹ Athos ms, Lavra-gamma 67. Reproduced from Oliver Strunk, *Specimina Notationum Antiquiorum*, Pars Principalis, Monumenta Musicae Byzantinae (Copenhagen: Munksgaard, 1965), f. 159r, Plate 12.

(3) For the next phase of the analysis, the identified melodic formulae are compared with a device called the *Koukouzelean Didactic Song*, whose earliest redaction dates only from the fourteenth century and can be found in numerous codices through the nineteenth century (Appendices C and D).³⁰ This song, attributed to the great fourteenth-century Athonite monk and reformer of Byzantine Chant, John Koukouzeles, consists of sixty melodic formulae; the name of each of the figures serves as the text while its musical function makes up the melody. Its function was to aid in the teaching of Byzantine Chant.

(4) The Byzantine transcription is then paired with its Slavonic counterpart to see if there are any points of contact. These would normally occur at line incipits and cadence points, and would, for example, constitute the number and position of intercalations and correspondences between recurring neume patterns and the transcription. An intabulation of a chant setting from different sources would also highlight any discrepancies among the different settings, in this case, in the Slavic transmission of the chant.

(5) Lastly, those kondakarian figures tentatively identified by the neume charts, that appear in critical parts of the transcribed Greek chant, are then confirmed by this Didactic Song.

Since Middle Byzantine and kondakarian neumatic systems share little in common and as a result are incompatible, the following musical analysis is achieved through the application of that comparative method or "counterpart transcription" summarized above. The chant has been divided into fourteen lines, according to textual divisions. Recurring kondakarian patterns are matched with corresponding melodic ideas in the Byzantine transcription.³¹ These are most easily recognized at line ends, medial and final cadence points and in *initia*. A close examination of the larger common melodic structures reveal series of smaller interlocking ideas.

The illustration overleaf (Appendix E) is the completed line by line "counterpart transcription" of the Dedication kontakion, showing the three kondakarian settings of the chant paired with a transcription of its Byzantine counterpart from L γ 3. Those melodic formulas and kondakarian figures that

³⁰ Appendix C is a reproduction of folios 14v-16r of the Koukouzelean Didactic Song as it appears in the fourteenth-century codex Athens 2444. Appendix D is a transcription in modern staff notation.

³¹ A word on the method of transcription followed for the Byzantine example is in order. The transcription method prescribed by the *Monumenta Musicae Byzantinae*, with its complicated system of rhythms and accentuations, has been abandoned, believing that a simple rendering of notes with indication of shorts and longs would be easier to read and/or sing.

have been tentatively identified according to the method of counterpart transcription, have been bracketed, labelled, and summarized in the list at the end of the musical examples.

The following details the interlinear structure of the Dedication kontakion.

(A) Lines 1 and 3 form a pair and consisting of nearly an identical melodic sequence. In the transcription lines 1 and 8 have similar initia in the transcription. Moreover, common motives link the ends of lines 1, 3, and the middle of line 9.

(B) Line 2 and 4 also form a pair, although the degree of similarity is less remarkable, while ideas in the neumatation and transcription, i.e., the motive *g a a c*, establish interconnections among lines 3, 4, 5 and 14. There is also a degree of isometry among lines 4, 5 (6, 7) and 12.

(C) Lines 6 and 14 have a common final cadential sequence or composite, but the neume-patterns are presented in reverse order.

(D) Lines 7, 8 and 9 form the structural midpoint, with lines 7, 9 and 13 sharing similar neumatation and melodic shape in the transcription. Line 8 comprises two isometrical phrases, a feature common to the musical structure of most Byzantine kontakia.

The musical construction of the hymn does not always reflect the symmetry of kontakion's poetic structure nor does the neumatation always align with the text in either Greek or Slavonic version, sometimes appearing mechanically overlaid regardless of textual breaks. The setting features interlocking melodic lines and recurring neumatic sequences which create strong internal structural unity. This has been achieved at both a greater and a lesser level through numerous small links and inter-linear correspondences. Such interlocking ideas seem, in a sense, hierarchical and the positioning of kondakarian neumes over text variable and flexible. In sum, the hymn is remarkable in the complexity of its musical construction, which seems to defy the symmetry of kontakion's poetic style and structure; it makes considerable musical sense.

The Melodic Formulae by Line

Line 1: 1. Stavros/Lygisma/Ison+Tria Kentemata, 2. Hyporrhoe, 3. Choreuma

Line 2: 1. Seisma/Tromikon, 2. Echadin, Lygisma/Parakalesma, 3. Echadin/Gronthisma 4, Synagma,

Line 3: 1. Stavros/Lygisma/Ison+Tria Kentemata, 2. Hyporrhoe, 3.

Echadin-Gronthisma, 4. Choreuma

Line 4: 1. Gronthisma, 2. Echadin, 3. Lygisma/Parakalesma

Line 5: 1. Echadin, 2. Thes kai Apothos, 3. Kolaphismos, 4. Hyporrhoe/Parakalesma

Line 6: 1. NaNa 2. Synagma/Tessara

Lines 7, 8, 9: 1. Echadin, 2. Petaste/Lygisma, 3. Ouranisma, 4. Lygisma
1. Strangisma, 2. Hyporrhoe, 3. Strangisma, 4. Hyporrhoe
1. Echadin, 2. Ouranisma-Thematismos Eso

Line 10: 1. Parechon, 2. Lygisma, 3. Kataba-Tromikon/Ouranisma

Line 11: 1. Apostrophus + Dyo Kentemata, 2. Thes kai Apothos/Strangisma,

Line 12: 1. Echadin-Gronthisma, 2. Strangisma, 3. Seisma/Hyporrhoe

Line 13: 1. Ouranisma/Strangisma, 2. Ouranisma-Thematismos Eso

Line 14: 1. Parechon, 2. Echadin, 3. Epegerma/Tessara

Conclusions

We assume that the melody recorded by the kondakarian neumes is the same as that which is found in the Byzantine codex, barring, of course, local variants in the Slavic transmission of the hymn. We must also bear in mind the continuing vitality of an oral tradition when examining this music and that the highly complex kondakarian musical notation did not supply a complete record of what was sung, rather indicating general shape and direction of each melodic pattern. As for the old Slavic sources themselves, although few in number, their survival attests to a unique and rich liturgical and musical tradition which vanished from the great cathedrals of Byzantium with the Latin conquest of 1204, from Rus' in the thirteenth century with the appearance of the Mongol invaders.

With regard to the role of the medieval chronicles and some of the other documents, perhaps the title of this study was somewhat disingenuously misleading; one risks one's scholarly credibility in attempting to construct an entire argument on such a spurious scrap of information as that cited in the Novgorod Chronicles. This, however, has not been the aim of this study. Instead, the use of the quotes cited at the outset of this discussion has served merely as a premise or cue from which one begins a comprehensive search and examination of the reliable supporting documentation (including typika, historical documents, musical manuscripts, *etc.*), with the idea in mind of substantiating and completing the information provided in the chronicles, and above all, adding another piece to this most fascinating historical and musical jigsaw puzzle.

Line 7: κραταιωσω γυο χο χον αυτον ει χει χεις
(H) ΓΥΩ . ΤΒΩ ΞΩ ΧΩ ΧΩΩ ΡΔΗΝΗΙΕ . ΕΕ . ΒΞΞ

Line 8: αιαιω γγω ωωα αιω γγω ωνος
Γ ΒΓΓΓΓΓ ΓΓΓ . ΓΓΓΓ . ΙΧΣΙ . ΒΓΓΓΓΓΓΓ . ΓΓΓΓΓΓΚΑ .

Line 9: και προς δεξε γγε χε χε ηημιν
Η ΠΡΗΤΗΝ . ΜΗΧΗΧΗΝΗ ΗΑΑΑ . ΨΑΑΑ .

Line 10: τας ε χε χεν ατω ατα αγ αυστως
ΒΞΗΕΕ . Λ . ΜΩ . ΗΕΕΕΕ Λ ΠΡΓΓΓΓΓΓΤΑΩ . ΑΑΑΗΝΟ .

Line 11: προς αγωμε γ εενας συ δεησεις
ΠΡΗΝΟΗΜΩΣΙΩΝΗΝ . ΛΑ ΤΗΝ ΜΟΧΟΧΟ Τ ΟΧΟΧΟΛΗΝΗΓΓΒΣΙ

Line 12: Θεοτοκου δια τη γηης
Τ ΒΟΓΟ . ΡΟΩΟ . ΔΗЦΑΑ Τ ΡΑ ΑΑΑΗ .

Line 13: η παντο χο χον ζω ηη
ΒΓΓΓΓΓΓΓ ΧΧ ΧΧΧ ΖΗΗΗΖΗΗΗΗ .

Line 14: και γγε ααναγα αγγα ααγα σεις γγι γγυς
Η ΒΞ ΞΑΚΩΩΩΓΕ Ψ . ΕΕΕΕΕ ΗΗΗΙΕ

D. Syllable Count of Texts Without Intercalations

Greek

- 1) Ως του ανω στερωματος την πρεπειαν = 13
- 2) και τη κατωσυν απεδειξας οραωσηταν = 14
- 3) του αγιου σηνοματος της δοξης σου Κυριε = 15
- 4) κραταιωσων αυτον εις αιωα αιωνος = 13
- 5) και προς δεξε ημιν τας εν ατω απανστως = 13
- 6) προς αγωμενας συ δεησεις Θεοτοκου δια τη γης = 17

7) η παντων ζωη και αναστεις = 9

Slavonic

1) Ы́КО ВЪШЬНАГА ТВЪРДИ БЛАГОУМІЯ = 12

2) И НИЖНАГА СКАЗА КРАСОУѢ = 10

3) СЛАТГАГО СЛАВНА СЛАБЫ ТВОЮГА ГОСПОДИ = 15

4) (И) ѢТВЪРДИѢ ВЪ ВѢКѢ ВѢКА = 9 (10 TU)

5) И ПРИИМИ НАША ВЪ НЕМЬ НЕ ПРѢСТАНО = 12

6) ПРИНОСИМЪ ТИ МОЛИТВѢ БОГОРОДИЦѢ = 14

7) РАДИ ВЪСѢХЪ ЖИЗНИ И ВЪСКРѢСЕНІѢ = 13

Uspensky Kondakar (1207)
The Kontakion for the Dedication of a Church

А
КОНЪ · НА

ОСЩЕ НИ И ЦРКВИ · ГЛА · Д · СЯМОС

И ДА У КОВІШЬ Б · Б · Б · НА

А А ТРЬ Б · Б · РДН · ЛНН

Н · Н · А · КЛА · А · ГО · Д · Ф · Ф ·

Т · А · Т · ПИ · НА · Ч · Н · Н ·

Б · Ж · Е · НА · А · М · А · А · С · Т ·

У · К · А · А · З · А · Д · А · Л · А ·

К · Р · А · Г · Л · А · А · Х · А · А ·

А · А · С · О · Т · У · Л · О · У · Т · А · Ж · А ·

Т · А · А · У · А · А · А · Г · О · Ч · С · Е · Л ·

Ж · Е · Ч · У · Н · Н · Н · М · А · С · Б · А ·

Б · Е · Т · В · О · О · Х · О · У · О · О · О · Ю · М ·

М · А · Г · О · Ч · О · О · О · О · С · П · О · Д · И ·

У · Т · У · Т · В · Б · Б · А · Л · Л ·

Р · Д · И · Н · И · Е · С · В · Т · К · Е ·

Т · Б · Ч · Т · Т · Т · Т · К · В · И ·

† Ϟ̄ ω̄ τ̄ ω̄, λ̄ ρ̄ χ̄ λ̄: τ̄ ω̄ ν̄ μ̄ ε̄ λ̄ ο̄ ᾱ κ̄ ῑ δ̄ ᾱ τ̄ ω̄ ν̄:
 φ̄ ω̄ μ̄ ᾱ ε̄ μ̄ β̄ ρ̄ ο̄ ῑ ρ̄. ζ̄. ἠ̄ χο̄ ῑ δ̄ ε̄. τ̄ ᾱ ῑ ρ̄ ε̄. μ̄ β̄ ο̄ ῑ. τ̄ ρ̄ ῑ σ̄.
 φ̄ τ̄ ο̄ ρ̄ ᾱ ῑ. β̄. π̄ λ̄ ᾱ ῑ ο̄ ῑ. Ϟ̄: φ̄ ω̄ μ̄ η̄. λ̄. φ̄ ω̄ μ̄ η̄. β̄. φ̄ ω̄ ρ̄ ᾱ ῑ. γ̄.
 φ̄ ω̄ μ̄ η̄. Ϟ̄. φ̄ ω̄ μ̄ η̄. ε̄. φ̄ ω̄ μ̄ η̄. ζ̄. φ̄ ω̄ μ̄ η̄. ζ̄. ἠ̄ γ̄ ω̄ ν̄ τ̄ ο̄ λ̄ ᾱ:
 ο̄ λ̄ ῑ γ̄ μ̄. ο̄. γ̄ ο̄ ρ̄ ῑ μ̄. τ̄ ο̄. ψ̄ ῑ λ̄ ο̄ μ̄. ψ̄. χᾱ μ̄ η̄ λ̄ λ̄ ο̄ ν̄. χ̄. ᾱ ᾱ τ̄ ῡ β̄ ε̄.
 ἴ̄ σ̄ μ̄. —. σ̄ ᾱ ζ̄ ῑ μ̄ ᾱ τ̄ ω̄. . . . π̄ ὀ̄ ρ̄ η̄ χ̄ ο̄ μ̄. γ̄. ᾱ ρ̄ ο̄ σ̄ ᾱ π̄ ο̄ δ̄ ε̄ ρ̄ ῑ. γ̄.
 ο̄ ζ̄ ῑ ᾱ. // ῑ ᾱ ρ̄ ῑ ᾱ. λ̄. ᾱ π̄ ο̄ σ̄ ᾱ ρ̄ ο̄ φ̄ ο̄ σ̄. γ̄. ᾱ π̄ ο̄ δ̄ ε̄ ρ̄ μ̄ ᾱ. Ϟ̄.
 ᾱ π̄ ο̄ τ̄ ὀ̄ μ̄ ᾱ. Ϟ̄: ῑ γ̄ ᾱ σ̄ μ̄ ᾱ. ν̄. ρ̄ ὀ̄ β̄ ῡ μ̄ ᾱ ῑ. π̄ ῑ ᾱ σ̄ μ̄ ᾱ. γ̄.
 τ̄ ἴ̄ μ̄ ᾱ ῑ μ̄ ᾱ. γ̄. ᾱ ρ̄ ᾱ τ̄ ρ̄ ῑ χ̄ ῑ σ̄ μ̄ ᾱ. Ϟ̄. // ο̄ ἴ̄ σ̄ μ̄ ᾱ. λ̄.
 ο̄ ἴ̄ ᾱ ω̄ ᾱ ῑ μ̄ ᾱ. Ϟ̄. μ̄ β̄ ᾱ ᾱ ρ̄ ο̄ ν̄. Ϟ̄. ο̄ ρ̄ ᾱ ρ̄ ῑ σ̄ μ̄ ᾱ. ᾱ.
 ὀ̄ ὀ̄ μ̄ ᾱ. θ̄ ῡ. λ̄ ὀ̄ μ̄ ο̄ ῑ. γ̄. τ̄ ρ̄ ῑ ᾱ ῑ. λ̄. τ̄ ᾱ ω̄ ᾱ ρ̄ ᾱ ῑ. λ̄ ρ̄ ᾱ. Ϟ̄.
 κ̄ ρ̄ ᾱ τ̄ ἴ̄ μ̄ ᾱ τ̄ ᾱ. Ϟ̄ // ᾱ π̄ ο̄ σ̄ ᾱ ρ̄ ο̄ φ̄ ο̄ σ̄. Ϟ̄. ἴ̄ δ̄ ὀ̄ σ̄ ο̄ ῑ. φ̄ τ̄ ο̄ ρ̄ ᾱ ῑ. λ̄.
 φ̄ ρ̄ ῑ φ̄. φ̄ ο̄ ρ̄ ᾱ ῑ. λ̄. κ̄ ᾱ τ̄ ᾱ μ̄ ᾱ τ̄ ρ̄ ο̄ ρ̄ ῑ μ̄ ῑ κ̄ ο̄ μ̄. Ϟ̄. ρ̄ ᾱ ᾱ ρ̄ ᾱ ῑ. Ϟ̄.
 ἠ̄ φ̄ ῑ ᾱ σ̄ μ̄. ζ̄. κ̄ ο̄ μ̄ δ̄ ο̄ ν̄ μ̄ ᾱ. λ̄. χ̄ ο̄ ρ̄ ο̄ β̄ ῡ μ̄ ᾱ. λ̄. γ̄. ρ̄ ᾱ π̄ ῑ ο̄ μ̄ ᾱ. λ̄.
 π̄ ὀ̄ ρ̄ ᾱ κ̄ ε̄ ρ̄ ο̄ μ̄ ᾱ. γ̄. π̄ ὀ̄ ρ̄ ᾱ κ̄ μ̄ ῑ τ̄ ῑ κ̄ ἠ̄ μ̄. ἠ̄. κ̄ χ̄ ᾱ δ̄ ο̄ ν̄. λ̄.
 μ̄ δ̄ μ̄ ᾱ. Ϟ̄. ᾱ ἴ̄ ᾱ ω̄ ᾱ ρ̄ ᾱ ῑ. κ̄ ο̄ μ̄ δ̄ ο̄ ν̄ μ̄ ᾱ. χ̄. ζ̄. τ̄ ρ̄ ο̄ μ̄ ῑ κ̄ ο̄ μ̄ ᾱ.
 ᾱ ρ̄ ᾱ ἴ̄ σ̄ μ̄ ᾱ τ̄ ᾱ. μ̄. γ̄ ρ̄ ᾱ τ̄ ἴ̄ σ̄ μ̄ ᾱ τ̄ ᾱ. β̄. ††:

Lavra-gamma 67 Neume Catalogue (Tenth Century), f. 159r

APPENDIX D

Handwritten musical score consisting of four staves. The lyrics are written below the notes in Greek. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The lyrics are as follows:

7 7
 γε - ται δι τω τε λαο - μα - θε ε ε ε ε ε μα α των τε - nos οτι κε ρου εν τω το
 πα - α - pus ε τε ε ε pos πα - pus τε - φα - φω - vos α - να - στα μα - ρα - τα ου - τα α τω - τα με τα ε τε
 μα - ρος α - να τω - να ου - με - ρος πα - ρος α - να - τα - λαο - θου - φου - ρου εν - αρ - ρις υψου αρ -
 και προ οφθ - ον - τα - τυφλα - τα τω - να - τα εστιν ουκ εστιν α - φως και ρη - α και η - μα - ρα εν τω - νος ουκ ε -
 - ουκ ου - και και σε - λη και μα - λ οτε - πο ο ο ο ο ο ο ο ο

THE KONTAKION FOR THE DEDICATION OF A CHURCH,
MODE IV

COMPARATIVE ANALYSIS

LINE 1

1. Stavros/Lygisma/Ison+Tria Kentemata,

2. Hyporrhoe,

3. Choreuma

TU
 HA A A. KO BZI. WB B B B NA HA A A T B B B P. DH XH XH

LK
 HA A A KO BDI WB B. B B B NA HA A A T B B B. PAH XH XH HH

UK
 HA A A KO BDI WB B. B B B NA HA A A T B B B. PAH XH XH HH

Ly3
 W XWS TOU α-VW OTE - E-PE W - W MA - α - TO - XO XOS

LINE 2

1. Seisma/Tromikon. 2. Echadin Lygisma/Parakalesma, 3. Echadin 4, Synagma,

TU

ВЛАДГО О ЛББББ Л ББ ПН ТА

LK

ВЛАДГО О ЛББББ Л ББ ПН ТА

UK

ВЛАДГО О ЛББББ Л ББ ПН ТА

Ly3

την γην εν τρε γ ε ε ε ε τελ - ον

LINE 3

1. Stavros/Lygisma/Ison+Tria Kentemata

2. EchadIn-Gronthisma,

3. Hyporrhoe

4. Choreuma

TU
 HHH HHJH. NAA. HAA CBDB. KAAA ZAXAXAA

LK
 YHH HHJH NAA' HAA CBDBBY KAAA ZAXAXAA

UK
 YHH HHJH XH NAA HAA CBDBBY KAAA ZAXAXAA

Ly3
 KAI XE XE TH KALLIWS OUV ALTE E EDEC EC EAX XA XAS

LINE 4

1. Gronthisma

2. Echadin

3. Lygisma/Parakalesma

TU
K P A A A A A X A A A A A C O T Y X Y Y Y

LK
K P A A A A A X A A A A A C O T O Y X Y Y

UK
K P A A A A A X A A A A A C O T Y X Y Y Y

Ly3
O O Y P O P A C W W W O H T A X A V

LINE 6

2. Synagma/Tessara

TU
 SLABBI TBOO XOXO OOI V KE. ETHA. GO YOOO O SP O O A H H.

LK
 SLABBI. TBOO XOXO OOI V KE. ETHA. GO YOOO O SP O O A H H

UK
 SLA BBI TBO O XOXO OOI V KE TA MO YOOO O SP O O A H H

Ly 3

VK VK TNS do o xo y o o o o sns ou, ku xou - u pl-e

1. NaNa

LINE 7

1. Echadin

2. Petaste/Lygisma

3. Ouranisma

4. Lygisma

TU
 Η Θ Ω Τ Β Β Β Χ Β Χ Β Β Ρ Α Η Η Η Ξ Ε Ε Β Β Β

LK
 Ι Θ Ω Τ Β Β Β Χ Β Χ Β Β Ρ Α Η Η Η Ξ Ε Ε Β Β Β

UK
 Ι Θ Ω Τ Β Β Β Χ Β Χ Β Β Ρ Α Η Η Η Ξ Ε Ε Β Β Β

Ly3

Κρα ται ω σω ρο νο σου ου - του ες κελ κελ

LINE 9

1. Echadin

2. Ouranisma-Thematismos Eso

TU
 H ΠΡΗΥΗΗ ΜΗΧΗΧΗΗΛ ΗΑΑΑ·ΣΑΑΑ·

LK
 Η ΠΡΗΗΥΗΗ ΜΗΧΗΧΗΗΛ ΗΑΑΑ ΣΑΑΑ

UK
 Η ΠΡΗΗΥΗΗ ΜΗ ΧΗΧΗΗΛ ΗΑΑΑ ΣΑΑΑ

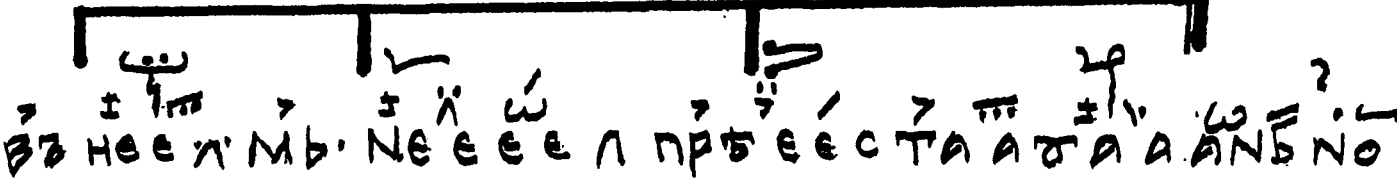
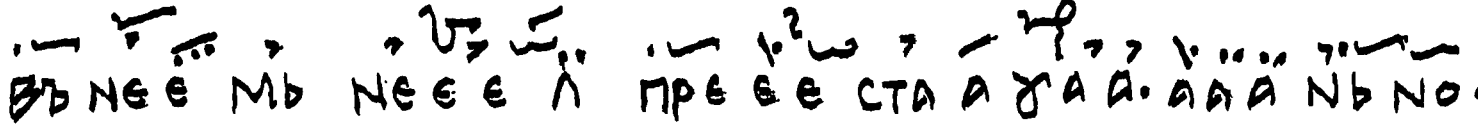
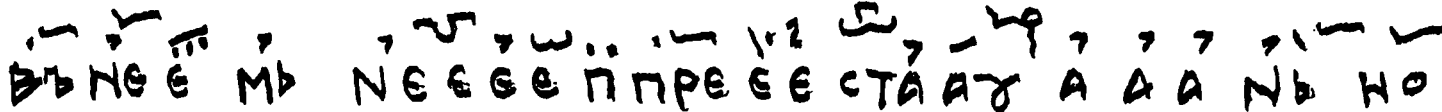
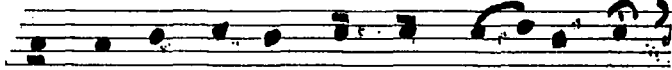
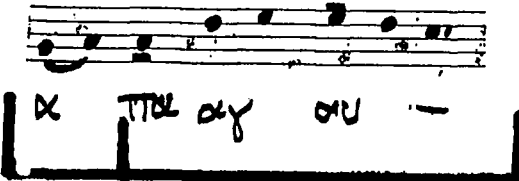
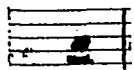
Ly 3
 ΚΑΙ ΠΡΟΣ
 ΘΕ ΘΕ ΧΘΕ ΧΕ ΧΕ Η Η - ΜΕΝ

LINE 10

1. Parechon

2. Lygisma

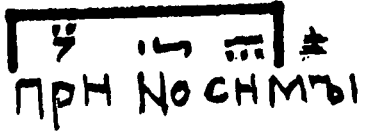
3. Kataba-Tromikon/Ouranisma

TU	
LK	
UK	
Ly3	
	
	

LINE 11

2. Thes kai Apophes/Strangisma

1. Apostrophus + Dyo Kentemata

TU			
LK			
UK			
Ly3			
	<p>ΠΡΗ ΝΟ ΣΗ ΜΒΥ</p>	<p>Υ Ε Ε Ε Υ Ο Ο</p>	<p>ΔΕ Κ Ο Ε Λ Σ</p>

ΠΡΗ ΝΟ ΣΗ ΜΒΥ

Η ΤΗ ΜΟ

ΛΗ ΤΒΥ

ΠΡΗ ΝΟ ΣΗ ΜΒΥ Υ Η Η Η ΤΑ ΤΗ Η ΜΟ ΧΟ ΧΟ Υ Ο ΧΟ ΧΟ ΛΗ Η Η Τ ΒΥ

Υ ΠΡΗ ΝΟ ΣΗ ΜΒΥ Υ Η Η Η ΤΑ ΤΗ Η ΜΟ ΧΟ ΧΟ Υ Ο ΧΟ ΧΟ ΛΗ Η Η Τ ΒΥ

ΠΡΗ ΝΟ ΣΗ ΜΒΥ

Υ Ε Ε Ε Υ Ο Ο

ΔΕ Κ Ο Ε Λ Σ

ΠΡΗ ΝΟ ΣΗ ΜΒΥ

Υ Ε Ε Ε Υ Ο Ο

ΔΕ Κ Ο Ε Λ Σ

LINE 12

1. Echadin-Gronthisma

2. Strangisma

3. Seisma/Hyporrhoe

TU	<p>ΒΟΓΟ. ΡΟΘΟΟ. ΔΗ ΥΑΔΥ</p>	<p>ΡΑ Α Α Α ΔΗ</p>
LK	<p>ΥΒΟΓΟ ΡΟΘΟΟ. ΔΗ ΥΑΑ</p>	<p>ΡΑ Α Α ΔΗ.</p>
UK	<p>ΥΒΟΓΟ ΡΟΘΟΟ ΔΗ ΥΑ Α</p>	<p>ΡΑ Α Α ΔΗ</p>
Ly3	<p>Θε ο ω ο ο ΚΟΥ ρι α τι γ η η - η - ς</p>	

LINE 13

1. Ouranisma/Strangisma.

2. Ouranisma-Thematismos Eso

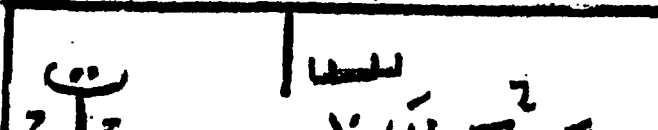
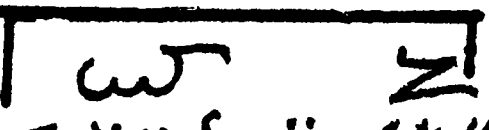







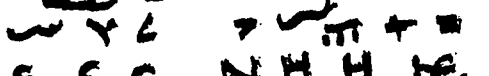


TU	
LK	
UK	
Ly3	

LINE 14

1. Parechon

2. Echadin

3. Epegerma/Tessara

		
TU		
LK		
UK		
Ly3		
		



Gregory Myers holds B.Mus. (U.B.C.), M.A. (U.Va.) and Ph.D. (U.B.C.) degrees in music and musicology, and specializes in Byzantine and Medieval Slavic liturgical music. He has held fellowships at the Moscow Conservatory, the Ivan Dujčev Centre for Slavo-Byzantine Studies in Sofia, Bulgaria, Dumbarton Oaks, and the Kennan Institute for Advanced Russian Studies in Washington, D.C.