

Some Observations on the Structure of the *Nouthesia pros mathetas* by Chrysaphes the Younger from the Gr. ms. no. 840 in the Library of the Romanian Academy (A.D. 1821)

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Written about 1671¹, the *Nouthesia pros mathetas* by Chrysaphes the Younger is one of the *methods* which quite eloquently expresses the educational engagement – musically speaking – between the master and the mathetes and the special relation that must exist between them:

Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπαινεῖσθαι
θέλει πολλάς ὑπομονάς, θέλει πολλάς ἡμέρας,
θέλει καλὸν σωφρονισμόν καὶ φόβον τοῦ Κυρίου,
τιμὴν πρὸς τὸν διδάσκαλον δουκᾶτα εἰς τὰς χεῖρας·
τότε νὰ μάθει ὁ μαθητὴς καὶ τέλειος νὰ γένει.

Moreover, this *didactic song* reflects the pedagogy of assimilating gradually the basic *thesis* of the sticheraric melos, and the steps the mathetes has to undertake in order to complete its knowledge in one of the Byzantine musical art idioms².

To our knowledge, the *Nouthesia pros mathetas* by Chrysaphes the Younger has not acquired the new graphy either through the Greek tradition³, or through the Slavonic one. The document which, we think, conserves this method most closely to the new graphy is the Greek manuscript No. 840 in the Romanian Academy Library in Bucharest⁴. Theophilos Hieromonachos Zagavias had copied the codex on 3rd February 1821⁵. This manuscript, which belonged to the Chant School in Moldavia's capital, Iași, is of special interest, as it contains in Romanian, in parallel transcription, the *Nouthesia pros mathetas* by Chrysaphes the Younger, and other four *troparia for the mathetas*⁶ (*tropare către ucenici*), both in the stenographic

¹ Gr. Ms. No. 128, f. 6^r, autograph manuscript by Chrysaphes the Younger, Athos – Xenophontos, in: Γρ. Θ. Στάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρους. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν Ἱερῶν Μονῶν καὶ Σκητῶν τοῦ Ἁγίου Ὁρους*, τόμος Α', Ἀθῆναι, 1975, σ. 57.

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Γρ. Θ. Στάθης, Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοφάλης, σ. 4, κείμενο στὸ πρόγραμμα: α Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1995-1996. Μελοῦργοι τοῦ 19^{ου} αἰῶνα, Ἀθήνα; Ἱστορικὴ Θεώρηση τῆς Ψαλτικῆς Τέχνης: διδακτικὴ καὶ διάδοση, σ. 1, εἰς: Θεωρία καὶ Πράξις τῆς Ψαλτικῆς Τέχνης, ΠΡΑΚΤΙΚΑ, Α' ΠΑΝΕΛΛΗΝΙΟΥ ΣΥΝΕΔΡΙΟΥ ΨΑΛΤΙΚΗΣ ΤΕΧΝΗΣ (ΑΘΗΝΑ, α' ΝΟΕΜΒΡΙΟΥ), ΑΘΗΝΑ.

³ Here by „Greek tradition” the important exegetic work is meant, done by music professionals at the beginning of the XIX century. Nevertheless there are two musicologists who propose versions of the new graphy: Professor Gregorios Stathes from the University of Athens, in: Γρ. Θ. Στάθης, Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοφάλης, σ. 8-9, κείμενο στὸ πρόγραμμα: Ἁγίου Ὁρους. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν Ἱερῶν Μονῶν καὶ Σκητῶν τοῦ Ἁγίου Ὁρους, τόμος Α', Ἀθῆναι, 1975, σ. 57. Ἡμερολόγιο τῆς Μουσικῆς Ἀθηνῶν. Περίοδος 1995-1996. Μελοῦργοι τοῦ 19^{ου} αἰῶνα, Ἀθήνα 1995 and Ioannes Arvanitis (οκτάτηχη σε σύντομο και σε ἀργὸ μέλος).

⁴ I thank very much once again Georgios Konstantinou, professor with the Music Conservatory of Athens, who made me aware of the existence of this manuscript.

⁵ „Acest Anastasimatar este (...) al meu cel iscălit și este scris de singură (...) mină a me Teofil ieromonah, Socola 1821 februarie 3” (Romanian language) “This Anastasimatar is mine, signed by me, and written by my own hand, Teofil Hieromonk, in Socola, on 3rd February 1821”; on page 1r we read: : „καὶ τότε πρὸς τοῖς ἄλλοις Θεοφίλου ἱερομονάχου Ζαγαβιάς”, in: Barbu-Bucur, Sebastian, *Manuscrite psaltice românești și bilingve în notație cucuzeliană*, Studii de Muzicologie XII, Ed. Muzicală, București, 1976, p. 174; Camariano, Nestor, *Catalogul manuscriselor grecești*, tom II, Biblioteca Academiei Române, București, 1940, p. 7.

⁶ In the Romanian language *nouthesia*... by Chrysaphes the Younger and the four *troparia* are translated for the first time by Filothei sin Agăi Jipei (Rom. Ms. No. 61, f. 70r-v and f. 258v, year 1713, B.A.R. Buc.), psalt with the Ungro-Vlachia Metropolis. It is remarkable that these four *troparia for the mathetas* appear in ms. 61 (f. 258v) in mode IV plagal, and seem to belong to a later tradition; Barbu-Bucur, Sebastian, *Monumente muzicale. Filothei sin Agăi Jipei – prima Psaltichie românească cunoscută pînă acum*, in: Studii de Muzicologie VI, Ed. Muzicală, București, 1970, pp. 114 and 128-130.

semiography at the end of the XVII century, and in the exegesis variant of 1821⁷ by “kir Ioniță Prale, while being didaskalos in Socola”⁸ (Ex. 1).

Our research of this method reveals the following premises, which will be further detailed in this paper:

I. The *Nouthesia pros mathetas* by Chrysaphes the Younger represents the coronation of a musical tradition, in current use by the Byzantines in 1671;

II. The exegesis variant of the five troparia by Ioniță Prale could be regarded as a real manual, which tries to recuperate some of the theses and the *real melody* behind the stenographic semiography from the second half of the XVIIIth century.

I. After investigating eighty one Greek and Romanian manuscripts⁹, it became evident that, together with the well-known *nouthesia*... by Chrysaphes the Younger, written in the Ist mode, another *nouthesia*... circulated at the same time, considerably changed in comparison with Chrysaphes' variant. The change affects both the mode and the text.

Of course, the most intensely copied was the method of Chrysaphes the Younger¹⁰, covering the period from 1671 (Gr. Ms. No. 128, Athos – Xenophontos) – to 1821 (Gr. Ms. No. 840, Library of the Romanian Academy – Bucharest). In most cases, this *nouthesia*... appears in the beginning of the most important manuscripts of the time (Anthologies, Anastasimataria, Stihiraria etc.), together with other methods, as a very well defined moment in the pedagogical approach to teaching the basic thesis of the sticheraric melos. The few notes, usually encountered in the manuscript tradition, give both a glimpse of the aesthetic dimension of this work (*Ἐτερη μέθοδος ὠραιότατη καὶ χρῆσιμωτάτη εἰς τὰ δῶρα*, Γρηγορίου 25, f. 12^v), and also show the spiritual atmosphere in which the relation between the master and the mathetes reaches its completion, gaining an essential value (*Νουθεσία πατρική καὶ διδασκαλική πρὸς τοὺς μέλλοντας μαθεῖν τὴν μουσικὴν τέχνην*, Παντελεήμονος 1007, f. 8^v).

As mentioned above, together with the method of Chrysaphes the Younger, another *nouthesia*... also appears in the Byzantine musical codex, in which the parameters of text and mode are substantially modified.

At the text level, the change mostly concerned the object of learning. Thus instead of *Ὁ θέλων μουσικὴν μαθεῖν* there appears *Ὁ θέλων γράμματα* (Δοχειαρίου 357, f. 8^v) or *φαλτικά μαθεῖν* (Δοχειαρίου 314, f. 3^v). Nevertheless sometimes the mathetes object is a much more pragmatic one. *Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων*

ἐπαινεῖσθαι becomes *Ὁ θέλων φαλτικά μαθεῖν καὶ θέλων νὰ προκόψῃ* (Δοχειαρίου 314, f. 3^v) or *θέλων επιστήμην* (Παντελεήμονος 983, f. E^f). Eventually, the teacher deserves not only the scholar's respect but also his *χαρίσματα μεγάλα* (Ἐηροποτάμου 265, f. 7^v).

⁷ Gr. ms. no. 840, f. 181^v-187^v, 1821, B.A.R. Buc.

⁸ „Și aceste ce sã văd pu[n]e/le de zică înainte spre uşurința ucenicilor, sunt a dumisale fiind dascăl în Socola, în moarte”. “And these that can be seen, to ease the mathetas' work, belong to kir Ioniță Prale, while being a didaskalos in Socola”, (Gr. ms. no. 840, f. 181^r, 1821, B.A.R. Buc.)

⁹ Ἐηροποτάμου 265 – f. 7^v, 307 – f. 12^v, 313 – f. 1^r, 329 – f. 5^v, 333 – f. 5^v, 380 – f. 1^r; Δοχειαρίου 314 – f. 3^v, 315 – f. 8^r, 324 – f. 8^r, 338 – f. 3^r, 357 – f. 8^r, 363 – f. 1^r, 368 – f. 7^r, 376 – f. 1^r, 377 – f. 7^v, 380 – f. 1^r, 386 – f. 10^r, 399 – f. 15^v; Κωνσταμονίτου 95 – f. 6^v; Ξενοφώντος 114 – f. 3^r, 123 – f. 7^r, 127 – f. 2^r, 128 – f. 6^r, 144 – f. 8^v, 154 – f. 1^r; Παντελεήμονος 927 – f. 4^r, 958 – f. 660^v, 959 – f. 1^r, 969 – f. 7^r, 974 – f. 1^r, 982 – f. 1^r, 983 – f. E^f(text), 994 – f. 7^v, 1002 – f. 8^r, 1007 – f. 8^v, 1009 – f. 1^r, 1010 – f. 6^r, 1011 – f. 4^v, 1012 – f. 5^r, 1019 – f. 13^r; Γρηγορίου 14 – f. 5^r, 20 – f. 1^r, 22 – f. 3^r, 24 – f. 4^r, 25 – f. 12^r, 30 – f. 1^r; Ἀγ. Παύλου 27 – f. 13^r, 30 – f. 1^r, 35 – f. 1^r, 98 – f. 17^r, 132 – f. 21^r; Κουτλουμουσίου 397 – f. 9^f, 414 – f. 2^r, 417 – f. 8^v, 437 – f. 5^v, 449 – f. 6^r; Καρακάλλου 231 – f. 1^r, 234 – f. 7^v; Σταυρονικήτα 164 – f. 8^v; Ἰβήρων 961 – f. 3^v, 987 – f. 4^v; in: Γρ. Θ. Στάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς - Ἁγίου Ὄρους*, τόμ. Α', Β', Γ'; Λέσβος, Μονὴ Λειμῶνος ἄρ. χρ. 253 – f. 7^v-8^r; Ἀθήνα, Συλλογὴ Octave et Melpo Merlier ἄρ. χρ. 1, – f. 235^v-236^f; in: Μανόλης Κ. Χατζηγιακουμῆς, *Μουσικά χειρόγραφα Τουρκοκρατίας*, τόμ. Α', Ἀθήνα, 1975. In the libraries in Romania this method is encountered in 18 manuscripts. Romanian language: B.A.R. Buc.: rom. ms. no. 61 – f. 70^{r-v} and f. 258^v, rom. ms. no. 4305 – f. 7^r and f. 339^{r-v}, rom. – ms. no. 3210 – f. 8^v, Gr. Ms. No. 840 – f. 181^v-187^v; B.C.U. CLUJ: rom. ms. no. 1106 – f. 5^r. Greek language: B.A.R. Buc.: Gr. Ms. No. 830 – f. 8^v, Gr. Ms. No. 840 – f. 8^{r-v}, Gr. Ms. No. 1506 – f. 8^v-9^r, Gr. Ms. No. 1507 – f. 7^v, Gr. Ms. No. 1519 – f. 5^v-6^r, Gr. Ms. No. 1525 – f. 5^v-6^r, rom. ms. no. 4233 – f. 12^{r-v}, Gr. Ms. No. 867 – f. 10^v-11^r, Gr. Ms. No. 873 – f. 8^{r-v}, Gr. Ms. No. 760 – f. 12^r, Gr. Ms. No. 640 – f. 8^v, Gr. Ms. No. 119 – f. 8^v; National Library, Buc.: 27820 – f. 5^r, 17475 – f. 8^v.

¹⁰ The physical study of the manuscripts was restricted only to the codex existent in Romania. The others have been cited from the catalogues mentioned at note 9.

From the modal point of view, the musical manuscript tradition conserves this type of *nouthesia*... in IInd mode, IInd plagal mode (πλ. β' and πλ. β³), Ist plagal mode and οκτάηχον, and as possible authors for the IInd plagal mode, are mentioned Ἰωάννου τοῦ Γουδέλη (Δοχειαρίου 315, f. 8^r) and Γρηγορίου τοῦ Ἀλυάτου (Δοχειαρίου 324, f. 8^r).

Diachronically, this method goes down to the XVIth century (Δοχειαρίου 314)¹¹. This fact is not only reflected in a certain longevity of the Byzantine musical pedagogy even after 1453, but also reveals the common mental frame, in which all these great musicians of Eastern Christianity have activated. Probably, the most convincing argument for the parallel existence of both an older tradition and a new one is the note in manuscript No. 998, f. 5^v from Ivron, where there is a clear chronological distinction between the method in the Ist mode of Chrysaphes the Younger and that in the IInd plagal mode, where the indication τὸ παλαιόν appears.

II. In our analysis we preferred not to deal with the *nouthesia*... separately but together with the other four *troparia for the mathetas*, due to the common educational, mental, and especially the musical idiom.

1. First, I divided each troparion in significant segments where the organisation demarcation elements are the martyria. In this first chapter I tried to observe how the train of thought and the syntax set the musical text¹².

2. The second chapter concentrates upon emphasising the most important theses and their exegeses by Ioniță Prale.

1. In the autograph manuscript 128 from Xenophontos in 1671, Chrysaphes the Younger notes this *nouthesia*... in the usual scale of the Ist authentic mode with the final on Ke (Ex. 2). The subsequent variants have the same Ist mode, but part of the cadences are no longer on Ke, but on Pa, including the final cadence. I could not specify when exactly this movement has been done. But it is certain that the manuscripts in Romania, which conserve this *nouthesia*... in Greek¹³, are not older than the year 1688 (Gr. Ms. No. 867, Romanian Academy Library – B. A. R. Bucharest) and do not reproduce the original variant with the final on Ke. Even the exegeses achieved by Professor Gregorios Stathes in *Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης*, σ. 8-9, took into account the troparion with the modified scale and with the final cadence on Pa (see ex. 2).

In Romanian church music, *nouthesia*... by Chrysaphes the Younger appears noted for the first time in 1713, in *Psaltichie rumânească (Romanian Psaltike)* by Filothei sin Agăi Jipei¹⁴. The later Romanian manuscript tradition reproduces the autograph variant of this method, with the final on Ke (Ex. 3). The same structure is kept in the Romanian codex where this method is copied, as well as in the exegeses variant of Ioniță Prale in 1821. This indicates not necessarily a lack of knowledge of the late Greek tradition, but rather a more powerful and unconditioned respect and attachment to the “suggestions” made by the great musical personalities at the time, in our case Filothei Jipei and his *Psaltike*...¹⁵. It is also possible that shifting the weight from Ke to Pa, and, implicitly, the change of scale were an intent to establish in writing an oral tradition which had been imposed by the very practice of the time. This tradition must have had affected much more the Greek variant, and less the Romanian one. At least this is what the Romanian manuscripts testify.

In the Romanian translation, the verses of fifteen syllables become mere prose, which somehow makes more difficult the analysis. It is important that Filothei, in his translation, has managed to articulate the text on the melodic arches indicated by the precise geometry of the theses and to respect as exactly as possible the original variant.

¹¹ Nevertheless, it seems that this method's tradition is encountered even in the Papadike of the XIVth-XVth centuries; Γ. Θ. Στάθης, *Ἡ παλαιὰ βυζαντινὴ σημειογραφία καὶ τὸ πρόβλημα μεταγραφῆς τῆς εἰς τὸ πεντάγραμμον*, σ. 209, ὕποστυμ. 53, εἰς: Βυζαντινά, τόμος 7^{ος}, Θεσσαλονίκη 1975.

¹² Raasted, Jørgen, *Some Observations on the Structure of the Stichera in Byzantine Rite*, Byzantion, 28, 1958, p. 530; see also Aduara, Clara, *Asmatic, Psaltic and “Kalophonic” Fragments in Palaeobyzantine Notation*, Palaeobyzantine Notation II, Acta of the Congress Held at Kernen Castle (The Netherlands) in October 1996, Edited by Christian Troelsgård in collaboration with Gerda Wolfram, A. A. Brediusstichting Hernen 1999, pp. 48-49.

¹³ See note 9.

¹⁴ See note 6.

¹⁵ See the edition of this monumental work by the musicologist Sebastian Barbu-Bucur, in: Barbu-Bucur, Sebastian, *Filothei sin Agăi Jipei, Psaltichie rumânească*, vol. I *Catavasier*, Izvoare ale muzicii românești, Documenta et Transcripta, vol. VII A, Buc. Ed. Muzicală, 1981; vol. II *Anastasimatar*, ... vol. VII B, Buc. Ed. Muzicală, 1984; vol. III *Stihirariul*, ... vol. VII C, Buc. Ed. Muzicală, 1986; vol. IV *Stihirariu – Penticostar*, ... vol. VII D, Buc., Ed. Episcopiei Buzăului, 1992.

Having divided the five troparia, there resulted forty-two structures (Ex. 4) and forty-two cadences. The most encountered are the finals (*kyries telikes* and *enteleis*) on Ke (29), followed by the ones on Pa (6), Ga (3) and ni' (2)¹⁶, as cadence points within the mode “family”: I, plagal I, and III. To the above-mentioned cadences there appears the incomplete – suspended endings (*ateleis*) on Di (2). All these kind of cadences point out a variation at the mode level both through the balance between the Ist authentic mode and the Ist plagal mode, and through the mode travail, much more enlarged by the cadences on Di, as a second important step of the IV plagal mode.

Much more interesting, in the compositional mechanism of these five works, are the cadences on Ga and the phthora nana insertion. These elements point out not only to the modulation in the IIIrd mode, as mesos for the Ist mode and the Ist plagal mode, but also the transition to another gender, through the migration from diatonic to enharmonic (*metatropia*)¹⁷. This phthora appears 8 times, being noted either in both stenographies, or just in one of them¹⁸. It is interesting that it is written only on ni' and cadenced only on Ke. In the end, this phthora seems to point out and even emphasise, more than a modulation in the IIIrd authentic mode, the fact that the melos will develop only in the pentachord Ke-vu' and within a very well-set segment which will always end in Ke¹⁹.

From the melodic point of view, the construction element of these five works is the thesis and the chain of thesis. Their analysis through the prism of the two semiographies reveals that most of the times these phrases start isosyllabically, and sometimes, with a difference in height, but not more than a second (f. 181^v/1, 183^v/9 etc.), at most one third (f. 184^v/4). The melismatic developments themselves appear on the words with an enhanced pedagogical role (*cinste cătră dascălul*, *ajutori* de la Dumnezeu etc.), through the insertion of a *megala semadia* as *ouranisma*, *thematismos eso* etc.

If we follow example No. 5, which presents the key points of the melodic route for troparion No. 1 – with the *incipit*, *ascensio*, *descensio*, *minima* and *maxima* –, we can notice that the melodic development in the new graphy, in comparison with the old graphy, are mostly in the acute register and less in the grave one. This is valid for other four troparia also. Basically the exegesis variant, „dresses” up the skeleton of the old semiography and enlarges the neumatic geometry, either through “filling up” the fifth and octave intervals, or through the presence of the cheironomic signs.

2. It is well known, there does not exist yet a generally valid method in the monody analysis. In our approach to deciphering the typology and articulation mechanism of the theses in these five works, we have been guided mostly by the method presented by professor Gregorios Stathes in his excellent paper in *Studies in Eastern Chant*²⁰.

I will only present 9 types of formula, in the following systematisation²¹:

Type 1 (Ex. 6) refers to one of the most usual theses of the Old Sticherarion. It appears six times in the five troparia and offers two forms of exegeses. The first one is based on the sound on which the thesis is built up, and the other, the most important one, on the ending sound:

a) if it starts in pa' and ends in zo', we obtain the formula in A1, 2, 3, 4 and 5;

b) if it starts lower with a second, from ni', and ends in Ke, we obtain another formula (see A'1). This example proves that, in the exegesis process, not only the identity in metrophony and semiography is important, but also the ending sound of a thesis.

Type 2 (Ex. 7) appears six times, and, the same as type 1, has two variants of exegeses, depending on the sound it cadences:

a) if it cadences on Ke, we have the formula in A1, 2, 3 and partially A' 1 and 2;

b) if it cadences on Ga, as final of the IIIrd median mode, we have the formula in B1. This case shows that the identity at the level of metrophony and of the formula does not necessarily involve the

¹⁶ There is something to be added with regard to the cadence on ni'. The fact that it appears within the mode III, which is recently formed, and that this formula's geometry, as well as its martyria, are specific to another mode, makes us think that, due to the principle of the pentachordal transposition (see, in continuation, the explanation at Type 4), we have not yet left the gender, and we are still inside it, on one of the important steps of this mode.

¹⁷ Stathis, Gregorios Th., *An Analysis of the Sticherion Τὸν ἡλιον χρύφαντα* by Germanos bishop of New Patras [The Old “Synoptic” and the New “Analytical” Method of Byzantine Notation], in: *Studies in Eastern Chant*, no. IV, 1979, p. 193.

¹⁸ Five times in the new and old graphy Troparion 2 (f. 183r/1, f. 183v/4), Troparion 3 (f. 184v/6-7), Troparion 5 (f. 186r/10, f. 187r/9), twice in the new graphy – Troparion 1 (f. 182v/1), Troparion 5 (f. 186v/2), and once in the old graphy Troparion 3 (f. 184v/10).

¹⁹ Except the Troparion 5 on the word „ajutori” (f. 186r/10), when, after an interrupted cadence on ni', *thematismos eso* takes over and ends on Ke.

²⁰ Stathis, Gregorios Th., *op.cit.*, pp. 177-227.

²¹ This paper is a first step in the elaboration of a more ample study on the Ist mode in the Old Sticherarion.

identity at the level of the melos, feature which is emphasised both by Gabriel the Hieromonk²², and by Chrysanthos in his *Mega Theoretikon*²³.

Type 3 (Ex. 8) appears twice and basically is one of the second segments of Type 1. It has one formula of exegeses and invariably cadences on Ke. With regard to the possible combinations (concerning this troparia) of the three types above described, the only variants are those identified by Type 1 and 2 or Type 1 and 3 (Ex. 9).

Type 4 (Ex. 10) is a rather more complex formula. Its melos is identical, irrespective of whether it cadences on Ke or on Pa. Also, beyond the little variation in the old graphy produced by the jump from the second to the fourth (A' 1, 2), the exegesis is the same in all nine cases. It is important to add that, when the cadence is on Pa (A7), this thing is possible due to the construction of the formula based on the principle of the pentachord transposition or of the *trochos*²⁴ and the theoretical principle according to which „in the authentic modes there are their plagals and in the plagals their authentics”²⁵.

Type 5 (Ex. 11) presents four exposures, three of them cadenced on Pa and one on Ke. The exegeses of this formula is very much the same, except A3, which has a shorter translation.

Type 6 (Ex. 12) shows that the empty descendent intervals of fifth and eight in the stenographic semiography, are always “filled up” in the new graphy through a gradual approach²⁶. Nevertheless, this technique is not applied to the ascendant octave, which, in exegeses, is kept.

Type 7 (Ex. 13) is a well-known thesis of the Old Sticherarion, which appears in the stenographic notation only inside the pentachord Pa-Ke. Although it invariably ends on Ke, in exegeses, its melos extends on pa' acute.

Type 8 (Ex. 14) is usually formed of three units: α, β and γ. The five troparia present this formula four times with the cadence on Di and once with the cadence on Ke. In the complete variant (A1 and A2) there can be observed that the almost syllabic incipit (α) and the cadence (γ) are detachable units. It is remarkable that the γ unit, regardless of the neumatic differences, has the same metrophony, and, especially, the same melos.

Last but not least, **Type 9** (Ex. 15) is the well known and the much discussed *thematismos eso*. The four examples in the *troparia for the mathetas (tropare către ucenici)* confirm once more the opinions of Prof. Stathis regarding this *megalo semadio*²⁷. We will only point out that among the four apparitions only one is preceded by *ouranisma* (1β) and two are built at the end of Type 6.

Conclusions

1. These five troparia are a real “manual” and one of the rare examples of the Byzantine musical literature to point out in detail the exegesis technique of some of the Old Sticherarion theses, and the mechanism of their linking.

2. The way of each thesis is set into page reflects not only a mature pedagogical attitude of the teacher Ioniță Prale, in preparing the scholars, but also a powerful didactic tradition of the Iași School of Ecclesiastical Chant at the beginning of the XIXth century²⁸.

3. All theses are sticheraric.

²² See the quotation from Gabriel the Hieromonk, cf. *Τί ἐστὶ φαλτικὴ...*, in: *Παράρτημα Ἑκκλησιαστικῆς Μουσικῆς Ἀληθείας* (Constantinople 1900), p. 87; apud. Stathis, Gregorios Th., op.cit., p. 196.

²³ Chrysanthos of Madytos, *Theoretikon Mega*, Trieste 1832, p. 181, paragraph 408; apud. Stathis, Gregorios Th., ibid., pp. 196-197.

²⁴ Stathis, Gregorios Th., ibid., p. 196.

²⁵ Idem. ibid., p. 196; Raasted, J., *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts* (M.M.B., Subsidia, VII, Copenhagen, 1966), pp. 7-9.

²⁶ See also the example in Germanos Neon Patron, in: Stathis, Gregorios Th., ibid., p. 212, line 14.

²⁷ See this matter in the bibliography presented in: Γ. Θ. Στάθης, *Τὸ ὄνομά σου ὅτι καλόν*, † Jørgen Raasted (19 Μαρτίου 1927 – 5 Μαΐου 1995), ἀνάτυπον ἐκ τοῦ περιοδικοῦ *Θεολογία* (τόμ. ΞΖ', 1996, τεῦχος Γ' σ. 530-549), Ἀθήναι 1996, p. 29.

²⁸ Along the lines of the same tradition, a scholar of Petros Byzantios was noting in 1805, in a school manuscript (Gr. Ms. No. 766 B. A. R. Buc.), in the Moldavia's capital, too, the following: *Ἀρχὴ σὺν Θεῷ ἀγίῳ τῆς ἐξηγήσεως τῶν μαθημάτων ὅπως μέλω νὰ μάθω ἀπὸ τὴν σήμερον ἀπὸ τὸν κύριον Πέτρον πρῶτον τοφάλα τῆς Μεγάλῆς Ἑκκλησίας τῆ βυζαντινῆς, 1805, 24 νοεμβρίου.* (f. 65^v). At f. 86^v, the scholar continue: *Ἐξηγησις διωνῶν θέσεων τῆς παπαδικῆς κατὰ τὴν παράδοσιν τῆ διδασκαλῆς κυρίου Γιακωμάκης πρωτοφάλα τῆς Μεγάλῆς Ἑκκλησίας.*

4. In most cases the sounds that bear the syllable are encountered in the exegeses variant at the same height. Basically, we are dealing with “a theme with strict variations” where the thesis skeleton has the role of a polarising structure, which is animated and augmented by the insertion of the specific cheironomic sign.

5. The interpolated letters γ , λ appear within the nine types only in the cadence formulas, dynamizing the precedent syllable vowel.

6. The repetition on one cadence of one full word before its exhaustion, as well as the insertion of interpolated letters, are features regarded as rules of the exegesis technique, and they are not explicitly encountered in the synoptic semiography of the second half of the XVIIth century.


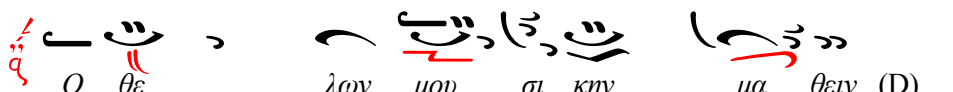
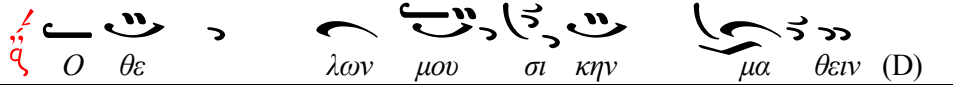
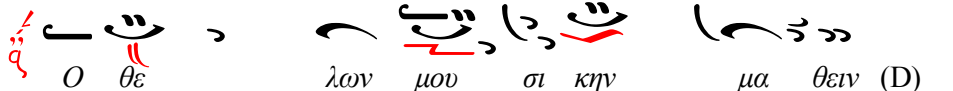
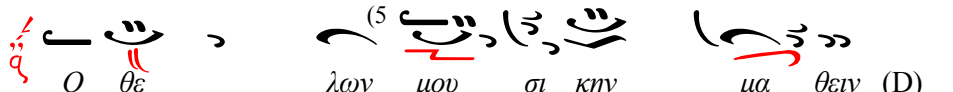
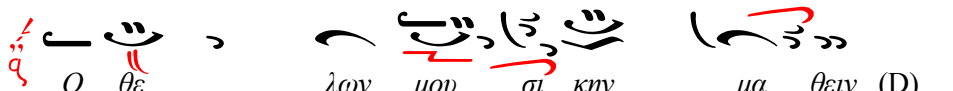
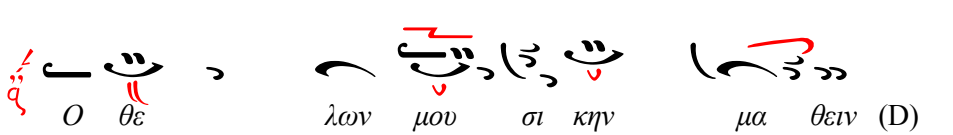
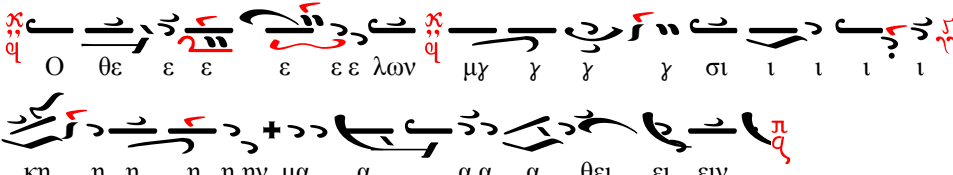
7. The fact that, in the year when Chrysanthos of Madytos was printing his work which was going to introduce the new school (*Eisagoghē...* 1821), and seven years after the Patriarchy of Constantinople had accredited the reform of the new notation, Ioniță Prale completes the exegesis of these troparia – as he himself testifies – *in order to ease the mathetas' work (pentru ușurința ucenicilor, f. 181^v)*, proves how important must have been to musicians of Eastern Christianity the assimilation and continuation of the old Byzantine tradition and its musical practice even after the reform ended in 1814.

Musical Examples



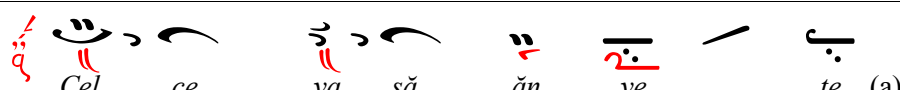


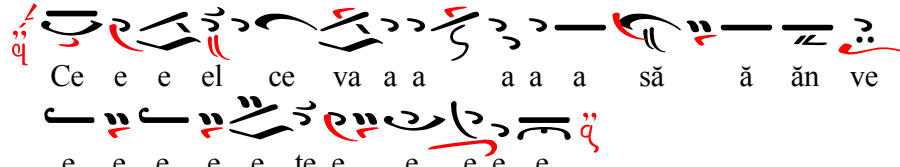
Example 1. Gr. Ms. No. 840, Library of the Romanian Academy (B. A. R.), Bucharest, f. 181^v.

The image shows a page of handwritten musical notation from a Greek manuscript. The page is divided into two columns by a vertical line. The left column contains the lyrics in Greek script, and the right column contains the corresponding musical notation. The notation consists of black and red symbols on a four-line staff, with various accents and markings. The lyrics are written in a cursive hand, and the musical notation is highly stylized and complex.

Example 2 – Η "νουθεσία προς μαθητάς" του Χρυσόαφη του νέου

<p>1. Κωδιξ Ξενοφώντος 128 έτος 1671, f. 6^r 1</p>	 <p>Ο θελω ωων μου σι κη ην μα θειν (a)</p>
<p>2. Gr. Ms. No. 830 ΙΗ' αιώνας (περι τὸ 1700) Β.Α.Ρ. Βουχarest, f. 8^v 3</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>3. Gr. Ms. No. 1507 α' ήμισυ ΙΗ' αιώνας Β.Α.Ρ. Βουχarest, f. 7^r 1</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>4. Gr. Ms. No. 1519 α' ήμισυ ΙΗ' αιώνας Β.Α.Ρ. Βουχarest, f. 5^v 9</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>5. Rom. Ms. No. 4233 αι. ΙΘ (άρχα) Β.Α.Ρ. Βουχarest, f. 12^r 4</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>6. Gr. Ms. No. 840 έτος 1821 Β.Α.Ρ. Βουχarest, f. 8^r 6</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>7. α. <i>Μελουργοί του ΙΖ' αιώνα, Μέγαρο Μουσικής Ἀθηνῶν</i> Περίοδος 1995-1996, p. 8</p>	 <p>Ο θε λων μου σι κην μα θειν (D)</p>
<p>β. <i>Μελουργοί του ΙΖ' αιώνα, Μέγαρο Μουσικής Ἀθηνῶν</i> Περίοδος 1995-1996, p. 8</p>	 <p>Ο θε ε ε ε ε λων μγ γ γ γ σι ι ι ι ι κη η η η η ην μα α α α θει ει ει</p>

Example 3 – Η "νουθεσία προς μαθητάς" του Χρυσόαφη του νέου

<p>1. Rom. Ms. No. 61 έτος 1713, Β.Α.Ρ. Βουχarest, f. 70^v 13</p>	 <p>Cel ce va să ăñ ve țe (a)</p>
<p>2. Rom. Ms. No. 1106 ΙΗ' αιώνας (περι τὸ 1745) Β.С.С. Cluj, f. 5^r 1</p>	 <p>Cel ce va să ăñ ve țe (a)</p>
<p>3. Rom. Ms. No. 4305 έτος 1751, Β.Α.Ρ. Βουχarest, f. 7^r 1</p>	 <p>Cel ce va să ăñ ve țe (a)</p>
<p>4. Rom. Ms. No. 3210 έτος 1788, Β.Α.Ρ. Βουχarest, f. 8^v 3</p>	 <p>Cel ce va să ăñ ve țe (a)</p>
<p>5. α. Gr. Ms. No. 840 έτος 1821, Β.Α.Ρ. Βουχarest, f. 181^v 1</p>	 <p>Cel ce va să ăñ ve țe (a)</p>
<p>β. Gr. Ms. No. 840 έτος 1821, Β.Α.Ρ. Βουχarest, f. 181^v 1</p>	 <p>Ce e e el ce va a a a a a să ă ăñ ve e e e e e e e e e e</p>

Example 4

Troparion 1				Troparion 2			
I	1. a	Cel ce va să-nvețe	(a)	I	1.	Pre kirigiu kiria îl deșteaptă	(a)
	b	musikie	(a)		2.	și-l îndeamnă să meargă cale multă	(D)
II	2.	și cătră toți să fie lăudat	(D)	II	3. a	nu să înfricoșază	(a)
	3.	trebuiaște-i multă răbdare	(a)		b	de primejdie	(a)
III	4.	trebuiaște-i multe zile	(a)	III	4.	ci să tot silește	(F)
	5. a	cinste	(a)		5.	și mai mult încarcă	(a)
III	b	cătră dascălul	(D)	6.	decât poate duce.	(a)	
	6.	și daruri mari	(D)				
	7.	atunci va învăța	(a)				
	8.	și desăvârșit se va face.	(a)				
Troparion 3				Troparion 4			
I	1. a	Asemenea	(a)	I	1. a	Ucenicul	(a)
	b	face și dascălul	(a)		b	să aibă plecare la dascălul său	(a)
II	2. a	silindu-se pre uce-	(F)	II	2.	lenea, somnul părăsească	(D)
	b	nic să-l învețe	(a)		3. a	dar să rabde	(a)
III	3. a	cu tot de-a dânsul	(a)	b	întru toate	(F)	
	b	îi arată lui	(a)	4.	cu nevoie mare	(c)	
	4.	nu i să urăște știind	(a)	III	5.	ca să procopsească.	(a)
	5.	căci plată și mulțămită mare.	(a)				
Troparion 5							
I	1.	Ziua, noaptea	(a)				
	2. a	să se roage lui Dumnezeu	(a)				
II	b	de ajuto-	(c)				
	c	ori	(a)				
III	3.	să lumineze mintea	(G)				
	4. a	să-i delunge mâhnirea	(G)				
III	b	și uitarea	(a)				
	5.	să deprinză bine	(D)				
	6. a	și să aibă întru mintea sa	(a)				
	b	acele ce au luat.	(a)				

Example 5. Troparion 1. Sections:

Example 6. Type 1

		(a)	(G)
A	1	(a) mu _ si	(a) mu _____ si _____
	2	(a) _ tă răb _	(a) tă _____ ră _____
	3	(a) mult _ în	(a) mu _____ ult î _____ în
	4	(a) mul _ te	(a) mu _____ ul te _____
	5	(G) și _ ui	(G) și _____ u _____

A'	1	(G) _ in _ te	(G) _ i _ _ _ _ 7i _ in _ te
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Example 7. Type 2

A	1	(b) -kl-l - ε	(b) -kl _ _ _ _ 7l _ _ _ _ ε
	2	(b) - da - re	(b) - bda _ _ _ _ 7a _ _ _ _ re
	3	(b) - car - că	(b) - ca _ _ _ _ 7a _ _ _ _ ar că
A'	1	(a) - šte - ști - ind	(d) - šte _ _ _ _ ști _ _ _ _ 7i _ _ _ _ ind
	2	(a) - co - șa - ză	(d) - co _ _ _ _ șa _ _ _ _ 7a _ _ _ _ ză
B	1	(a) în - tru - toa - te	(a) î _ _ _ în _ _ tru _ _ _ _ to _ _ _ 7o _ _ _ în _ _ tru _ _ toa _ _ _ te _ _ 7e _ _ _ _

Example 8. Type 3

1	(b)	(a) zi _ _ le	(b) zi _ _ _ _ 7l _ _ _ _ le
	(b)	(a) ta _ _ rea	(b) -ta _ _ _ _ 7a _ _ _ _ re

Example 9

Type 1	Type 2
1 (a)	
2 (a)	

Example 10. Type 4

		(a)		(D)	
A	1	(a) va fa - ce			
	2	(a) -te - du - ce			

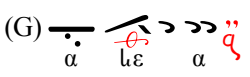
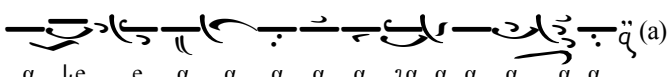
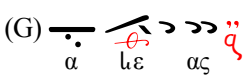
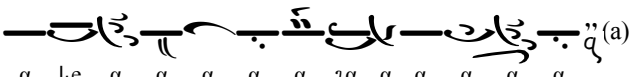
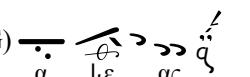
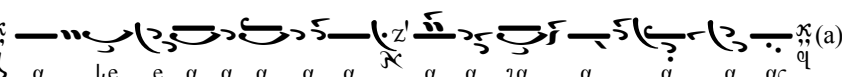
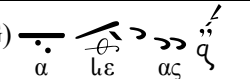
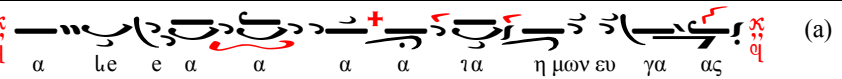
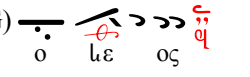
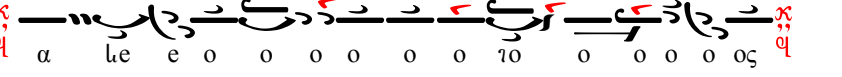


3	(a)			
		-tă ma - re	-tă lă ma ma - re	
4	(a)			
		-scă - lul său	-scă 7a lu ul das-că-lul său	
5	(a)			
		-co - psa - scă	-co 7o psa să pro - co-psa - scă	
6	(a)			
		au lu - at	a 7a au lu le - au lu - at	
7	(a)			
		-sa - scă - dar	-sa 7a scă pă-ră-sas-că dar	
A'	1	(F)		
		da - scă - lul	da 7a scă și da-scă-lul	
	2	(F)		
		mi - in-tea - sa	mi 7i te în- tru min-tea-sa	

Example 11. Type 5

A	1.		(D) (G)
		- ε lă - u - dat	- ε lă 7 γ - 7γ dat
	2.		(D) (G)
		- le mul - tă	le 7γ ul - tă
	3.		(D) (G)
		-scă - lul (q)	-scă lγ 7l
A'	1.		(a) (a)
		pre Dum-ne-zeu	pre - e_ Du-mne-zey

Example 12. Type 6

1.	(c)		(G) (d)	(G)
		toți să	to o o o o oți să	
2.	(a)		(D) (a)	(D)
		cin - ste	ci i i i i in ste	
3.	(a)		(G) (a)	(G)
		A - se - me	A - se e e e e e e	
4.	(a)		(D) (a)	(D)
		U - ce - ni - cy	U - ce - ni i i i i i - cy	

2.	α.	(G)  α λε α	(a) 
	β.	(G)  α λε ας	(a) 
3.	(G)  α λε ας		(a)
	(G)  α λε ας		(a)
4.	(G)  α λε ας		(a)
	(G)  ο λε ος		(a)

Appendix

- Type 1: A1 – f. 181^v/3; A2 – f. 181^v/9; A3 – f. 183^v/2; A4 – f. 182^r/1; A5 – f. 186^v/10; A'1 – f. 185^v/10;
- Type 2: A1 – f. 181^v/4; A2 – f. 181^v/10; A3– f. 183^v/2-3; A'1 – f. 184^v/9; A'2 – f. 183^r/3-4; B1 – f. 185^v/7-8;
- Type 3: 1 – f. 182^r/2-3; 2 – f. 187^r/1-2;
- Type 4: A1 – f. 182^v/3-5; A2 – f. 183^v/5-7; A3 – f. 185^r/1-3; A4 – f. 185^r/8-9; A5 – f. 186^r/2-4; A6 – f. 187^v/1-2; A7 – f. 185^v/2-5; A'1 – f. 184^r/1-3; A'2 – f. 187^r/6-8;
- Type 5: A1 – f. 181^v/6-7; A2 – f. 182^v/10 – f. 183^r/1; A3 – f. 182^r/7; A'1 – f. 186^r/7-9;
- Type 6: 1 – f. 181^v/5-6; 2 – f. 182^r/3-4; 3 – f. 183^v/8; 4 – f. 185^r/4;
- Type 7: 1 – f. 181^v/7-8; 2 – f. 182^v/8-9; 3 – f. 187^r/4-5; 4 – f. 181^v/10 – f. 182^r/1;
- Type 8: A1 – f. 186^v/5-7; A2 – f. 186^v/7-9; A3 – f. 187^r/6; A4 – f. 183^v/10 – f. 184^r/1; B1 – f. 181^v/1-3;
- Type 9: 1. Gr. Ms. No. 840, έτος 1821, B.A.R. Bucharest, f. 182^r5, 183^r8, 185^r5, 186^v4, α, β, γ, δ
 2. Gr. Ms. No. 389, έτος 1807, Δοχειαρίου, Θεωρητικὸν - χργφ. τοῦ Ἀποστόλου Κώνστα Χίου, φ. 44β|4-7, α, β
 3. Χρυσάνθου τοῦ ἐκ Μαδύτου, Θεωρητικὸν Μέγα τῆς Μουσικῆς, Τεργέστη, 1832: Τὰς έσπερινὰς ἡμῶν εὐχὰς ἦχος α', κε - “Κατὰ δὲ μέλος έφάλλετο μέ τὸν ἀκόλουθον τρόπον”, φφ. XLVII καὶ XLVIII
 4. Gr. Ms. No. 1018, αὶ. ΙΘ' (α' ἦμιση), Παντελεήμονος, χργφ. τοῦ Νικολάου Δοχειαρίτου: Τὰς έσπερινὰς ἡμῶν εὐχὰς ἦχος α' κε φ. 121α|5-7
 5. Gr. Ms. No. 357, γραμμένος στὰ 1820 ἢ λίγο ἀργότερα, Ξηροποτάμου, φ. 64β(32α')

