

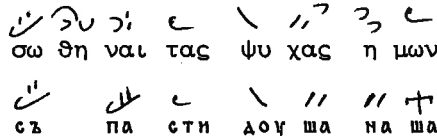
THE CONNECTION BETWEEN MELODIC FORMULAS AND  
STEREOTYPE TEXT PHRASES IN OLD RUSSIAN STICHERA.

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It is a well known fact that one of the most characteristic features of medieval art and its poetics is the strict adherence to a normative system of canonical patterns, typical for every form of art. The tradition has been kept without noticeable change throughout centuries. The epochmaking formula-theory of M. Parry, based on an investigation of Homer, and further developed by A. Lord on the basis of Serbian folklore songs, seems also to be valid for Byzantine Music<sup>1</sup>. According to observations by E. Wellesz and other scholars it is known that every genre of Byzantine music is built from a certain number of cadential, opening, and medial melodic formulas, which in proper combinations link the musical phrases together into well organized melodic compositions<sup>2</sup>. The existence of formulaic organisation in the Old Russian Heirmoi was confirmed by M. Velimirovic<sup>3</sup>. It is musical formulas of this kind which are the basic material for my work with stichera idiomela for the month of April from Old Russian manuscripts of the 12th century<sup>4</sup>. For transcribing the stichera the studies by G. Amargianakis<sup>5</sup> are very helpful, especially his dictionary of the variants of the formulas used in the Deuterios Modes (of which half of my material is constituted). In Amargianakis' study it can be observed that very often some of the formulas occur in a fixed combination (e.g. formulas No. 7 + 16 + 1 or formulas No. 2 + 9 etc., according to the numbering of Amargianakis), and this was valid also for the Old Russian material. I noticed that every time the following textual phrase (or its variants) αωθηναί τας ψυχας ημων / СЪПАСТИ ДΟΥША НАША

appears in the Byzantine as well as in the Old Russian material for Deuteromodes it is always accompanied by the already mentioned sequence of formulas  $7 + 16 + 1^6$ , see example 1.

Example 1.



Therefore, I decided to investigate the relation between the use of the musical formulas and stereotype text phrases on the basis of the Old Russian Sticheron of the Menaia<sup>7</sup>.

As far as the Old Russian literature is concerned, V. O. Ključevskij on the basis of Vitas and A. S. Orlov having military novels as a source material described some literary formulas<sup>8</sup>. In spite of the increased interest in this subject in the last 25 years<sup>9</sup> a research of the textual formulas of the Old Russian and Byzantine hymnography has not yet been undertaken.

As a starting point for finding different musical formulas for the collation of the Menaia material I follow Amargianakis' definition of a musical formula as "a sequence of neumes, a string of signs, which occurs several times in the material"<sup>10</sup>. Unfortunately Parry's famous definition of a textual formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea"<sup>11</sup> could not be employed because the Old Russian metrical and accent system before the 14th century is still not very well known<sup>12</sup>. Therefore I decided to analyze only stereotype textual phrases marked with punctuation signs (dots), and at this stage of research variants have not been taken into account.

The collation of textual and musical formulas is based on Ms. GIM, Sinodal 589, Sticherarion of the Menaia, 12th cent. or A.D. 1157<sup>13</sup>. I collated all occurrences of approximately 200 stereotype textual phrases with their notation. Of course, some of the textual phrases appear many times in every mode (e.g. some cadential and opening phrases), while others are only to be found occasionally. Similar analogies can be found in Amargianakis' study of the musical formulas. Therefore, 15 stereotype textual phrases together with their neumes in different positions (from the beginning, the middle, or the end of the stichera), and only in Deuterios Modes have been chosen for the present analysis.

At this early stage of research general conclusions are unwarranted. Therefore, only the most reliable observations will be noticed.

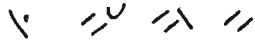
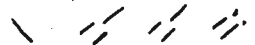
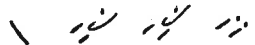
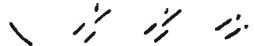

The collated material shows that every analyzed textual formula usually comprises one or two, seldom more musical formulas. To every stereotype text phrase corresponds almost always the same group of musical formulas (exactly repeated or given in variation of the same basic models of the formulas). This demonstrates that the combination of textual and musical phrases was treated as a single unit by the medieval masters.

See example 2.

Similar results were obtained in **РАДОУИСА, ГОСПОДИ СЛАВА ТБББ, АБНЬСЬ, ПОСЪЛАНЪ БЪІСТЬ** etc. The appearance of the formulas in a fixed combination already mentioned for the Byzantine and Old Russian musical material, could very often be observed in the literary text. For example, the stereotype phrase **ДОУШАМЪ НАШИМЪ** as a cadential textual phrase (in the music based on formula 1 in most cases is preceded by **И СЪПАСА** or its near variants (in the music by formulas 7 + 16<sup>14</sup>. See example 3.

## Example 2:

## Deuterios and Plagios Deuterios Modes


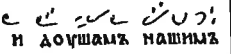
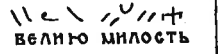
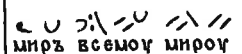
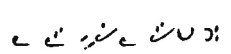
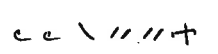
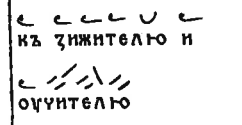
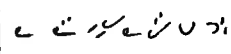
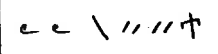
κρη στα βο γα	Occurrences in Ms 589
	70v, 89v, 100v, 108v, 144r
	128r
	129r
	129v
	186r

Example 3:

Ms 589	Sticheron	Mode	Preceding formula	Analyzed formula
3v	Отъ корене бла- гдаго (Sept. 1)	II	ε ε̇ ⲓⲛ и съпаса	ε ε̇ \ // // † доушамъ нашимъ
70r	Даннаъ моужь желанно (Dec. 17)	P1.II	ζ ⲓⲛ ⲟⲩⲁ	ε ε̇ \ // // †
100v	Въспомнъ върнии (Jan. 1)	P1.II	ζ ε̇ ⲓⲛ	ⲟⲩ ε̇ \ // // †
128v	Търпаше моужь крѣпко (Mar. 6)	P1.II	ζ ⲓⲛ ⲟⲩⲁ	ε ε̇ \ // // †
129r	Метоуше одѣннѣ въсе (Mar. 6)	P1.II	ε ε̇ ⲓⲛ	ⲟⲩ ε̇ \ // // †
83r	Господоу Иисоусу (Dec. 25)	II	ε̇ ε̇ ε̇ съпасъ	ⲓⲛ ε̇ // // †
10r	Синъ днь Госпо- днь (Sept. 8)	P1.II	ζ ε̇ ε̇ ⲓⲛ ⲟⲩⲁ къ съпасенно	ε ε̇ \ // // †
162r	Въсина дньсь (July 24)	P1.II	ε̇ ⲓⲛ ⲟⲩⲁ съпасться	ε ε̇ \ // // †
7r	Сочанно (Sept. 4)	P1.II	ζ ε̇ ⲓⲛ ⲟⲩⲁ изъавитиса	ε ε̇ \ // // †
14v	Дньсь прекра- сьната (Sept. 8)	P1.II	ε̇ ε̇ ε̇ ⲓⲛ изъавитель	ε ε̇ \ // // †
177v	Въсенепороубнага невѣсто (Aug. 15)	II	ε̇ ε̇ ε̇ ⲓⲛ ⲟⲩⲁ и оупъваннѣ	ε \ ε̇ // // †
63r	Преподобнѣ отце (Dec. 12)	P1.II	ε̇ ε̇ ε̇ ⲓⲛ ⲟⲩⲁ мнръ испроси	ε ε̇ \ // // †

In some cases the place of the textual formulas in the sentence has a determining role for the use of musical formulas. If ДОУШАМЪ НАШИМЪ does not appear in a cadential situation, other musical formulas are employed.

## Example 4:

589	Sticheron	Mode	Preceding form.	Analyzed form.	Following form.
33v	ЖРТВЪІ СЛО- ВѢСЪНЪІ ГИ Oct. 13)	P1.II	 МИРЪ МИРОВИ ДАРОУИ	 И ДОУШАМЪ НАШИМЪ	 ВЕЛИЮ МИЛОСТЬ
146r	Отъ пророка пророкъ (July 24)	II	 МИРЪ ВСЕМОУ МИРОУ		
149v	Приди оубо дньсь (July 29)	II	 КЪ ЖИЖИТЕЛЮ И ОУЧИТЕЛЮ		

A similar effect can be seen with СВАТАГО ДОУХА. In the first four cases СВАТАГО ДОУХА is treated as an independent stereotype phrase with characteristic musical organization. The variation in its position in the next 4 cases (as a final element from a bigger textual formula) reflects the formulaic organization of the music. The change in the music could



## Example 6.

Ms 589	Sticheron	Mode	Preceding form.	Analyzed form.	Following f.
62v	Преподобные отцы (Dec. 14)	P1.II	--	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ Преподобные отцы	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ взъзето
114v	Преподобные отцы (Jan. 20)	II	--	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ Преподобные отцы	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ изъмлада
52v	Бъдрость Божи́на (Nov. 17)	P1.II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ сѣпастнѣ доуша наша	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	--
118v	Разоумно (Jan. 28)	P1.II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ изъавнтнѣ доуша наша	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	
50r	Троуба злато-гласнага (Nov. 13)	P1.II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ прѣданинѣ тво- ихъ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ и мироу всемоу
94v	Излигаса благода́ть (Jan. 1)	P1.II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ въ оустѣнахъ твоихъ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ и въистѣ пастоухъ
118r	Юно фоумна (Jan. 26)	II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ давзидьскзи процвътъ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ назъикъ хог- льнзи ихъ
130v	Тихоме твоѣ отъце (Feb. 17)	P1.II	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ Христа Бога нашего	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ	ⲉⲓⲛⲁⲓⲛⲁⲓⲛⲁⲓ непрестан молада



Sometimes the position of the textual formula does not reflect the musical graphic. E.g. from the eight cases of *πρεποδοβηνε οτβνε* in the Deuterios Modes, two of the cases are opening, two cadential, and four are medial phrases. But all of these cases are obviously constructed of variants of the same musical formulas. (See example 6).

By the transfer of the Byzantine Chant the Old Russian masters demonstrated an evident aspiration to conform as precisely as possible to the Greek model concerning text, isosyllabic, and isoaccentual similarity<sup>15</sup>. Therefore I was curious to check (at present only for one example) if the correspondence between textual and musical formulas in the Old Russian Menaia is valid also for the Byzantine stichera. I collated all cases from codex Dalassenos, where *οσιε πατερ* occurs as an opening stereotype phrase<sup>16</sup>. The scheme below (example 7) shows that every Mode is characterized by a characteristic musical formulaic organization (in fact the same for Deuterios and Nenano).

Anyhow, it is evident that the textual and musical formulas treated as one unit is not an isolated case, and the phenomenon deserves more attention. An analysis could be undertaken only after having collated a rich material based on many sources and containing the textual and musical formulas with their appropriate variants. I hope that further investigation in the complex of "textual-musical formulas" will lead to a better understanding of the compositional method of the Byzantine and Old Russian masters.

## Example 7.

Ms D	Mode	Model				
		ο	σλ	ε	πα	τερ
4v	X η π g /	EFF	CD	FE	D	D
50r	X η π g / L	abc	a	G	ab	a
72r	π η γ /	abc	G	F	E	E
77v	X η π g / L	abc	a	G	b	a
78r	X η π g / L	ef	e	d	ef	d
114v	X η π β /	abc	G	F	E	EF
115r	X η π g /	EF	CD	FE	D	D
117r	π β /	abc	G	F	E	F
117v	π η γ /	EFF	CD	F	D	D
120v	π η γ /	EFF	CD	FE	D	D
121v	π η γ /	EFF	CD	FE	D	D

## NOTES

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6. Certainly the combination of the musical formulas 7 + 16 + 1 in Deuterios Modes appears together with other stereotype phrases. This will be presented on another occasion.
7. Sometimes for the schemes of examples below, I use *Sticherarion of the Triodion, Chil. 307*. See Jakobson, R. (ed.): *Sticherarium. Codex Monasterii Chilandarici 307, MMB, V*. Copenhagen, 1957.

The problem of the relation text - melodical formulas was studied in another aspect by Hr. Petrescu. See her articles: *The relation text - melodical and rhythmical formulas, an element of continuity in the Romanian Post-Medieval church music*. I: *Jahrbuch der österreichischen Byzantinistik 32/7*. Wien, 1982. pp. 99-108. II: *Musica Antiqua VI, Acta scientifica*. Bydgoszcz, 1982. pp. 549-564.

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