

## The Repertoires of Model Melodies (*Automela*) in Byzantine Musical Manuscripts<sup>1</sup>

Christian Troelsgård

Reading through any Byzantine liturgical order, one will quickly recognise the importance of *contrafacta* in the Byzantine rite; hardly any service is sung without the use of model melodies. Adaptation of a chant text (*proshomoion*) to a preexisting 'model melody' (*automelon*) has been a basic principle in the composition, performance, and transmission of Byzantine chant from its earliest phase<sup>2</sup> and is perhaps a main reason for the enormous productivity in Byzantine hymnography.

The *contrafactum* technique of the *Kanon* singing is relatively well known as the classical Byzantine *Heirmologion* represents a collection of model melodies, *heirmoi*, required for the performance of *troparia* in this genre. But for three other quantitatively very important genres of *troparia* sung during the daily offices, model melodies have only in the last decades been recognised in medieval musical sources. These *automela* distribute into the following categories:

I) the *kathismata automela*, whether used as models for a *kathisma* proper (i.e. a poetic text sung at the end of a whole section of the Psalter in the continuous psalmody of the office), as *troparion* of the day (i.e. as a 'proper' *troparion* of the feast, sung at Vespers, Matins, and Divine Liturgy), or as *apolytikion* ('dismissal chant'). Some *kontakia* in syllabic style are used as *automela* in similar liturgical positions.

II) the *stichera automela* (a class of model melodies for *stichera proshomoia* to be inserted between the four, six or eight last verses of a Psalm and the Doxology in the performance of psalmody at the evening and morning offices. In this position the *stichera proshomoia* alternate with *stichera idiomela* for which notated melodies are present in the classical *sticherarion*.

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<sup>1</sup> Paper read at the international symposium *Chant Byzantin, État des recherches* at Fondation Royaumont (France), december 1996.

<sup>2</sup> See for example Max Haas: *Modus als Skala - Modus als Modellmelodie, Ein Problem musikalischer Überlieferung in der Zeit vor den ersten notierten Quellen*, In *Palaeobyzantine Notations, A Reconsideration of the Source Material*, edd. J. Raasted and C. Troelsgård, Hernen 1995, 11-32

III) the *exaposteilaria automela* (a class of model melodies used for *troparia* in the morning office, sung after the *Kanon*). During Lent, the *exaposteilaria* are substituted with *troparia photagogika*.

Contrary to earlier assumptions that the evidence for these groups of model melodies is very meagre or even nonexistent as regards the medieval period,<sup>3</sup> I shall in this paper draw attention to a selection of available sources. Even if these chants have been identified in a relatively limited number of manuscripts far, it is to be expected that more sources will appear once we start to look for these repertoires, especially in manuscripts from the Late- and Post-Byzantine periods. The *automela* are primarily written in the so-called 'Round' or 'Middle' Byzantine notation, occasionally in one of the Palaeobyzantine varieties, as is the case with the *exaposteilaria anastasima*. The repertoires or cycles of *automela* in the three actual genres as found in a selection of manuscripts are indexed below in the Appendix. I think that a closer study of this material might contribute to the knowledge of the medieval Byzantine chant practice and performance, especially because the *automela* cycles appear in relatively few manuscripts. In such a 'marginal repertory'<sup>4</sup> we do not encounter a broad and stable written tradition, as seen in the core of the classical *Sticherarion*, or in the earlier tradition of the *Heirmologion*. Instead, the various sources render the melodies quite differently, although often converging towards a common melodic ideal. In the case of melodic diversity, the various written versions might equal multiple performances, different local traditions or chronological developments. Sources with notated *automela* did probably not function as choir books and were most likely not used in the performance situation; rather they were reference books for singers and choirmasters or didactic manuals intended for training purposes only. Dealing with the *automela/proshomoia* singing, the role of the singer's memory, in all its different modes of functioning, his presupposed knowledge of the different styles and his ability to generate melodies according to the tradition are features that attract our attention, becomes important. There was, however, in certain periods or areas also pockets of written tradition involved in the transmission. For example the *kathismata* of the MSS Vatopediou 1493 and Dionysiou 570 are almost identical down to minute details of the notation, and it is reasonable to assume that also MS

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<sup>3</sup> Oliver Strunk, *The Notation of the Chartres Fragment* (orig. 1955), reprinted in *Essays on Music in the Byzantine World*, ed. Kenneth Levy, New York 1977, 68-111, espec. 99

<sup>4</sup> The term 'marginal repertory' was coined by Oliver Strunk for the repertory of *stichera anastasima* only present in few and relatively late sources, cf. O. Strunk, *Melody Construction in Byzantine Chant* (orig. 1963), reprinted in *Essays*...(see note above), 195

St. Petersburg 674 belonged to that tradition, though with a number of variant readings. This specific idiom of the Byzantine *automelon/proshomoion* singing could perhaps be labelled the '*automelon* style'.

Also in the perspective of the later tradition and the continuity of Byzantine chant, the study of the medieval *automela* is of great interest. Comparison of versions of these model melodies over the centuries seems to confirm a considerable and lasting stability regarding the general outlines, as far it can be gathered from the few written sources available. In some pieces characteristic melodic movements appear to have been crystallized entities in the memory of the scribes and singers and have been preserved over a span of several centuries. However, we can also observe fluctuations, developments, and adjustments in the concepts of mode, melody, and style during the last period of the Byzantine Empire and the centuries to follow.

### Previous research

To my knowledge, the study of these repertories began with Max Haas' transcriptions of *kontakia* from MS St. Petersburg 674, a manuscript which also Kenneth Levy<sup>5</sup> had found interesting. In the 1970'ties Jørgen Raasted studied Haas' transcriptions and was captured by the peculiar collection of syllabic melodies for the *kontakia*. Raasted made some comparisons with the later tradition<sup>6</sup> and devoted a couple of his last papers to the *apolytikia*<sup>7</sup>. In 1991 Annette Jung<sup>8</sup> wrote a study on the structure of the *kathismata/apolytikia* in a seventeenth-century manuscript.

In 1993, Irina Shkolnik made a new investigation in St. Petersburg 674 and reported that it contained also a cycle of *stichera automela*<sup>9</sup>, and later she has read

<sup>5</sup> Keneth Levy: 'An Early Chant for Romanus' "*Contacium Trium Puerorum*"?, 1961; see also Keneth Levy's article 'Byzantine rite, music of the', in *New Grove Dictionary of Music and Musicians*, London 1980-1.

<sup>6</sup> J. Raasted: *Zur Melodie des Kontakions 'H παρθένος σήμερον*, CIMAGL 59 (1989), 233-46 (reprinted from *Musica Antiqua* 5, *Acta scientifica*, Bydgoszcz 1982, 191-204); *An Old Melody for Tē ypermachō stratēgō*, in *Studi di musica bizantina in onore di Giovanni Marzi*, ed. Alberto Doda in *Studi e testi musicali*, Nuova Serie 6, Lucca 1995, 3-14

<sup>7</sup> J. Raasted: *Kontakion Melodies in Oral and Written Tradition*, in *The Study of Medieval Chant Paths and Bridges, East and West. In Honor of Kenneth Levy*, edited by P. Jeffery, Woodbridge 2001, 281-9; *The Musical Tradition of the Byzantine and Slavonic Apolytikia and Kathismata*, paper read at the 18th International Congress of Byzantine Studies, Moscow 1991, (forthcoming in CIMAGL); *Kathisma and Sticheron, Two Main Genres of Byzantine Troparia*, paper read at the *Musica Antiqua Europae Orientalis* Congress in Bydgoszcz 1991 (forthcoming in CIMAGL).

<sup>8</sup> A. Jung: *The Kathismata in the Sophia Manuscript Kliment Ochridski cod.gr. 814*, CIMAGL 61 (1991), 49-77

<sup>9</sup> I. Shkolnik: *On the problem of the Evolution of Byzantine Stichera in the Second Half of the Vth-VIIth centuries: From the "Echos-Melodies" to the Idiomela*, in *Cantus Planus, Papers read at the Sixth Meeting, Eger, Hungary 1993*, II (ed. László Dobszay), Budapest 1995, especially 413-15

more papers on this finding and on *stichera automela* in more recent sources, especially noting the difference in style between the versions of St. Petersburg 674 of the manuscript Sinai gr. 1250 from the fifteenth century<sup>10</sup>, and at the same time I studied the melodic variation in the *kathismata* and *exaposteilaria automela*<sup>11</sup>. The problem of *proshomoion/automelon* singing had however been attacked from another angle already some years before, namely through studies of the Lenten *proshomoia*<sup>12</sup> in copies of the classical *Sticherarion* by Heinrich Husmann<sup>13</sup> and Nicolas Schidlovsky<sup>14</sup>, the latter of whom included parallels from the Old Slavic tradition.

The notated *automelon* Τοῖς μαθηταῖς συνέλθωμεν for the *exaposteilaria anastasima* was discovered by Constantin Floros in the Palaeobyzantine MS Ohrid 53<sup>15</sup> (Coislin notation), it was musically analysed by Gerda Wolfram<sup>16</sup> and recently taken up again in comparison with additional Palaeobyzantine sources and a number of sources in the Middle Byzantine notation<sup>17</sup>. Among these is also the St. Petersburg gr. 674 which in addition to the above mentioned repertoires includes a small cycle of *exaposteilaria automela*. The *exaposteilaria* have some features in

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<sup>10</sup> I. Shkolnik: *Archaic Features of the Oktoechos in Byzantine Stichera*, in *X Musica Antiqua Europae Orientalis*, Vol. 1, Acta Musicologica, Bydgoszcz 1994, edd. Poniatowska I. and Cezary Nelkowski, Bydgoszcz 1997, 201-215; *Byzantine Proshomoion Singing: A general Survey of the Repertoire of the Notated Stichera Models (Automela)* in *Cantus Planus, Papers Read at the 7th Meeting, Sopron Hungary 1995*, ed. László Dobszay, Budapest 1998, 521-36; *Stichera-Automela in Byzantine and Slavonic Sources of the Late 11th-Late 18th Centuries, The Relations between Written and Oral Traditions in Paleobyzantine Notations II, Acta of the Congress held at Hernen Castle (The Netherlands) in October 1996*, edd. G. Wolfram and C. Troelsgård, Hernen 1999, 81-97.

<sup>11</sup> C. Troelsgård: *Melodic Variation in the 'Marginal' Repertoires of Byzantine Musical MSS, Exemplified by Apolytikia/Kontakia and Exaposteilaria Anastasima*, in *Cantus Planus, Papers Read at the 7th Meeting, Sopron Hungary 1995*, ed. László Dobszay, Budapest 1998, 601-609; *The Exaposteilaria Anastasima with Round Notation in MS Athos, Iveron 953*, in *Studi di musica bizantina in onore di Giovanni Marzi*, ed. Alberto Doda (Studi e testi musicali, Nuova Serie 6, Lucca 1995), 15-28

<sup>12</sup> Transcribed by H.J.W. Tillyard in *The Hymns of the Octoechos*, MMB Transcripta V, Part II, Copenhagen 1949, 1-58

<sup>13</sup> H. Husmann: *Strophenbau und Kontrafakturtechnik der Stichera*, Archiv für Musikwissenschaft 29 (1992), 150-161 and 213-234

<sup>14</sup> N. Schidlovsky: *The Notated Lenten Proshomoia in the Byzantine and Slavic Traditions*, Ph.d.-thesis, Princeton 1983, 343 pp.

<sup>15</sup> Cf. Konstantin Floros: *Universale Neumenkunde I*, Kassel 1970, 352

<sup>16</sup> Gerda Wolfram: *Ein neumiertes Exaposteilarion Anastasimon Konstantins VII*, in *BYZANTIOΣ, Festschrift für Herbert Hunger zum 70. Geburtstag*, edd. Hörander, Koder, Kresten and Trapp (Vienna 1984), 333 - 338

<sup>17</sup> C. Troelsgård: *An Early Constantinopolitan Sticherarion - MS Leukosia, Archbishopric of Cyprus, Mousikos 39, and its notated Exaposteilaria Ansatasima*, in *Paleobyzantine Notations II, Acta of the Congress held at Hernen Castle (The Netherlands) in October 1996*, edd. G. Wolfram and C. Troelsgård, Hernen 1999, 159-72

common with the *kathismata* and the *stichera automela*, as for example the frequent use of *tromikon* as a neume group on accented syllables and in the cadences, and the use of *epegerma*-cadences at the end of *lines*. In other respects, however, the *exaposteilaria* seem behave differently from the rest of the *automela* repertories.

### Terminology

Before going into a more detailed examination of a few examples of model melodies, the technical terms involved in the discussion deserve to be clarified. According to current conventions, I use here '*automelon*' for a model melody, '*proshomoion*' for a *contrafactum*, i.e. a piece borrowing the melody from an *automelon*, and, finally, '*idiomelon*' for a unique melody, i.e. a chant having no *contrafacta* or '*proshomoia*'. But these terms were somewhat differently applied in the Middle Ages and have been used with various meanings also during the Postmedieval period<sup>18</sup>, as we can collect from the rubrics in the musical manuscripts (see Appendix). Often we meet '*idiomelon*' in the sense of model melody (i.e. corresponding to our '*automelon*')<sup>19</sup>, and this was probably already from the twelfth century used in the same sense along with '*automelon*'. Also '*heirmos*'<sup>20</sup> was used to designate a model melody outside the *Kanon* genre. In addition, the later Byzantine tradition the terms '*proshomoion*'<sup>21</sup>, '*prologos*', and '*prototypon*' to denote the model melody. The *contrafacta* were traditionally just indicated by putting a "πρὸς τὸ" (i.e. 'sung to the melody:...'), before the text *incipit* of the model melody, written in full, abbreviated, labelled '*proshomoion*' or '*homoion*' in the musical and liturgical manuscripts.

### The *automela* of first authentic mode

After these introductory remarks I shall focus on some musical examples of *automela* belonging to *echos protos*. Example I shows the first item of the *kathismata* cycle, Τοῦ λίθου σφραγισθέντος" and as a representative of a 'medieval' tradition (to which also the manuscripts St.Petersburg gr. 674 and Athos, Dionysiou 570 belong) I have chosen Vatopediou 1493 ("V"), a 'postmedieval' tradition is represented by Sinai 1259 ("S"), a Sofia MS, Kliment Ohridski cod. gr. 814 ("O") represents a late

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<sup>18</sup> Note that some modern authors use *automelon* and *idiomelon* with opposite meanings, eg. J. Grosdidier de Matons, ed., *Romanos le mélode*, i, Hymnes, Ancien Testament, Sources chrétiennes, 99 (Paris 1964), 17-18. See also the discussion of the provenience of these terms in H. Hussmann, *Hymnus und Troparion*, Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz 1971, Berlin 1972, 77-80.

<sup>19</sup> See eg. St.P. 674, Vatoped. 1493, and Sinai gr. 1250

<sup>20</sup> See rubric of of the *kathismata* in Dionys. 570

<sup>21</sup> At least from 16th cent., See Athens 917



### Example 1, 2(3)

[illegible]

4

V 

S 

O 

A 

δι-α του-το αι δο-ναι-μεις των ου-ρα-νων ε-βο-ων σοι ζω-ο-δο-τα





Byzantine tradition and, finally, a present-day version written in the New Method notation, based on a 'translation' from the *Anastasimatarion* of Petros Peloponnesios (ca. 1780), is shown.

Both the opening of the piece as well as its final cadence in line 6 seem to be fixed or 'crystallized' elements, especially in the three earliest versions, whereas the differences are greater in the inner phrases of the melody. The style is plain and includes a certain amount of recitation in all versions. Regarding the distribution of the recitation pitch and the interior cadences, i.e. melodic characteristics belonging to the concept of mode, we observe the greatest differences between the '*automelon* style' and the traditional or 'classical' *Sticherarion* style. In the first mode, the latter displays a bifocal modality, centred around both **D** and **a**, whereas the *automela* are monofocal, using either **D** or **a** as tonal center. The ambitus of the majority of 'classical' stichera is **C-d**, whereas the *stichera automela* in 'high' position, i.e. from **a** cover the range from **E-f**. In the 'classic' sticherarion occasional recitation will fall on **a** or **D**, whereas the recitation note of the *automela* in the medieval manuscripts will be **c** (or **F** if notated in the 'low' register). It appears from these comparisons that the characteristics of first mode in the *automela* were slightly changed from the 13th-14th-century versions in comparison to the later ones. **a** (or **D**) is still a central pitch, but the 'old' recitation pitch on **c** (or **F**) with occasional accent inflections upwards to the high **d** (or **G**) often expressed with the neume *petasthe*, and **c** (or **G**) used for interior cadences has been altered. In all later versions, cadences on **c/d** has been pushed upwards to **d/e** (or **G/a**). This can be seen already in line 1a (-σθεν-τος), but also the cadence in line 3a is a clear example of this change of focus one step upwards (τρι-η-με-ρος σω-τηρ).

Example II shows the first *sticheron automelon* of the collection, Τῶν οὐρανίων ταγμάτων: As seen in Example 1, the tonal center is pushed upwards from **c** to **d** (or from **F** to **G** in the fifth transposition of the Sinai manuscript) from the fifteenth century onwards. We observe a frequent use of *tromikon*, almost the only great '*hypostasis*' to appear in the *automela* versions from 13th-14th centuries. *Tromika* are seen in the classical *Sticherarion*, but not at this frequency. It is here very interesting to note the version by Akakios Chalkeopoulos (16th c.), who is the first scribe explicitly to use the word ἐξήγησις in connection with notation and performance of Byzantine chant. He introduces in line 1 a slightly ornate cadence (with *tromikon*), where the others keep it syllabic, and in line 2 he happens to reintroduce a 'medieval' *tromikon* on the word γῆς, a version that he claims is "*as they are sung in the ecclesiastic order by the best clerics, those who know the art of*

## Example II, 1(2)

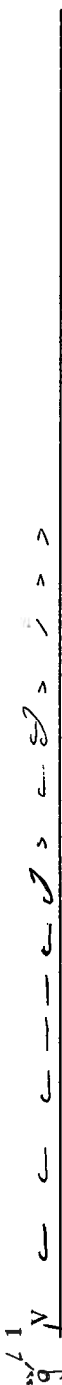
V: Vatopediou 1493, fol. 185v (14th c.)


S: Sinai 1250, fol. 152v (15th c.)


A: Athens EBE 917 (16th c.), Akakios Chalkeopoulos


C: Copenhagen, IGLM 4,8 118r (ca. 1800), Petros Byzantios Protopsaltes

1

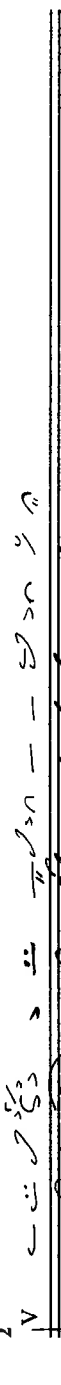
V 


S 


A 


C 

2

V 

S 

A 

C 

των ου- ρα- νι- ων τα- γμα- των το α- γαλ- λι- α- μα.



*music*<sup>22</sup>. But otherwise Akakios is not more musically 'talkative' in the notation than the tradition represented by Sinai gr. 1250, to which he seems to be closely related in respect to melodic movement. The Copenhagen manuscript, transcribed at the bottom, represents a version by Petros Byzantios (ca. 1800), which is also the version that formed the basis of the standard translation of the *Heirmologion* into the New Method by Chourmouzios Chartophylax (1835). This is the latest and most strictly syllabic of all versions, but the general outlines as to high and low beginnings seem to follow the older ones: line 3 has 'high' ending, line four is 'low', line 5 ends 'high', and line 6 repeats the 'low' full stop cadence already seen in line 1. Only in line 2 we see a disagreement in the overall melodic layout; Sinai and Akakios end 'high', whereas the other two versions, those at the greatest chronological distance, have a 'low' one. Despite such deviations, I think that melodic profiles might have played an important role in the memorizing and following also the performance and transmission of the *automela/proshomoia*. It is my impression that the coincidences in details are too many to have been created by a set of generative rules alone; certain characteristic melodic movements and the general layout as to 'high' and 'low' beginnings and cadences were probably remembered strictly, probably mnemonically linked with the text. In this way, the process of notating an automelon/proshomoion can be compared with the actual application of a *proshomoion* to a model melody in performance, given that no notated *Vorlage* was at hand.

### **The *stichera automela* and the 'classical' *Sticherarion***

How do our new sources relate, then, to the melodies of the Lenten *proshomoia* transmitted in the 'classical' *Sticherarion*? If we compare the pieces available in the two repertoires, the general picture is that they are complementary. The *automela* melodies corresponding to the notated *proshomoia* in the 'classical' *Sticherarion* are generally absent from the collections *stichera automela*, and vice versa. There is, however, a slight overlap, for example in the St. Petersburg manuscript, which has the richest of the *automelon* collections. In these cases the melodies in the automelon repertory follow those of the 'classical' *Sticherarion*, namely the *stichera proshomoia* of Lent or few pieces from other parts of the *Sticherarion*, which occasionally are used as model melodies. They are rendered in the well-known syllabo-neumatic style of the of the *Menaia*, *Triodion*, *Pentekostarion* and parts of the *Oktoechos* in the *Sticherarion*. In the remaining portion of the repertory, which consists of the most frequently applied model melodies and which is not included in the traditional

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<sup>22</sup> See Appendix, the rubric of Athens 917, fol. 22r.

*Sticherarion*, another musical style seems to prevail. The only musical touchpoint between the *automela* in the first mode and the classical *Sticherarion* appears to be the *anastasima* of the *Oktoechos* (in the pieces Τὰς ἐσπερινὰς εὐχὰς, Κυκλώσατε λαοί, Δεῦτε λαοὶ ὑμνήσωμεν)<sup>23</sup>. Only these few *stichera* have recitation on *c* with pitch accent on *d*, interior cadences on *c* in first mode, and a syllabic cadence on *c b a*, both at the end of sections and at the very end of the chants. Although the texts and modal ascriptions of these *anastasima* are very old, they only appear with notation in MSS only from the fourteenth century, possibly as a result of a revision of the entire *Sticherarion*<sup>24</sup>. Following, they share with the *automela* a status as frequently used chants (the *anastasima* of the first mode were used every eighth Sunday through the year) and as transmitted without notation until around 1300. It seems that these conditions of transmission could have influenced the shaping of the melodies and it is, I think, too early to conclude which of the two styles is the most archaic. It is in this connection also worth noticing that the *kathismata automela* and the most frequently applied *stichera* of the *automela* cycles share the musical style.

One of the few instances, where a frequently used model melody is represented both in the *automelon* cycle and in the 'classical' *Sticherarion* is treated in Example III; it is the *sticheron syntomon automelon* Οἶκος τοῦ Ἐφραθά for the forefeasts of Christmas in second mode<sup>25</sup>. It appears twice in MS Vatopediou 1493, the first version is found in the standard repertory and the second in the repertory of *automela*. The version in the later MS Sinai gr. 1250 is related with the 'automelon version' of the Vatopediou manuscript, but for the major part these two versions follow - with slight variations - the classical *Sticherarion*, except for the phrases 4-5. Notice that the syllabic cadence over a descending fourth (or fifth) in the two 'automelon versions' resembles the type of cadence observed in the first mode *automela*, see e.g. Example II, line 6.

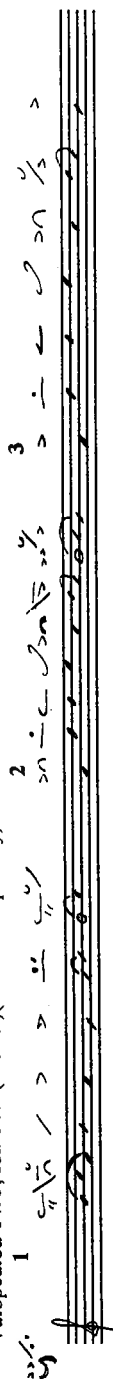
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<sup>23</sup> I. Shkolnik has presented a structural/metrical analysis of these three short pieces, "The Problem of...", see above note 9.

<sup>24</sup> See Jørgen Raasted: *Koukouzeles' Revision of the Sticherarion and Sinai gr. 1230*, in *Laborare fratres in unum, Festschrift László Dobszay zum 60. Geburtstag* (edd. Szendrei and Hiley), Hildesheim 1995 = *Spolia Berolinensia, Berliner Beiträge zur Mediävistik* 7, 261-277

<sup>25</sup> During the last decade studied by Mariangela Cappelli Arata: *Some notes on Cyprian the Hymnographer*, *Studies in Eastern Chant* V, (New York 1990), 123-9 and Annette Jung: *Syntomon, a musical genre from around AD 800*, *CIMAGL* 66 (Copenhagen 1996), 25-34

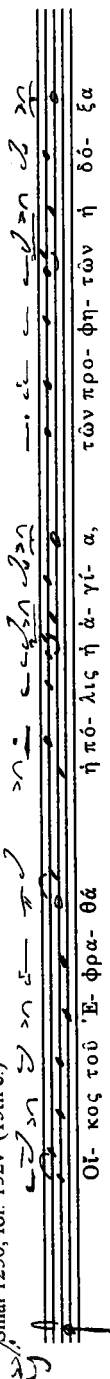
Vatopediou 1493, fol. 84v (14th c.)(Standard repertory)



Vatopediou 1493, fol. 186r (14th c.)(Automela repertory)



Sinai 1250, fol. 152v (15th c.)



V<sup>Standard</sup> 4 5

V<sup>Automelon</sup>

S

εὐ- τρέ- πι- σον' τὸν οἶ- κον ἐν ᾧ τὸ θεῖ- ον τί- κτε- ται.

<sup>1</sup>In S this syllable should probably be read >οε<, cf. Athens 917, fol. 33v.

### **The *exaposteilaria automela***

According to the tradition, the *exaposteilaria anastasima*, composed in political verses, was a work by Byzantine emperor Constantine VII Porphyrogennetos (913-959). Example IV shows the first couple of lines from the first item of the series. Here the melodic differences in contemporary versions are very striking, but the layout of the piece, the resting cadence notes, the position of *tromikon* groups and occasional melodic identity, especially in lines 3-4, nevertheless give the impression of various 'manifestations' or 'performances' of the same melodic skeleton in the three 13th-14th-century versions represented. But in the fourth one, the version from the 16th-century Sinai manuscript, not only the melody seems not to be related to the earlier ones, even the modal ascription has been changed from first to second mode. In this genre a greater amount of melodic diversity is seen, perhaps because the modal ascription of the *exaposteilaria* was normally absent from the liturgical books and the neumed versions appeared even less regularly than the cycles of *stichera* and *kathismata automela*. The conclusion on the transmission of this piece is that we encounter an instance of discontinuity between the medieval tradition and the later one, i.e. a break of tradition approximately contemporary with the adjustments of the modality observed between the 'old' versions and the Sinai MSS of the 15th-16th century in examples I-III.

### **The importance of the *automela* reperories**

One the most interesting questions raised by this material is when and how this special '*automelon* style', developed. Except for the *exaposteilaria anastasima*, it is documented in the musical manuscripts from the late thirteenth century or beginning of the fourteenth century onwards. Strunk had noticed that some *automela* figured as '*stichera apocrypha*' in Palaeobyzantine sources and in his article "*The Notation of the Chartres Fragment*"<sup>26</sup> he ventured a transcription of such a melody, 'Ω τοῦ παρὰ δόξου θαύματος in first authentic mode. At that time Strunk did not know any Middle Byzantine version of the chant. Therefore he engaged into transcription of this *automelon* according to a private 'library of formulas', developed on the basis of several comparisons between the Palaeobyzantine and Round notation versions of first mode *stichera* in the standard repertory. Now that we have access to a Middle Byzantine version of the piece in the cycle of *stichera automela*, we have an opportunity of comparing Strunk's reconstruction with a version drawn directly from a Byzantine source (see Example V). Although a certain similarity between the two

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<sup>26</sup> *Essays*...68-111.





melodies is seen in the first line<sup>27</sup>, there are many differences as well, and most of these appear to depend on the stylistic divergence between the 'classical' *stichera* and the *stichera automela* already described above. Certainly, this does not imply that Strunk's method did not work, but that we see two different musical styles applied to the same melody. What is strictly common to the two versions is the pattern of line repetitions, according to *isosyllabia* and *homotonia*, which are the basic principles in the *automelon/prohomoion* singing. This cannot justify any assumption of a descentance of the one from the other of these two versions, despite the apparent similarity in line 1. An alternative interpretation would be that a simpler, nonwritten style coexisted for a considerable period with the style of the notated 'classical' *sticherarion*. The written tradition of the *stichera automela*, the one similar to the *stichera idiomela* and reflected in the Palaeobyzantine version in MS A.γ.74, was abandoned and alone the 'oral' survived. This hypothesis might be supported by similar tendencies in the *Heirmologion*, where the Late- and Postmedieval tradition is characterised by multiple versions in parallel transmission<sup>28</sup>.

The study of the marginal repertories of *kathismata automela*, *stichera automela*, and *exaposteilaria automela* is still in its preliminary phase, but it is evident that this material offers a range of new possibilities to study the "hidden interplay of oral and written tradition", as Oliver Strunk described this complex scenario when he opened the discussion on the marginal repertories<sup>29</sup>.

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<sup>27</sup> The movement **G EF Ga a** (or **GF EF Ga a**) with accent on **Ga**) is very common in first mode *stichera* and *heirmoi* of the standard repertories, whereas it is, except for this single occurrence, absent from the first mode pieces of the *automela* cycles.

<sup>28</sup> Cf. Oliver Strunk: *Melody Construction in Byzantine Chant* (orig. 1963), Essays..191-201, especially 198-200; R. v. Busch: *Untersuchungen zum byzantinischen Heirmologion, der Echos Deuterios*, Hamburg 1971, especially 214-17; and Ioannis Papathanasiou: *Il quarto modo autentico nella tradizione medievale irmologica*, Ph.d.-thesis, University of Copenhagen 1994, Vol. 1, 35-37

<sup>29</sup> O. Strunk, P. in p. Lorenzo Tardo and his "*Ottoeco nei mss. melurgici*" (orig. 1967), Essays..267.

## Example V , 1(2)

A juxtaposition of O. Stunk's reconstruction of the automelon Ὡ τοῦ παραδόξου θαύματος on the basis of a.o. MS Athos, Laura. Γ.74 (above, see Strunk: *The notation of the Chartres Fragment*, Essays... 100-101) and my transcription from Athos, Vatopediou 1493 (below).



Ὡ τοῦ πα- ρα- δό- ξου θαύ- μα- τος.

ἡ πη- γή τῆς ζω- ῆς ἐν μνη- μεί- φ τί- θε- ται.

καὶ κλί- μαξ πρὸς οὐ- ρα- νὸν ὁ τά- φος γί- νε- ται

εὐ- φραί- νου γεθ- ση- μα- νῆ,

τῆς θε- ο- τό- κου τὸ ἄ- γι- ον τέ- με- νος.

βο- ῆ- σω- μεν οἱ πι- στοί,

## Example V, 2 (2)

5b

τὸν γα-βρι- ἡλ κε- κτη- μέ- νοι τα- ξί- αρ- χον.

6

κε- χα- ρι- τω- μέ- νη χαί- ρε.

7

με- τὰ σοῦ ὁ κύ- ρι- ος.

8

ὁ πα- ρέ- χων τῷ κό- σμῳ δι- ἅ σοῦ τὸ μέ- γα ε- λε- ος:-

head (C)

## Appendix

The repertories of *automela* in Byzantine Musical Manuscripts.

### D) KATHISMATA AUTOMELA

#### a) Kathismata/apolytikia/troparia

Listed according to MS Athos, Vatopediou 1493 (14th c.), fol. 187r sqq.

Additionally, the contents of St. Petersburg, Public Library 674 (13th-14th c.), Athos Dionysiou 570 (15th c.), Sinai gr. 1250 (15th c.), Sinai gr. 1259 (15th-16th c.), Sofia, Kliment-Ohridski cod. gr. 814. (AD 1720) are given. Indentation shows that the piece is absent from Vatopediou 1493.

**Rubrics:** Vatopediou 1493: Ἑτέρα στιχηρὰ καθίσματα κατ'ἦχον

Dionys. 570: Οἱ εἰρμοὶ τῶν καθισμάτων κατ' ἦχον

Sinai 1250: Ἀρχὴ σὺν θεῷ ἀγίῳ τῶν κατ' ἦχον καθισμάτων

(fol. 187r)

- |   |  |
|---|--|
| α | του λιθου σφραγισθεντος (674,9v) (570,126r) (1259,142r)          |
| α | τον ταφον σου (674,9v) (570,126r) (1259,141v)                    |
|   | α χορος αγγελικος (814, 404v)                                    |
| β | ευσπλαγχνιαις υπαρχουσα πηγη (674,10r) (570,126v)                |
|   | β ο ευσημων ιωσηφ απο του ξυλου (1259,142v)                      |
|   | γ χριστος εκ νεκρων εγηγερται (674,10r) (1259,143r)              |
| γ | την ωραιωτητα της παρθενιας σου (674,10r) (570,126v) (1259,143v) |
| γ | θειας πιστεως ομολογιαν (674,10r) (570,126v)                     |
|   | δ αναβλεψασαι του ταφου (674,10v) (1259,144v)                    |

(187v)

- |     |  |
|-----|--|
| δ   | ταχυ προκαταλαβε (674,10v) (570,127r) (1259,145v)                                  |
| δ   | κατεπλαγη ιωσηφ (674,10v) (570,127r) (1250,8v) (1259,146r)                         |
| πλα | τον συναναρχον λογον (674,11r) (570,127v) (1259,146v)                              |
|     | πλα τον σταυρον του κυριου (674,11r) ( <i>proshomoion</i> of τον συναναρχον λογον) |
|     | πλα λαμπει σημερον η μνημη των αθλοφορων (674,11r)                                 |
| πλβ | του ταφου ανεωγμενου (674,11r) (1259,146v)   |
| πλβ | αγγελικαι δυναμεις επι το μνημα σου (1259,147r)                                    |
| πλβ | της ευσπλαγχνιαις την πυλην (1259,147v)  |
| πλβ | σταυρε δαιμονων ελατωρ (1259,147v)   |
| πλβ | η απεγνωσμενη δια τον βιον (1250,8r)   |
| πλβ | ελπις του κοσμου (674,11v)   |
| πλβ | μονον επαγη (814, 55v)   |

	βαρ	η ζωη εν τω ταφω (1259,148)
	βαρ	ο δι' εμε ανασχομενος (1259,148v)
	βαρ	πυρος φαινοτερον..το ξυλον (1259,148v)
	βαρ	ως της ημων αναστασεως θησαυρισμα (674,11v)
πλδ		ανεστης εκ νεκρων (674,11v) (570,127v) (1250,9r) (1259,149v)
πλδ		το προσταχθεν (674,11v) (570,128r) (1250,9r)
πλδ		την σοφian τον (/και)λογον (674,12r) (570,128v)
	πλδ	αυλων ποιμενικων μελοδουντων (674,12r)
πλδ		επι σοι χαιρει κεχαριτωμενη (674,12v) (570,128v) (1250,9v)
	πλδ	οι μαρτυρες σου κυριε επιλαθομενοι (1250,8r)

#### b) Kathismata/kontakia (prooimia)

Rubrics: 674 "Κοντ(άκια) ιδ(ιόμελα) εις διαφόρους έορτάς καὶ μνήμας", in 1493 and 570 each piece is designated "κοντάκιον" with indication of feast)  
(187v)

	β	τα ανω ζητων (674,12v)
	δ	ιωκειμ και αννα (674,12v)
	δ	ο υψωθεις εν τω σταυρω (674,13r) (1259,145r)
	β	αγωνας εν αθλησι (674,13r)
	πλδ	της παρθενιας το (674,13r)
	β	τα μεγαλεια σου, παρθενε, τις διηγησεται (674,13r)
	δ	τοις των αιματων σου ρειθοις (674,13v)
	β	οι την χαριν λαβοντες των ιαματων (674,13v)
	β	αρχιστρατηγοι θεου λειτουργοι (674,13v)
	πλβ	εκ των ουρανων εδεξω την θειαν χαριν (674,13v)
	β	χειρογραφον εικονα μη σεβασθεντες (674,13v)
γ		η παρθενος σημερον (674,14r) (570,129r) (1259,144)
	πλβ	ο προ εωσφορου εκ πατρος (674,14r)

(188r)

δ		επεφανης σημερον (674,14r) (570,129v) (1259,144v)
	δ	την σωματικην σου παρουσιαν δεδοικως (674,14v)
	α	ο μητραν παρθενικην αγιασαι τω τοκω σου (674,14v)
	πλδ	πιστιν χριστου ωσει θωρακα (674,14v)
πλδ		τη υπερμαχω (674,15r) (570,129v)
	πλβ	πασαν στρατιαν του κοσμου καταλιποντες (674,14v)
	β	τους ασφαλεις και θεοφθογγους (674,15r)
	β	προφητα και προοπτα των μεγαλουργιων του θεου (674,15r)

	πλα	μιμητης υπαρχων του ελεημονος (674,15r)
	πλβ	πρωτος εσπαρης επι γης (674,15v)
	βαρ	επι του ορους (674,15v)
	β	την εν πρεσβειας (674,15v)
	πλα	η του προδρομου ενδοξος (674,15v)
	πλδ	μετα των αγιων (674,16r)
	πλβ	της σοφιας οδηγε (674,16r)
	πλδ	ο απεριγραφτος λογος (674,16r)
	βαρ	ουκετι φλογινη ρομφαια (674,16r)
	πλβ	τω θρονω εν ουρανω (674,16v)
	πλδ	τον δι' ημας σταυρωθεντα (674,16v)
	β	την αβυσσον ο κλεισας (674,16v)
πλδ	ει και εν ταφω	(674,17r) (570,130r)
	πλδ	τη φιλοπραγμονι δεξια (674,17r)
	β	το χαιρεταις μυροφοροις (674,17r)
	πλδ	πιστει ελθουσα εν τω φρεατι (674,17r) (proshomoion for πιστιν χριστου ωσει θωρακα)
	πλβ	την υπερ ημων πληρωσας οικονομιαν (674,17v)
	πλδ	οτε καταβας τας γλωσσας (674,17v)
	πλδ	ως απ' αρχας της φυσεως (674,17v)
	α	οταν ελθης ο θεος επι γης (674,18r)
	β	η παντων χαρα χριστος η αληθεια (674,18r) (proshomoion ?)

In addition, Sofia, Kliment Ochridski 814, AD 1720 (Cf. Annette Jung, CIMAGL 61 (1991), 49-77) includes a number of *proshomoia* for the following *automela*:

α	τον ταφον σου	δ	κατεπλαγη ιωσηφ
α	του λιθου σφραγισθεντος	δ	ο υψωθεις εν τω σταυρω
α	χορος αγγελικος	δ	ταχυ προκαταλαβε
γ	την ωραιότητα	πλδ	την σοφιαν και λογον
γ	τον συναναρχον λογον	πλδ	το προσταχθεν

## II) STICHERA AUTOMELA

Listed according to MS Athos, Vatopediou 1493, fol. 185v sqq.

Additional MSS St. Petersburg 674, Sinai 1250, and Athens 917 (AD 1520).

Numbers A-1 etc. refer to the numbering of listing of *automela* for the Lenten *proshomoia* published by N. Schidlowsky, *The Notated Lenten Proshomoia in the Byzantine and the Slavic Traditions*, Ph.D-thesis, Princeton University 1983.

Rubrics: 1493, 674 and 1250: "Στιχηρὰ ἰδιόμελα κατ' ἤχον".

917: "Ἀρχὴ τῶν προσομίων τοῦ πρώτου ἤχου. ἤγουν τὰ αὐτόμελα. καθὼς ψάλλονται ἐν τῇ ἐκκλησιαστικῇ τάξει, παρὰ τῶν ἀρίστων ἐκκλησιαστικῶν. τῶν ἔχοντα[?] καὶ τὴν τέχνην τῆς μουσικῆς."

(185v)

α τῶν ουρανίων ταγμάτων (1250,152v), (917,22r)

α πανευφημοὶ μαρτυρεῖς, A-1, (1250,152v), (917,22v)

α ὡ τοῦ παραδοξοῦ θαυματοῦς ἡ πηγὴ (1250,152v) (917,23r)

(186r)

β οτε ἐκ τοῦ ξύλου, A-15, (1250,153r), (917,32v)

β οἶκος τοῦ ἐφραθα (1250,153r) (917,33v)

(187r)

β ποιοὺς εὐφημιῶν στεμμασιν (1250,153v) (917,33r)

β σταυρωθῆτω ἐκράζον, A-29, (674,1r)

β τῶν πεπραγμένων μοι (μου) δεινῶν, A-24, (674,1r)

(186r)

γ μεγάλη τοῦ σταυροῦ σου, A-6 (1250,153v), (917,41v)

γ τῷ τυπῷ τοῦ σταυροῦ σου (674,1r)

γ σταυρωφάνως μωυσεῖς, A-14, (674,1r), (1250,153v)

δ ἐδωκας σημειῶσιν, A-3, (674,1v), (1250,154r), (917,55r)

δ ὁ ἐξ ὑψίστου κληθεῖς, A-16, (674,1v), (1250,154v), (917,55v)

δ ὡς γενναῖον ἐν μαρτυσίῃ (674,1v), (1250,1250,154r), (917,54v)

δ ἠθέλον δακρυσὶν ἐξαλειψαί (674,2r) (1250,155r), (917,56r)

δ ὅπλον ἀηττητόν (674,2r)

πλα ὅσιν πατέρ θεοφορεῖ (1250,155v), (917,68r proshom. σαββα θεοφροντῶν ἀγγέλων)

πλα χairois ἀσκετικῶν ἀληθῶς, A-7, (674,2r), (1250,155v), (917,67r)

(186v)

πλα τῶν ἐπιγείων ἀπαντῶν (674,2v)

πλα κυρίε ἐπὶ μωυσεῶς, A-20, (674,2r)

πλβ ὁλὴν ἀποθέμενοι, A-2, (674,2v), (1250,156r), (917,156r)

πλβ αἱ ἀγγελικαὶς προπορευέσθε δυνάμεις (674,3r), (1250,156v), (917,82r)

πλβ ἀρχαγγελικῶς ἀνυμνήσωμεν, A-18, (674,3r)

πλβ μεταβολὴ τῶν θλιβομένων (674,4r)

πλβ σὺ εἶ ὁ θεὸς ἡμῶν ὁ ἐν σοφίᾳ (674,4r)

πλβ πρεσβειαὶς τῆς τεκνοῦσης σε χρίστε (674,4v)

πλβ ἡ ἀπεγνωσμένη διὰ τὸν βίον (917,81r)

πλβ ἐκ γαστροῦ ἐτεχθῆς, proshomoion for ἡ ἀπεγνωσμένη (1250,157r)

πλβ τριήμερος ἀνεστής (1250,156v), (917,81r)

- βαρ καταφρονήσαντες παντων των επι γης (674,3r), (1250,158r in marg.)  
 βαρ ουκετι κωλυομεθα (674,3r), (1250,158r)  
 πλδ ω του παραδοξου θαυματος το ζωηφορον (674,3v), (1250,157r),  
 (917,101v)  
 πλδ δευτε απαντες πιστοι (674,4v)  
 πλδ τι υμας καλεσωμεν, A-4, (674,3v), (1250,157v), (917,100r)  
 πλδ οι μαρτυρες σου κυριε (674,3v), (917,100v)  
 (187r)  
 πλδ κυριε ει και κριτηριω παρεστης, A-8, (1250,157v), (917, 101v and 103v)  
 πλδ ο εν εδεμ παραδεισος ποτε, A-19, (674,3v), (1250,158r)  
 πλδ αμετρητος υπαρχει, A-13 (674,4r)

### III) EXAPOSTEILARIA AUTOMELA

Listed according to St. Petersburg 674 (13th-14th c.). Indentation shows that the piece is not in 674.

Additional Manuscripts.: **Palæobyzantine**: Cyprus, Nicosia, Archbishopal Library, Mousikos 39 (11th c.); Ohrid 53 (12th c.). **Middle Byzantine**: Iviron 953 (13th-14th c.); Patmos 473 (14th c.), Sinai 1259 (16th c.).

**Rubrics**: 674: "Ἐξαποστειλαρία ιδιόμελα", Sinai 1259: "Ἀρχὴ σὺν θεῷ ἀγίῳ τῶν κατ' ἡχὸν ἑξαποστειλαρίων".

(18r)

- α τοις μαθηταις συνελθωμεν (πλα in some MSS, ἡχ. β' from 16th c. onwards), (C39,136v), (O53,642), (I953,286r), (P473,91), (S1259, 153r ἡχ. β'). Notated proshomoia for Τοις μαθηταις in C39 (fols. 136v-139v): Theotokion 1 Ὁ ἄνω δοξαζόμενος, Exapost. 2 Τὸν λίθον, Exapost. 3 Ὅτι χριστός, Exapost. 7 Ὅτε ἦραν τὸν κύριον, Exapost. 8 Δύω ἀγγέλους, Exapost. 9 Συγκεκλισμένων δέσποτα, Exapost. 10 Τι βεριάδος θάλασσα, Exapost. 11 Μετὰ τὴν θείαν ἔγερσιν. Notated proshomoia for Τοις μαθηταις in I953: Exapost. 6 Δεικνύων ὅτι ἄνθρωπος (288v), Exapost. 7 Ὅτε ἦραν τὸν κύριον (289v).

(18v)

- β ο ουρανον τοις αστροις κατακοσμησας (1259,154r)  
 δ<sup>λεγ.</sup> επεσκεψατο ημας (1259,156r ἡχ. πλβ')  
 πλβ επεφανη ο σωτηρ (1259,156r)  
 πλδ εν πνευματι τω ιερῳ (1259,156v ἡχ. γ')

(19r)

- β φως αναλλοιωτον λογε (1259,155r)



β αποστολοι εκ περατων (1259,155r)  
 β τον νυμφωνα σου βλεπω (1259,155v)  
 (19v)  
 α γυναικες ακουτισθητε (1259,154r ἡ χ. β')  
 β των μαθητων ορωντων σε (1259,154v)  
 β το παναγιον πνευμα  
 πλδ σαρκι υπνωσας ως θνητος (1259,153v)  
 β σταυρω ο φυλαξ (1259,155v)  
 β ψυχη μου ψυχη μου αναστα (1259,157r)

