



About the Melodic Style

The music for our Divine Music Project was composed in such a way that it would imitate the melodic style of the 1857 patriarchal edition of *Mousikē Kypsēlē*.¹ This style was chosen for two reasons:

The first and primary reason is that the melodies in *Mousike Kypsele* are based on the compositions of Petros Peloponnesios the Lampadarios² (d. 1777) and on the style of chanting of Konstantinos Byzantios the Protopsaltis (d. 1862), both of whom used the old, pre-Chrysanthine notation.³ It is significant that these composers of the Ecumenical Patriarchate of Constantinople were masters of the old notation, because later composers who were ignorant of the old notation deviated⁴ from the majestic beauty of the older

¹ Στεφάνου Πρώτου Δομεστίκου, *Μουσική Κυψέλη*, Κωνσταντινούπολις, 1857.

² In the preface of the original edition of *Mousike Kypsele*, its editor, Stephanos the Lampadarios (who was only the First Domestikos at the time), explained that the melodies were written following the melodies of Petros Peloponnesios and following the style and rhythm of Konstantinos Byzantios. [See Τερζοπούλου Κωνσταντίνου Πρεσβυτέρου, *Ὁ Πρωτοψάλτης τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας Κωνσταντῖνος Βυζάντιος· ἡ συμβολή του στὴν Ψαλτικὴ Τέχνη*, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2004, pp. 237-8.]

³ The works of Manuel the Protopsaltis (d. 1819) may have also contributed to the forming of *Mousike Kypsele*, for as George Hatzitheodorou astutely observed, all the idiomela and apolytikia in *Mousike Kypsele* are nearly identical to those written by Manuel that had been published in 1831 by Hourmouzios Hartophylax. [See Χατζηθεοδώρου, Γεωργίου Ι., *Βιβλιογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Περίοδος Α' (1820-1899)*, Πατριαρχικὸν Ἴδρυμα Πατερικῶν Μελετῶν, Θεσσαλονίκη, 1998, p. 35.] In any case, what remains certain is that *Mousike Kypsele* stemmed from the living tradition of Byzantine chant in one of its purest forms.

⁴ George Hatzitheodorou writes, "It is widely held that the loss of knowledge of the function of the great hypostases and of the melodic forms [of the old notation]... harmed primarily the art of composition." —Γ. Χατζηθεοδώρου, *Βιβλιογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς*, σελ. 40.

compositions that preserved the famous "patriarchal style".⁵ In the opinion of many experts, this style represents the genuine tradition of Byzantine music. Well aware of this authority of the patriarchal protopsaltes and their style, Stephanos emphasized in all his publications, including *Mousike Kypsele*, that the melodies were written "as they are chanted in the Great Church of Christ," i.e., in the Ecumenical Patriarchate.⁶

The second reason why *Mousike Kypsele* was chosen as the melodic model for this book is because it is held in high regard throughout Greece⁷ and is the most beloved book of its kind on the Holy Mountain today. The love of the Athonite monks for this book is clearly evident in that the latest of its numerous reprints was done by the fathers of Gregoriou Monastery, who also went to the trouble of redoing the typesetting.⁸ Thus, *Mousike Kypsele* has the blessings of two great centers of traditional Byzantine chant: the Ecumenical Patriarchate and the Holy Mountain, for it is a combined work of three of the most prestigious patriarchal chanters of the 18th and 19th centuries that also bears the seal of approval of the Holy Mountain.

We managed to imitate *Mousike Kypsele* by carefully adhering to the following two guidelines: When melodic phrases in English contained the same syllabic pattern found

⁵ "As early as the 1850s, intense objections were heard lamenting the loss of the genuine style of chanting. This loss coincided with the almost complete disappearance of knowledge of the old notation... Apparently, the New Method with its ease of learning distanced students from their teachers too soon, and as a result the former failed to assimilate completely the aspects of Byzantine chant that cannot be conveyed in writing." —*Ibid*, p. 47.

⁶ This claim was disputed in 1934 by Angelos Boudouris (the Archon First Domestikos of the Great Church of Christ from 1924-1925) who wrote that Ioannis Neochorites (the Archon Protopsaltes when *Mousike Kypsele* was published) did not use *Mousike Kypsele* but the *Doxastarion* of Petros Peloponnesios. Although Boudouris had not been born yet when *Mousike Kypsele* was published, he based his statement on the witness of other chanters of the Ecumenical Patriarchate whom he met in the 1890's who had been there at the time of its publication. Furthermore, Boudouris accused Stephanos the Lampadarios of inventing the melodies in *Mousike Kypsele* on his own rather than recording melodies chanted by Konstantinos Byzantios. It is unlikely that this accusation is correct. Stephanos would not have dared to write in 1857 in his prologue that Konstantinos dictated the melodies to him if this were not true, since Konstantinos was still living at that time. Whatever the case may be, these issues do not have serious ramifications for us, since both *Mousike Kypsele* and the *Doxastarion* of Petros have nearly identical melodic formulae and contours.

⁷ According to George Hatzitheodorou, when *Mousike Kypsele* was first published it "acquired a great reputation, and to this day... it continues to be one of the most basic publications of our music that is in constant use." —*Ibid*, pp. 45-46. Another factor that contributed to its popularity is its comprehensive inclusion of almost every doxasticon and idiomelon for the entire year.

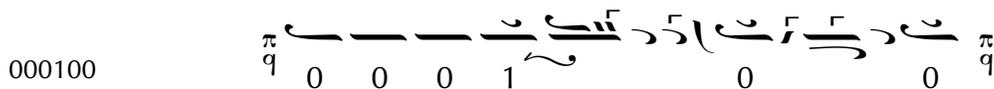
⁸ Στεφάνου Λαμπαδαρίου, *Μουσική Κυψέλη, Τόμος Α', Διωρθωμένη Έκδοσις, Ίερά Μονή Όσίου Γρηγορίου, Άγιον Όρος, 2007.*

in the original Greek melody in *Mousike Kypsele*, the original melody was preserved unaltered. When, however, the English syllabic pattern was different from the Greek syllabic pattern (which was usually the case), we used a melody found elsewhere in *Mousike Kypsele* (or in another traditional music book of similar style and caliber) that would be appropriate for the English syllabic pattern and would bear some semblance to the original Greek melody.

For example, the eight-mode doxasticon of the Dormition of the Theotokos begins with the words: "Θεαρχίω νεύματι" and has the following melody:

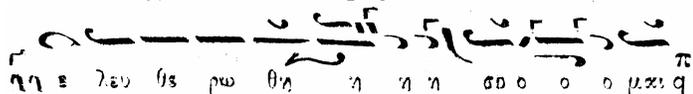


The English translation we used for this was: "By divine command." The original Greek text of this phrase has seven syllables, whereas the English translation has only five syllables. Since the English translation has fewer syllables and a slightly different pattern of accentuation, we could not preserve the original melody without doing violence to the rules of Byzantine music composition or changing the text itself. Therefore, we referred to our compilation of Byzantine music formulae⁹ to find a melody that begins and ends on the same notes as the original melody and has the same melodic range. Thus, we found several potential melodies (on page 37 of our compilation) that would be appropriate for the number of syllables and pattern of accentuation that our phrase in English has. One of them (the first entry in the 000100 subsection shown below) contains melodic movements reminiscent of the original Greek melody and is used elsewhere¹⁰ in *Mousike Kypsele*.

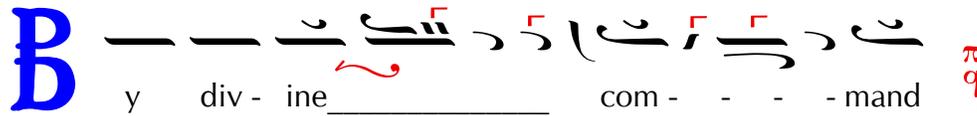


⁹ Our compilation of formulae is available online at: <http://www.stanthonysmonastery.org/music/Formula.html>

¹⁰ Vid. *Mousike Kypsele*, Volume I, page 21, line 14:



Thus, we decided to use this melodic formula as follows for the phrase in question:¹¹



We repeated this painstaking process for every single phrase of every single troparion in order to ensure that there would always be a match between the English text and its melody, and so that the melodies would always resemble their prototypes as much as possible.

By following the aforementioned guidelines, on the one hand we avoided the common pitfall of slavishly clinging to the original melody, which would result in a poor match between the English text and the melody. On the other hand, by using only the traditional musical phrases found in our compilation of formulae, we avoided the other extreme of inventing peculiar melodic twists that have no place in traditional Byzantine chant. Limiting ourselves to our compilation of musical phrases did not result in monotonous melodies, because our compilation has more than 10,000 entries. We intentionally limited ourselves to using only these musical phrases, because, as the musicologists Egon Wellesz and Gregorios Stathis have observed, "the task of a composer of Greek Orthodox church music has always been not to invent as many original melodies as possible, but to 'compose' a new melody from old and well-known formulae and cadences, or to write a variation on a given melody."¹² We believe that this method of composing melodies provides the optimal medium between creativity and conservatism by applying each in a way appropriate to Byzantine chant.¹³

¹¹ A rough draft of this composition of ours is available in Byzantine notation at: <http://www.stanthonysmonastery.org/music/Menaion/b5915.pdf>

¹² cf. 'An Introduction to Byzantine Music,' *Blackfriars*, 23 (1942), p. 377, as quoted by Gregory Stathis in *Studies in Eastern Chant*, Vol. IV, Miloš Velimirović, ed., St. Vladimir's Seminary Press, 1979, p. 192f.

¹³ We have written more details about the art of adapting Byzantine music in foreign languages at <http://stanthonysmonastery.org/music/Workshop.pdf> , <http://www.stanthonysmonastery.org/music/Adaptation.htm> , and <http://www.analogion.com/forum/showthread.php?t=1489>

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In 1880, the Patriarchate of Constantinople issued an encyclical addressed to chanters that stated that the goal of ecclesiastical music is to assist prayer by raising the minds of the faithful from the mundane to the heavenly. It also explained that the appropriate songs to do this must have "grandeur in simplicity, sweetness in good rhythm, and noble decency in clear, distinct, unaffected, melodic chanting with humility, serenity, and compunction."¹⁴ It is our hope and prayer that these compositions of ours will help people throughout the world to chant in such a manner.



¹⁴ Παπαδοπούλου Γεωργίου, *Συμβολαὶ εἰς τὴν Ἱστορίαν τῆς παρ' ἡμῖν Ἐκκλησιαστικῆς Μουσικῆς*, Ἀθήνα, 1890, σελ. 421.