

Tradition and Evolution of the Sticheraric Melopoeia: the Example of the Sticheron «*Ἀναστάσεως ἡμέρα*»

The word “melopoeia” means the music that accompanies a poetic text, the composition of music according to specific rules and to the correct use of poetic and music elements.¹ The musician Kyriakos Philoksenis provides the most accurate explanation for the word composition, noting characteristically in his scripts that “*μελοποιία εἶναι μία τις δύναμις τεχνική, ἥτις δεικνύει εἰς τὸν Μελοποιὸν τὸν τρόπον τῆς συνθέσεως τῶν φωνῶν, τὴν ἐφαρμογὴν τῶν χαρακτήρων καὶ τὸν τονισμόν τῶν λέξεων εἰς μέλος*”.² The melodies, namely the compositions of Ecclesiastical Music offer a vast variety as a result of the variety and richness of the Byzantine hymnography. Melopoeia as the set to music of Christian hymnography, of psalms and of all chants, meaning the chants that are sung day and night during service, are divided into three genera of melodies: the sticherarium, the heirmologium, and the papadike. Each genus has its own music rules, its own music material and according to Manuel Chrysaphes its own “proper formulae”,³ that is specific combination of signs in order to create its own musical-acoustical meaning. It could be said that the formulae are the characteristic feature of chant and at the same time they are elements which allow us to identify each chant category among the sticherarium, the heirmologium, and the papadiko. Furthermore, they allow us to identify each way of chanting, namely short, slow, extensive-short, mathematario. However, since I would not like to wander from the point of the presentation I will only elaborate on one of the three major genera of Byzantine melopoeia, namely the sticheraric.

The sticheraric genus is the music that clothes stichera idiomela, which is the troparia (short hymns). Idiomelon (samoglasen) is the troparion that is always a prototype, chanted according to its own melody and meter. It is not bound or related to any other troparion by having the same number of syllables (isosyllaby) or the same pattern of accentuation (homotony). It is chanted after a verse of the psalm during Vespers and Orthros (the Matins service) and it refers to all celebrations of the Orthodox Church. This branch of the chants of the Byzantine repertory owes its name to the music book which contains this compositions, namely the Sticherarion. The sticheraric genus can be divided into different categories, each one of which is treated differently as far as chanting is concerned. Sometimes they are enriched with various chanting elements whereas other times they are shortened, thus leading ultimately to a brief and simple construction but always suited to the style that prevailed at times and places and always in coherence with the time limits set by the ritual of the church during service through time. The sticheraric melopoeia encompasses the following related forms:

- sticheraric melos of the anonymous byzantine tradition, also called Byzantine or old (dating from 10th, 11th century until 15th century);
- sticheraric melos with embellishment (2nd half of 17th century);
- sticheraric melos “συντετμημένο” (abbreviated duration) (end of 18th century);
- sticheraric new slow melos (2nd half of 18th century);
- sticheraric new short melos (2nd half of 18th century and beginning of 19th century).

The evolution of sticheraric melopoeia and the determination of the “genetic features” of its new music structure was endorsed by renowned music composers, who following “*τοῦ τρόπου μελοποιίας τῶν διδασκάλων*” and the consubstantiation of the chanting tradition “*συνήγγησαν εἰς τὸ νὰ διασωθῆ ἕως εἰς ἡμᾶς ἡ διαφορὰ τῶν εἰδῶν*”⁴ of the sticheraric melopoeia. When observing the history of evolution of the sticheraric melopoeia, one can only mark the great byzantine masters Ioannis Papadopoulos and Koukouzelis and the Lampadarios Manuel Chrysaphes

¹ Liddell & Scott, *Μέγα Λεξικὸν τῆς ἑλληνικῆς γλώσσης*, τόμ. Γ', ἐν Ἀθήναις 1904, p. 116.

² Kyriakos Filoxenis, *Θεωρητικὸν στοιχειῶδες τῆς μουσικῆς*, Θεσσαλονίκη 1992², p. 159.

³ Dimitri E. Conomos, *The Treatise of Manuel Chrysaphes the lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold About it* (Mount Athos, Iviron Monastery MS 1120 [July, 1458]), (*CSRM II*), Wien 1985, pp. 40–42.

⁴ Chrysanthos, *Θεωρητικὸν Μέγα τῆς Μουσικῆς*, ἐν Τεργέστη 1832, p. 178, § 400.

out for revising and enriching the sticheraric chant that was delivered to them⁵. During the second half of 17th century the very competent composers Panayiotis Chrysaphes the Neos and Germanos bishop of New Patras, having a deep knowledge of the rules of melopoiea recorded their musical concerns and held records of the consolidated situation of chants in Constantinople, delivering the “μετὰ τινος καινοῦ καλλωπισμοῦ”⁶ sticheraric melos. They laid aside all cult elements and displaced almost entirely the old byzantine sticheraric melodies. The student of Germanos bishop of New Patras, Cosmas Iberites and Macedon, based on the music models of the two tutors and on personal data, created his own collection of stichera, without however releasing them. A century later, an era of inverse movement and classification of the sticheraric chant with interventions and abbreviations lead to a radical change with the delivery of new, slow and short melodies. These new trends are signed by Ioannis Protopsaltis, Daniel Protopsaltis and most importantly Jacob Protopsaltis and Peter the Peloponnesian. Petros Byzantios, student of Peter the Peloponnesian, recorded the syllabic chant and delivered the short sticheraric melos.

This concludes my short but necessary approximation of the basic terms, upon which my entire presentation is structured. I would like, however, to comment on one last thing, providing some hymnologic data on the idiomelon *Ἀναστάσεως ἡμέρα* (*Day of the Resurrection*). Based on it we will follow the various phases of the sticheraric melopoiea as they were outlined above.

The idiomelon troparion *Ἀναστάσεως ἡμέρα* is a poem written by the great dogmatic theologian and melodist, John of Damascus (8th century). He is inspired and follows, Gregory’s of Nazianzus homily “Εἰς τὸ ἅγιον Πάσχα καὶ εἰς τὴν βραδυτήτα” without omitting anything⁷. His homily begins with the words: “Ἀναστάσεως ἡμέρα καὶ ἡ ἀρχὴ δεξιὰ, καὶ λαμπρυνθῶμεν τῇ πανηγύρει, ἀλλήλους περιπτωξώμεθα· εἰπώμεν, ἀδελφοὶ καὶ τοῖς μισοῦσιν ἡμᾶς...”. John of Damascus omits the second half “καὶ ἡ ἀρχὴ δεξιὰ”⁸ in the first sentence and adds the acrostic, the hymn of the Resurrection, “*Christ is risen from the dead*”. This magnificent idiomelon is chanted as a doxastikon, always accompanied by the doxology “*Glory to the Father, and to the Son, and to the Holy Spirit*”, in day and night mass during Pentecostarion. The meaning and words of this grandiose doxastikon, which is chanted in the imposing atmosphere on Easter night, are accompanied by the cheerful and euphoric first plagal mode.

So far a brief portrayal of the evolution of sticheraric melopoiea and a brief introduction to the doxastikon *Ἀναστάσεως ἡμέρα* was made. I will proceed with a review of the history, the morphology and melopoiea of this Easter doxastikon, in order to establish the above, enlightening the multidimensional picture of the sticheraric chant, but also in order to establish which tools helped the art of chanting to express itself and survive until our days.

History

The section of Pentecostarion in the old Sticheraria begins with Easter stichera, the first troparion being “Σήμερον σωτηρία τῷ κόσμῳ ὅσος τε ὀρατὸς καὶ ὅσος ἀόρατος...”. These stichera are not included in the easter hymns, as they are included today in the liturgical books. This means that the easter stichera *Πάσχα ἱερὸν ἡμῖν σήμερον...* and the doxastikon *Ἀναστάσεως ἡμέρα*, which are chanted today during the period from Easter to the Ascension, are not anthologized in the old books. One possible reason for this exclusion from the easter chants is the frequency in which these chats were sung during the period from Easter to the Ascension as well as in their origination from past times and thus there is great possibility that the vicar chorals knew these chants by heart, making their transcription in books unnecessary.⁹

⁵ About it, testify the following inscriptions:

«Ἀρχὴ σὺν Θεῷ ἀγίῳ τῶν στιχηρῶν τοῦ ὄλου ἐνιαυτοῦ, ποιηθέντων παρὰ διαφορῶν ποιητῶν, καλλωπισθέντων δὲ παρὰ κύρ Ἰωάννου μαῖστορος τοῦ Κουκουζέλη· ὕστερον δὲ παρὰ κύρ Μανουὴλ τοῦ Χρυσάφου» (S. Paul 128, p. 61).

«Ἀρχὴ σὺν Θεῷ ἀγίῳ τῶν στιχηρῶν τοῦ ὄλου ἐνιαυτοῦ ποιηθέντων παρὰ διαφορῶν ποιητῶν, καλλωπισθέντων δὲ παρὰ τοῦ Κουκουζέλη, ὕστερον δὲ τὰ ἐναπολειφθέντα στιχηρά, ἅτινα οὐκ ἐκαλλωπίσθησαν παρὰ τοῦ Κουκουζέλη, ἐκαλλωπίσθησαν νῦν παρὰ τοῦ κύρ Μανουὴλ τοῦ Χρυσάφου καὶ μαῖστορος» (Vlatadon 46, f. 122r).

⁶ Patriarchal Library of Jerusalem, New collection, number 4, f. 395v.

⁷ P.G. 35, 396.

⁸ Historical and philological comments in the beginning of the homily of Gregorio and about the existence or not of the phrase «καὶ ἡ ἀρχὴ δεξιὰ», in the handwriting founts; see Kon. D. Kalokyris, Ἀπὸ τὸν κύκλο τῶν μεγάλων ἑορτῶν, Θεσσαλονίκη 2005, pp. 318-322. See and Georgios I. Papadopoulos, Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ’ ἡμῖν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμάσαντες ἐπιφανέστεροι μελωδοί, ὑμνογράφοι, μουσικοὶ καὶ μουσικολόγοι, ἐν Ἀθήναις 1890 [=Ἀθήνα 1977²], p. 217.

⁹ Oliver Srtunk, *Essays on Music in the Byzantine World*, New York (1977), p. 203.

The first eponym and known handed composition of the Doxastikon *Ἀναστάσεως ἡμέρα* is delivered by the genius musician Manuel Chrysaphes. Manuel Chrysaphes, according to the codex Vlatadon 46, revises and embellishes «τὰ ἐναπολειφθέντα στιχηρά» from the all year «ἅτινα οὐκ ἐκαλλωπίσθησαν παρὰ τοῦ Κουκουζέλη», among which also *Ἀναστάσεως ἡμέρα*.¹⁰

Within a decade, since 1655 until 1665, two of the greatest musicians in the history of chanting art, Panayiotis Chrysaphes and Germanos bishop of New Patras, shape a new sticheraric chanting tradition by revolutionizing the form of the sticherarion given by Manuel Chrysaphes by introducing new chant patterns to it, which were already established in the constantinopolitan chants. Panayiotis Chrysaphes in his original sticherarion¹¹ and Germanos in his autography, the manuscript Sinai 1505, begin the Penticostarion with the evening doxastikon of Low Sunday, without including the easter doxastikon neither interstitially (on Apodosis of Easter, which is the day before Ascension) nor terminally. However, Panayiotis Chrysaphes passed the music he wrote on the doxastikon on to the mixed manuscripts, namely Anthology-Anastasimatarion.¹² The reason why Chrysaphes Neos preferred to hand the easter doxastikon in a book of different content – the delivery of Anastasimatarion partially justifies its inclusion to the mixed manuscript – is I believe obvious and lies in the structure of Panayiotis Chrysaphes' chant, which complements the melodic forms created by Chrysaphes Old, having only one innovation, one minor hermeneutic change in the whole composition. But I will refer to it later. Germanos, as already mentioned above, was indifferent to setting on music the *Ἀναστάσεως ἡμέρα*, knowing that his teacher, Panayiotis Chrysaphes, kept the melodic structure of this composition and did not try to enrich the byzantine sticheraric frame with new-fangled formulae. It should be noted that the master of the new method Chourmouziotis in Germanos' transliterated sticherarion¹³ included Panayiotis' Chrysaphes explanation about the composition of the doxastikon.¹⁴ The manuscript tradition, however, delivers a set to music of *Ἀναστάσεως ἡμέρα*, in accordance to the Mathematariko, which is according to Germanos.¹⁵

Cosmas Ivirites supplements the picture of the sticheraric melopoeia during the second half of 17th century with his delivery of sticherarion in 1683, producing a different sticherarion, embellished by Chrysaphes Neos and Germanos.¹⁶ His melodic production is restricted on stichera idiomela and doxastika of the major Menologion celebrations. However, many manuscripts exist with compositions of *Ἀναστάσεως ἡμέρα*, with different melodic plot than the ones which were known until then.¹⁷

Nearly a century after, Iakovos Protopsaltis takes the embellished music composition of the 17th century and complying with the requirements of his time on shorter psalmodies and with the aim to shorten the liturgical time, he shortens the *Ἀναστάσεως ἡμέρα*, by cutting off some lengthy formulae. During the same period Peter the Peloponnesian chronicles in a short chant all stichera and commits the first short musical composition of the easter doxastikon.

Morphology – Melopoeia

After having shortly illustrated the evolution of *Ἀναστάσεως ἡμέρα*, it is essential to point out some very interesting aesthetic remarks concerning the general melodic processing of four compositions of the above mentioned doxastikon, delivered to us by four great music composers, namely Manuel Chrysaphes, Panayiotis Chrysaphes, Iakovos Protopsaltis and Peter the Peloponnesian. I would like to remind that a composition is separated in two parts. The first part is the poetic text written by Damascinus, who wrote it based on Nazianzenos, whereas the second part is the hymn of the Resurrection *Χριστὸς ἀνέστη* (*Christ the Lord Is Risen Today*).

¹⁰ Vlatadon 46, f. 122r: «Ἀρχὴ σὺν Θεῷ ἀγίῳ τῶν στιχηρῶν τοῦ ὄλου ἐνιαυτοῦ ποιηθέντων παρὰ διαφόρων ποιητῶν, καλλωπισθέντων δὲ παρὰ τοῦ Κουκουζέλη, ὕστερον δὲ τὰ ἐναπολειφθέντα στιχηρά, ἅτινα οὐκ ἐκαλλωπίσθησαν παρὰ τοῦ Κουκουζέλη, ἐκαλλωπίσθησαν νῦν παρὰ τοῦ κῦρ Μανουήλ τοῦ Χρυσάφη καὶ μαῖστορος».

¹¹ Patriarchal Library of Jerusalem, New collection, number 4.

¹² Xenophontos 128, f. 216r.

¹³ The transcription of Sticherarium of Germanos bishop of New Patras in the analytic notation by Chourmouziotis Char-tofylax, is included in the codex, EBE-MΠIT 747–750.

¹⁴ EBE-MΠIT 749, ff. 315r–v.

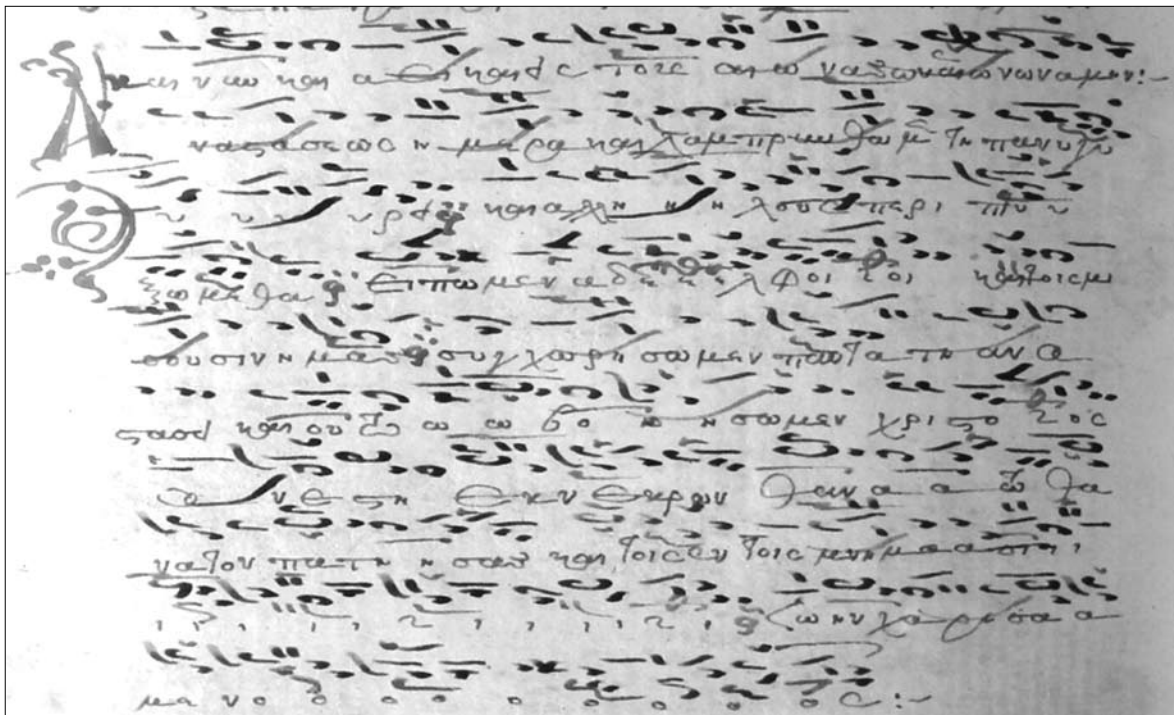
¹⁵ See codices: Docheiariou 339, f. 233r, Iviron 951, f. 153v, Leimonos 8, f. 301v, Leimonos 459, f. 486r.

¹⁶ Codex Docheiariou 373. For the analytic description of the codex, see: Gr. Th. Stathis, *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς-Ἁγίου Ὁρους*, τόμ. Α', Ἀθήναι 1975, pp. 511–513.

¹⁷ Iviron 970, f. 210v, Russian Archeological Institute of Constantinople 49, f. 143r, British Library Add. 31215, f. 195v.

Manuel Chrysaphes' composition. Manuel Chrysaphes practicing Gregory of Nyssa's words "melody is the interpretation of the meaning of the word"¹⁸, succeeds with his music and the melodic forms in emphasizing the meaning of the hymn and promoting the chanting art to the basic means of worship. Every word of the doxastikon is musically clothed with one music formula. Please allow me to restate the meaning of the word formula and to clarify its function.

Manuel Chrysaphes is the first to introduce and define the term formula.¹⁹ «Θέσις ἐστὶν ἡ τῶν σημαδιῶν ἔννοσις, ἣτις ἀποτελεῖ τὸ μέλος».²⁰ The formula is part of a melody, a smaller or larger melodic phrase, which unchanged or with a minor variation, is repeated in the melodies of the same mode or of other modes of the same genus. Every mode has its own formulae, which it uses and introduces in an appropriate sequence and in reliance with the poetic text, which it is adjusted to. The melodist always keeps in mind the number and intonation of syllables and composes always with respect to the metrical structure and verse of the hymn. Thus the formulae constitute the most expressive means of the chanting art and also the identification elements for each melodic category and each type of psalm.



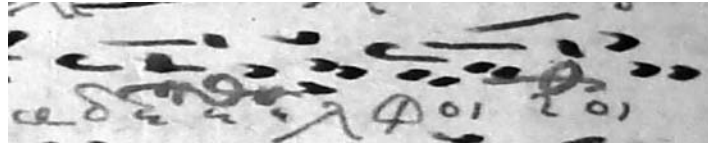
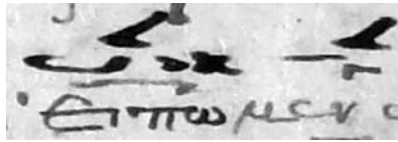
The formulae are thus the prevailing element in the composition of Manuel Chrysaphes. More concrete, the word *Ἀναστάσεως* (*Resurrection*) gives the characteristic primary melody, which can be recognized in many stichera in the first and third mode, but it resembles a lot the primary formulae of papadic melodies.²¹ This is nothing but a repetition of the intonation formula of the first plagal mode, which serves as to identify the mode.

¹⁸ Gregorios Nyssis, *Εἰς τὴν ἐπιγραφὴν τῶν ψαλμῶν*, P.G. 44, 444.

¹⁹ Gr. Th. Stathis, «Ἡ Μέθοδος τῶν θέσεων τοῦ Ἰωάννου Κουκουζέλη καὶ ἡ ἐφαρμογὴ της», *Byzantine Chant: Tradition and Reform. Acts of a meeting held at the Danish Institute at Athens, 1993. Monographs of the Danish Institute at Athens*, vol. 2, Athens 1997, p. 190.

²⁰ Dimitri E. Conomos, *The Treatise of Manuel Chrysaphes the lambadarios...*, p. 40.

²¹ Characteristic examples of this introductory formulae in the papadike melopoia, particularly in the polyeleos melopoia see Ach. G. Chaldaeakes, *Ὁ πολυέλεος στὴν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία*, Ἀθῆναι 2003, pp. 501–503, 529–531, 590–591.



In the same way, using the paraklitiki's musical configuration, the accentuate syllables and the syllables before of it, of the words *μισοῦσιν* and *συγχωρήσωμεν* came melodized.



The first part of the doxastikon is completed with the word *βοήσωμεν*. The melodist just uses a conclusive melodic formula, set to music over the range of pentachord of the first plagal mode, with reintroduction and stand at the base note, which is essentially a repetition of the inceptive musical form also used in the word *Αναστάσεως* (*resurrection*).



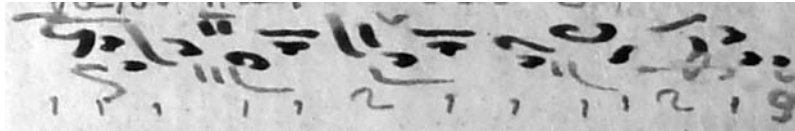
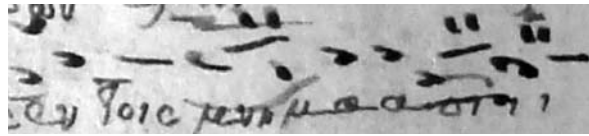
The melody on the second part of the doxastikon, in the hymn of Resurrection, is particularly beautiful and artistic with obvious melodic sophistication. Words of the hymn are set to music with extensive melodies and it is exactly these words that constitute the embellishment in the work of Chrysaphes and attach to the composition a grand splendor and a solemn glory. The melodic richness of Chrysaphes, it rises from all levels of low and high tetrachords, carefully selects the signs that will notate and shape the musical ideas like successive musical arches with a vertical ascend on the main tone of the note *Γα/F* and after a passage from note *Νη'/c*. This musical dominance, in comparison to the first part of the doxastikon, shows the position this hymn has acquired in the life of christians. It is sung continuously for 40 days making it one of the many, perhaps the most beloved, among the psalms, from generation to generation. The melodist uses the musical elements of the first plagal mode and interchanges them in order to create the desired musical diversity.

Especially, the word *Χριστός* (*Christ*) is sung in thematismos formula, the melodic ending of which facilitates a smooth coherence with the melody of the word *ἀνέστη* (*is risen*) and allows the melody to extend to high vocal range in order to «reach out and touch the transuranium places and there sings the glory of the risen Christ».²³



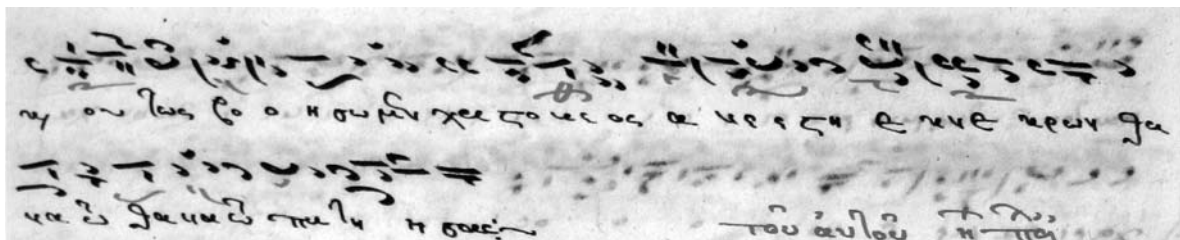
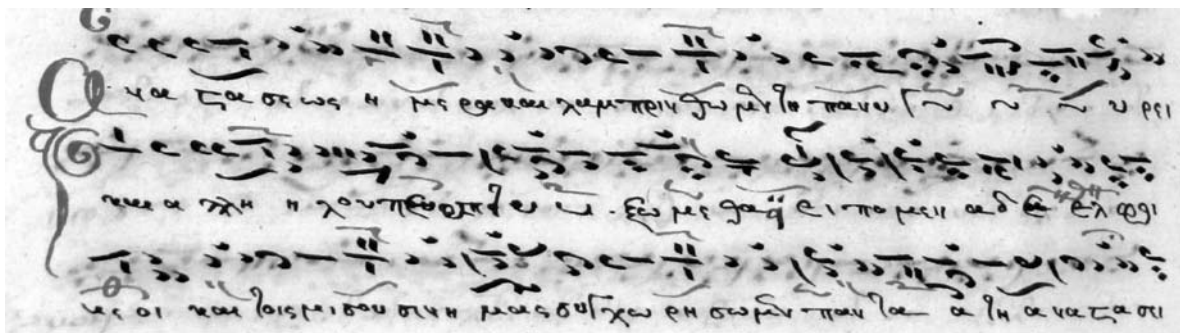
²³ Gr. Th. Stathis, «Μανουήλ Χρυσάφης ὁ λαμπαδάριος (μέσα 15^{ου} αἰῶνος)», a program of the Concert Hall of Athens – period 1994–1995. *Circle of Greek Music – Byzantine Composers (...)*, p. 42.

The musical gravity of the second part is laid upon the phrase *ἐν τοῖς μνήμασι* (*to those in graves*), which the melodist did not hesitate to set to music with the most extensive melodic formula, called kolaphismos formula, «in order to show the magnitude of waiting and the departed who have been waiting to receive the gift of life again»²⁴, and closes this part with the thematismos formula, which guides the melody to the passage from the low tetrachord and lets it rest on the base note.



The plot of the melody in the last phrase *ζῶν ἠρισάμενος* (*life He gave*) is simple and calm. The melody moves masterfully through successive musical arches to the base note.

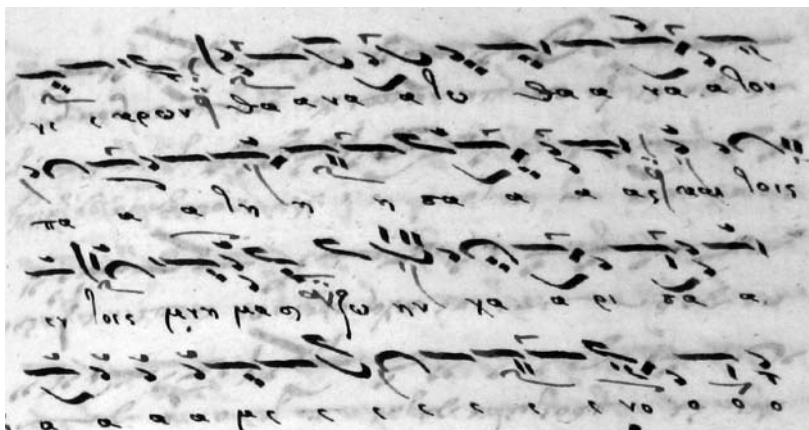
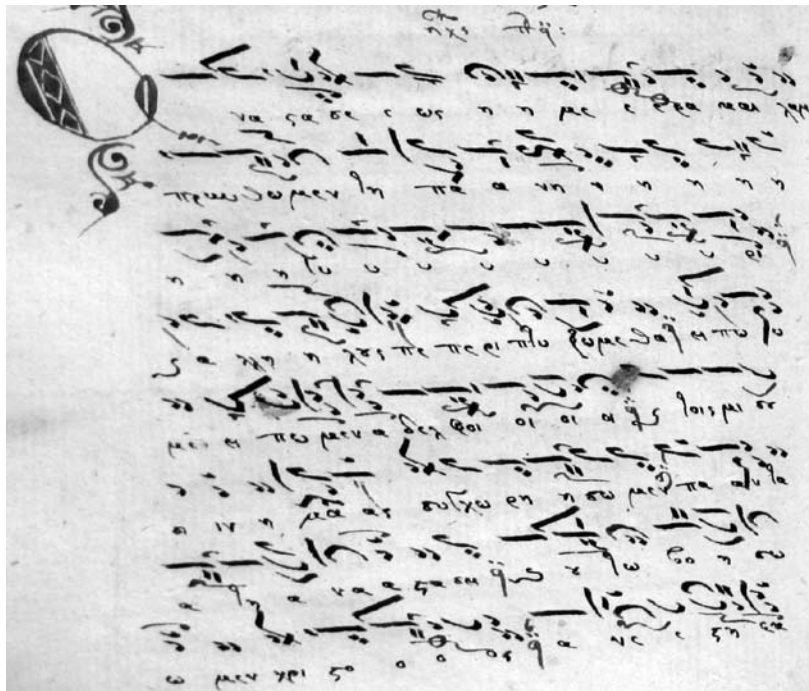
Panayiotis Chrysaphes composition. When observing Panayiotis Chrysaphes composition one can easily detect the identical, almost entirely, melodic structure with that of Manuel Chrysaphes. This picture is confirmed by the interesting information that we read in the bibliographical note of the original sticherarion of Panayiotis Chrysaphes: «Ἐίληφε τέλος ἡ παροῦσα ἀσματομελιρρυτόφθογος βίβλος...συντεθεῖσα καὶ ἀυτογραφεῖσα ἐκ τοῦ παλαιοῦ Στιχηραρίου καὶ ἰδιοχείρου γράμματος τοῦ παλαιοῦ κῦρ Χρυσάφου τοῦ Ἐμμανουήλ...ἐκτονισθεῖσα».²⁵ It is indeed obvious that Chrysaphes Panayiotis, totally respecting the music of Manuel does not make any changes to the melodic flow, and preserves the melodic structural models of Manuel. His only intervention, the only musical difference between these two men can be traced on the weave of the word *εἶπωμεν* with the strangismata formula by Panayiotis Chrysaphes and the continuous movement of the music in the three last pitches of the high tetrachord through short successive musical arches.



²⁴ Gr. Th. Stathis, see footnote 23.

²⁵ Patriarchal Library of Jerusalem, New Collection, number 4, f. 395v.

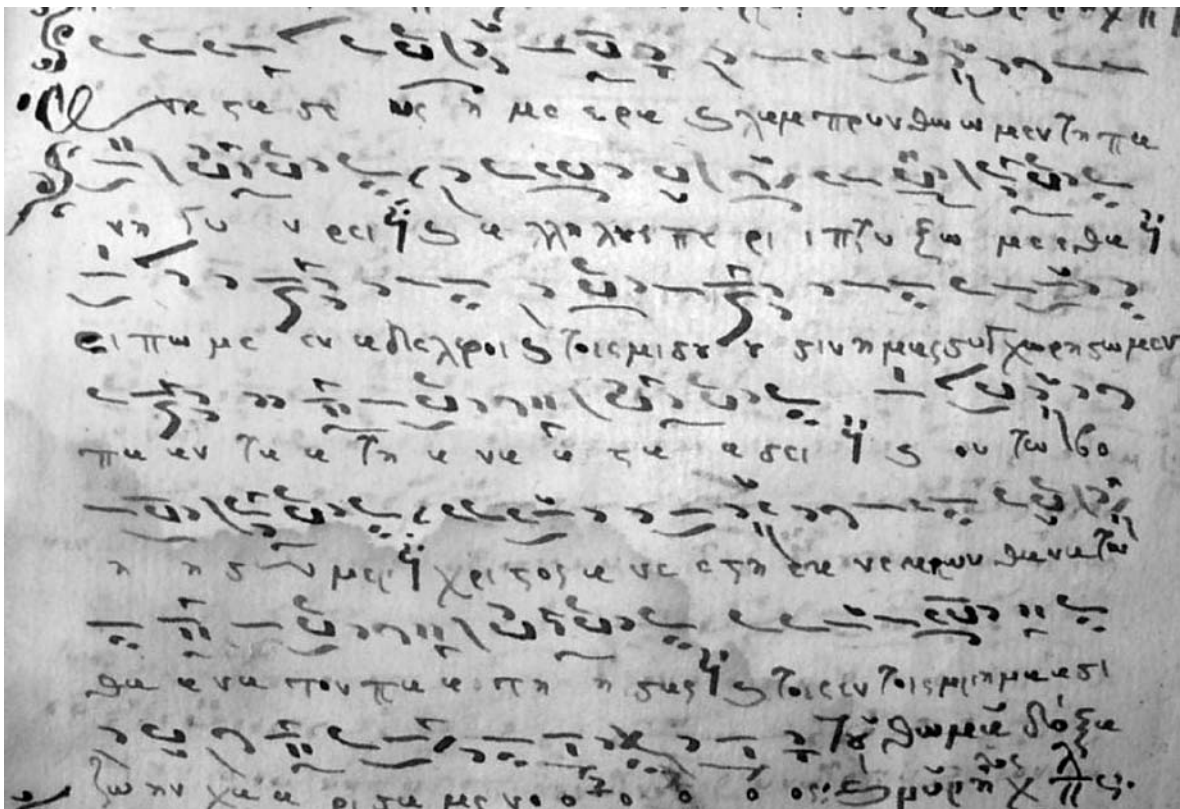
Jacob Protopsaltis' composition. Jacob's composition constitutes a simple of the short sticheraric melos, which goes back to Peter Bereketis during the first half of 18th century. Jacob took the easter doxastikon, the same way he did with the rest of doxastica idiomela, from the stichararia of Panayiotis Chrysaphes and Germanos and added an ornamental touch to them, aiming to improve the distribution of endings, the clarity of the formulae and their selection in order to highlight and render the text better. The known and standard soundless neumes of thematismos formula and of ouranisma formula with their specific musical content, the kolaphismos formula and the other intermediate and ending formulae of the previous compositions, do not exist in a short version composed by Jacob, because the lengthy melody does not match the "new short style". Where these formulae are kept, they are shortened, trying not to let them fade completely and thus changing the new melody completely from the old. Jacob, as his student Georgios the Kretan writes, used the exegematic notation, meaning more phonetic signs, preserving at the same time some formulae in their synoptic notation, because he considered them to be very demanding. This visually reveals a strange phenomenon. Jacob's composition seems lengthier than the composition of Panayiotis Chrysaphes, whereas when sung it is not longer.



As far as the melody of the composition is concerned, I consider it to be one of the finest samples in music composition. Jacob succeeds in matching the music to the textual meanings by stretching the melody and through an intense culmination and ascending in most of the composition, but also through the descending of the melody to the base (*περιπτυξώμεθα, ἀναστάσει*) and to diphony, in the note *vava* (*ἐν τοῖς μνήμασι*) in order to achieve an acoustic contrast and scale but also in order to emphasize the meaning. Taking a quick look at the various elements used in the process of composition, we observe the following:

- the melodist unfolds the melody in an extensive rhythm in the tetrachord *Κε/α-Πα'/D* with the arctic phrase which is very common in the embellished sticheraria of Chrysaphes and Germanos in the mode first and its plagal;
- intones the word "*ἡμέρα* (*day*) with a melodic phrase which is supported by the formula thes and apothes. However, he preserves, like Chrysaphes, the paraklitiki in the word *λαμπρυνθῶμεν*, with a different however melisma;
- the word *πανηγύρει* has a lengthy melisma, part of which is represented with the technique of restatement, its characteristic feature being the high pitch of the melody in the high tetrachord;
- paraklitiki is used in the word *ἀλλήλους* in a simpler and shorter form than in the older melos;
- the melody of the word *εἶπωμεν* is structured in such a way that the chanting tradition of the 17th century is preserved, revealing a melodic dependence on the composition of Panayiotis Chrysaphes;
- right below, no specific formulae are distinguished, but numerous artistic and superimposed musical themes are detected, for embellishment;
- in the second part of the doxastikon the melodist in order to sustain the short character of his composition, uses in more simple music lines the configuration of thes and apothes (*Christ*) and paraklitiki (*ἀνέστη*) and encloses the melody with the stereotypical catalectic formula of the first plagal mode.

The composition of Peter the Peloponnesian. Peter's doxastikon undoubtedly constitutes a new era on how melody of stichera is treated, establishing a new slow sticheraric melody. Through the novel sticheraric genus, emerges the melodic virtue of classicism, which is detected in every relevant melody. The easter doxastikon *Ἀναστάσεως ἡμέρα* is no exception to the rule and is clothed morphologically with the following characteristics:



- simple, classic and almost unsophisticated melody, with its main characteristic being the interweaving of musical phrases, highlighted in a slow way, where one syllable of the text corresponds to two bits, with musical phrases in a slow path, syllabic, where one syllable of the text corresponds to one bit of the time;
- the melodist strains the melodic possibilities of the first plagal mode, without resorting to changes in the mode, a technique belauded by the Chrysanthos in the chapter «*τωρινός τρόπος μελίξεν*»²⁶;
- the vocal range of the melody does not exceed the limits of the scale of the mode, but only once, in the stereotypical catalectic formula of omalon descents to the privious of the tonic note;
- the melodic theme of the endings is simplified and is stereotypical (*περιπτυξώμεθα, ἀναστάσει, πατήσας*).

Peter follows a simple syllabic melodic line in the doxastiko. However, a few lengthy melody adornments are detected and are usually expressed by one of the “large hypostases”. The formation of one syllable in many notes allows us to search for a short melodic pattern, which creates a formula, like for example in the words *Ἀναστάσεως* and *τοῖς μισοῦσιν* in which antikenoma is used, but mainly in the word *περιπτυξώμεθα* where paraklitiki is used in the accentuated syllable. I believe, that this is done, more for reasons of preparing the ending, than of stressing the meaning.

Conclusion

We can deduct the following from the description of the aesthetic compositions of the four melodists.

The sticheraric melos has a specific melodic treatment, which is dictated by the composition rules and the melodic material. In the sticherarion the anonymous tradition of chanting was assimilated and gradually enriched until the 17th century by known composers, through lengthy music formations. We do not come across great innovations as far as the sticheraric music composition is concerned during the byzantine and post-byzantine era. The same old melodic structures are used. Chrysaphes Manuel and Panayiotis, both representatives of the byzantine and post-byzantine chanting tradition, relying on the most expressive elements of chanting, the formulae, contributed in the similarity of the form and the spread of the sticheraric melos. During the last centuries the sticheraric music composition has changed its orientation, by shortening the melodies and through processing which led to a new slow-short and simple syllabic melody. The melodic combination of the byzantine and post-byzantine tradition starts spreading from the mid 18th century, despite Jacob’s effort to blend his work with the works of this tradition. Exegematic notation and the tendency for novelty, inflamed by religious requirements led to the record and establishment of the short-extensive and of the short melody of the Sticherarion, a tradition, that has been kept alive until today.

Santrauka

Sticherarinės melopėjos tradicija ir evoliucija: sticherono „Prisikėlimo diena“ pavyzdys

Vienas iš himnologinių tipų, kurie klestėjo Bizantijos himnologijos „sode“, yra sticherarinio idiomelo (himnas su savo melodija) kategorija, vadinamoji monostropa – poema, šlovinanti įvairius atmintinus įvykius. Šios poemos priklauso melopėjos sticherarinei kategorijai ir yra užrašytos psalmine notacija labiau antikinio tipo X a. sticherario muzikos knygoje. Šioje konferencijoje pasirinkau nagrinėti sticherarinį idiomelą „Prisikėlimo diena“, Ionniso Damaskino (VIII a.) didelės poetinės vertės poemą kaip viso jo Rytų periodo pagrindinį himną. Šio sticherarinio idiomelo muzika bus pristatyta diachroniškai nuo jos pirminių formų iki vėlesnių Manuilo Chrysafiso (XV a.) meloso eroje. Toliau eina analizė ir lyginimas su genialių XVII a. antrosios pusės muzikų Chrysafiso jaunesniojo ir Germanoso Neono Patrono kompozicijomis, kurios buvo įtrauktos į legendinį sticherarijų. Pranešimą užbaigia svarstymas apie puikią *syntomos* (trumposios) ir *argi* (lėtosios) tradicijos koegzistenciją sticherarinėje melopėje, būdingą dviejų amžininkų Petroso Peloponnisiosio ir Lakoboso Protopsaltiso kūriniams.

²⁶ «Δύνатаι ὁ τεχνίτης μελοποιὸς νὰ μεταχειρισθῆ εἰς τὸ μέλος του καὶ φθοράν, κατὰ τὸ νόημα τοῦ κειμένου, σπανίως ὁμως· κατὰ τοῦτο μιμούμενος τὸν Πελοποννήσιον Πέτρον, ὅς τις πολλὰ τροπάρια ἐμέλισε χωρὶς φθοράν. Διότι αἱ συχναὶ φθοραὶ δεικνύουσιν ἀδυναμίαν τοῦ μελοποιῶ, μὴ δυναμένου εὐρεῖν ἕλην πολλὴν εἰς ἓνα ἦχον, καὶ διὰ τοῦτο καταφεύγοντος εἰς πολλοὺς» (Chrysanthos, *Θεωρητικὸν Μέγα τῆς Μουσικῆς*, ἐν Τεργέστη 1832, p. 184, § 415).