



The chromatic genre in the podoben melodies

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1. Objective. Sources

The aim of our paper is to describe the chromatic genre, as well as the varied manner in which it manifests itself within a category of frequently used chants during the orthodox services – namely that of the podoben. The sources we have based our research on are taken mainly from manuscripts in the Byzantine tradition kept in the libraries of Cluj-Napoca. We have identified two Romanian manuscripts and a Greek one¹, in which the podoben have been grouped into separate series, based on the order of the modes. One of the two Romanian manuscripts comes from the private library of poet Marcel Mureșeanu from Cluj-Napoca, some copies of this document being kept in the library of the “Gheorghe Dima” Music Academy (Cluj-Napoca), under call number Ib 2559. Due to the five polychronia it contains, which are dedicated to both Voivodes Alexandru Dimitrie Ghica and Grigore Dimitrie Ghica, as well as to the Bishop of Râmnic – Neofit² – who eventually became Metropolitan of Ungro-Wallachia (to whom three of the five polychronia are being dedicated), we can date this document as being written around 1840, the year of Neofit’s enthronement as Metropolitan. The other Romanian manuscript belongs to the special collections in the “Octavian Goga” County Library under call number Ms. II-14. Fr. Petru Stanciu, who studied this manuscript, dates it according to the note from f. 165r “April 12th 1871”³. It is compiled, therefore, 31 years later than the first manuscript under discussion. The third document is written in Greek and belongs to the “Cipariu Fund” of the Library of the Romanian

¹ We limited our analysis to the manuscripts in Chrysanthine notation.

² The Râmnic Diocese, today the Râmnic Archdiocese has had several different names over the time. One of those names was that of *Episcopia Râmnicului Noului Severin*. A brief history of the diocese can be found at: <http://www.arhiram.ro/istoric>. For a detailed biography on the topic, see ierom. Marcu Petcu, Nicolae Lihănceanu, fr. Adrian Pintilie, Ramona-Anca Crețu, *Pagini din istoria monahismului ortodox în revistele teologice din România*, II. *Așezăminte monahale*, București, Editura Bibliotecii Naționale a României; Putna, Editura Mitropolit Iacov Putneanul, 2011, p. 109.

³ Fr. Petru Stanciu, *Cultura muzicală de tradiție bizantină*, Editura Renașterea, Cluj-Napoca, 2010, p. 182.

Academy (Cluj-Napoca Branch). It was written by a certain Marinos⁴, probably before 1838, when it seems to have arrived in Timotei Cipariu's library⁵.

In terms of typology, the first Romanian manuscript under analysis – the one belonging to poet Marcel Mureșeanu – is an anthology, one which mainly comprises chants sung at the Divine Liturgy. The second manuscript, the manuscript II-14 (“Octavian Goga” County Library, Cluj-Napoca) is an anthology too, much more extended though. It includes a printed part entitled *Colecțiuni de cântări bisericesti*, by Ștefan Popescu, which appeared in 1860, in Bucharest. We are thus talking about a coligat. The third manuscript, the Greek one – Ms. O. 354, BAR, Cluj-Napoca Branch – is an heirmologion syntonom, composed by Petros Byzantios.

Apart from manuscripts, we have also resorted to printed books. Among such papers is the collection *Podobii și Axioane* compiled by fr. Nicu Moldoveanu and fr. Vasile Stanciu, published in 1996 at *Arhidiecezana* in Cluj-Napoca. The collection reunites the prosomia included in several volumes, such as *Cântările Sfintei Liturghii și alte cântări bisericesti*, Editura Institutului Biblic al BOR, 1994, *Cântările Sfintei Liturghii și Podobiile celor opt glasuri*, published by the same printing house in 1960, as well as the prosomia gathered and noted by Dimitrie Cunțanu or the ones published under Timotei Popovici's personal care. These Transylvanian prosomia, noted exclusively on staff, do not made the subject of our analysis in this paper. To a lesser extent, in order to compare the prosomia, we have made use of *Anastasimatarul cuviosului Macarie Ieromonahul cu adăugiri din cel al paharnicului Dimitrie Suceveanu* published at Editura Bizantina, Bucharest, 2002⁶.

⁴ As it is revealed in the final note of the Oriental manuscript 354, from the Romanian Academy Library, Cluj-Napoca Branch: *επαρχει εμου του μαρινοσ* (*it belongs to me, to Marinos*), p. 166. The method of writing belonging to this former owner of the manuscript is identical to that from the titles of the chants, which proves that he was also the copyist.

⁵ Zsofia Csakany, István Nemeth, *Un manuscris de muzică psaltică din Biblioteca Timotei Cipariu*, în „Acta musicae Byzantinae”, vol. II, no. 1, Iași, Aprilie, 2000, pp. 146-147. We wish to add, though, that the information regarding the year and origin of this manuscript do not rely on clear bibliographical references.

⁶ Only two prosomia, out of the eight we are analyzing, appear in this volume.

2. Terminology

In Romanian, *podobie* and *prosomie* are synonyms as explained in *Dicționarul de termeni muzicali*⁷ (the Dictionary of Musical Terms). In the manuscript belonging to the private library, the section is entitled *Podobiile glasurilor* (f. 47v). In manuscript II-14 from the “Octavian Goga” County Library, the title of the same section is *Podobiele sau Prosomiele celor opt glasuri* (f. 14r). In the Greek manuscript, there are practically two separate sections, one for the prosomia of the modes, and another one for the kathismata⁸ (in Greek καθίσματα), both of these having been arranged according to the order of the modes⁹. The Romanian versions reunite both these sections in a single one, as we have already seen, under the name of *prosomii* or *podobii*, without distinguishing between prosomia and kathismata as is the case in the Greek manuscripts and printed books. In order to avoid confusion as to the slightly different usage of the term *prosomie* both in Romanian and in Greek, we have chosen to make use of the more general term of Slavonic origin *podobie*.

3. The chromatic podoben

We have chosen out of the series of podoben which illustrate the chromatic genre only those that appear in all the three mentioned manuscripts. We have analysed, as expected, the podoben in the chromatic modes II and VI (2nd authentic and 2nd plagal)¹⁰, but at the same time those written in modes known as diatonic¹¹ but sharing chromatic scales – more precisely, modes I and IV. We have studied eight such chants: *Mormântul Tău, Mântuitorule* – Τὸν τάφον σου Σωτήρ; *Casa Efratului* – Οἶκος τοῦ Ευφραθᾶ; *Când de pe lemn, mort* – Ὅτε εκ τοῦ ξύλου σε νεκρόν; *Degrab ne întâmpină* – Ταχὺ προκατάλαβε; *Cel ce Te-ai înălțat pe cruce* – Ο υψωθείς εν τῷ Σταυρῷ;

⁷ *Podoben* (*prosomie, asemănândă*) – “standard melody for certain hymns. The podoben can also be used with other texts, on the condition that these have the same structure as the original text (they should be isosyllabic and homotonic). Each of the eight tones has its own podoben melodies, which are marked above the hymns to be sung, according to the indicated podoben. Prior to the moment when the podoben melodies started to be marked down, the melody being known by tradition, the podoben melodies were a mnemonic means for singing the stichera.” (*Dicționar de termeni muzicali*, Editura Enciclopedică, București, 2008, p. 451)

⁸ Kathismata vb. sl. сѣдѣти, „to sit, to stand still”, the Greek equivalent καθέζεσθαι, καθῆσθαι), „chant out of a group of two or three chants, sung at the beginning of Matins after the Troparion. During this chant, those present may sit.” (*Dicționar de termeni muzicali*, Editura Enciclopedică, București, 2008, p. 488)

⁹ Ms. O. 354, BAR Cluj-Napoca, p. 133, 145.

¹⁰ In Romanian psaltic music theory, as well as in numerous manuscripts and almost all printed books, the modes are numbered from 1 (I) to 8 (VIII).

¹¹ At least in Romanian psaltic music theory

Sprăimântatu-s-a Iosif – Κατεπλάγη Ιωσήφ; *Toată nădejdea* – Όλην αποθέμενοι; *Din rântece Te-ai născut* – Έκ γαστρός ετέχθης.

The manner in which the modes are revealed in the three manuscripts is different. The private manuscript follows the Greek model. The term used by the copyist is that of *eh* (and not that of *glas*), which can be identified by the initial specific martyria (key), while the number is missing. The plagal modes are accompanied by the mention *πλ* (from the Greek πλάγιος), and, at times, by the Romanian homonym - *lăturaș* (abbreviated *lăș* in this manuscript). The second manuscript, Ms. II-14, makes use of the term *glas*, which is usually indicated by Arabic numerals. Finally, in the Greek manuscript Ms. O. 354, the modes can also be identified by the initial specific key, with the difference that it is the same for both authentic and plagal ones, the last being accompanied by the mention *πλ*.

3.1 Mormântul Tău, Mântuitorule – Τὸν τάφον σου Σωτήρ

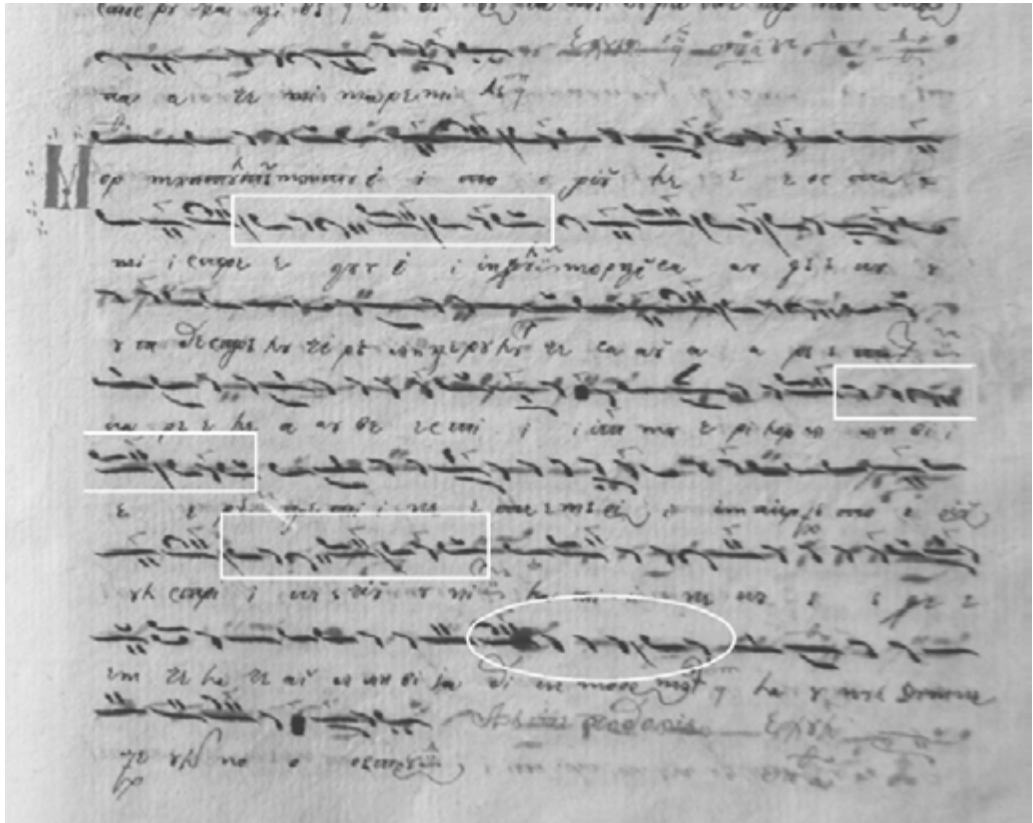
The *sedalny-podoben* entitled *Mormântul Tău* (Τὸν τάφον σου) is probably the most interesting of the chants belonging to this category in terms of mode, namely the scale to be sung. In the Romanian manuscripts and printed books it is written in the first authentic mode with a chromatic scale mention (either through the chromatic phthora of the 2nd authentic mode, or through specifications of the kind „glasul I, forma glasului II¹²”, either through both means). More precisely, the *podoben* is inserted among the other 1st mode chants (a diatonic mode in the Romanian psaltic theory), but is usually executed in the 2nd mode. The questions that naturally arise are: what mode is eventually this *podoben*, and which is the right scale to perform it?

If we were to confine ourselves to the mere three given manuscripts from the libraries of Cluj, we would notice that there are not two identical versions. The manuscript from the private collection (Ex. 1) presents a more detailed mode indication: firstly, the 1st mode key with its tonic on *pa* (re) is shown, followed then by the sound *ke* (the ancient tonic of the 1st mode); at the end there is the oligon with the kentema on it (the sign which indicates the fourth), namely a *di* (sol), with the chromatic phthora of the 2nd mode (which is at the same time the starting pitch¹³). The phthora also appears on the first neume, an *ison* on *di*. Most of the cadences are on *ke*, the formula that appears more frequently being marked in green in the example below. In the last

¹² 1st mode, with the scale borrowed from the 2nd authentic mode

¹³ On practical grounds, the singer usually transposes the chant a second lower, from *ke* to *di* (a fourth higher from *pa*). In the given situation, the transposition occurs in written form, the copyist mentioning *di* as a starting pitch.

phrase¹⁴, the chromatic phthora is no longer on *di* but on *ke*. The final cadence is on *di* too, but somewhere a mistake intervened (either the final martyria is, in fact, on *ke*, or the copyist omitted or wrongly notated an interval), as we do not reach on *di*, but on *ke*.

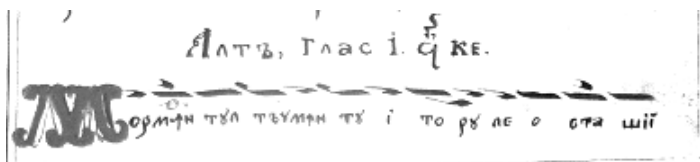


Ex. 1 Private manuscript (M. Mureșeanu), f. 48r

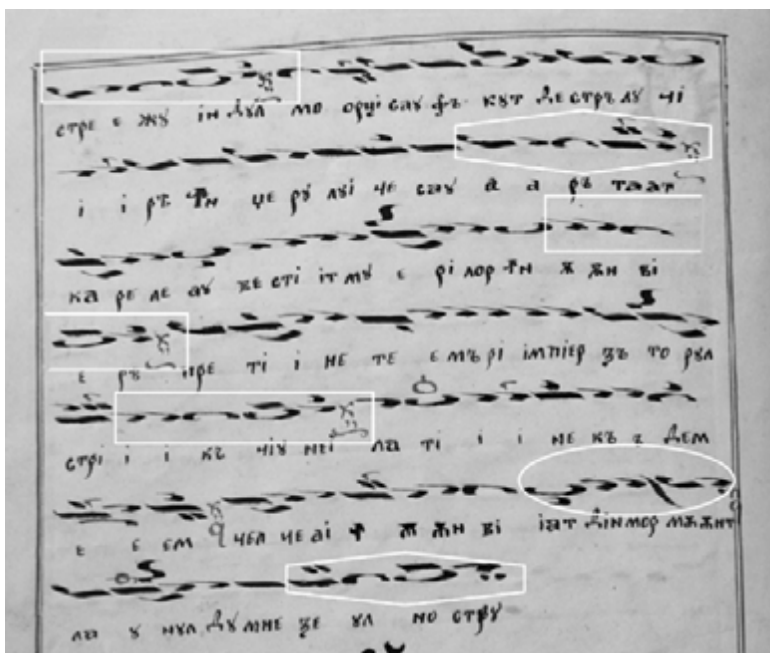
The second example, Ms. II-14 BJC (Ex. 2), presents a 1st mode indication too, having its tonic on *ke* (1a). The chromatic phthora of the 2nd mode does not appear in the mode indication, but on the second neume, on *ke*, and not on *di* as in the other version. Although in both versions most of the cadences are on *ke*, the cadential formulas are different (Ex. 3¹⁵). They share, though, a diatonic segment before the final phrase. Even though the segment is quite different in the given versions, the cadences are in both cases on *pa*, and the cadential formula is the same (the formula marked in pink, both in Ex. 1 and in Ex. 3)

¹⁴ I use this term for the melody between two martyrias.

¹⁵ I have inserted the predominant cadential formula within a green frame. The variations of this formula are marked with the help of the hexagonal frames.



Ex. 2 Ms. II-14 BJC, f. 15r

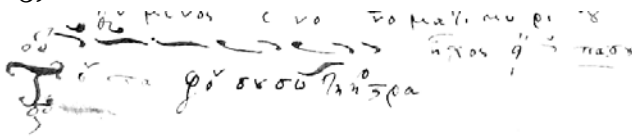


Ex. 3 Ms. II-14 BJC, f. 15v

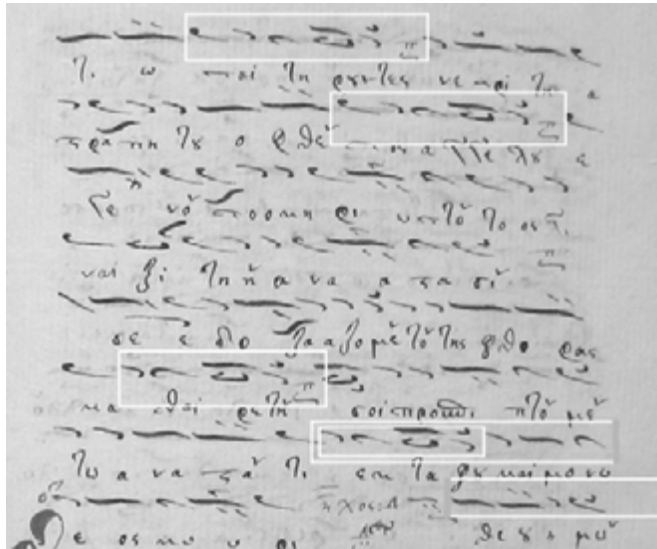
In the third manuscript, Ms. O. 366, we have a Greek version of this sedalny-podoben. Here we find a 1st mode indication (Ex. 4), the 2nd mode scale being rendered differently: next to the 1st mode key the copyist writes an apostrophe with a clasma, then the 1st mode tonic – pa (re), and the starting pitch vu (mi) (which is the 2nd inferior mode tonic – as it is named by Greek scholars 16). The chromatic phthora of the 2nd mode does not appear on the key, but on the second neume, namely on vu. In this version, all the cadences are on pa. The predominant cadential formula (marked in green) is identical as far as neumes are

¹⁶ Georgios N. Konstantinou, *Teoria și practica muzicii bisericești*, vol. 1, ed. a II-a revizuită și adăugită, Asociația Culturală Byzantion, Iași, 2012, p. 246. Konstantinou entitles this tone *glasul al II-lea inferior cromatic moale (de la vu)* (second inferior soft chromatic mode from *vu*) (ibidem)

concerned to the one in Ms. II-14 BJC (Ex. 3), but is intonated a fifth lower (Ex. 5).

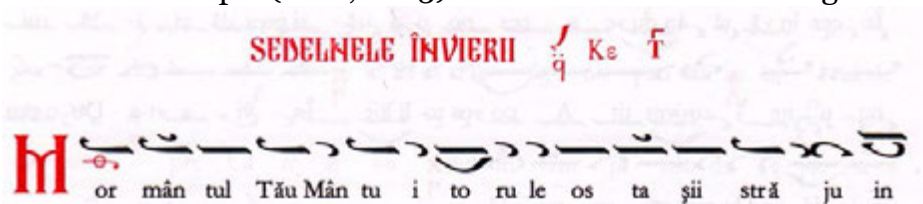


Ex. 4 Ms. O. 354 BAR Cj, p. 146



Ex. 5 Ms. O. 354 BAR Cj, p. 147

Wishing to see which of the three versions is preferred nowadays in Romania (when psaltic music is being sung) we have resorted to printed books too. Therefore, in the *Anastasimatar*, published in 2002, mentioned at the beginning of the paper (p.3), the podoben is in the 1st mode, having the tonic on *ke* and the phthora on the first neume (an ison on *ke*) (Ex. 6). Comparing this version to the ones in the manuscripts, we have noticed that it resembles to a great extent the one in Ms. II 14 BJC (Ex. 2, Ex. 3): two of the phrases are almost identical, the cadential formulas are the same, yet the diatonic passage which the first two manuscripts (Ex. 1, Ex. 3) have in common is missing.



Ex. 6 *Anastasimatar* (Macarie Ieromonahul), Buc., 2002, p. 28

It seems that this version, having its tonic on *ke*, is the most frequently sung in Greece too. In *Teoria și practica muzicii bisericești*, by G. Konstantinou, the mode is entitled *glasul I cromatic moale difonic de la ke* (first mode, soft chromatic diphonos, from *ke*)¹⁷. Here we are also reminded that, in the past, the 1st mode had its tonic on *ke*, some chants being transcribed in the New Method with the same tonic. The scale of Τὸν τάρων σου kathisma makes reference to the 1st mode branch known as naos. Today, in the psaltic music books, this structure is presented as belonging to the 1st mode, being sung, though, as a scale specific to the 2nd mode and receiving thus its phthora, on *ke*, as well as all its features.¹⁸

In the other printed book I have chosen for comparison (the collection of *podoben* published in Cluj¹⁹) the *podoben* is in the 1st mode, having its tonic on *di*, with the chromatic phthora of the 2nd authentic mode (Ex. 7). With a double notation – chrysantine and western staff notation, the latest has an A-flat as key signature²⁰. Even though it has the same tonic as the version in Ex. 1, the scale and, implicitly, the cadential formulas are different. The formulas are, on the other hand, identical to the ones in Ex. 2 and Ex. 3 (Ms. II-14) and 6 (*Anastasimatar*), but a second lower and similar to those in Ex. 5 (Ms. O. 354) – a fourth higher. Consequently, the first version is the most different in comparison to the other ones.

glasul I  Pa  Di



Mor - min - tul Tău, Mîn - tu - i - to - ru - le, as - ta - șii

Ex. 7 *Podobii și axioane*, Cluj, 1996, p. 5

¹⁷ G. Konstantinou, op. cit., p. 280

¹⁸ *ibidem*.

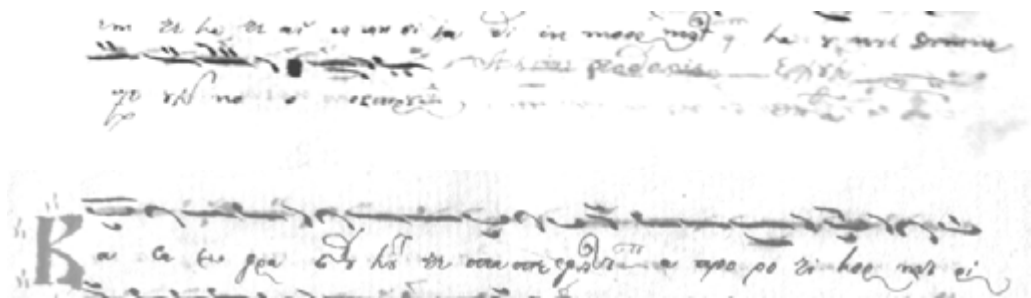
¹⁹ *Podobii și Axioane*, Arhidiecezana, Cluj-Napoca, 1996

²⁰ Due to a misprint, the key signature on the first two staves of this *podoben* is B-flat instead of A-flat.

There are many discussions on the subject of the genre, the mode and the scale required for this *podoben* to be sung²¹. On the other hand, both the intonation and the manner of interpretation of the melody differ from *psaltis* to *psaltis*. The Danish ethno-musicologist Tore Tvarnø Lind briefly summarises these discussions in his book – *The Past Is Always Present: The Revival of the Byzantine Musical Tradition at Mount Athos*²² – which represents the outcome of research undertaken for almost a decade, at Mount Athos: *That this particular hymn exists in a number of versions suggest that in oral transmission certain versions have coexisted with the written ones: the monks “know it by heart” as Father Agapios mentioned. Moreover, there seem to be different ways to theoretically conceptualize the mode of the hymn, which again suggests that the hymn existed in various forms in performance, rather than as one original version. Music theory here seems to be retrospective, rather than anticipating musical practice*²³.

Casa Efratului – Οἶκος τοῦ Ευφραθά

As far as this *podoben* is concerned, the examples from the manuscripts resemble each other to a greater extent, they are more homogenous. The 2nd authentic mode is indicated, but with the chromatic *phthora* of the 2nd plagal mode, or, as it is found written in some Romanian printed books²⁴ – *glas II, forma glasului VI* (2nd authentic mode, borrowing the 2nd plagal mode scale).



Ex. 8 Private manuscript (M. Mureșeanu), f. 48r – 48v

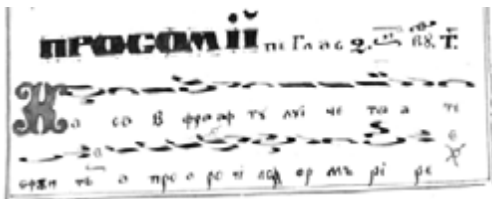
²¹ On the Greek forums specialized in Byzantine music there are whole pages dedicated entirely to this *kathisma*. There are pertinent discussions with examples from manuscripts in New and Old Method of notation, or from printed books (including theoreticons). Thus, there are many Greek versions of this *kathisma*. See, for example, <http://analogion.com/forum/showthread.php?t=20> (Περὶ τοῦ ἤχου τοῦ «Τὸν Τάφον Σου Σωτήρ»)

²² Tore Tvarnø Lind, *The Past Is Always Present: The Revival of the Byzantine Musical Tradition at Mount Athos*, Scarecrow Press, Lanham, MD, 2012, p. 96

²³ T.T. Lind, op. cit., p. 96

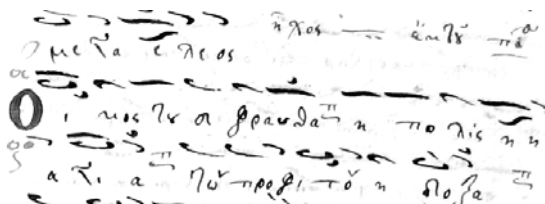
²⁴ See Ex. 11

Two of the three examples from the manuscripts (Ex. 8 and Ex. 10) have the tonic on *pa*, and the other example (Ex. 9), on *vu*.



Ex. 9 Ms. II-14 BJC, f. 15v

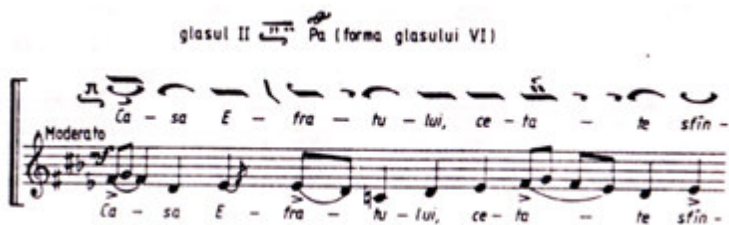
They all share the same incipit, yet the Greek version (Ex. 10) is slightly different from the Romanian ones. This is due to the different phrasing. Thus, the first phrase is practically divided in two through an imperfect cadence, just as the punctuation of the liturgical (literary) text indicates²⁵ : Οἶκος τοῦ Ευφραθά, ἡ Πόλις ἡ αγία,... (*Casa Efratului, cetate sfântă,...*). In both Romanian versions the cadence appears only on the second comma of the literary text (Ex. 8, Ex. 9).



Ex. 10 Ms. O. 354 BAR Cj, p. 135

The version in *Podobii și Axioane* (Ex. 11) has its tonic on *pa* (re). The first phrase from this example is identical to that in Ex. 9, even though the tonic was on *vu* (mi) there, the neumes being the same. On the whole, these are the two examples that resemble the most, the difference lying in the starting pitch.

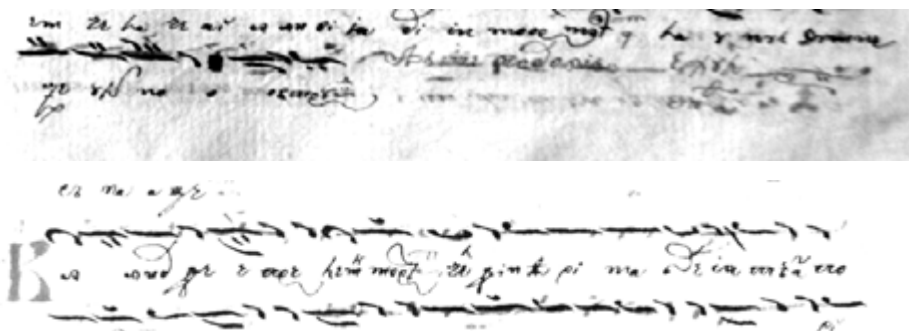
²⁵ *Cadențele ocupă locul punctuațiunii textului cântărei; [...] Cadențele imperfecte se fac la virgulă, punct și virgulă, la legăturile propozițiunilor, etc. acolo unde necesitatea cere o cadență, cu toate că ideia nu e completă.* („Cadences stand for the punctuation used in the text of the chant; [...] *The imperfect cadences* are on the comma, the semicolon, the link between sentences, etc, where necessity requires a cadence, even though the idea is not complete.”) (I. Popescu-Pasărea, *Principii de muzică bisericească – orientală (psaltică)*, Tipografia Cărților Bisericești, București, 1939, p. 35)



Ex. 11 *Podobii și axioane*, Cluj, 1996, p. 14

Când de pe lemn (cruce), mort – Ότε εκ τού ξύλου σε νεκρόν

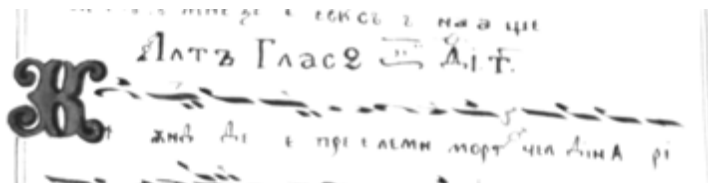
At first sight, the podoben is in the 2nd mode, the key being typical to this mode in all given examples²⁶. The scale, though, differs, aspect indicated by the different phthoras. Two examples share the phthora of the 6th mode (2nd plagal) and the tonic *pa* (Ex. 12 and Ex. 15), and the other two have the phthora of the 2nd mode and the tonic *di* (Ex. 13 and 14).



Ex. 12 Private manuscript (M. Mureșeanu), f. 48v

Similar to the preceding podoben, the resemblance is more obvious between the versions in Ms. II BJC (Ex. 13) and the one from the printed collection of podoben (Ex. 14).

²⁶ The Greek manuscript represents an apparent exception, for the key is that specific to the 2nd plagal mode, as it appears in the Romanian Theoreticons. Yet, the podoben is in the 2nd authentic mode, as it does not have a plagal indication. On the other hand, throughout this manuscript, the key is the same both for the authentic modes and related plagal ones, the difference lying only in the mention $\pi\lambda$ (plagal), in the second case.

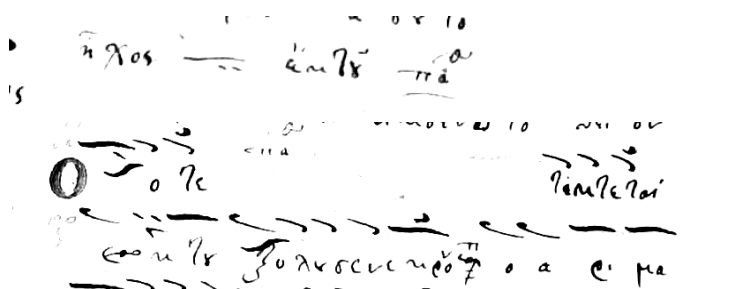


Ex. 13 Ms. II-14 BJC, f. 16r



Ex. 14 *Podobii și axioane*, Cluj, 1996, p. 14

The Greek version is different in this case, as it has a different incipit (Ex. 15).



Ex. 15 Ms. O. 354 BAR Cj, p. 135

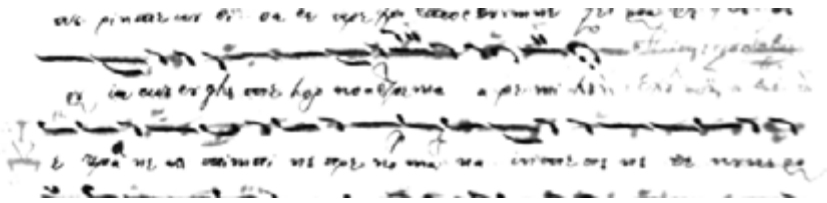
3.3. Degrab ne întâmpină – Ταχὸ προκατάλαβε

All four examples are written in the same 4th mode, which has the final cadence on *vu* (*mi*). The mode takes different names: the soft chromatic *legetos* mode²⁷, the median soft chromatic fourth mode²⁸, the 4th mode, borrowing the 2nd mode scale (*glasul IV – forma glasului*

²⁷ G. Konstantinou, op. cit., p. 275.

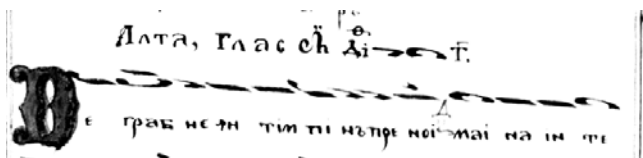
²⁸ *ibidem*.

II²⁹). The key of the mode is, in its turn, written in four different ways as can be seen in the examples bellow. The first one has the 4th mode indication, and the tonic *di* with the chromatic pthora of the 2nd mode, pthora which also appears on the first neume (Ex. 16).



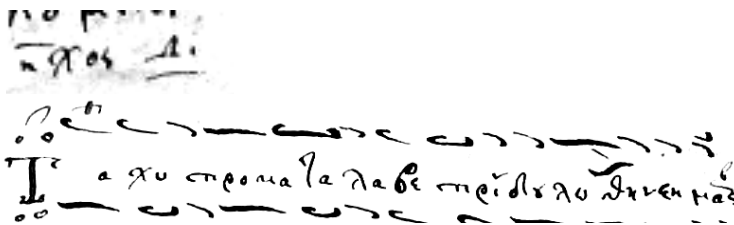
Ex. 16 Private manuscript (M. Mureșeanu), f. 49r

In the next example, apart from the key and the tonic, the legetos intonation formula (apichima) appears (Ex. 17).



Ex. 17 Ms. II-14 BJC, f. 23r

In the Greek manuscript (Ex. 18), the starting pitch *di* is the only one indicated, the chromatic pthora of the 2nd mode being on the first neume of the chant – an ison on *di*. The incipit is identical to the podoben from the private manuscript (Ex. 16), both also having in common cadential formulas.

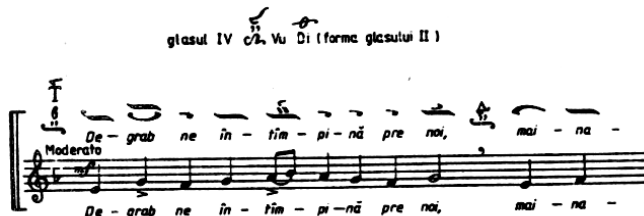


Ex. 18 Ms. O. 354 BAR Cj, p. 150

The printed version (Ex. 19) opens just like the version in Ms. II 14 BJC (Ex. 17). Yet, the indication of the mode is slightly different from

²⁹ *Podobii și axioane*. Culegere de muzică bisericească ortodoxă întocmită de Pr. prof. dr. Nicu Moldoveanu și de pr. lect. dr. Vasile Stanciu, Editura Arhidiecezana, Cluj-Napoca, 1996, p. 30, 37.

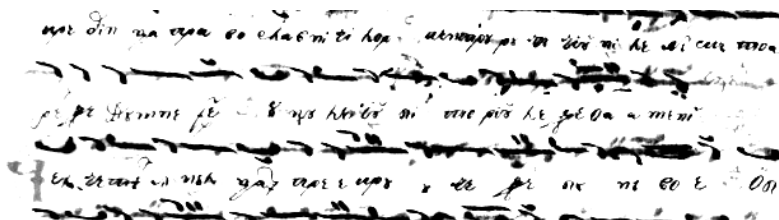
the manuscript versions, having the indication *forma glasului II* (borrowing the 2nd mode scale).



Ex. 19 *Podobii și axioane*, Cluj, 1996, p. 30

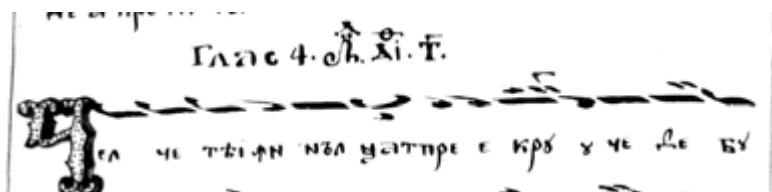
Cel ce Te-ai înălțat pe cruce - Ο υψωθείς εν τῷ Σταυρῷ

This is another podoben in the 4th mode, with the scale borrowed from the 2nd mode. However, in the private manuscript, the key is that of the 2nd mode (Ex. 20) and not of the 4th mode, as opposed to the preceding podoben from the same manuscript, which has the same scale, but a 4th mode key (Ex. 16).

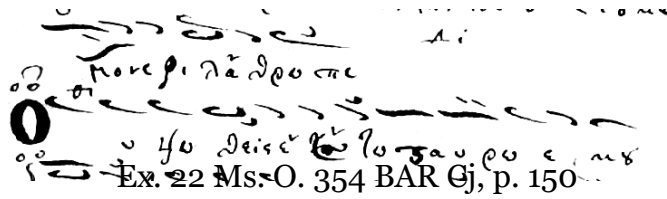


Ex. 20 Private manuscript (M. Mureșeanu), f. 49v

In the other Romanian manuscript (Ex. 21), the mode is also indicated by number (the Arabic numeral 4), while in the Greek version, the concise indication is being preserved, identical to the preceding podoben. The versions, though, are quite similar. Even if there are some differences between them, they repeat themselves in the next phrases, so the variation is consistent (the preference for a certain interval at the beginning of the phrases, for instance). Some cadential formulas are identical in all three Romanian versions and, at the same time, similar to those in the Greek version.



Ex. 21 Ms. II-14 BJC, f. 23v



Ex. 22 Ms. O. 354 BAR Θj, p. 150

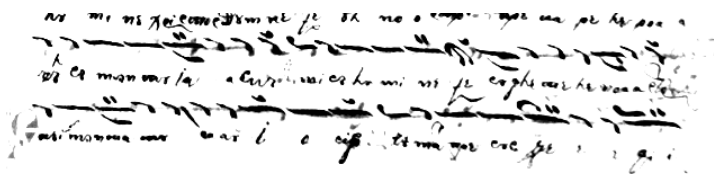
glasul IV οβ. Di (forma glasului II)



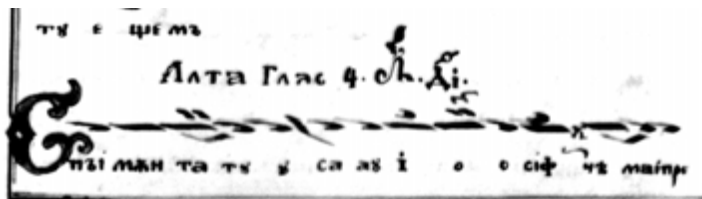
Ex. 23 *Podobii și axioane*, Cluj, 1996, p. 37

Spăimântatu-s-a Iosif – Κατεπλάγη Ιωσήφ

This is the last podobien in the 4th mode, this time having the scale specific to the 2nd plagal mode (6th mode). In *Teoria si practica muzicii bisericesti*³⁰, this mode is named “the hard chromatic 4th mode (nenano)”. It is here too that we discover that this sedalny stands as a testimony to the fact that nenano was considered a 4th chromatic mode by those “from ancient times”, whereas in the actual notation it is considered to be either a 2nd plagal mode, triphonos, or “simply nenano”³¹.



Ex. 24 Private manuscript(M. Mureșeanu), f. 50r

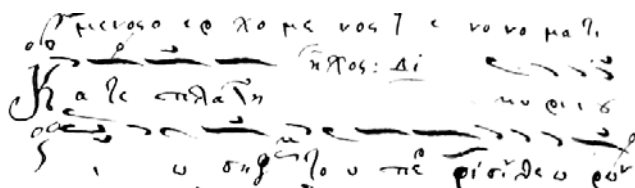


Ex. 25 Ms. II-14 BJC, f. 22r

³⁰ G. Konstantinou, op. cit., p. 283

³¹ idem, p. 284.

In the given examples, the martyria of the mode is, this time, written approximately the same. Exception to the rule is the Greek version, which is consistent in its use of a concise mode indication, with the phthora on the appropriate neume and not on the mode indication before the chant, as is the case with the other versions³². As far as this podoben is concerned, the tonic is *di* (sol) in all versions. The first two examples (Ex. 24, Ex. 25) have the initial phrase almost identical. The Greek version is slightly shorter than the Romanian ones, being the only one which does not have diatonic (notated) fragments.



Ex. 26 Ms. O. 354 BAR Cj, p. 149

Slavá... Si acum..., însăși podobia $\begin{matrix} \delta \\ \Delta t \end{matrix}$

S păi mân ta tu s-a I i o sif lu cru mai pre sus de fi i re

The image shows a single line of neumes starting with a large 'S' and corresponding to the text below. Above the neumes, there is a mode indicator consisting of a delta symbol with a 'δ' above it and a 'Δt' to its right.

Ex. 27 *Anastasimatar*, Buc., 2002, p. 169

glasul IV $\begin{matrix} \delta \\ \Delta t \end{matrix}$ Di (forma glasului VI)

Moderato
Spăi - min - ta - tu - sa I - o - sif cea mai pre - sus
Spăi - min - ta - tu - sa I - o - sif cea mai pre - sus

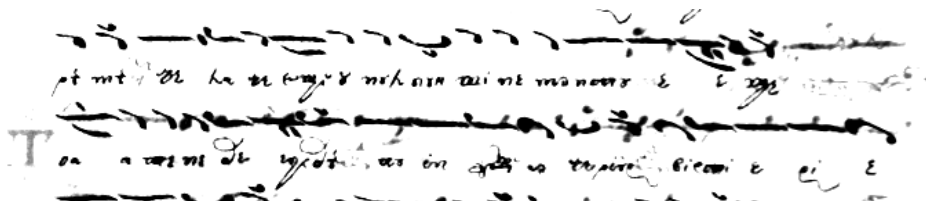
The image shows a musical score on a staff with neumes and a treble clef. Above the staff, there is a mode indicator 'glasul IV' with a delta symbol and 'Di (forma glasului VI)'. The text 'Moderato' is written above the staff. The lyrics are written below the staff.

Ex. 28 *Podobii și axioane*, Cluj, 1996, p. 28

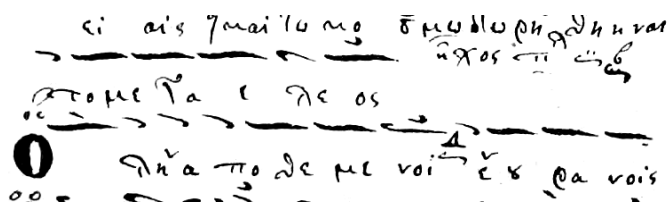
³² In the Greek manuscript, the mode indication usually appears just at the beginning of a new mode. Within it, the podoben or the sedalnies follow each other without any other indications, the tonic being the only one mentioned, usually when it has to change.

Toată nădejdea – Ὀλην αποθέμενοι

This is a podoben in the 2nd plagal (6th) mode, with the scale borrowed from the 2nd authentic mode. The initial martyria is written differently for each version. At first sight, the examples group each other two by two. Two examples have the tonic *vou* (mi) (Ex. 29, Ex. 30), the other two *di* (sol) (Ex. 31, Ex. 32). In fact, though, if we are to calculate the interval of each example, we notice that they all begin from *ke*, and that they have an almost identical incipit.



Ex. 29 Private manuscript (M. Mureșeanu), f. 51r

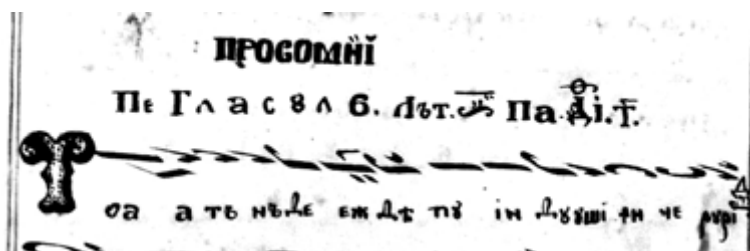


Ex. 30 Ms. O. 354 BAR Cj, p. 140

The versions from Ex. 31 and Ex. 32 share a different phrasing, the first martyria appearing only at the end of the text *Toată nădejdea punându-și în ceruri*,... It is not a mere coincidence that these two versions are the most recently dated ones. In these two Romanian examples, one takes into account the logical literary phrasing for the Romanian language: *Toată nădejdea punându-și în ceruri, vistierie nefurată loruși sfinții și-au agonisit*,... In Greek, the order within the phrase is different: Ὀλην αποθέμενοι, εν ουρανοίς τήν ελπίδα, θησαυρόν ασύλητον,... One can notice the comma following the first two words (translated into Romanian – *Toată nădejdea*). In the older Romanian versions, similar to the one in Ex. 29³³, the comma from the Greek text is being preserved, namely it is musically conveyed through a cadence, despite the fact that, once translated and modified through change of

³³ The copyist of the private manuscript is obviously influenced by the Greek models. One can notice the manner in which he notates the keys, his preference to the use of the term *eh*, and the inclusion of a Greek cherubic hymn.

topic, it becomes useless in the literary text. In examples 31 and 32, the comma is theoretically eliminated. However, even though the martyria does no longer appear in the middle of the phrase, the cadence is implied by the same ison with clasma (which doubles the value of the note above which it stands), also present in other versions. In conclusion, the adaptation is done only on a theoretical and visual level, for in practice, more precisely, on the auditory level, the cadence is immediately noticed. The explanation lies, we believe, in the fact that, even though the desire and effort to “correct and adjust” a liturgical text has existed for two centuries, this is still hard to achieve, especially when the text overlaps the music. Here intervenes the psychological component, because it becomes difficult to “correct” a chant that has already entered both the cognitive and the affective memory of the psaltis, respectively of the community within which it is being intoned.



Ex. 31 Ms. II-14 BJC, f. 26r

glasul VI λ Pa
(forma glasului al II-lea Di)

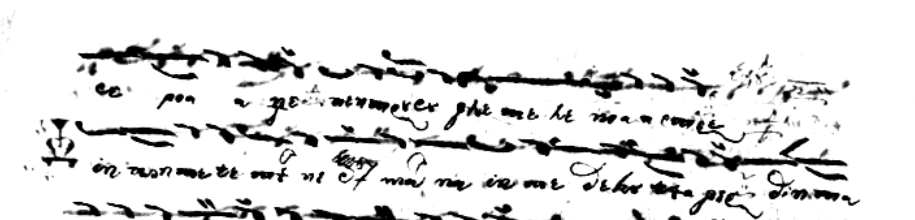
ce - ruri vis - ti - e - ri - e ne - fu - ra - tă lo -

ce - ruri, vis - ti - e - ri - e ne - fu - ra - tă lo -

Ex. 32 *Podobii și axioane*, Cluj, 1996, p. 52

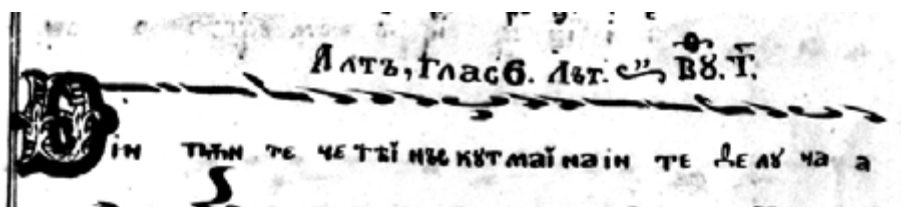
Din pântece Te-ai născut – Έκ γαστρὸς ἐτέχθης

This podoben does not appear in the collection of *Podobii și axioane*, published in Cluj, which we have used so far for our comparison. In Ex. 33, both the key and the pthora on the tonic *di* are the ones specific to the 2nd mode.



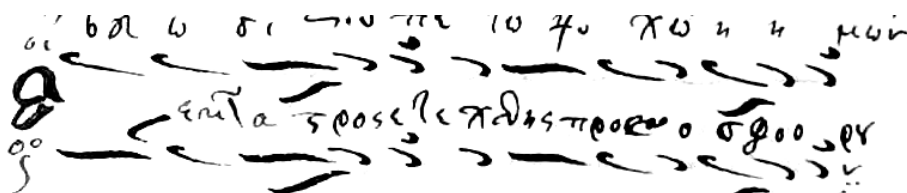
Ex. 33 Private manuscript (M. Mureșeanu), f. 51v

In Ex. 34 there is a 6th (2nd plagal – *lăturaș*) mode indication, with the tonic *vu* and the chromatic pthora of the 2nd authentic mode. The first interval, though, indicates that the melody starts from *di*, too.



Ex. 34 Ms. II-14 BJC, f. 27r

In Ex. 35, from the Greek manuscript, there is no indication. The indication that initiates the group of podoben, which is a page prior to this podoben, is the 2nd plagal mode, with the tonic on *vu*. If the beginning is on *vu*, we do not reach the first martyria properly. The copyist therefore forgot to indicate a new tonic, *di*, for this podoben.



Ex. 35 Ms. O. 354 BAR Cj, p. 141

All the examples have a final cadence on *vu*. Naturally, all three versions present common features (similar melodic-rhythmical profile and ambitus, almost identical cadential phrases and formulas). Some passages from the Greek version resemble to a great extent one of the Romanian versions, while other passages resemble the other Romanian version. At other times, the Romanian versions resemble each other. What is more, the phenomenon is common with all the podoben we have presented. In general, the analysis and comparison of all these podoben creates the impression of a continuous permutation among the versions in question³⁴.

3. Conclusions

The chromatic genre presents itself as extremely varied within the proposed category of chants. The examples illustrate a series of combinations of genres, modes and keys (or ways of indicating modes). Thus, there are podobens in the 1st mode borrowing the 2nd mode scale, in the 2nd mode borrowing the 6th (2nd plagal) mode scale, in the 4th mode borrowing the 2nd authentic or 2nd plagal (6th) mode scale, and finally podobens in the 6th (2nd plagale) mode borrowing the 2nd authentic mode scale. Practice, as reflected in the musical repertoire of the manuscripts, shows itself richer and more nuanced than the theory.

The versions resemble one another, sometimes to a greater extent, at other times to a lesser extent, for one and the same podoben. Even though we are referring to a noted repertoire, this repertoire manifests the dynamics specific to the oral tradition, the variation, respectively the versions, being specific notably to the oral tradition. Orality probably plays a bigger role than one might think or wish, even if it involves a written repertoire.

ABSTRACT

The aim of this paper is to present the diverse manner in which the chromatic genre occurs in the podoben (prosomia) melodies, using examples taken mainly from the manuscripts kept in Cluj-Napoca libraries. Beside the frequent case of the chromatic second authentic mode exchanging scale with its plagal, there are also podobens in diatonic modes borrowing scales of the chromatic modes. We found Romanian manuscripts and also Greek ones containing series of podobens for all eight modes. Each of these podobens has a number of

³⁴ The effect is, obviously, both visual and auditory.

variants, as reflected in the chosen manuscripts and printed books. The oral tradition influence is evident once more even when we are dealing with a written repertoire, such as the one analysed in this paper.

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