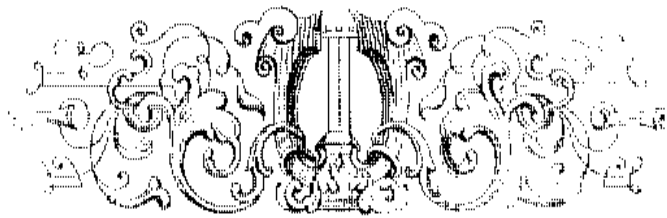# An Introduction to

SERBIAN CHANT

An introduction to musical structure in the
Serbian Osmoglasnik (Eight-Tones) and the
historical development of Serbian chant

– by –

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The purpose of this primer to provide a basic understanding of the structure of Serbian chant as it is expressed in the Serbian Osmoglasnik (Book of Eight Tones) and in the Anthology of Serbian Chant (*Notni Zbornik*), both of which are presently available on-line and in hard copy.[1] This understanding will hopefully serve as an aid to anyone interested in developing the basic skills for singing Serbian chant using these and other instructional materials and exercises provided on-line. The primer is subdivided into two parts: Part I describes the melodic aspects of Serbian chant; Part II (on pg 22), which the reader may prefer to read first, provides an historical overview of Serbian chant.

Part I: Serbian Chant - Melodic Structure in the Eight Tones

As a starting point, I'd like to share with the reader the following very useful information on terminology provided by Fr. Rastko Trbuhovich:

> In formal liturgical terminology *idiomela* are hymns that have their own melodies. *Proshomoia* are hymns that do not have their own melodies, but rather are patterned after *idiomela*. The Slavonic for *idiomela* is *samoglasne*. *Proshomoia* are *podoben*. In Serbian liturgical usage, however, *samoglasne* refer specifically to the melodies for "Lord, I Call," (*Gospodi Vozvah*) and its Stichera and Theotokion, and the stichera on the praises in Matins. Invariably, this melody is slightly more melismatic than the syllabic chant for the troparia and antiphon melodies.
>
> The distinction between *idiomela* and *proshomoia* does exist in Serbian chant, and is referred to as *utvrdjene stihire*, hymns with "established" melodies, and *neutvrdjene stihire*, hymns without established melodies. All the hymns of the resurrection *ochtoechos*, the major feasts and parts of the minor feasts are established, which is to say that the phrasing and particular application of chant variations for each of these hymns is generally standardized. There is still a degree of variation in the manner that each chanter will chant these hymns. The hymns of the daily services are not "established" and are simply patterned by the chanter after standard *ochtoechos* melodies.[2]

The "establishing" of melodies, to which Fr. Trbuhovich's concise explanation of terminology refers, is due in part to their having been written down by Stankovich, Mokranjac, Lastavica, Baracki and others, and used in the teaching of chant. It is also likely due to the regularity of their use in parish communities where the emphasis is on Sunday services and feast days rather than daily services. It is these established melodies, in particular those of the Osmoglasnik, which we will be focusing our attention on with a view toward understanding how they can serve as models for adapting hymns for which a cantor will likely possess the text but not the music.

The Osmoglasnik (*ochtoechos*) refers to the cycle of eight *tones* used throughout the Eastern Orthodox Church. The cycle, starting with *Tone* one, begins on the second Sunday after Pentecost and continues until the beginning of Great Lent, from which point the Triodion and later the Pentecostarion are used. As such, the *ochtoechos* cycle aligns itself with the moveable feasts whose dates are established by Pascha (Easter) and thus referred to as being part of the Paschal Cycle. The weekly cycle actually begins each Saturday evening with the vespers and matins of Sunday. Figure 1. on pg 2. illustrates the position of the *osmoglasnik* within the various cycles of the Church calendar.

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[1] http://www.nikolaresanovic.com/Serbian-Osmoglasnik.index.html
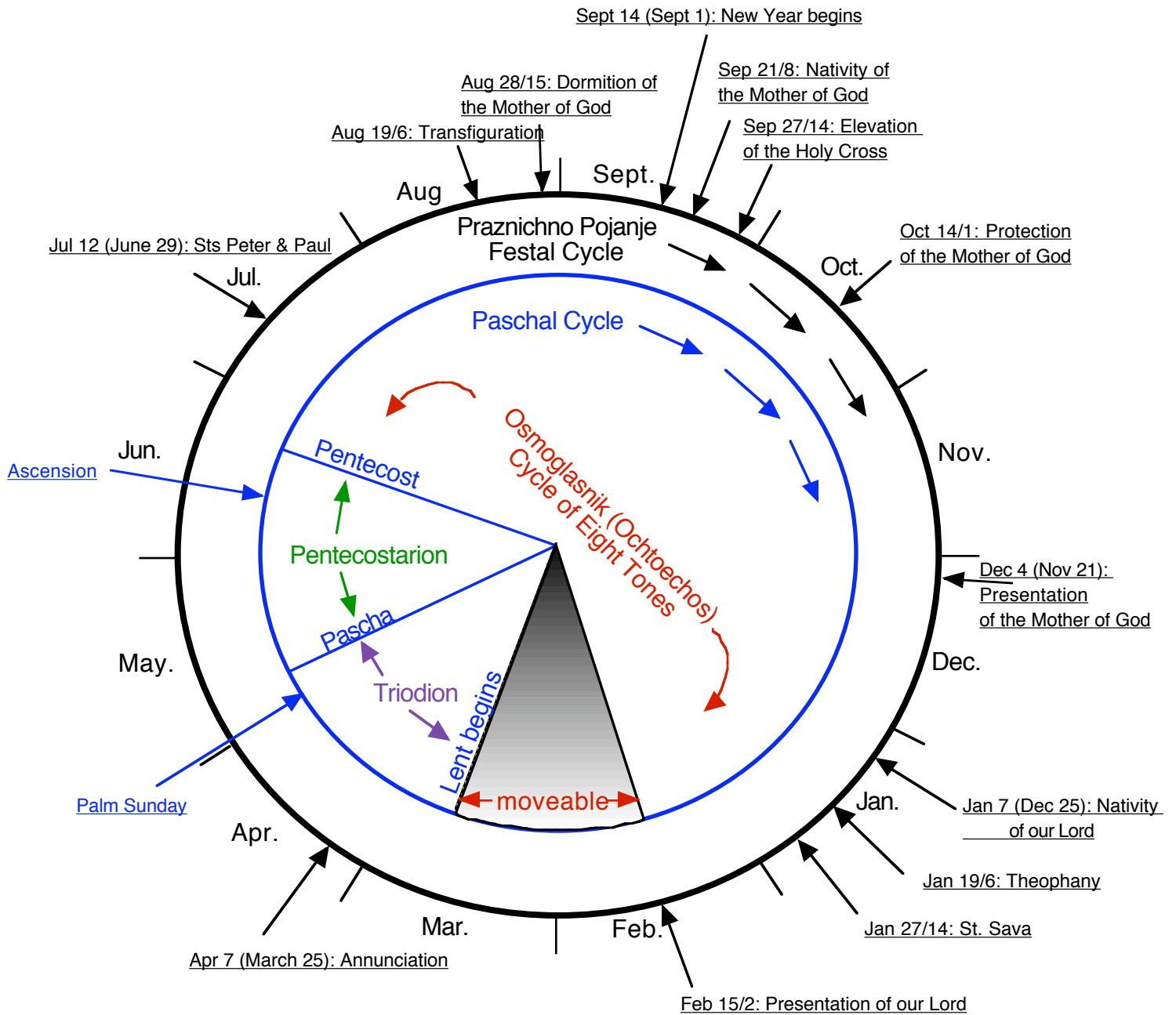http://www.nikolaresanovic.com/AnthologySerbChant-index.html

[2] From the instructional flyer prepared by Fr. Rastko Trbuhovich for the SSF Choral Workshop in Hamilton, Ontario, CA August 11, 1990.

2.

Figure 1: The Church Calendar

The Church Calendar

Sept 14 (Sept 1): New Year begins

Sep 21/8: Nativity of the Mother of God

Aug 28/15: Dormition of the Mother of God

Sep 27/14: Elevation of the Holy Cross

Aug 19/6: Transfiguration

Sept.

Aug

Praznichno Pojanje Festal Cycle

Jul 12 (June 29): Sts Peter & Paul

Jul.

Oct 14/1: Protection of the Mother of God

Oct.

Paschal Cycle

Osmoglasnik (Ochtoechos) Cycle of Eight Tones

Jun.

Ascension

Pentecost

Pentecostarion

Nov.

Pascha

Dec 4 (Nov 21): Presentation of the Mother of God

Triodion

Lent begins

May.

Dec.

moveable

Palm Sunday

Jan.

Jan 7 (Dec 25): Nativity of our Lord

Apr.

Jan 19/6: Theophany

Jan 27/14: St. Sava

Mar.

Feb.

Apr 7 (March 25): Annunciation

Feb 15/2: Presentation of our Lord

The term "*tone*" or "mode" used in reference to the weekly cycle is not to be confused with its more common musical understanding as a pitch, or a collection of pitches within an octave species or a scale. Rather, as it applies to Serbian chant and to Orthodox chants in general, a *tone* (or mode) is more a collection and classification of melodies or types of melodies which have certain common and clearly recognizable tonal, rhythmic and structural characteristics.   The Serbian *tones* can be viewed as a collection of "types" of melodies, in which all melodies falling within a given "type" sound recognizably similar to each other. Figure 2. below is a listing of the different melodic types within each of the eight *tones* in the Serbian Osmoglasnik along with the hymns which serve as examples of each type. The first (**Initial**) and last (**Final**) notes of the melodic type as they appear in the Mokranjac Osmoglasnik or the Resanovic adaptation are provided as a reference, as are the general ranges of each melodic type. The terms melismatic and syllabic refer to the general style of the melody where the former is more florid and ornate, often with several or many notes per syllable, and the latter is predominantly one note per syllable.

Figure 2. Melodic Types in the Serbian Osmoglasnik

TONE	MELODIC TYPE STYLE	HYMNS	INITIAL	FINAL	RANGE
1	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	C(f)	G	(f) G – C (d)
	Type 2a Syllabic	Troparia; Kontakia; Aposticha; Kathisma; Antiphons; Canons; Great Doxology	C	G	(f) G – C (eb)
	Type 2b Melismatic	Beatitudes	C	G	(f) G – F (g)
2	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	A	A	F – C (db)
	Type 2 Syllabic	Troparia; Kontakia; Kathisma.	A	F	(e) F – C
	Type 3 Syllabic	Aposticha; Antiphons; Canons; Great Doxology; Beatitudes.	A(f)	F	(e) F – Bb (c)
3	**Type 1a** Melismatic	Lord I Call-stichera; The Praises-stichera; Beatitudes.	A	F	C – C
	Type 1b Syllabic	Troparia; Aposticha; Kathisma; Antiphons; Canons; Great Doxology; Beatitudes	A	F	C – C
	Type 2 Melismatic	Kontakia (only)	G	F	F – C (d)

4.

Figure 2. Melodic Types in the Serbian Osmoglasnik (continued)

Mode	Type	Repertoire			
4	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	F	A	(f) G – C (eb)
	Type 2 Syllabic	Troparia; Kontakia;	A	A	F – C
	Type 3 Syllabic	Aposticha; Antiphons; Kathisma; Canons; Great Doxology; Beatitudes	A	A	(f) G – C (d)
5 (plagal of **1**)	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	G(f)	G	C – C
	Type 2 Syllabic	Troparia; Kontakia; Aposticha; Kathisma; Antiphons; Canons; Great Doxology; Beatitudes	F(g)	G	(e) F – C (d)
6 (plagal of **2**)	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	C	C	(e) F – F
	Type 2 Syllabic	Troparia; Kontakia; Aposticha; Kathisma; Antiphons; Canons; Beatitudes	F	A	F – C (db)
	Type 3 Syllabic	Great Doxology	F	F	(d) F – Bb (c)
7 (plagal of **3**)	**Type 1a** Melismatic	Lord I Call-stichera; The Praises-stichera; Beatitudes.	E(f)	F	C – C
	Type 1b Syllabic	Troparia; Kontakia; Aposticha; Kathisma; Antiphons; Canons; Great Doxology;	E(f)	F	C – C
8 (plagal of **4**)	**Type 1** Melismatic	Lord I Call-stichera; The Praises-stichera.	F	F	(d) F – C (eb)
	Type 2 Syllabic	Troparia; Kontakia	F	F	C – C
	Type 3a Syllabic	Aposticha; Kathisma; Antiphons; Great Doxology.	F	F	F – D (eb)
	Type 3b melismatic	Beatitudes	F	F	F – F
	Type 4 Syllabic	Canons	F	F	C – C (d)

An examination of Figure 2. shows that most of the *tones* have two or three distinct types of melody. Some, like *Tone* 7 and *Tone* 3 have only one basic type, while *Tone* 8 has as many as four, possibly five.[3] The 'a' and 'b' distinctions as in 'type 1a' and 'type 1b' are in all cases a reference to degrees of elaboration. In other words, the melodies of both types are tonally and structurally the same, but the 'type b' melodies will be either more melismatic or more syllabic than their 'type a' counterpart. Observe that the type 1 or type 1a melodies (often referred to as "samoglasne") are generally more melismatic in style, where the other types, with only a few exceptions, tend to be more syllabic.   It is important to stress here that Figure 2. only entails melodies found in the resurrectional *ochtoechos*. There are many other examples of melodic types in Serbian chant, most of which are highly melismatic settings of the Cherubikon or the Hymn to the Theotokos in the eight *tones*. These can be found in Mokranjac's Opste Pojanje and Baracki's Notni Zbornik. Adaptations of some of these hymns to the English language can also be found in the Anthology of Serbian Chant: Volume II which is available on-line in both music notation pdf and audio mp3 formats.

The following pages of musical examples, taken from the Serbian Osmoglasnik - *Tone* 8 and *Tone* 3, illustrate how two *tones* can be very different with regard to their melodic construction. The melodic type is indicated at the beginning of each example.

Tone 8 has the greatest variety of distinct melodic types — at least four. Observe that the melodies are quiet different from each other despite having certain common characteristics such as tonality and major mode. By way of comparison, if we examine the "Lord, I Call" and the resurrection troparion melodies for *Tone* 3 - a *tone* which possesses only one basic melodic type - we see that the two melodies are essentially the same in tonality and underlying structure, but the former melody is somewhat more elaborate and melismatic while the latter is more syllabic.   This difference will be more apparent if the reader takes the time to listen to, or sing through each of the *Tone* 3 examples.

It can be argued that in *Tone* 8, the type 2 melody used for the troparion should be further classified as type 2a or type 2b, since this melody can be rendered in either a very syllabic form, as with the second troparion example on page 8, or in a more melismatic form as with the first troparion example. In fact, the "All of Creation" melody which can be found on pg.306 (no. 23) of the on-line Serbian Osmoglasnik provides us with another excellent example of this more elaborate type 2 melody. However, in the case of the troparia melodies we should probably resist this temptation as this could equally apply to the melodic types used for troparia in other *tones*. Indeed, one will often hear cantors and priests sing a *Tone* 4 or *Tone* 1 troparia with varying degrees of ornateness, some more syllabically and others with more melismatic embellishments. The established troparion for a major feast is likely to be rendered more ornate, with passing 1/8th notes and occasional dotted rhythms, where a more simplified version of that melodic prototype would likely be heard on a typical Sunday on which a cantor or a priest has to sing three or four different troparia and kontakia in the various *tones*.

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[3] The melodic type used in the *Tone* 8 setting of "O Victorious Leader," heard in the first hour and found on pg.364 of the Anthology of Serbian Chant: Volume One, is clearly distinct from any of the four types commonly used in the Osmoglasnik. This could be viewed as a fifth melodic type or a kind of 'special melody.' Additionally, all *Tone* 3 kontakia are sung to a unique melodic form (see page 20) patterned after the Nativity Kontakion "Djeva Dnes" ("Today, the Virgin").

SERBIAN OSMOGLASNIK - TONE 8

LORD I CALL UPON THEE

Melodic Type 1

Adaptation by
Nikola Resanovic

1.

Lord I call up - on Thee, hear me!

Hear me, O Lord!

Lord I call up - on Thee, hear me!

Re - ceive the voice of my prayer

when I call up - on Thee.

Hear me, O Lord!

2.

Let my prayer a - rise

in Thy sight as in - - - - cense,

and let the lift - ing up of my hands

be an even - ing sac - ri - fice.

Hear me, O Lord!

Melodic Type 2

<u>TROPARION</u>

15.

Thou didst de - scend from on high,___ O___ Mer - ci - ful_ One!

Thou didst ac - cept the three___ day___ bur - i - - al

to free_____ us from___ our___ suf - fer - ings!

O_____ Lord, our___ Life_ and Res - ur - rec - - tion:

glo - - - - - - ry___ to___ Thee!

<u>TROPARION</u>
<u>without elaborations</u>

15b.

Thou didst de - scend from on high, O___ Mer - ci - ful One!

Thou didst ac - cept the three day___ bur - i - al

to free_____ us from our___ suf - fer - ings!

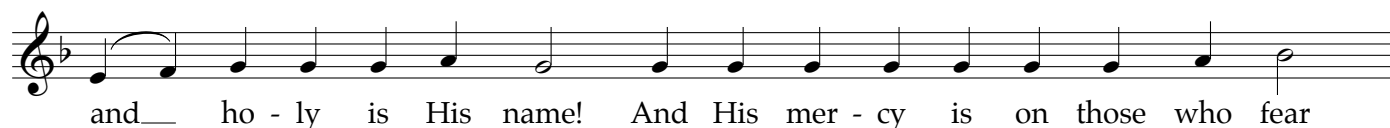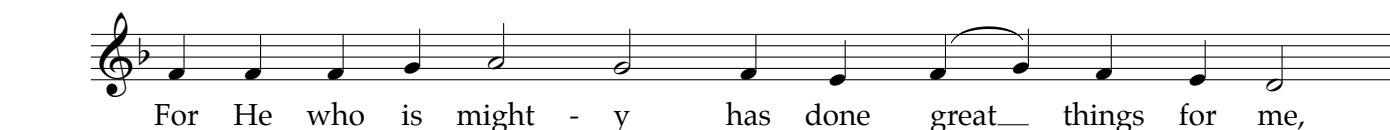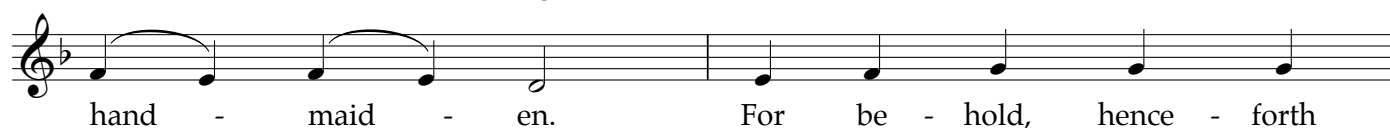O_____ Lord, our___ Life and Res - ur - rec - - tion:

glo - - - - - - ry to Thee!

LITURGY

Melodic Type 3

37.

Bless - - sed are the mer - - ci - ful,

for they shall ob - tain great mer - - - cy.

Re - mem - ber us, O Christ, Sav - ior of the world,

as Thou didst re - mem - - ber the thief

on the tree of the Cross.

Make us wor - - thy of Thy heav - en - ly king - dom,

O Thou who a - lone art com - pas - sion - ate.

38.

Bless - - ed are the pure in heart,

for they shall see God.

Hear, O A - dam and re - joice with Eve;

for He who of old has stripped you na - ked,

and led you cap - tive by de - ceit,

has van - - ished by the Cross of Christ.

MY SOUL MAGNIFIES THE LORD

Melodic Type 4

27.

My soul_____ mag - ni - fies the Lord,

and my Spir - it re - joic - es in God my Sav - ior!

REFRAIN: More hon - or - a - ble than the cher - u - bim,

and more glo - rious be - yond com - pare than the ser - a - phim!

With - out de - file - ment you gave birth to God_____ the Word;

(ossia)

True The - o - to - kos we mag - ni - fy_____ you!

True__ The - o - to - kos we mag - ni - fy_____ you!

For he has re - gard - ed the low - li - ness of His

hand - maid - en. For be - hold, hence - forth

all ge - ner - a - tions will call me bless - ed. **REFRAIN:**

For He who is might - y has done great__ things for me,

and__ ho - ly is His name! And His mer - cy is on those who fear

Him from gen - er - a - tion to gen - er - a - tion.
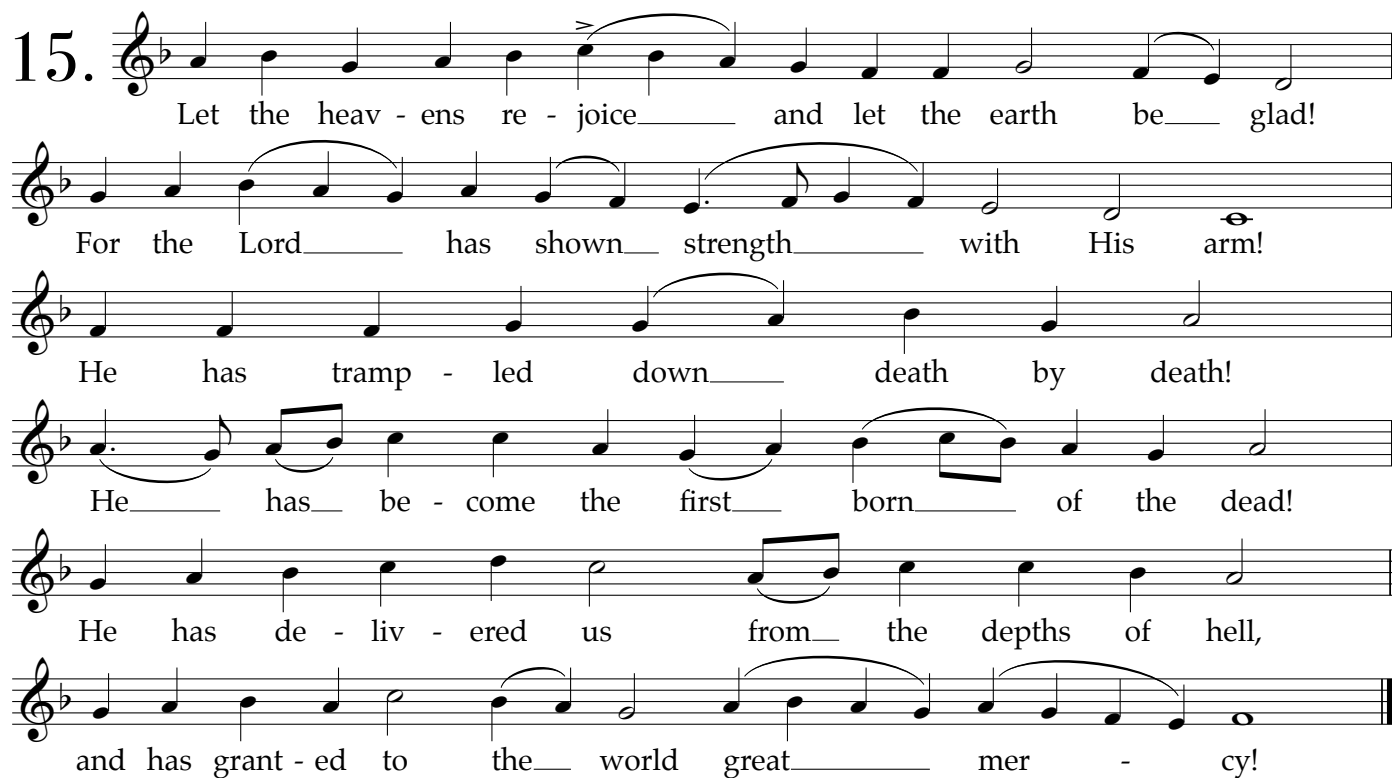
SERBIAN OSMOGLASNIK – TONE 3
VESPERS
LORD I CALL UPON THEE

1.

Lord I call up - on Thee,

hear me! Hear me, O Lord!

Lord I call up - on Thee, hear me!

Re - ceive the voice of my prayer

when I call up - on Thee!

Hear me, O Lord!

RESURRECTION TROPARION

15.

Let the heav - ens re - joice and let the earth be glad!

For the Lord has shown strength with His arm!

He has tramp - led down death by death!

He has be - come the first born of the dead!

He has de - liv - ered us from the depths of hell,

and has grant - ed to the world great mer - cy!

The Serbian chant system of eight *tones* is derived from the Byzantine system as are many of the chants themselves. As such, *Tones* 5 - 8 are termed the "plagal" of the authentic *Tones* 1 - 4. However, in Serbian chant the relationship of plagal vs. authentic *tones* has become rather obscure and diluted, and does not have the same relational and tonal meaning as in earlier chant systems such as Gregorian or Byzantine. We don't need to concern ourselves with the historical and cultural reasons for this dilution, but suffice it to say that one can still observe and hear aspects of this plagal and authentic relationship in Serbian chant as they exist between the paired eight *tone* counterparts. It manifests itself in the similarity of range and limited melodic types for *Tones* 3 & 7, for example.   Or in the similarity of minor mode structures found in *Tones* 1 and 5 and the elaborate major mode melodies and varied types observed in *Tones* 4 and 8. It is also expressed in the similarity of shared melodic materials often encountered between an authentic mode and its plagal counterpart such as in *Tones* 2 and 6. However, as we shall see a little bit later, Serbian chant is replete with such formulaic relationships throughout the tones and not just between authentic and plagal counterparts. First, however, we need to examine the phrase structure of selected chants.

Figure 3. on pg 12 illustrates how the phrase structure of Serbian chant varies with each melodic type. The reader may refer to the key following the analysis for a concise definition of the lettering symbols used. We can observe the following general characteristics from the phrase analysis in Figure 3.

1.   All text settings open with a series of either two or three (occasionally more) contrasting musical phrases.

2.   These contrasting musical phrases are then repeated (usually in an alternating fashion) and modified according to the demands and the length of the specific text.

3.   A final, distinctive melodic phrase (X) is used to terminate the hymn. This last phrase although generally contrasting in form often incorporates melodic elements which were heard in earlier phrases. In some cases it may be regarded as a variant of an earlier phrase.

It should be pointed out that there is a spectrum of variance on either side of the general characteristics outlined above. For example, at one end you have the simplicity of the *Tone* 6 - type 2 troparion melody which is essentially a pairing of alternating phrases, and at the other end you have the type 1 "Lord, I Call" melody from the same *tone* which, in this hymn at least, appears to be entirely through-composed, with each new phrase a contrasting one. But the observations above can still help serve as general guidelines, since they continue to operate even in the two *Tone* 6 examples just cited.

Of course, such an analysis reveals nothing really unique from the standpoint of melodic form. Serbian chant melodies essentially achieve what most good melodies achieve; that is, they strike a balance between those aspects that provide unity, such as repetition or more commonly varied repetition, and those that provide contrast. The most interesting aspect with Serbian chant might be that it strikes such a balance without resorting to techniques commonly use in melodic construction, such as antecedent-consequent phrase relationships, motivic structures, melodic sequence, continuous expansion, etc. And yet within the chant there is clearly a complementary ordering of phrases that is be maintained; a complementary ordering which creates larger repeating structures within the music, as in for example the above mentioned *Tone* 6 troparion melody or the *Tone* 1 troparion melody with its recurring 'B - Ca' phrase complement. There is also a sense of formulaic, if not motivic, structuring in the recurring patterns of notes and durations which abound within the various phrases - something which we will examine a bit later on.

Figure 3: A SUMMARY OF THE PHRASE RELATIONSHIPS FOR THE MELODIC EXAMPLES FROM THE SERBIAN OSMOGLASNIK

Phrase Number:	1	2	3	4	5	6	7	8	9	10
Tone 1:										
Type 1 – Lord, I Call	A	B	C	A'	B'	X				
Type 2a – Troparion	A	B	Ca	B'	Ca'	B"	Ca"	X		
Type 2b – Beatitudes	A	B	Ca	B'	D	X				
Tone 2:										
Type 1 – Lord, I Call	A	B	C	A'	B'	X				
Type 2 – Troparion	A	B	A'	B'	X					
Type 3 – Great Doxology	A	B	C etc...(or	A	Bc etc)					
Tone 3:										
Type 1a – Lord, I Call	A	B	C	A'	B	X				
Type 1b – Troparion	A	B	C	D	X					
Type 2 – Kontakion	A	A'	Ba	A"	X1	X2				
Tone 4:										
Type 1 – Lord, I Call	A	B	C	B'	X					
Type 2 – Troparion	A	B	A'	B'	C	X				
Type 3 – Beatitudes	A	B	A'	B'	A"	B"	X			
Tone 5:										
Type 1 – Lord, I Call	A	B	C	Da	Ea	X				
Type 2 – Troparion	A	B	C	A2'	C'	X				
Tone 6:										
Type 1 – Lord, I Call	A	B	C	D	E	X				
Type 2 – Troparion	A	B	A'	B'	A"	X				
Type 3 – Great Doxology	A	A'	B	etc.						
Tone 7:										
Type 1a – Lord, I Call	A	B	A'	B'	A"	X				
Type 1b – Troparion	A	B	Cb	B'	X					
Tone 8:										
Type 1 – Lord, I Call	A	B	Ca	B	D	X				
Type 2 – Troparion	A	B	Ca	B'	X					
Type 3 – Beatitudes	A	B	B'	A	B"	Ca	B"'			
Type 4 – My Soul Magnifies...	A	B	(A'	Cb	X) refrain					

Key:
A – Any initial melodic phrase and subsequent identical phrase within a melodic type.
A', A"– Any melodic phrase subsequent to **A** which is similar but **modified** in nature.
B, C, etc. – Any melodic phrase subsequent to **A** which is generally **contrasting** in nature.
Ca, Bc, Ba etc. – Any phrase consisting of both contrasting material and material borrowed from an earlier phrase regardless of how that material might be disposed throughout the phrase. For example, the 'Ca' in *Tone* 1 is a contrasting phrase whose ending is the same as that of the opening phrase. The 'Cb' in *Tone* 7 on the other hand contains phrase 'B' materials in the first half of what is otherwise a contrasting phrase.
A1 A2; B1 B2; X1 X2; etc— Any two otherwise contrasting phrases that are commonly paired together but can also appear either as a single composite phrase or independently within a melodic type.

Before taking a closer look at the formulaic structure of the chant ,we need to examine some examples of how the above melodic phrases can be readily adapted to a wide range of texts. Our first example (below) of this type of flexibility is found in a collection of *Tone* 4 troparia from Bishop Stevan Lastavica's <u>*Praznicno Pojanje*</u> (Belgrade 1969), laid side by side, showing only the first two contrasting phrases. Included with these is my own adaptation of the *Tone* 4 Nativity troparion together with a singable reduction of the melody in its most basic form. The meter signatures have been added in order to show the relative length of the settings and do not imply anything regarding the accent patterns. These are shown using tenuto marks above the respective noteheads within the basic structure setting.

A reading of the analysis provided beneath each system will confirm what can be heard when singing or playing through these examples, and that is a clear and recognizable similarity that identifies them as sharing the same basic *Tone* 4 melodic type. Much of this similarity is due to their common structure and form, but it also has a great deal to do with their usage of common melodic fragments or formulae - in particular the cadential formulae shown under the brackets. These melodies would all be regarded as "established," because of their common characteristics, any one of them, or in fact, all of them collectively could serve as models for setting an "unestablished" hymn text in this tone.

Serbian Chant Comparison: Troparia - Tone 4 (Lastavica)

An overlaid comparison of the first two phrases of selected Tone 4 Troparia found in Bishop Stevan Lastavica's Praznicno Pojanje (Beograd 1969). An English adaptation of the Tone 4 Nativity troparion is also included.

Phrase A

Rozdestvo (Thy Nativity): Roz - des - tvo__ tvo - je_____ Hri - ste Bo - ze_____ nas

Sv. Stevan prvomucenik (St. Stevan Protomartyr): Po - dvi - gom__ do - brim pod - vi - zal - sja je - si,

Sv. Nikola Cudotvorac (St. Nicholas Wonderworker): Pra - vi - lo___ vje - ru i_____ ob - raz kro - to - sti,

Sv. Mihailo Arhangel (St Archangel Michael): Ne - bes - nih__ vo - in - stva ar - hi - stra - ti - zi,

Nativity English (Resanovic): Thy Na - tiv - i - ty,_____ O_____ Christ__ our_____ God,

Basic Structure rendered in a singable form

Analysis: The opening phrase (A) centers around the pitch 'A' as a point of departure and return.
Note the rising line from pitches G to C is common to all examples of this phrase.
Note also the almost uniform similarity of the cadential formula (shown under the brackets).
Tenuto (stress) markings have been added to show text accents.

Serbian Chant Comparison: Troparia - Tone 4 (Lastavica) continued:

Phrase B

Rozdestvo
(Thy Nativity):

vo - si - ja   mi - ro - vi   svjet_ ra - zu - ma.

Sv. Stevan
prvomucenik
(St. Stevan
Protomartyr)

per - vo - mu - ce - ni - ce_ Hri - stov_ i_____ a - po - sto - le.

Sv. Nikola
Cudotvorac
(St. Nicholas
Wonderworker)

voz-der- za - ni - ja_ u - ci - te - lja ja - vi tja_ sta - du_ tvo - je - mu.

Sv. Mihailo
Arhangel
(St Archangel
Michael)

mo - lim_ vas_ pri - sno_____ mi ne - do - stoj - ni.

Nativity
English
(Resanovic)

has____ shown____ to___ the world the___ light of____ wis - dom.

Basic Structure
rendered in a
singable form

Analysis: The second phrase (B) descends from the high 'C' through an emphasized 'A' and down to a pick up 'F' which forms a 6-note cadential formula common to all versions of this melody. The 6-note cadential formula (bracketed) is typically ornamented with passing 1/8th notes. The second two of the above examples show how this phrase can be expanded by an upward approach to the 'C' from a starting 'G', and by and elaboration of the emphasized 'A'.

Our second example (on page 15) looks at this adaptive quality a little closer. These melodic phrases are all taken from Mokranjac's Osmoglasnik. The phrases are all variants of the third phrase (Ca) from the *Tone* 1 setting of Resurrection Troparion melody. The sample phrases are taken from various *Tone* 1 hymns which feature this melody. They have been arranged from the shortest to the longest. Again, meter signatures have been added only to show the relative lengths of the settings. A basic structural model of the phrase has been included in a singable form at the bottom of the page. Additionally, an elaborate version of this troparion phrase ("The Angel Cried" from Baracki's Notni Zbornik) has been included. The analysis at the bottom of the page describes features common to all of the phrases.   What should be clearly apparent in these examples is the degree of flexibility that exists within a phrase - as long as its basic structure and its identifiable melodic features are maintained.   These latter characteristics are essential for the process of memorization and familiarization. The characteristic of flexibility, however, is essential to the adaptive process which these chants routinely undergo. The combination of these characteristics - flexibility and familiarity, or memorability - are likely the outcome of a chant system cultivated and propagated both in the past and in our current times within a predominantly oral/aural tradition. We can now look at little more closely at the formulaic or centonate design of the chant.

Serbian Chant Adaptibility Illustration
Phrase Ca of Tone 1 - (Tropar melody)

The first nine examples below taken from Mokranjac's Osmoglasnik (Belgrade 1922)
illustrate the varying degrees to which a basic phrase of music can be stretched
and elaborated in order to be adapted to a wide range of texts varying in length.
Meter signatures are included in order to show comparative length.

Example 1 (pg 28)

ja - ko ti_____ je - si Bog_____ moj,

Example 2 (pg 12)

sla - va vsel - she - mu - sja_____ v'tja,

Example 3 (pg 11)

sla - va tsar - stvi - ju tvo - je - mu

Example 4 (pg 16)

i pre - grje - she - ni_____ i skor - ben,

Example 5 (pg 10)

vo - skre - sal je - si tri - dnev - ni Spa - se,

Example 6 (pg 9)

je - go - zhe ad srjet___ do - lje o - gor - chi - sja,

Example 7 (pg 10)

i ne ot - vrjet - she pre - chi - sta - go___ tje - la tvo - je - go,

Example 8 (pg 13)

pro - po - vje - da - ju - scha zhe - nam___ vos - kre - se - ni - je,

Example 9 (pg 11)

se - go ra - di si - li ne - be - sni - ja vo - pi - ja - hu te - bje zhi - zno - dav - che Hris - te,

Phrase elaboration from "angel vopijasche" (compare with example 3 above)

Example 10 Baracki: Notni Zbornik pg 339

i pa - ki_____ re - kuj ra - duj - sja,_____

Basic Structure of the phrase in a singable form

Analysis: The phrase is basically an upward progression from a 'G' or 'F' to a 'C' that is generally approached by an anticipation (repeating 'C'). Most often the anticpation is elaborated by an upper neighboring tone (the 1/8th note 'D') as shown at the end of all the above examples. Observe the uniform cadential formula to this phrase - the closing 5 pitches from the 'A' to the 'C'. This is a central characteristic of the phrase that should generally be preserved.

The term centonate or centonization at its root means 'patchwork' or 'quilted'. It is a term that is often used to describe the music of many Eastern chant traditions and indeed some Gregorian chant. The term 'patchwork' should not be understood in any pejorative sense, but rather as an appropriate description of a melody which has as its basis a collection of commonly used preexisting melodic patterns, fragments, or melodic formulas along with their elaborations and variants. These melodic fragments would collectively form a melodic *type* or could appear in several different melodic types. In the case of Serbian chant, a collection of one or more of these melodic types would constitute the melodies of a particular *tone* or mode. This type of melodic construction which seems to thrive in cultures espousing a more oral/aural tradition distinguishes itself from relatively modern compositional methods wherein composers strive to create entirely original melodies either by using commonly accepted idioms and techniques, or in some cases by exploring new and unusual idioms and techniques. The cultural, sociological, and even theological reasons for these differences in approach would indeed be interesting to discuss, however; this lies beyond the scope of our primer. Suffice it to say, Serbian chant today is the result of a very long and continuing process of development and diverse influences which has no doubt resulted in some things having changed a great deal, and perhaps others having changed relatively little. For example, even today one can attend an Orthodox church where a *Tone* 1 or a *Tone* 8 *apolytikon* is being sung in Byzantine chant and hear clear similarities with the Serbian chant version. This however, cannot be said of all the Serbian *tones*.

Figure 4 on pg 17 has been provided in order to help the reader better understand the centonate aspect of melodic construction in Serbian chant. Here we are focusing on those melodic patterns central to the structural organization of music - the cadential patterns or formulae. It should be noted that the cadential classifications in Figure 4 are by no means meant to be a comprehensive study of all cadential patterns in the <u>Serbian</u> <u>Osmoglasnik</u>. Here we are only examining those patterns which are common to more than one *tone* or mode. It is this common usage of patterns across the various melodic types that can help illustrate the centonate nature of the melodies. Of course, there has to be something to differentiate the use of these formulae in the chant or there would be little to distinguish the various melodic types or even the various *tones*. Clearly, one aspect providing differentiation is the sheer number of these melodic formulae along with their variations and elaborations. But in the case of the rather limited number of cadential formulae that we see in Figure 4, there has to be something else. Indeed, there are three differentiating factors additional to the diversity of formulae and their variants: 1) the intervallic construction of the formula; 2) the structural function of the formula; 3) the tonal context of the formula.

The intervallic construction, i.e. the ordering of half-steps and whole steps, is central to a formula's differentiation in certain *tones*. This is evident when examining most of the examples in Figure 4. The otherwise identical patterns, like the Class II (f) and (g) examples in *Tones* 6 & 8, sound very different because of this intervallic construction. But what if there is no evidence of intervallic differentiation, such as in the two Class IV examples from *Tones* 1 & 6? In this case, both the tonal context and the structural functions of the formulas provide the needed differentiation. For example, the *Tone* 1 formula is a **primary** cadential formula; it is used to conclude the hymn, and the last pitch of the formula is a final in that melodic type. Conversely, the identical *Tone* 6 formula is a **secondary** cadential formula and is thus used to end an internal phrase. In this case, the last pitch of the formula is not a final — the final is the pitch 'C'.

Another interesting feature observed is the frequent correlation between cadential formulas and related authentic/plagal *tone* pairs (1 & 5; 2 & 6; 3 & 7; 4& 8). However, for each example of this correlation that we can find among the six classifications, we will find just as many examples that don't correlate, such as the two Class IV examples and the Class VI *Tone* 4 examples. The reader is encouraged to study these common cadential patterns. An analysis of each classification's patterns has been included for this purpose.

Figure 4: Classification of Common Cadential Formulae in the Serbian Osmoglasnik:

Class I Cadential Formulae:

a)Tone 1 - type 2: Primary   b)Tone 2 - type 2: Secondary

c)Tone 4 - type 3: Primary   d)Tone 6 - type 2: Secondary

e)Tone 5 - type 1: Secondary   f)Tone 3 - type 1: Secondary

g)Tone 7 - type 1: Secondary

The Class I cadential formulae all descend through a perfect 4th tetrachord to a point of resolution. The differences are intervallic, contextual and functional. The intervallic differences are in the obvious changes in the half-steps and whole steps within the tetrachord. It's interesting to note that the plagals (*Tone* 5 and *Tone* 6) share the same interval structure with their authentic counterparts (*Tone* 1 and *Tone* 2). The contextual and functional differences (i.e. tonal context and structural function) can not be observed here because we have isolated the formulae from their context. However, the labeling of the formulas is provided as an assistance in this regard. **The term *primary* is an indication that the cadential formula is used to end a hymn - in which case the last note is a final. The term *secondary* indicates that the formula is used to end a phrase within the hymn.**

Class II Cadential Formulae:

a)Tone 1- type 1: Secondary   b)Tone 3 - type 1: Secondary

c)Tone 5 - type 1: Secondary   d)Tone 8 - type 1: Secondary

e)Tone 3 - type 1: Secondary

f)Tone 6 - type 1: Secondary

g)Tone 8 - type 1: Secondary

The Class II cadential formulae all descend through a a tetrachord which may be either a perfect or a diminished 4th. Additionally, this descent is to a lower neighboring tone preceding the cadential pitch. This reduces the structural gamut between the first and last note to the span of a 3rd which can be either major or minor. Additionally, the lower neighbor can either be a half-step or a whole step depending on the *Tone* and melodic *type*. Of particular interest in this case is the similarity of the expanded formulas shown for the *Tone* 6 and *Tone* 8 examples. The structure and rhythm are identical. The *secondary* context is also similar. The central difference is in the intervallic make up of the two formulas.
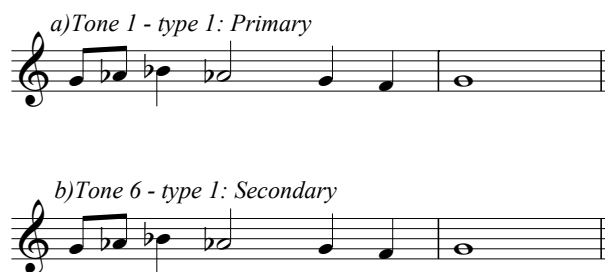
Class III Cadential Formulae:

a)Tone 1- type 1: Secondary   b)Tone 2 - type 3: Secondary

c)Tone 5- type 2: Secondary   d)Tone 7- type 1: Secondary

The Class III cadential formulae all descend through a a trichord which may span either a major or minor 3rd. This descent is to a lower neighboring tone which will be either a half-step or a whole step below the cadential pitch. The upward return of the melody back to the starting pitch renders it a prolongation of the initial pitch and reduces the structural gamut between the first and last note in this class to the span of a 2nd which can be either major or minor depending on the *Tone* and melodic *type*.
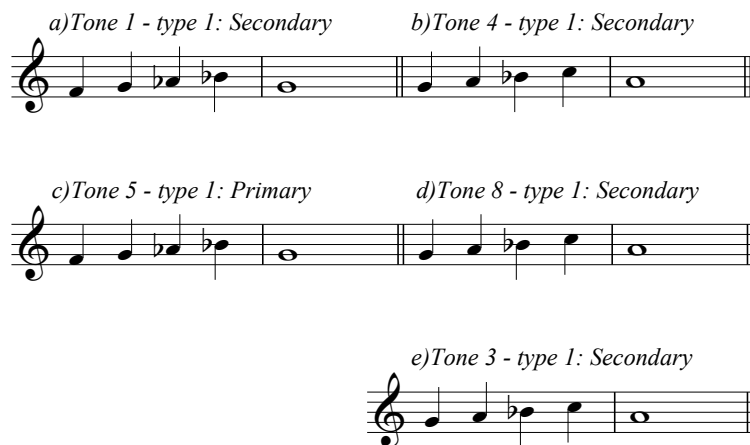
18.

Classification of Common Cadential Formulae in the Serbian Osmoglasnik (continued):

Class IV Cadential Formulae:

a)Tone 1 - type 1: Primary
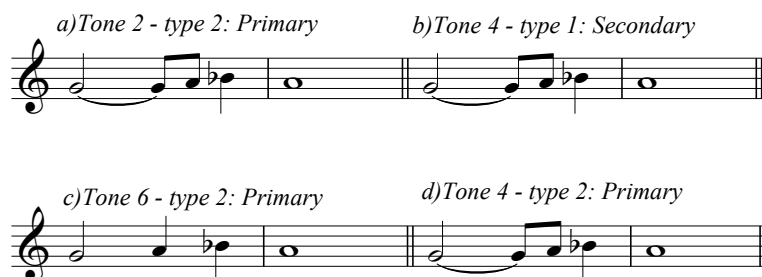

b)Tone 6 - type 1: Secondary

The Class IV cadential formulae are essentially prolongations of the cadential pitch (G) around a structural and agogically stressed upper neighboring tone (the Ab) which is a half-step above the cadential pitch. In this case, the intervallic make-up of the two formulae are identical. The differences are in their structural function and tonal context. The *Tone* 1 formula is heard at the end of the hymn or sticheron, while the *Tone* 6 formula ends an internal phrase. Likewise, the tonal context in relation to the final is different with each. The final in *Tone* 1 is G; the final in *Tone* 6 is C.

Class V Cadential Formulae:

a)Tone 1 - type 1: Secondary   *b)Tone 4 - type 1: Secondary*

c)Tone 5 - type 1: Primary   *d)Tone 8 - type 1: Secondary*

e)Tone 3 - type 1: Secondary

The Class V cadential formulae involve an upward progressing tetrachord whose span is always a perfect 4th. The descending skip of a minor 3rd from the penultimate note to the cadential pitch is a distinctive feature of this formula. This skip is sometimes embellished with a passing eighth-note. The structural gamut is basically that of an ascending step between the first note of the formula and the cadential pitch.

Class VI Cadential Formulae:

a)Tone 2 - type 2: Primary   *b)Tone 4 - type 1: Secondary*

c)Tone 6 - type 2: Primary   *d)Tone 4 - type 2: Primary*

The Class VI cadential formulae feature the same structural gamut of an ascending step found in the class V examples above. However, here the structural progression has much greater emphasis through a narrower gamut and through the agogic (durational stress) and rhythmic stresses incurred by the tie - which is a common feature. This formula perhaps more than any other presents itself intervallically, structurally, and tonally the same in multiple *Tones*. Additionally, it appears unaltered in multiple structural contexts within a single tone - *Tone* 4. In this regard it is rather unique.

Figure 5 (below) gives us yet another look at the melodic structure of the chant. Here we are witnessing not only the patterned construction of an individual phrase, but also a peculiar example of how an entire phrase can appear virtually identical within two unrelated *tones* (3 & 8). In this particular case, there is neither any kind of intervallic differentiation between the two phrases nor any tonal differentiation between them. In fact, the only differentiation is the structural function of each phrase within the melodic type. The *Tone* 8 phrase is the initial phrase of the hymn and as such serves both as a point of departure and as a point of unity. Conversely, the *Tone* 3 phrase appears in the middle of a continuing melodic type and as such is used both as a point of continuity and as a point of contrast.

Figure 5 Centonate structures in the Serbian Osmoglasnik:

a)Tone 3 - type 1a: Phrase C

b)Tone 8 - type 1: Phrase A

c) A singable structural outline

Figure 5 illustrates several interesting aspects regarding melodic construction in the Serbian Osmoglasnik. One aspect is the construction of melodies based on the recycling of melodic patterns or formulae, some of which have been examined in the cadential materials presented on the preceding pages. Here we see patterns recycled within a common phrase. The process of an extended repetition (of fragment 'a') followed by a modified sequence ('b') is quite interesting. Sequencing is only rarely and rather incidently encountered in Serbian chant. It is generally avoided if one is adapting melodies as it draws too much attention to itself as a process of purely melodic invention and might be a distraction from the text. However, a type of disguised sequencing via melodic variation, often with some kind of metric displacement, is not uncommon in Serbian chant. A second fascinating aspect of this phrase is that it appears almost exactly the same in two unrelated tones - *Tones* 3 & 8. The only difference between the two is the structural context. In *Tone* 8, as the initial phrase, it serves as a point of departure and unity; in *Tone* 3 the phrase is a used as a point of continuity and contrast in the middle of a continuing melodic type. In the Mokranjac Osmoglasnik, much as in the adaptation above, the two phrases are identical except for the elaborations in the cadential formula at the end of each phrase. We don't need to create a separate classification for this cadence as it can either be heard as a tonal expansion of the Class V formula for *Tones* 8 and 3 on the preceding page, or it can be seen on its structural level as being closer to the Class IV cadential formulae. A third and final aspect of this phrase is its compound melodic structure which expresses itself as a large scale arpeggiation of an F major triad on the one hand, and an ascending step progression from F to A on the other (shown with solid lines in the analysis).

Our final example, figure 6 on page 20, illustrates how a distinct melodic type can be based to a significant degree on centonate structures found in other tones and melodic types. In this case, we see can that the *Tone* 3 - type 2 kontakion melody, which is unique among the melodies of *Tone* 3, combines melodic formulae found in three different *tones* (one of them the plagal of *Tone* 3) and four unrelated melodic types.

Figure 6 - Centonate Structures in the *Tone* 3 Kontakion:

Resurrection Kontakion - Tone 3

(Tone 5 - type 2)

The Lord is King!

(Tone 7 - type 1)

Might - y Lord

On this day Thou didst rise from the tomb, O Mer - ci - ful One,

lead - ing us from the gates of death.

On this day A - dam ex - alts and Eve re - joic - es;

with the proph - ets and the pat - ri - archs

(Tone 8 - type 2)

Bless - ed are the mer - ci - ful,

they un - ceas - ing - ly praise the di - vine

(Tone 8 - type 1)

Hear me, O Lord!

maj - es - ty of Thy Pow - er!

The *tone* 3 Kontakion melody is unique in that it follows a specific form and is only used for kontakia in that *tone*. However, a closer study of the melody shows that it is replete with melodic structures (hightlighted in red) which occur in other *tones* and even different melodic types within the same *tone*. The chromatic opening of the 1st, 2nd, & 4th phrase of the hymn is very similar to that found in the tone 5-type 2 aposticha melody. The cadential formula for all of the first four phrase endings is essentially the same as that which is commonly used in the *tone* 7 stichera on "Lord, I Call." The closing phrase is a composite from two *tone* 8 melodic types: the type 2 opening phrase for the Beatitudes and the type 1 second phrase of the "Lord, I Call."

The *Tone* 3 Kontakion melody is unique in that it follows a specific form and is only used for kontakia in that particular *tone*. However, a closer study of this melody shows that it consists almost entirely of melodic structures which occur in other *tones* and even different melodic types within the same *tone*. As such, this melodic type is perhaps the best example of the use of formulaic structures in Serbian chant. These structures are illustrated using brackets and red note-heads. The distinctive chromatic opening of the first, second and fourth phrases is clearly similar to the aposticha type 2 melody of *Tone* 5. The cadential formula for all of the first four phrase endings is essentially the same as that which is commonly used in the *Tone* 7 stichera on "Lord, I Call."   The closing phrase is a composite from two *Tone* 8 melodic types: the type 2 opening phrase for the Beatitudes and the type 1 second phrase of the "Lord, I Call."   In effect a distinct melodic type is created almost entirely out of materials found in other melodic types.

These few examples have hopefully given the reader a better understanding and appreciation of the general characteristics of the Serbian Eight *Tones.* The primer is only intended as a starting point for someone seeking to learn Serbian chant . Instructional materials, including audio examples, analyses and suggested exercises, can be found within the on-line table of *tones* and melodic types.   These materials can be accessed and studied in order to further one's understanding of each melodic type and *tone*. Part II of our primer (pg 22) provides a brief historical overview of Serbian chant.

———————————————

Part II: Serbian Chant - Origins and Growth

The Serbs are believed to have originated from one of several groups of slavic tribes inhabiting the Carpathian Mountain region. These groups migrated to various parts of what is now Russia, Eastern Europe and the Balkans some time prior to the 6th century A.D. The beginnings of Serbian chant can be traced to the 9th century with the conversion of the Slavs of the Balkan Peninsula to the Eastern Orthodox faith, which was accomplished by the Byzantine Saints Cyril and Methodius together with their followers. Cyril and Methodius not only supervised the conversion, but also devised the Cyrillic alphabet based on the Serbian vernacular and undertook the monumental task of translating the scriptures, hymns, texts, and most especially the *Ochtoechos* from the Byzantine to the Cyrillic tongue. Furthermore, they established schools for the instruction of clergy and laity as part of a campaign for mass education. It is obvious that Byzantine chant was adapted to the newly translated text as the Serbs had no developed form of chant whatsoever. Ostensibly these adaptations rapidly underwent changes as a result of nationalistic and cultural influences. It must also be borne in mind that due to the widespread lack of educated clergy and laity, and hence the lack of scribes, most of the chant was transmitted orally, thereby increasing the influences of external elements.

In their research of the beginnings of Serbian chant musicologists rely primarily on three sources: historical documents, preserved manuscripts, and present day oral tradition. A musicologist consulting the first of these - historical documents - is confronted with the task of sorting fact from fiction. Nevertheless, these sources are in concordance with regard to the singing of hymns during services in the early Serbian church. The second source - manuscripts - offers considerable evidence on behalf of the existence of chant early in the history of the Serbian church. Many of the hymns without nuemes in the manuscripts of that period indicate the mode in which a piece was to be sung, are divided into phrases by punctuation, and use repeated vowels in particular words thereby indicating a melisma. The third source, oral tradition, has always been a most important factor in the transmission of Serbian chant from its inception down to the present. This widespread oral tradition is also an explanation for the present lack of musical manuscripts from that particular era.[1]

During the mid to late 12th century, Serbia rose as a powerful state in the Balkan Peninsula under the rulership of Stevan Nemanja. His son Prince Rastko relinquished his future inheritance as a young man and became a monk of Mount Athos. Through his careful planning the monk Sava established the first and only Serbian monastery on Mount Athos - Chilandar in 1193 — which remains to this day. This was concurrent with the growth of the Serbian empire which was to last for two hundred years and span the entire Balkan Peninsula. Chilandar became a focal point of Serbian culture for those two hundred years.

In 1219 the Serbian Orthodox Church was granted autocephaly (self-rule) and the then hieromonk Sava was consecrated as its first archbishop. Indeed, his own father abdicated the throne and became an Athonite monk (Simeon) leaving his younger son Stevan to rule. Soon after his death Simeon, venerated by his people, was canonized as the first Serbian Saint. This is significant because for the first time Serbian hymnographers had to compose entirely original hymns in honor of the Saint. To accomplish this they relied heavily on their Byzantine models. It's also significant that the first Serbian canons were composed at this time.

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[1]Dimitrije Stefanovic, <u>Stara Srpska Muzika - Old Serbian Music</u>: Institute of Musicology, Belgrade 1975, p. 164.

Although we have no way of knowing how Serbian chant from the 9th to the 14th century sounded, we do know that the initial prevailing influences were Byzantine. However, these were not the only influences. Constantinople, the capital of Byzantium, was sacked by the crusaders in 1204. At the time Serbia became autocephalous (1219) the Patriarchate was located in Nicea; in fact, for most of the 13th century the free centers were Antioch, Nicea and Syria. Traveling monks would often bypass Constantinople altogether. Hence, at a critical time in the development of Serbian chant a Syrian influence may well have been prevalent. The Serbian empire flourished on the Balkan peninsula until the mid 14th century when it began to decline. In 1389 on June 28, the Serbs suffered a crushing defeat against the overwhelming Turko-Muslim forces on the plain of Kosovo. This marked the end of the Serbian empire and the beginning of five hundred years under a Turkish yoke. The devastation resulted in the destruction and loss of many manuscripts; however, recent discovery of what are in fact the first musical manuscripts from this period have shed considerable light on the chant and its composers.

The earliest known manuscript (Vatopedi 1495) dates from between 1360 and 1385 and is ascribed to Joachim the Monk who on this manuscript (MS) bears the title "Domestikos of Serbia." He is the earliest known Serbian composer and flourished between 1347 and 1385. Another composer from the 15th century, Stefan the Serb, lived in Smederevo in the service of Despot Lazar Brankovich as both "domestikos" (leader of the chanters) and as a "dijak" or copyist. The Psaltikija (Anthology), a work of Stefan the Serb, MS no. 93 in the catalogue of the National Library of Belgrade was forever lost when on April 6th, 1941 the National Library was bombed and burned down. Of the more than 300 folios in the MS only 12 photographs remain.

A very important manuscript (Athens no. 928 170ff) dates from the end of the 15th century. Its significance lies in being the only MS to contain works by three Serbian composers: the hieromonk Isaiah, Nikola the Serb, and the aforementioned Stefan the Serb. This MS contains what is at present the earliest known hymn in a musical MS in honor of the Slavic Saints. The Serbian musicologist Dimitrije Stefanovich suggests four possible locations for the writing of these manuscripts: a) the Mount Athos monasteries; b) the monastery of St John the Prodomos near Serres in the northeast corner of Greece; c) the town of Smederevo east of Belgrade; d)the monastery of Matejce, near Kumanovo in Macedonia.[2] Furthermore, he suggests:

> The fact that these musical works were connected with 14th and 15th century Serbia speaks for a developed cultural climate which is known to have existed in literature, fresco-painting and architechture.[3]

In comparing transcriptions of these earlier Serbian chants with their modern counterparts, it is evident that transformation of the chant must have resulted from the continual presence of external influences. What is most remarkable is the recent discovery of evidence suggesting a continuing Byzantine influence on Serbian chant in spite of the fall of the Byzantine empire in 1453 to the Ottoman Turks. The discovery, by Nigel Wilson, of an inscription in Slavonic using Greek lettering and preceding a sticheron on the last folio of MS 409 in the Bodleian Library at Oxford (dated 1553), is of importance. A comparison of the middle Byzantine version of the same sticheron reveals that the difference is negligible. "For the history of Serbian chant this is an indication if not direct proof, that in the 16th century it was dominated by Greek influence."[4]

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[2]Dimitrije Stefanovic, Stara Srpska Muzika - Old Serbian Music: Institute of Musicology, Belgrade 1975, p. 179.

[3]loc. cit. p. 179

[4]Dimitrije Stefanovic, New Data About Serbian Chant. Reprinted from Essays in Musicology in Honor of Dragan Plamenac. Ed. G Reese and R.J. Snow University of Pittsburgh Press. 1969.

Around the middle of the 18th century the Metropolitan of Belgrade, Bishop Mojsije Petrovic, brought Greek chanters from Mount Athos to revise and teach chant. This resulted in the presence of two separate and distinct forms of chant in the Serbian church throughout the latter part of the 18th and early 19th century. One of these chant forms was a Greek based chant, mastered by an elite group of trained clergy and laity, and transmitted in notation. The other chant form was the continuing traditional Serbian chant, which had been transmitted orally over the past few centuries, and thus subjected to the external influences of folk and secular idioms. It was not until the early 19th century in the monasteries of Vojvodina, especially Krushedol, that the archimandrite Dimitrije Krstich (1762-1843) combined the two chant forms according to his own tastes, thereby establishing the so-called Karlovaci chant. The Karlovaci chant was later edited under the supervision of the church hierarchy and finally set to modern western notation by the composer Kornilije Stankovich. Stankovich (1831-1865) was among the first in a long line of modern Serbian composers who received their training in European conservatories, and applied their artistic abilities to the preservation of both their sacred and their secular musical heritage. Perhaps the greatest in this line of composers was Stevan Mokranjac (1856-1914). Not only are his Rukovets (choral compositions based on folk melodies from various parts of Serbia) masterpieces in the art of *a cappella* choral writing, but in his continuation of the work of Stankovich, he has left behind a wealth of Serbian chant collected and compiled from various parts of Serbia during the late 19th and early 20th century. An examination of his <u>Osmoglasnik</u> shows his concern, not only to present basic chant form, but to supply variants as he heard them sung at that time. Other noted transcribers of Serbian chant include Nenad Baracki, Stevan Stratimirovic, Tihomir Ostojic, Jovan Kozobaric, Bishop Stevan Lastavica, and Branko Cvejic.

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August 19, 2009

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Glossary of Terms

Apolytikon - a Greek term denoting the troparion (hymn) that summarizes the feast being celebrated that day. In Serbian chant this is often simply called the *Tropar*

Authentic - as it applies to Byzantine and Serbian chant, the term is used as a designation for Tones or Modes 1 thru 4 which are termed the Authentic Modes, as opposed to the term 'Plagal' which is a designation for Tones (Modes) 5 - 8. The term "Plagal of Tone 1" would thus refer to Tone 5, "Plagal of Tone 2" to Tone 6, and so on.

Cadential - as it relates to chant, a term denoting the melodic material used at the end of a hymn. It could apply to the final phrase, melodic formula, or pitch.

Centonate - literally 'patchwork.' The term centonate is often used to describe a chant melody which has as its basis a collection of commonly used preexisting melodic patterns, fragments, or melodic formulas along with their elaborations and variants.

Domestikos - a Greek term used as a title during the middle ages for a leader of a group of singers within the Church.

Idiomela - a Greek term denoting chant hymns which possess their own intrinsic melodies and do not serve as models or patterns for other hymns.

Intervallic - in music the term denotes the distance separating two pitches (melodic or harmonic) as typically measured in half-steps, and can be useful in identifying pitch relationships.

Mode - as it relates to Serbian chant the term is best inderstood as a collection and classification of melodies or types of melodies which have certain common and clearly recognizable tonal, rhythmic and structural characteristics.

Neutvrdjene stihire - a Serbian term indicating stihira or verses for which there are no established settings thus requiring the cantor to extemporize an adaptation of the verse to an existing established model making adjustments according to demands of the text.

Ochtoechos - a Greek term refering to the system of 8 tones or modes around which the chants of the Eastern Orthodox Church are organized and classified. It also refers to the eight week cycle of tones used in the Church calendar.

Osmoglasnik - a Slavic term refering to the collection of hymns from the cycle of eight tones sung for vespers, matins and liturgy.

Pentecostarion - a Greek term refering to the collection of hymns sung from Pascha through the feast of Pentecost

Plagal - see Authentic

Proshomoia - (Russian *'Podoben'*) a Greek term denoting a hymn which borrows its melody from an existing hymn or model.

Samoglasne - a Slavic term which is the equivalent of the Greek term *Idiomelon* in translation, but which no longer possesses that meaning in Serbian chant. Rather, the term refers to the "Lord, I Call" and accompanying stichera melodies in the Serbian Osmoglasnik and as such refers to a general type of melody that is used within a given Tone. The style of this type of melody is typically more elaborate and melismatic than other melodic types used within the Tone.

Stichera - a Greek term denoting a hymn verse or verses

Theotokion - a Greek term denoting a stichera or hymn verse to the Mother of God.

Tone - see Mode

Triodion - a Greek term refering to the collection of hymns sung during Great Lent (including the preparatory Sundays) and Holy Week.

Utvrdjene stihire - a Serbian term indicating stihira or verses for which there are established settings which either through notated or oral tradition would be familiar to a trained cantor and would be sung in generally the same or very similar way in the Serbian Orthodox Church.

Zbornik - a Slavic term refering to a collection or anthology of commonly used hymns. If these hymns are presented with music, it would be terms a *'Notni Zbornik'*.

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