

20. THE TYPOLOGY OF PROSOMOIA IN BYZANTINE MUSIC. AUXILIARY TOOLS TO MEMORIZE PROSOMOIA IN THEIR ORIGINAL METRIC PATTERN

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Abstract: *In byzantine music, most chants are based on the prosomoia troparia, which follow the pattern of automela troparia. In the original language in which they were composed, namely in ancient Greek, hymnographers (Saint John Damascene, Saint Romanos the Melodist, Saint Andrew from Crete, and others) managed, with a remarkable ability, to synthesize the dogmatic meanings and to ensure the same prosody structure of the prosomoia, according to the automela model melodies. This explains the fact that, in the process of teaching and learning melodies that draw on the original metric, the text of any troparion would always be sufficient to reproduce exactly the melody of the model, without resorting to musical neumes. The translation of liturgical texts in Romanian could not follow the rhythmic pattern of the original automela. Therefore, the translation of the troparia has led to inaccurate musical execution, the interpreter being forced to improvise, to the detriment of the original musical form. The present study offers a few practical solutions to facilitate the process of learning the automela, starting from a better matching of Romanian texts to the original melodies. Also, it proposes an interdisciplinary vision which consists in using the notions of formal analysis to understand the logic of the melodic discourse, which could facilitate the memorising of automela melodies.*

Key words: *byzantine music, hymnology, prosomoion, troparion, prosody, formal analysis*

Introduction

The religious music of the Eastern Orthodox Church is also called psaltic art or, according to a more recent term (from the 19th century¹⁴⁴), Byzantine music. As it has been demonstrated both theoretically, through the palaeography studies and practically, the uniqueness of this complex and profound musical art consists in at least two fundamental aspects: first, its *continuity*, given that since the 6th century, the time of the first rudimentary paleobyzantine notation (see also the first Christian hymn written down together with its musical notation¹⁴⁵, on an Egyptian papyrus in the 3rd century), psaltic art has enjoyed uninterrupted continuity even though the documents attesting to it come from various geographic areas or they are in various notations¹⁴⁶. The second aspect is that of the *topicality* of psaltic art. Through uninterrupted oral tradition (especially in Greece, Mount Athos, and in other important Orthodox monastic centres, as

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¹⁴⁴Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantinologie* (București, Editura Muzicală a Uniunii Compozitorilor), 1974, p. 418

¹⁴⁵We are referring to the Christian Hymn dedicated to the Holy Trinity, which was discovered on the 1786 papyrus (latter half of the 3rd century) in Oxyrynchos (Egypt). This is the last document of ancient Greek music (based on the musical style and the musical notation that has a vocal character and is based on the Greek alphabet system) and at the same time, the first document of Christian music (according to the content of the poetic text). The hymn is, probably, older than the papyrus on which it was preserved. See www.papyrology.ox.ac.uk/Poxy/. See also Assoc. Prof. dr. Maria Alexandru (*Lectures in Musical Paleography I*, “Aristotelis” University of Thessaloniki).

¹⁴⁶From rudimentary paleo-Byzantine notations (starting with the 6th – 7th centuries) they have come to the ephonetic, paleo-Byzantine, medio-Byzantine and neo-Byzantine ones, and corresponding psaltic musical documents cover a period of more than 15 centuries.

well), Byzantine music has remained, up to now, a functional, living music, continuously dynamic. Up to our times, this monodic, strictly vocal music, based on the eight-mode and their derivative system, using the mnemotechnic neumatic system of notation, continues to represent the living manner of musical-liturgical expression among Orthodox churches and monasteries.

Byzantine music can also be characterised by three features, as it is simultaneously a form of *prayer*, *art* and *science*. Throughout centuries, during the Byzantine and post-Byzantine period, its teaching was done by word of mouth, within the framework of the classical *master-disciple* relation, based on the hymnographic texts of the Holy Fathers (Ephrem the Syrian and Nicetas of Remensiana, Auxentius, Romanos and Cosmas the Melodists, Andrew of Crete and John of Damascus, Theodore of Studion and many others). Initiation in this art supposes even today (despite all modern teaching methods) the dedication of 15 – 20 years when one is a master’s disciple, not in the scholastic teaching system scholastic but in the pew, in the liturgical context of religious services, where a disciple daily encounters numerous hypostases and contexts of interpretation.

The hymnographic psaltic repertoire is divided into three major categories of chants that are defining for the working method used in teaching: 1) *automela*, i.e. the troparia which stand for a rhythm and melody model that can be applied to 2) *prosomoia*, i.e. troparia that follow the troparia – automela pattern and 3) *idiomela*, troparia-stichera that have their own rhythm and melody structures, organised according to classical combinations of archetypal melodic formulas (thesis). As we can see, no psaltic chant can ever be interpreted according to chance or the interpreters’ melodic innovations. Even troparia-idiomela, although they tend to improvise, are performed according to clear rules, pertaining to the theses’ mode belonging or to modulation between modes. This freedom which is “controlled” by the coordinates of the traditional *psaltic iphos*, which in philosophical terms would be called “gravitational liberty”¹⁴⁷, does not annul the interpreter’s personality; it only places it in a defining way along the path of tradition. Most of the chants from the liturgical books (the Parakletike, Pentekostarion, Triodion, menaia and other books necessary for hierurgies) are *prosomoia*. The pupil, in order to know more about execution in the pew, will have to memorize *automela* troparia. In a collection of chants, we can count 158 *automela* troparia for all eight modes. Each automelon-troparion has special rhythmical-melodic characteristic features, metric formulas and structures that particularise it¹⁴⁸. Leaving aside the category of melodic models called *heirmoi*¹⁴⁹, which represents an impressive corpus of troparia that must

¹⁴⁷ See Gabriel Liiceanu, *Despre limită* (Bucharest, Humanitas), 1994

¹⁴⁸ See Ioannis Kastrinakis, *Αυτόμελα τροπάρια* (Chania, Greece, 2003)

¹⁴⁹ The oldest five large Irmologhia (collections of eirmoi) go back to the 10th century, up to the 12th century (Lavra B 32, Patmos 55, Saint Sabbas 83, Esfigmenou 54 and Leningrad 55718). The number of canons for various holidays which are presented in these *heirmologia* collections differs from one manuscript to another for the same mode. The average number is 40 canons for each mode. The *Heirmologion* contains approx. a total of 300-350 canons for each manuscript and a total of up to 2,500-3,200 heirmoi (See Spyridonos Antoniou, *To Ειρμολογιόν και η παράδοση του μέλους του* (The Irmologhion and the tradition of its melody), PhD thesis,

be, unavoidably, memorised so as to enable one to chant the canons¹⁵⁰, we shall refer to the other category, the *automela* that, as we shall see, can be memorised by resorting to terms used in the teaching methodology, terms used in Western musical forms, that can often be also found in Byzantine musicology.

Musical forms, an indispensable element in memorizing *troparia-automela*

Musical forms and analyses are a subject matter that is highly developed especially in Western music; its main goal is to know the patterns of the inner construction of various compositions, which can designate a composing style. Any composition that is analysed at a formal level showcases its principles and the logic according to which the composer acted in elaborating parts of it. Therefore, formal analysis is a necessary stage to grasp and understand musical scores, without which most compositions would appear a seemingly unrelated chain of sound fragments, without a logical relation among them. These patterns undergird a universal, conventional language that is created and shared among musicians (singers, conductors etc.). Thus, they do not remain abstract musicological analyses, devoid of applicability, but they have become unconceivable in the interpretation of any musical piece. Knowing the structure of a work represents an auxiliary instrument for the better organisation of the sound material so as to better understand and, implicitly, to better interpret the composition as such.

The issue of the translation of *troparia-prosomoia* in Romanian

In the original language (Greek or Syriac), hymnographers managed, with remarkable dexterity, to compose an impressive number of *troparia* that preserved the prosodic-rhythmic structure of *automela* *troparia*. These *troparia* have three common elements: words (gr. *λόγος*), melody (gr. *μελωδία*) and rhythm (gr. *ρυθμός*) and the basic characteristic features of *troparia* must be that they are *isosyllabic*, *isotonic*, and *isorhythmic*¹⁵¹. (see examples 1 and 2)

Example 1: Troparion-automelon *Τῶν ουρανίων ταγμάτων* (You who are the joy), 1st mode:

Verse 1	Τῶν ουρανίων ταγμάτων τό αγαλλίαμα, Τῆς αὐτολέκτου καί θείας διδασκαλίας Χριστοῦ,
Verse 2	τῶν ἐπί γῆς ἀνθρώπων, κραταιά προστασία, τὴν προσευχὴν μαθόντες, καθ' ἐκάστην ἡμέραν,
Verse 3	ἀχραντε Παρθένε, σῶσον ἡμᾶς, τοὺς εἰς σέ καταφεύγοντας, βοήσωμεν τῷ Κτίστη· Πάτερ ἡμῶν, ὃ ἐν τοῖς οὐρανοῖς κατοικῶν,
Verse 4	ὅτι ἐν σοὶ τὰς ἐλπίδας μετὰ Θεόν, Θεοτόκε ἀνεθέμεθα. τὸν ἐπιούσιον ἄρτον δίδου ἡμῖν, παρορῶν ἡμῶν τὰ πταίσματα.

Athens, 2004, p. 141-179).

¹⁵⁰ The primary musical genres which were practiced in the first Christian centuries were: the psalms, the hymns and the spiritual songs. Gradually, there emerged the main well-defined poetico-musical patterns of Byzantine music, of which the most important are: the troparion, the kontakion and the canon. They have been foregrounding and have become models that have been generating numerous other types of chants (Vasile Vasile, *Istoria muzicii bizantine si evoluția ei în spiritualitatea românească*, vol. I, Bucharest, Interprint SRL, 1997, p. 97-119).

¹⁵¹ The terms are taken over from Greek and they signify an equal number of syllables, equality in the disposition of stresses and a similar rhythmic structure.

Example 2: The Great Canon of St. Andrew of Crete, *heirmos* (one of the eight melodic patterns of a canon) and troparia 1 and 2¹⁵². The examples below show the prosodic consequence between the melodic patterns (line one) and the other troparia (the following two lines):

Verse 1	Βοηθός καὶ σκεπαστῆς Πόθεν ἄρξομαι θρηνεῖν Δεῦρο, τάλαινα ψυχῆ.	Verse 5	Θεός τοῦ Πατρός μου, τῆ νῦν θρηνωδία; τῆς πρὶν ἀλογίας.
Verse 2	ἐγένετό μοι εἰς σωτηρίαν· τάς τοῦ ἀθλίου μου βίου πράξεις; σὺν τῆ σαρκί σου τῶ πάντων Κτίστη	Verse 6	καὶ ὑψώσω αὐτόν· ἀλλ' ὡς εὐσπλαγγνός μοι δός καὶ προσάγαγε Θεῶ
Verse 3	οὗτός μου Θεός, ποιὰν ἀπαρχὴν ἐξομολογοῦ·	Verse 7	ἐνδόξως γὰρ δεδόξασται. παραπτωμάτων ἄφεσιν. ἐν μετανοίᾳ δάκρυα.
Verse 4	καὶ δοξάσω αὐτόν· ἐπιθήσω, Χριστέ, καὶ ἀπόσχου λοιπὸν		

This rhythmic and melodic consequence is ensured in all Greek contemporary chanting-book hymnography, so that any *prosomoion* can be easily adapted to the melody of the *automelon*-troparion without requiring knowledge of psaltic notation, but only knowledge of the pattern-melody. This chant of the *prosomoion* type, is similar to the principle of a stanza-construction, and with each chanted *troparion*, the chanter makes an update on the pattern-melody. This explains the fact that the *automela* were learnt and transmitted orally for centuries on, without requiring the writing down of their melodies. The genius or, to put it better, the posture of these hymnographers as persons that convey a divine revelation resides in the fact that these troparia, apart from their rhythmical-melodic homogeneity, each represents essences of a message with an extremely synthesized dogmatic content. The troparia can be organized thematically, and one line of troparia, forms, in the original language, an acrostich, the Hymnographer's criptic signatures.

Things are different in the case of Romanian hymnography where, through the process of translation, prosody in the original language was lost (see example 3). The isosyllabic features could not be preserved in the case of troparia in Romanian especially because the translation was, as expected, periphrastic (see example 4). This loss was registered not just in the case of *prosomoia*, but also in the case of *automela* as such. The Romanian text represents no longer a landmark point, especially in the case of those *automela* where the word-order of the text was changed via translation, which leads to changes in the cadences of the texts. Therefore, the change in the prosody structure in the case of *automela* triggered, most often, the adaptation of the melody, as it was natural to happen, to the new textual stresses, at the expense of changes in melodic patterns as such.

¹⁵² http://users.uoa.gr/~nektar/orthodoxy/prayers/service_great_canon_translation.htm (15.1.2015)

Example 3: The automelon-kathisma *Κατεπλάγη Ἰωσήφ* (Joseph was terrified) (Greek and Romanian text), 2nd plagal mode (fragment). One can notice that, because of the bigger number of syllables in Romanian version, the *isotonic*, and *isorhythmic* characteristics can no longer be kept.

Verse 1	Κατεπλάγη Ἰωσήφ, Spăimântatu-s-a Iosif,	Verse 4	τὸν ἐπὶ πόκον ὑετόν, ploaia cea de pe lână,
Verse 2	τὸ ὑπὲρ φύσιν θεωρῶν, cea mai presus de fire văzând	Verse 5	ἐν τῇ ἀσπόρῳ συλλήψει σου Θεοτόκε. întu zămislirea ta cea fără sămânță, de Dumnezeu Născătoare,
Verse 3	καὶ ἐλάμβανεν εἰς νοῦν, și in minte a luat		

Example 4: Examples of Greek words/expressions that are translated periphrastically in Romanian.

Greek original text	Romanian translation	Syllable change
Θεοτόκος	Născătoare de Dumnezeu (Theotokos – giver of birth to God)	4 syllables ↔ 7 syllables
θεία	Dumnezeiască (Godly)	2 syllables ↔ 5 syllables
αθλοφόρε	purătorule de chinuri (bearer of tortures)	4 syllables ↔ 8 syllables
θεοφόρε	purătorule de Dumnezeu (bearer of God)	4 syllables ↔ 9 syllables
διό	pentru aceasta (for this)	2 syllables ↔ 5 syllables
πρεσβείαις τῆς Θεοτόκου μόνε φιλόανθρώπε	pentru rugăciunile Născătoarei de Dumnezeu, Unule, Iubitorule de oameni (for the prayers of the Theotokos, you One, Lover of Men)	14 syllables ↔ 26 syllables

The only chants translated in Romanian that have preserved a very homogeneous, very isorhythmic and isotonic structure are "The Lamentations of the Lord"¹⁵³ and "I don't understand, of pure Theotoke"¹⁵⁴. It is not by chance that these chants, which can be performed by all believers attending the service, without resorting to neuma, are some of the most beloved and known by most practicing lay Christians.

Romanian editors' attempts to readjust *troparia-automela* to the *rhythmical-melodic*

In 1854, Anton Pann edited the second edition of the *Irmologhion*, in which he draws again on *troparia-automela* and suggests either the reviewing of the Romanian hymnographic text, or its replacement with another. This process has a very precise goal, namely to save as much as possible from the original melodic model. "The modes' prosomoia – argued Pann in the Foreword – were adjusted through other *troparia* just like in Greek sources, in rhythms and tones, so that those who ignore the Greek one should know the specific features of any prosomoion and force themselves to match, through them, in chanting, Romanian ones, which are not regulated yet, so that they could be chanted precisely according to the automelon written up above. The same intentions to adjust the Romanian text can be noticed after Anton Pann's time, in *Albina*

¹⁵³ It is chanted during Good Friday.

¹⁵⁴ 9th Ode in the Canon of our Lord's Presentation at the Temple (2 February).

musicală (*The Musical Bee*), written by Ghenadie, the former Bishop of Argeș¹⁵⁵.

Example 5: The automelon troparion *Κατεπλάγη Ἰωσήφ* (Joseph was terrified) - original melody and melody-textual adaptation in Romanian (Anton Pann)

Kolon (poetic- musical phrases)	Original version (Kastrinakis 2009)	Anton Pann's Version (Pann, 1854)	Syllables among resources
1	Κα τε πλα γη Ι ω σήφ 	I o sif s-a spai mán tat 	7 ↔ 7
2	το υ περ φυ σιν θε ω ρων 	în miń tea s-a fi ind lu ptat 	8 ↔ 8
3	κα ε λαμ βα νεν εις νουν 	cum Hris tos s-a ză mis lîţ 	7 ↔ 7
4	τον ε πι πο κον υ ε τον 	în tr-al tău pán te ce cu rat 	8 ↔ 8
5	εν τη α σπο ρω σὺ λη φει σου θε ε ο το ο ο κε 	ne is pi ti tâ şti in du te de e nun ti i i re 	13 ↔ 13
6	βα τον εν πυ ρι α κα τα α: φλε κτον 	iar gán dind la ne-ar de ra ru gu lui 	10 ↔ 10
7	ρα βδον Α α ρων την βλα στη η σα α σαν 	şi la o drás li rea to ia gu lui 	10 ↔ 10
8	και μαρ τυ ρων ο ιησους σου υ και φυ υ υ λαξ 	s-a dez le gat mi ra rea sa cea ma a re 	11 ↔ 11
9	τοις ι ε ρει σι ιν ε κρω για α ζε 	si cá tre pre e oti a zis stri i gá ãnd 	9 ↔ 9
10	Παο θε ε νος τι ι κτει 	Fe cioa a ra na a aste 	5 ↔ 5
11	και με ε τα το ο ο κον 	si du u ná nas te e re 	5 ↔ 6
12	πα λιν με νει ει Παρ θε ε ε ε νος 	iar Fe cioa rá á rá má á á ne 	7 ↔ 7
Total number of syllables:			78 ↔ 79

Characteristic features of original pattern-melodies which can be used tools to memorize automela

To ease the memorising process, *automela* troparia often use melodies that have generally valid characteristic features such as *sequential path*, *structuring according to kolons* (melodic-poetic phrases), *topic-motifs* with *variations* of the theme, *key melody-motives* that imprint individualising characteristic features to each troparion and so on. Each troparion have its inner form that individualize it among other similar melodies. Thus, the formal analysis¹⁵⁶ of the main automela

¹⁵⁵ Ghenadie Țeposu, *Albina muzicală*, Bucharest, Printing house: Toma Teodorescu, 1875. With better skill, Ghenadie manages to adjust the text to the tune, while attempting to preserve a translation that would be as close to the original as possible, even though many times the logic in the sentence's meaning is tarnished (Ghenadie mentions quite a few cases when agreement in genre or case is not observed etc, or when we come across grammar mistakes, which cannot be justified as archaic expressions). Anton Pann takes the liberty to go beyond the text of the *automelon*, by adding new words; many times he also tampers with the melody by introducing new motifs in the melody, probably so as to write down his own melodic variants (which seems both natural and so plausible).

¹⁵⁶ About formal analysis in Byzantine music, see also Maria Alexandru, *Απόπειρες Αναλύσης της Βυζαντινής Μουσικής* in *Melurgia. Studies in Eastern Chant*, vol. I, Thessaloniki, 2008 and Maria Alexandru and Costas Tsougras *On the Methodology of Structural Analysis in Byzantine and Classical Western Music - A Comparison*

can represent an important tools in the process or memorising these melodic patterns. We can provide numerous examples of basic formal analysis, such as the *automelon* troparion *Κατεπλάγη Ἰωσήφ*, the tough chromatic agia (Romanian musical text adapted according to the melody in the Greek original).

Example 6: the *automelon* troparion *Κατεπλάγη Ἰωσήφ* (Joseph was terrified), the tough chromatic agia and its musical forms as a helping tool to memorize it.

The image shows a musical score for the Romanian text "Iosif s-a speriat in mintea sa...". The melody is written on a staff with various notes and rests. The text is written below the staff. The score is divided into sections labeled A, Fc, B, Fc2, C, C', and Fc3. Section A is the main melody, Fc is a first ending, B is a second ending, Fc2 is a third ending, C is a fourth ending, C' is a fifth ending, and Fc3 is a sixth ending. The text is: "I o sif s-a spai man tat in min tea s-a fi ind lu ptat cum Hris tos s-a za mis lit in tr-al tau pan te ce cu rat ne is pi ti ta sti in du te de e nun ti i i re iar gan dind la ne-ar de ra ru gu lui si la o dras li rea to ia gu lui s-a dez le gat mi ra rea sa cea ma a re si ca tre pre e oti a zis stri i ga and Fe cioa a ra na a a ste si du u pa nas te e re iar Fe cioa ra ra ma a a ne".

In the analysis of one troparion, the division of the melody in kolons (musical-poetical phrases) is fundamental and represents a musicological tools used in order to achieve a better understanding of the melodic texture. (see example 7)

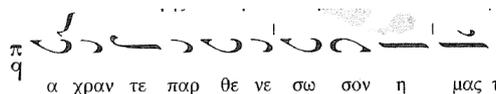
Example 7: Structuring the *automelon*-troparion *Τον τάφον Σου, Σωτήρ* in kolons

Periods	Phrases according to formal analysis	Kolons
I	A	 Τον τα φον σου Σω τηρ στρα τι ω ω ται τη ρουν τες 4 measures
	A'	 νε κροι τη α στρα πη η του ο φθε εν τος Αγ γε λου 4 measures
II	B	 ε γε νον το κη ρυ υτ τον το transition' ος γυ 2 measures
	Bv	 ι ναι ξι τη ην Α να α στα σιν 2 measures
III	C	 Σε δο ξα α ζο μεν τον της φθο ρα ας κα θαι ρε την 3 measures
	C'	 σοι προ σπι ι ππο μεν τω α να στα αν τι εκ τα φου 3 measures
	Coda	 και μο νω Θε ω η μων 1 measure

The formal analysis of the automela, shows that melodies are better formed depending on some basic aspects that represent key-tools to better memorise the melodic patterns:

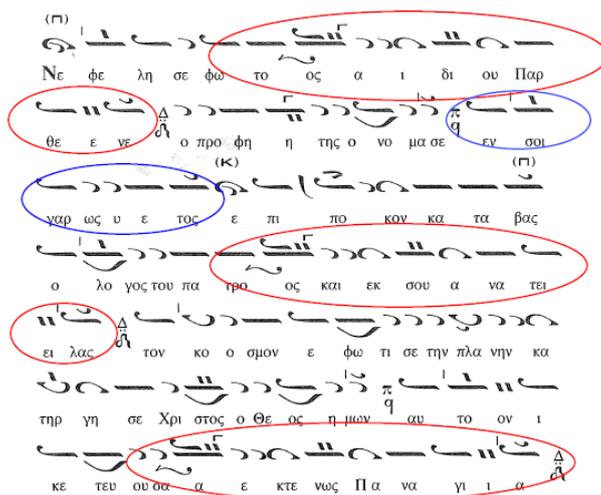
1. *the aspect of the prosody*: practically, the melody serves the text, so that melody emphasises only highlight textual ones. (see example 7)

Example 7: in the automelon *Τόν ουρανίων ταγμάτων* (Thou Who Art the Joy), emphases in *ἀχραντε Παρθένε, σώσον ημάς* are shown with the help of the petasti sign:



2. another basic element in the construction of the melody is the *principle of key melody-motives*. The melody is not constructed randomly, by following just textual stress and possibly the texts own expressiveness¹⁵⁷; on the contrary, it was formed with each *automelon*, by following a logic of the structure. The study of such structures enables us to notice each *automelon's* melodic characteristic features. Let us consider, for instance, the melodies of mode I automela¹⁵⁸. We shall notice that these melodies are *very close to each other*, so that anyone is tempted to mistake one for another. A more thorough analysis reveals, nevertheless, the fact that they differ among themselves through *key melody-motives* that imprint *individualising characteristic features* to the entire troparion. Other elements that help one to memorise the characteristic features of podobia are musical form and particular features of the text.

Example 8: the two motifs –theme of the *automelon* troparion *Νεφέλην σε φωτός* (Cloud of Light)



3. *Prosomoia* and *automela* represents a joined chanting. In order for them to be memorised and chanted by all believers, not just by chanters, there are two

¹⁵⁷ Composing principle which is called *μίμηση προς τα νοούμενα* ("imitation of the senses") in Greek.

¹⁵⁸ These automela are: *You who are the joy, Most praised martyrs, Cloud of light, For the prayers, Through food did the enemy take out, The stone being ceiled, The shepherd's flute, These three light-bearers.*

archetypal, generally valid principles: *the melodies' limited ambitus* and the repetitiveness of phrases, or the *principle of sequential pace* (gr. *παλλιλλογία*). We can easily notice the repetitive character of formulas (highlighted with different colours), a fundamental element to facilitate the memorising of a chant. (see example 9)

Example 9: Podobia Spăimântatu-s-a Iosif (Joseph was terrified) – adjustments in the text so as to preserve the original musical form (Irmologhion, 2nd Edition, Anton Pann, 1854)

Glas δ Δ σ

A I o sif s-a spai man tat in min tea

s-a fi ind lu plat cum Hris tos s-a za mis lit in

tr-al tau pan te ce cu rat ne is pi ti ta sti in du

Fc te de e nun ti i i re iar gan dind la ne-ar de ra

ru gu lui si la o dras li rea to ia gu lui s-a dez

le gat mi ra rea sa cea ma a re si ca tre pre e oti

a zis stri i ga and Fe cioa a ra na a a ste

C' si du u pa nas te e re iar Fe cioa ra a ra ma a a

ne

A A Fc B B Fc2 C C' Fc3

4. The *variations of the themes* can be noticed in almost all the *automelatroparia*. As a memorising tools, it is highly important that the psaltes (the chanter) know these themes for each melodic-pattern, and the way they alternate.

5. A large number of automela are characterised by a sort of alternation of cadences of the “*question -answer*” type. The next example could represent a method that emphasises the two types of cadences by highlighting them with different colours.

Example 10: Troparion-automelon *Τών ουρανίων ταγμάτων* (You who are the joy), 1st mode.

Glas η $\Pi\alpha$ σ

A T u bu cu ri e a ce e te lor in ge resti fi ind π η

B si pe pa mant la oa meni ta re o cro ti toa re Δ π η

C sca pa ne Fe cioa ra caci a ler gam ca tre ti i ne cu dra gos te Δ π η

D si a le noa stre na dejdi du pa Dum ne zeu Δ π

in tru ti ne Mai ca no oi ne - am pus π η

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