The Eighth Echos reflected in the *doxastika* sticheras from Dimitrie Suceveanu's *Idiomelar*

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Abstract: *This research paper aims to observe in what manner the eighth echos is reflected in the doxastika sticheras in the first tome of Suceveanu's Idiomelar... After defining terms like stichera or the stiheraric style and present the research method which consists mainly in transcribing the chants and collecting data. The results are plenty in order to make a clear picture of the structural element of the analysed echos. The range is wider than an octave; Suceveanu has a very rich palette of melodic formulae and uses more often modulations than Petros Peloponnesios did in his Doxastarion. With Suceveanu's contribution in the area of romanization process, it begins a new stage in this matter, in which it can be observed a slightly try to gain some freedom from the original Greek melos.*

Key-words*: Dimitrie Suceveanu, Idiomelar, melodic formulae, eighth echos*.

1. Introduction

The nineteenth century was under the sign of changing and the affirmation of national identity. From a historical point of view, the Romanian Provinces will be ruled again by Romanian leaders, and in the cultural area, emancipation was sought, in order to follow the Western guidelines. As regards the Byzantine Ecclesiastical music, the Constantinople Patriarchy set the tone of change through the Chrysantine Reform, approved in 1814 and introduced in Wallachia by Petros Ephesios in 1816. Vasile Vasile stated that the Chrysantine Reform overlapped with „the process of Romanization of the Byzantine chants" (Vasile 1997, 91).

The word *romanization* was used for the first time by Anton Pann in the foreword of his book „Fabule şi istorioare", and archdeacon Sebastian Barbu-Bucur defines this term as the „action of translation of the text and adapting it to the byzantine melos and the adaptation of Greek melos to the Romanian text that was

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already translated, adapting them to the nature and the liking of the nation, in order to make them easier to understand and accept" (Barbu-Bucur 1989, 124-125). Also, he considers that *romanization* is a term applicable „to the entire Romanian culture" (Moisil 2012, 25).

This process of adjustment was carried out for two centuries and Barbu-Bucur divided it in four stages. This paper will focus on the Moldavian Protopsaltis Dimitrie Suceveanu, whose contributions mark the beginning of the fourth stage of *romanization* process. (Barbu-Bucur 1989, 95).

Dimitrie Suceveanu was the Protopsaltis of the Metropolitan Cathedral from Iaşi, and fulfilled this service in the period 1844-1885. Beside his liturgical activity, he reprinted in 1848, the Macarie Hieromonk's books, e.g. *Theoretikon*, *Anastasimatarion* and *Heirmologion*, the latter are considered to be „a higher stage in the finalizing the *romanization* process of religious chants" (Vasile 1995, 30). Between the years 1848-1856, ,he prepared for press, after he teacher at the Byzantine music school, the chants contained in his masterpiece *Idiomelarul unit cu Doxastariul*" (Moldoveanu 1982, 913). The *Idiomelar* got out the press between the years 1856-1857 and it is an extensive collection of chants, in three volumes, that covers the entire ecclesiastical year. The sources from which Suceveanu inspired were the *Sticherarion* of Chourmouzios Chartophylax and the *Doxastarion* of Petros Peloponnesios, printed by Petros Ephesios in Bucharest, in 1820.

As regards the content of the Suceveanu's *Idiomelar*, it contains troparion, idiomelas and doxastikas dedicated to the most important feasts and holidays. Alongside the chants translated and adapted according to Greek sources, Suceveanu contributed with his own compositions, stating in the foreword of the *Idiomelar* that „other chants that was not made on music, I composed them again" (Suceveanu 1856).

2. Objectives

The main goal of this paper is the analysis of the doxastika and theotokia sticheras composed in the eighth echos[2], sticheras found in the content of the first tome of the *Idiomelar* printed by Dimitrie Suceveanu. This analysis may shed light to the structural aspects of this echos, giving us data about the frequency with which some cadential formulae are utilized, data regarding the modulation and, finally, regarding the relationship between text and melos.

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[2] We will use the numbering of the Byzantine echoi as it appears in Suceveanu's book and in most Byzantine Music Theory and worship books from Romania.

Before presenting the research methods, we must define some terms, for example: *stichera*, *doxastika* and *theotokia*, and *sticheraric tactus* and *sticheraric style*. Therefore, a *stichera* is „a general term for those troparion which from the right begginig it is recited - before the troparia is sung - a verse from the Old Testament's psalms." (Nikolakopoulos 2015, 142). The sticheras can be categorized in two: „*Idiomelon*, meaning those musical independently hymns and *Prosomion*, which are texts that are dependent to other hymns" (Nikolakopoulos 2015, 142).

Doxastika is a term that defines the sticheras from the *Idiomelar* category, „which their introductory verse is the small doxology and has the role to, solemnly, tell the meaning of the holiday" (Nikolakopoulos 2015, 101-102). The *theotokia* has as introductory verse: *Now and ever and unto ages and ages. Amen*; and are „troparia dedicated to the Mother of God." (Nikolakopoulos 2015, 102).

Regarding the notion of tactus, the theory books converge to the idea of tempo, defining it as „the level of swiftness applied in the performance of a chant" (Popescu-Pasărea 1928, 15). Also, Adrian Sîrbu underlines, in the footnote 89, the fact that "the meaning of the word tactus refers not so much to the categories, the manners of musical compositions (*heirmologic*, *sticheraric*, *papadic*), but to the idea of tempo, of beat, measure…" (Konstantinou 2012, 91). The *sticheraric* style defines a way of composing, each echos having specific melodic formulae, cadential notes and certain modal structures, that differs from other styles: *heirmologic* and *papadic*.[3]

3. Research methods

In order to be able to achieve the intended goals, we will limit our research only to the *sticheras* of the *doxastikas* from the Vesper and the Matin services of the holidays from September-December period, composed in the eighth mode, namely the ones that are covered by the first tome of the *Idiomelar*. Therefore, the sample subjected to analysis summs up a total of 18 sticheras, to which we will add an equal number from the original source, Peloponnesios *Doxastarion*.

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[3] For more details about *tactus* and *sticheraric style*, you may found in: Chrysanthos de Madytos, *Great Theory of Music*, translated by Katy Romanou, The Axion Estin Foundation, New Rochelle, New York, 2010; Pr. lect. dr. Stelian Ionașcu, *Teoria muzicii psaltice*, Editura Sophia, București, 2006; Victor Giuleanu, *Melodica bizantină*, Editura Muzicală, București, 1981; Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantinologie*, Editura Muzicală a Uniunii Compozitorilor, București, 1974; Anton Pann, *Bazul teoretic și practic al muzicii bisericești*, Tipografia proprie, București, 1845; Macarie Ieromonahul, *Theoretikon*, Viena, 1823.

The transcription on stave and the comparison of all 36 sticheras allowed us to see the similarities and the differences between the two versions. We have tried, therefore, to obtain an image on the way in which Dimitrie Suceveanu translated or adapted the original melos to the hymnographical text written in Romanian. We have divided the musical discourse into phrases and periods, following some of the principles suggested by Costin Moisil. Hence, a period „is formed between two perfect cadences, with the specification that the period contains only the perfect cadence from it's ending, the other cadence belongs to the previous period" (Moisil 2001, 70).

The analysis of the eighth echos will be made aiming a few criteria, these being mostly the constitutive elements of the echos: *apechema*, the scale, the dominant notes and the cadences (Chrysanthos 2010, 145). At these, I will be added the criteria of modulation and the relation between melos and text.

4. Results

The fourth plagal mode has a scale that belongs to the diatonic genera, with the basis on *ni* (C). The diatonic genera uses a natural scale, with three types of notes, „large note, smaller note and still smaller note" (Konstantinou 2012, 97), and Konstantinou divides the diatonic genera into two groups: soft and hard. The plagal of fourth echos belongs to the soft diatonic genera, with a characteristic scale that is formed „from the three natural notes and the shifting from a note to another is made with a soft touch and in a natural manner" (Konstantinou 2012, 97).

The scale used by Macarie Hieromonk is constituted by the large tone with 12 sections, the small tone with 9 sections and the still smaller tone with 7 sections. It consists in two symmetrical tetrachords: *ni-ga* (c-f) and *di-ni'* (g-c') (Ștefan 2014, 258). After the extraction of every stichera's scale, the average range passes an octave, namely ke (small octave) -pa' (a3 - d5). The *apechemata* for the analysed sticheraric chants is:
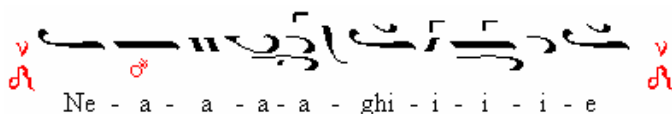

Fig. 1. *Apechemata for the "argosyntoma" chants (Konstantinou 2012, 102)*

The dominant notes of this echos are *ni* (c), *vu* (e) and *di* (g), according to Macarie's *Theoretikon* (Macarie 1823, 22). The eighth mode has „a bright and festive character" (Ștefan 2014, 358).

Regarding to the cadential formulae, first we have to define the term *formula*. George Amargianakis considers that a formula „is a brief musical phrase which, depending on its kind, shows up in a great or a limited number of incidences in the melodies of a mode or a group of related modes" (Amargianakis 1993, 23). The blending or combination of these formulae gives birth to bigger musical phrases, and from there, whole chants (Amargianakis 1993, 23). From here results the fact that „Byzantine music has a formulaic character" (Troelsgärd 2011, 19).

Ion Popescu-Pasărea writes that the analysed echos has the imperfect cadences on *di* (g) and *vu* (e), the perfect ones on *ni* (c), with the specification that in this category may enter perfect cadences on *di* (g), and the ending cadences are made on the echos basis (Popescu-Pasărea 1928, 61-62).

In the 18 sticheras analysed, we can find six imperfect cadential formulae on *vu* (e), of which two are mentioned by Popescu Pasărea in his book, specifying that „these are identical with the imperfect cadential formulae specific to fourth sticheraric echos" (Popescu-Pasărea 1928, 62).

From these six formulae, we will exemplify the one that is more often used. It has 30 occurrences in the analysed sticheras.
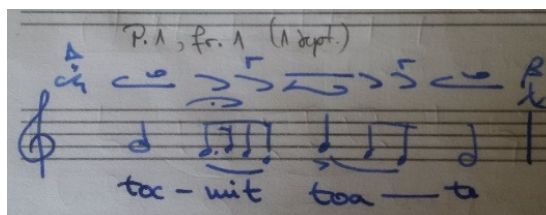

Fig. 2. *Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 15*

This melodic *formulae* is often indicated with the help of a martyria, but it appears in the componence of larger phrases and, in this context, it loses the cadential feature. This melodic profile can be met also in the role of imperfect cadential formulae specific to second echos.

From the category of imperfect cadential on *di* (g), we have found nine different formulae, from which two are utilized 15 times, respectively 12 times. The first example has almost the same melodic profile as a cadential formulae on *vu* (e). I marked the difference with a red square the cell that differs in the two given examples.
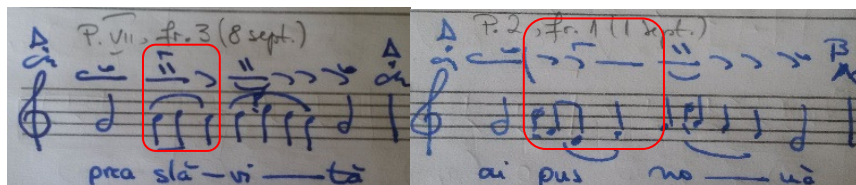
Fig. 3-4. *Dimitrie Suceveanu, "Idiomelar", first tomeI (1856), p. 29, respectively p. 15*

The second example has 12 occurrences and presents a melodic profile seen also in the array of the first echos cadential formulae.
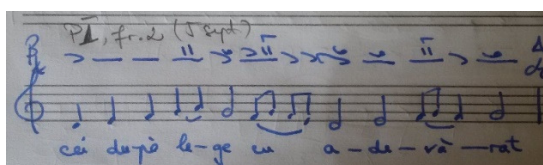

Fig. 5. *Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 16*

From the samples analysed results a total of seven different perfect cadential formulae on the echos basis and four different perfect cadential formulae on *di* (g). The first one, as number of occurrences, is made on the base of the mode, and it is used 22 time in all 18 sticheras.
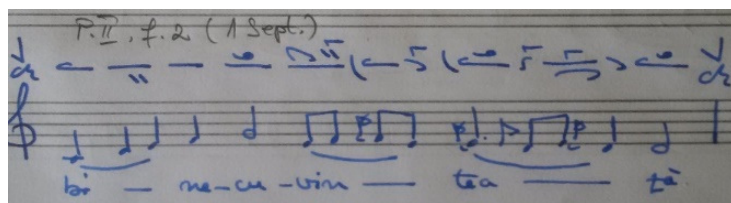

Fig. 6. *Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 15*

The perfect cadential formulae on *di* (g) occurs out for 15 times in the Romanian version and nine times in the Greek one. I marked in a red square, a melodic ascendant profile that is introduced in the componence of cadential formulae specific to other echos, going from other steps.
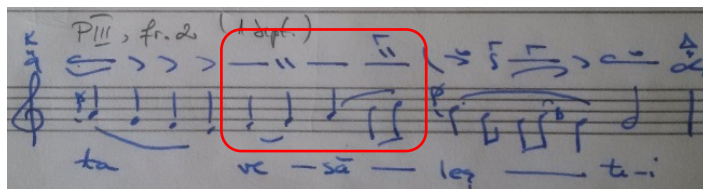
Fig. 7. Dimitrie Suceveanu, "*Idiomelar"*, first tome (1856), p. 16

The final cadence on the basis of the echos occurs many times with a *coda*. It is important to mention that, at a closer look, we can observe that are introduced some melodic formulae which in some cases fulfill the role of a cadence or, in other cases, enters in the componence of cadential formulae.
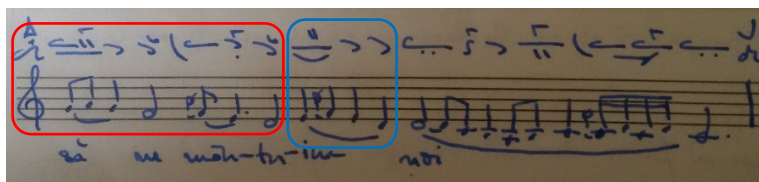

Fig. 8*. Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 17*

Fr. Stelian Ionașcu gives a special attention to the *modulation*, defining that notion as „a technique of renewal and enrichment of the artistic expression that consists in the leaving of the initial modal framework and the engaging into a melodic speech towards another echos or modal basis" (Ionașcu 2006, 176). The modulation is made with the help of a *phtora*. Fr. Ionașcu classifies in two big types, namely the first category takes account of the extension of the modulation, and from here it results the inflexion and the modulation *per se*; the second category considers the direction criteria, that divides in three: from the authentic to plagal; in the context of the same genera; the mixture of genera (Ionașcu 2006, 177).

From the total of 18 stichera analysed, in only four of them it is not used any modulation. From the rest of 14 sticheras, only in five cases exists modulation common to both variants, and in the remained cases, Dimitrie Suceveanu introduced phtorae, disregarding the original Greek version.

In the group of 14 remained sticheras, in only 11 cases the modulation is made with a *phtora*. We found 20 modulations in the romanian version, of which 19 trough chromatic *phtorae* and one using the *phtora agem*. In the case of chromatic modulations, 12 are a transition to the second echos, five in the sixth mode and two modulations introduce the chromatic scale through the *zygos* phtora. In the remained three sticheras, the modulation is made with the help of melodic formulae specific to other modes.

When it comes about the relation between text and melos, I have taken into account the *formulae* that have rhetorical value. I considered a melodic *formulae* with rhetorical value to be only those melodic structures which emphasize or suggests, through rhythmic-melodic speech, the liturgical words.

The most used formula is the one that cadences on *ni'* (c'), having 11 occurrences in the total of 18 sticheras composed in the fourth plagal echos. This formula embellishes the texts that suggest the height or the wish that saint will become the messengers of our prayers to God.
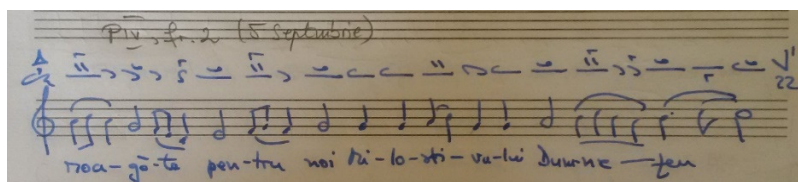

Fig. 9. *Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 17*

The given example is a fragment from the *doxastika* of the Vesper celebrated in 5 September, when we remember about Saint Prophet Zachariah. The fragment of the text says: pray for us to the Merciful God.

A significant example for the eighth mode is given by the *doxastastika* from the Aposticha of the Vesper office for the 8 November feast, when we celebrate the St. Archangels Michael and Gabriel. In the context of this *stichera*, in the first part, the hymnographer prays to the archangels to help us with all our needs, sickness, trouble and sins (*de toată nevoia și necazul, din boale și din cumplitele păcate*). To illustrate the idea of sickness and sin, Dimitrie Suceveanu choses to introduce the *phtora zygos* that modifies the intervals between Di-Ga (G-F) and Vu-Pa (E-D), in such a manner, that the intervals will the just a quarter-tone.
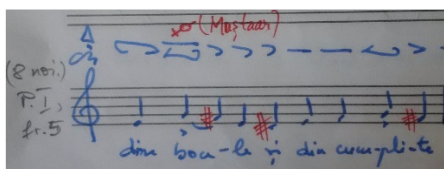

Fig. 10. *Dimitrie Suceveanu, "Idiomelar", first tome (1856), p. 103*

The choice that the *Protopsaltis* of the Metropolitan Cathedral from Iași made, was not a random one, because the word *phtora* itself means „alteration or disruption" (Popescu-Pasărea 1928, 19). Therefore, just like the diseases and sins are a alteration of the body and soul, casting them out from their natural order, like this the *zygos phtora* affects the logical and natural structure of the diatonic scale of the eighth mode.

5. Conclusions

If we have to summarize all the data presented above, we will get to the following conclusions. On the first hand, we can observa that Dimitrie Suceveanu, the one from who begins the fourth stage of the *romanization* process, is not entirely bound by the original Greek melos, and in many situations, he chooses different melodic formulae than those used by Petros Peloponnesios. However, regarding the melos, he keeps unbroken the Byzantine tradition. The melodic profile can be described by a step-by-step line, he uses very rarely intervals bigger than a major sixth, however, in one case, we found a minor ninth.

On the second hand, we can see that Suceveanu has a very wide palette of melodic formulae and give much attention to the music-text relation. He introduced a bigger amount of modulations than Petros Peloponnesios did. Chrysanthos of Madythos recommended in his treatise that no one should abuse with the use of phtorai, but „he should do it rarely, imitating Petros Peloponnesios, who created many troparia without any phtora" (Chrysanthos 2010, 187). The most often transition that was made was the one from the diatonic genera to the chromatic genera, in the case of Suceveanu translations. However, he used them wisely and only according to the meaning of the words. The chants are not hard to be sung, but neither easy, in order to avoid the monotony and to enhance the rhetorical value and the depths of the text.

If Macarie Hieromonk and Anton Pann were seeking to remain loyal to the original melos, beginning with Dimitrie Suceveanu it can be seen a slightly try to obtain a certain freedom in the respects of *romanization* process. This new attitude points to the dawn of a change, that will occur at the end of the 19th Century, manifested through „the straying from the Greek versions [...] alongside with the Romanian Independence and the Autocephaly of Romanian Orthodox Church" (Moisil 2012, 91).

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