

## **Aspects of the text- diastematic-ornamentation relation as found in the Kekragaris in the Oriental Manuscript No 365 at Romanian Academic Library, Cluj-Napoca**

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The urge of the psalmist David “Praise, praise the Lord from the heavens” (Psalm 148)- materialised in the Byzantine cult among with the forming of a rich repertory of hymns, most of them created by first Christian millennium melurgs and then accurately transmitted through centuries by Church servants, priests, psalmists and copyists.. Among these creations there are the kekragaris or the clamours- term found in Romanian manuscripts, whose origin is found in the first words at the beginning.

The kekragaris are today part of the collection called Anastasimatarion, whose hymns commemorate the Resurrection of Jesus the Saviour and embodies the prayers of Saturday Evening vespers and Sunday Morning Service. Taken out from the old Sticherarion, these books have become from a certain point important teaching means, indispensable for moulding the lectern, some of them being part of the melodic models for the Poetastic and Irmologic style. This explains the great number of Anastasimatarion collections kept, whether as separate manuscripts or as part of Stchiherarion or Antologhoin.

The Oriental Manuscript No 365, an Antologhian, in koukouzelian notation, kept at the Romanian Academy Library in Cluj, contains in its final part, the Kekragaris for the eight eclogues (pastoral plays). The manuscript has not been yet studied in detail, it has just been mentioned in different bibliographical sources.

We limit our presentation to the beginning and final moments of the singings for reasons of length of its dicourse which, taking into consideration all eight voices, it would need more space to develop the conversation. On the other hand, as it will be shown below, the literary text of the melodic formula we have chosen puts together the essential dates of this evening service prayer.

In contrast to other singings, the text of the Kekragaris is kept unchanged through its eight modal hypostasis, being taken from Psalm 140. In the Oriental Manuscript no. 365 we found the following version:

Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου, εἰσάκουσόν μου,  
Κύριε. Κύριε, ἐκέκραξα πρὸς σέ, εἰσάκουσόν μου· πρόσχες  
τῇ φωνῇ τῆς δεήσεώς μου, ἐν τῷ κεκραγῆναι με πρὸς σέ· εἰσά-  
κουσόν μου, Κύριε.

In Romanian translation the text is:

„Doamne, strigat-am catre Tine, auzi-ma. Auzi-ma, Doamne. Doamne, strigat-am catre Tine, auzi-ma; ia aminte glasul rugaciunii mele; când strig catre Tine auzi-ma, Doamne”.

« I said to the Lord: You are my God; hear the voice of my supplications, O, Lord”

The beginning formula of the stichera consists of the first two words and the final one of the last two words. So, in “Kyrie, ekekraxa...eisakouson mou, Kyrie” (God, I have cried, hear me) we find the essence of the vespers prayer, the words pointing out the action of the person who implores (I have cried), his wish (hear me) and the divinity called (Lord). The word Lord is found four times during the stichera, in the same imperative manner, but its location on the first and last place of the singing rounds of the form, completing the prayer and strengthening the request. In the Greek version the words have the same place: Kyrie, ekekraxa...eisakouson mou, Kyrie”. The two enunciations are separated by a cesure; this is made clear in the contemporary version by the comma which separates the noun from the verb. We will also find the cesure at the musical discourse level as well as the asymmetry that accentuates, asymmetry resulted from the different number of the words' syllable in the two formulas.

In order to establish the means used to emphasize the text of the prayer we first drew our attention to the intervals and elements of ornamentation and not the rhythm because we observed that the rhythm loses from its importance in a construction, most of all in a melismatic one.

I haven't ignored though the importance of the long sounds and their place in the melodic formulas, in connection to the importance of the syllable they accompanied.

We will thereby try to synthesise our observation obtained after a detailed analysis of the incipits and cadences of kekragris. We specify that the version in Manuscript 365 preserves the melodic one attributed to Ioannes Damaskinos. Moreover, this is the most common version used in manuscripts in Romanian libraries.

The predominant intervals of the musical discourse are the seconds; the articulations of the musical line follow closely the text and interrupt the gradual going with leaps. The most frequent leaps are the tierce ones (both ways) adding also some ascending quints. The fourth appears only in the cadencial formulas and only in ascending way. Concerning the disposal of the leaps we can see that oftentimes it is through the leap that we arrive to the most accentuated syllable of the word ekekraxa (see annex 1, authentic eclogue 1, plagal 3 and plagal 4). In the incipits, there is also the prime interval, whose persistence outlines the descendent- ascendent quint leaps with which they alternate at the beginning of the stichera in eclogue 3.

There are also melodic formulas which consist only of one second intervals. In such situations, the accentuated syllable lacks the poignancy offered by the ascendent leap, its absence being compensated by placing it on the highest sound or/ and prolonging its length using clasma, dipli or the apoderm. In some places, the play of ascendent and descendent seconds in a short melodic space generates a contortionate discourse, which emphasizes the tension of the imploration (see annex 1, authentic 2 and 4 eclogues).

It is not only the size but also the way the musical intervals are combined that place the melodic formulas in a sonorous space more or less extended, element that can also contribute to the revealing of the literary text. From this point of view we can note important differences between the beginning and the ending formulas of the stichera. If the predominant ambitus of the incipits is the tierce, the cadencial formulas develop most of the times during a small septime. What changes in the cadences is not the diastematic, the bigger ambitus being the

result of gradual accumulations of sonorous space during the melismas on most of the syllables of the final text.

Along with the length of the ambitus we can also see a change in the dimensions of the cadencial formulas, comparing formulas from different eclogues. The concision of certain beginnings like the ones of eclogues 1 or 3 plagal are very much in contrast with the final implication in which the emotional tension of the discourse grows stronger syllable after syllable and needs more sounds in order to be expressed. We noticed the fact that all this development has only one syllable more compared to the two words at the beginning of the singing. This means that the sonorous material naturally moves forward as well as the literary text, according to the principle of gradual amplification.

In what concerns the rhythm, our attention is drawn by the relation between the accentuated syllables and the presence of augmentative signs as *dipli*, *clasma* or *apoderme*, observation available for the incipits and the cadences also. Besides that, the same syllables contain the *chieronoms* like *antichenoma*, *lyghisma* or *piasma*. We do not insist upon their interpretation because of the lack of a general consensus in this matter; We limit our observation to making the remark of the rich emotional content that they add to the musical discourse. For example, on the *ke* syllable in the authentic eclogue number 3 there are *kratima*, *paraklitiki* and *psihiston* while in eclogue number 4 there are *varia* and *lyghisma* and in the authentic eclogue no 2 there are *varia* and *piasma*.(see annex 3, example number 1).The *cheironomic* signs are more numerous in the cadences, where the length of the melismas allows a different approach of the melody. On the other hand, the imperative prayer and at the same time humble needs at this point more expressiveness. Maybe that is why the *piasma* often appears at the first word of the ending formula (see annex 3, example number 2). We also find it in the last word of the *stichera* alone or accompanied by other *chieronoms*.(see annex 3, example number3).

Even from the beginning, we observe a certain fragmentation of the literary text of the two melodic- rhythmic formulas. At a musical level, this starts from the incipits in the first place, from the prolonged duration through the *apoderme* of the adequate *neum* of the last syllable in the word *Kyrie* (Lord). In the authentic eclogue number 1 the copyist places here a proof of this fact (kept also in the Romanian version) by visually separating the two words.

Placed in the model, the formula constituted in this manner keeps its pattern-easy to be observed-in all the *kekragaris*, but the melodic richness of the eight eclogues offer new creative alternatives to avoid monotony. The contrast between the linear aspect in the melody equivalent to the first syllables and the sinuous going of the following in the authentic eclogue number 3, the repetition of the descendent *tricord* in the predominant syllabic melody at the beginning of singings in eclogues 1 and 2 plagal, the upserge induced through the succession of the two *quints* contrary tuned at the beginning of the *stichera* in eclogue 3 plagal, all these are arguments for the above statement (see annex 1).

Some of the already made remarks are also available for the final cadences. Here, the melody build on longer duration at the end of the first word, but the numerous and sometimes long melismas (see annex 2, authentic eclogues 1, 2 and 4 plagal) give the feeling of a continuous flow and attenuates the dimension of the hiatus between the two conclusive words. Still, there exists a specific element which marks the final punctuation of the *stichera*. The inversion of the two lexical units-the noun and the verb-places at this point the words having more syllables in the first part of the formula. This will accumulate the most sounds, oftentimes the

most developed melismas, offering an obvious asymmetry to the final discourse of the singing.

The other word gets a musical distance because, frequently, the first syllable of Kyrie is accompanied by a higher sound, sometimes the highest of the whole cadencial formula. This way, after the arch described by the melodic line of eisakouson mou (hear me) there follows, no exception included a descendent conclusive incline, which detaches –most of the times- because of the concision, from the rest of the formula.

Our approach has its origins in our belief that accentuated syllables of the literary text will have a musical privileged status. The analysis pointed out the fact that the text -diastematic – cheironomic relation is one of subordination of the musical elements to the literary text. The introductive words are accompanied by a melodic formula whose simplicity goes together with the first saying of a prayer. The final two words have a different melodic support. If eisakouson mou (hear me) reveal its importance through the insistence through which each syllable is prolonged by the sound which form the melismas, the word Kyrie (Lord) detach because of the concision of its syllabic melody or cvasi-syllabic and it is this that offers the text intelligibility.

Kyrie ekekraxa ...eisakouson mou, Kyrie(Lord, I have called...hear me, Lord) invocation and prayer, incipit and cadence, among which the essence of the entire singing appears like a tremendous symmetrical axis whose sonorous substance shows different colours having behind the modal nature of the eight Byzantine eclogues.