

ΑΝΑΣΤΑΣΙΜΑΤΑΡΙΟΝ ΟΡΘΡΟΣ

ΜΕΤΑΦΟΡΑ ΕΚ ΤΗΣ ΒΥΖΑΝΤΙΝΗΣ
ΕΙΣ ΤΗΝ ΔΙΕΘΗ ΠΑΡΑΣΗΜΑΝΤΙΚΗΝ

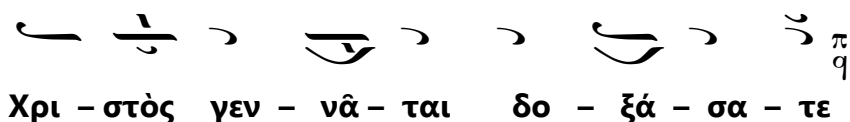
ΥΠΟ

ΝΙΚ. ΗΛ. ΡΟΥΜΠΑΝΗ



The Greek Orthodox Sunday Matins (Early Morning) Service

From the Byzantine



To Modern Notation



By

NICHOLAS ROUBANIS



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PREFACE

It is historically proven that the ancient Greeks had their own musical system based on scales, the intervals of which, were devised in 400 B.C. by the great mathematician PYTHAGORAS. The Greeks, being among the first to embrace Christianity, undoubtedly used the musical style of their ancestors in the composing of their ecclesiastical hymns. The so-called Byzantine music is nothing but an evolution of ancient Greek music.


This music, however, is written in a musical notation which is understood by very few and naturally is unknown to the many. This is one of the reasons which prompted me to transfer from the Byzantine to the modern (International) music notation our religious hymns, which are included in this Book.

Most Faithfully,

Nicholas Roubanis
N.Y.C. 1957

THE PURPOSE OF ECCLESIASTICAL (CHURCH) MUSIC
IS THE EXPRESSION OF DIVINE POETRY, AND THE
CREATION BY IT, OF THE DESIRED PROPER FEELINGS.

N.R.

NOTE: Organ point (isokratima or ison), or pedal, or drone, is one of the characteristics of Byzantine music. This helping tone of the drone begins at the same time with the chant, and is placed on the last note of the hymn (also indicated by the breve, , at the beginning of each hymn). When the melody flows below the tonic note, the isokratima follows it. The holder of the ison should adhere to the practice desired by the protopsaltis, according to what assists him best.

A pronunciation guide for Greek phonetics is available on the last page of each volume.

PROLOGUE

Music is an art and a science. As an art, it is as old as the world is. Some historians conjecture that a hundred thousand years ago man communicated through musical sounds. However, as an international science, based on Pythagorean theory and standard rules determining the relationship between notes, it is rather recent.

The Purpose of Music

The purpose of music is to express and create various moods and sentiments. The purpose of our ecclesiastical music, which undoubtedly is the evolution in Byzantium of the art of Apollo of our ancient ancestors, is to express the spirit of the sacred poetry and thus to create in the congregation the sense that we are all in the house of our Creator, kneeling before the throne of our all-benevolent God.

Musical Notation

The purpose of notation is to preserve, transmit, and facilitate the teaching and performance of a piece of music. The Ancient Greeks were the first to understand this, and they invented a notation based on letters. This developed into a notation based on dots and symbols. Naturally the first Greek Christians used this notation to write their ecclesiastical hymns. They composed their hymns using the musical scales that Pythagoras had devised mathematically, which are the basis for modern scales used internationally; they also, as was to be expected, used the musical style of their ancestors. They could not have replaced that with something new, even if they had wanted to, since, as we know, the formation of a peculiar musical style of a people is the result of slow evolution over many years.

Creation of New Notation for Ecclesiastical (Byzantine) Music

Those who dealt with our ecclesiastical music preserved the notation system of dots and symbols etc. until the beginning of the 19th century, at which time there was a reformation of the notation, the "New Method" devised in 1814 by the "Three Teachers": Bishop Chrysanthos of Madytos, Gregory the Protosaltis, and George Hourmouzios "Hartophylax." These three musicians, having in mind how very difficult it was to learn Byzantine music using the prevailing Byzantine notation of their time (1814), introduced a new and analytical system of notation, which is used to this day.

However, had the aforementioned gentlemen, or others, instead of laboring to create a new musical notation, rather transcribed our ecclesiastical music into the internationally recognized staff notation, which is perfect in every respect, and forgotten about the essentially NONEXISTENT intervals of quarter tones and third tones, etc., they would have offered an inestimable service to culture and religion. For, aside from making our ecclesiastical music known throughout the world, they would have been able to produce chanters ANYWHERE, taught by music teachers OF WHICHEVER NATIONALITY, in a very short period of time. Some musicians in Greece obviously understood this, foremost of whom being the ever-memorable Master Chanter Ioannis Sakellaridis, and they transcribed some of our hymns from the Byzantine notation of the 19th century into the international staff notation.

I, the writer, was prompted by that noble effort, and I proceeded to publish this book which contains transcriptions (with a few improvements) from the famous Anastasimatarion and Heirmologion of that dynamic church musician and author, Andreas B. Tsiknopoulos.

Finally, I think I ought to explain why I call the aforementioned theoretical intervals of quarter tones and third tones, etc. "NONEXISTENT." They are nonexistent for the simple reason that there is no musical instrument (piano or organ) especially tuned to be able to correctly teach and execute these intervals. But even if there were such an instrument, it would automatically become useless, because the daily listening to the sound of music of any nationality that uses the intervals that we play on the piano and other musical instruments would affect (as it has affected) even the most fanatic among church musicians: they would have in front of them a score with notation indicating Pa, Vou, Ga, Di... and yet they would invariably sing it in the scale of the international intervals: Do, Re, Mi, etc.

Conclusion

Music has been called the international language, and as such it is written in staff notation. Our own properly understood ethnic and religious benefit demands that all our religious hymns be transcribed into staff notation. And then (and I say it again), chanters as well as assistant chanters will be produced, with trained voices, singing together correctly, anywhere in the world, by music teachers of any nationality. Moreover our ecclesiastical Byzantine music, which is undoubtedly an evolution of ancient Greek music, will be internationally recognized and even respected, as music that can appropriately express every religious sentiment.

Respectfully,

Nicholas E. Roubanis, NYC, 1957

Translated by Fr. Seraphim A. Dedes, 2019

EDITOR'S NOTE

by S. J. Takis

The first edition of this book is out of print. It was published in 1957 and achieved a fair amount of distribution to the chanters' stands around the United States. It was 300 pages long, all handwritten by Nicholas Roubanis, fairly legibly, but still difficult to read by the standard of today's electronically engraved scores. The book had some errors and omissions, which have been corrected here. One thing I have noticed in producing staff-notated ecclesiastical music for the Orthodox Church on our website, *newbyz.org*, is that, while there has been a concerted global effort to produce staff-notated scores of Byzantine music in English, they are almost non-existent in Greek. There are many volumes of Greek scores in the "New Method" Byzantine notation of the Three Teachers, but the staff-notated scores are mostly from John Sakellarides, Roubanis, and John Velon. Of these, only Sakellarides' scores are typeset and engraved in staff notation. Those of Roubanis and Velon are almost entirely hand-written.

It seemed there was a need for there to be electronically engraved scores of these two Church musicians in Greek and phonetics. The first reason for this is to make them more legible and easier to use. These hand-written scores are rare and are usually acquired from copies of copies, thus becoming more and more illegible. The second reason is that with a paucity of classically-trained Byzantine chanters, along with the profusion of Church musicians trained in the international system of staff notation, many of whom serve as chanters in their local parishes, and if there is a need and desire to chant in the original Greek language of ecclesiastical services, these scores should be legibly engraved. There are probably more scores from Velon—thousands of hymns including those of the Menaion, Triodion, Pentacostarion, Sacraments, and other services—that cannot be engraved in less than years of work. I hope that this book will inspire future Church musicians to create a compendium of all Orthodox hymns in Greek with legible staff notation along with phonetic transliterations for those who do not read the Greek alphabet. It will also prove instructive to those who are creating English versions of Byzantine hymns by demonstrating the treatment of accented or unaccented syllables—also textual phrases—with the proper melodic formulas.

There are those who disagree with the use of staff notation for ecclesiastical music and believe that only Byzantine notation can depict the subtleties of its proper expression. Certainly, Roubanis' claims about Byzantine intervals and Sakellarides' theories on "Turkish" ornamentation are very questionable. But staff notation, especially for voice, is not strict in nature or performance, and the Byzantine ethos and intervals may be applied to it by symbols or according to the knowledge and experience of the chanter. Proper use of Byzantine notation is indeed important, but it does not diminish the need for staff-notated scores in the general population, for the alternative is much worse—that is, improvised chanting with no rubrics or traditional melodies and modes, thus possibly disfiguring the treasure of our sacred music in many parts of the world, until the training of Byzantine chanters using Byzantine notation is more universal.