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## THE POST-BYZANTINE PSALTIC ORIGIN OF THE RECENT SERBIAN CHURCH CHANT

During the difficult years in an enslaved Serbia under Turkish rule, there were no favourable circumstances for the development of the psaltic art, and neither can one talk about any centre of psaltic art, something that might have been for the Serbs what the Great Church of Constantinople was for the Greeks. This tragic situation reached its zenith approximately during the late 17<sup>th</sup> and early 18<sup>th</sup> centuries; in other words, during the period of the great migrations, when the Serbs, led by Patriarch Arsenije III Čarnojević, having abandoned their ancestral dwellings in Kosovo-Metohija and Southern Serbia, began to settle in Austria in the regions north of the Sava and Danube Rivers. The fact that the majority of the priests and monks were illiterate and that among them there were very few who learned the psaltic art, can perhaps give us a better picture of the spiritual and political situation during that time.

Church music was learnt only orally, and one can speak hardly at all about musical training during this period. For example, the Serbian MSS located in libraries having a direct relationship with the practice of the psaltic art are chiefly codices consisting of specific anthologies – collections of the necessary liturgical hymns for a psaltis, with no documentation of the melody in any form of musical notation.<sup>1</sup>

On account of the lack of musical MSS, we cannot be sure which genre of ecclesiastical melody the Serbians brought with them to the cities of Sremski Karlovci, Szentendre, Komoran etc., or to the newly founded monasteries of Fruška Gora, which under the new circumstances would become centres for a renaissance of Serbian spirituality. The opinions of the first scholars of Serbian church music disagree when it comes to the origins of ecclesiastical melody before and just after the period of the great migrations. The majority of them, correctly, supported the idea that church music before the 18<sup>th</sup> century derived from the Byzantine tradition, with certain special characteristics deriving from the use of the Church Slavonic language.<sup>2</sup> There existed also, nevertheless, the baseless opinion that before the uprooting there was a special Serbian melodic tradition, which one might have heard in Serbian churches and monasteries, since the so called *Srbulje* – liturgical books written in an older Serbian form of the Church Slavonic language – were used. However, later, and rather more analytical, studies of later Serbian church music proved its close relationship with the melodic tradition that was recorded using the New Method, something that confirms precisely the present author's opinion that we are dealing with a unified Orthodox psaltic tradition.<sup>3</sup>

<sup>1</sup> See: Vesna Sara Peno, "Појачки зборници из времена турократије" in: *Појачки зборници у српским рукописним ризницама од 15. до 19. века*, doctoral dissertation defended in 2008 in the Philosophical Faculty in Belgrade (unpublished), 179–202.

<sup>2</sup> See Vesna Sara Peno, *О пореклу новијег српског црквеног појања*, „Мокрањац“, 2, Београд 2000, 36–48.

<sup>3</sup> See Vesna Sara Peno, "The Tonal Foundations of Serbian Church Chant", *Acta Musicae Byzantinae*, III, Iași 2001, 21–29; eadem, "Stichira melodies in new Serbian and Greek chanting based on Octoëchos" in: *Theorie und Geschichte der Monodie*, Internationale Konferenz, hrsg. Maria Pischlöger, Oesterreichische Byzantinische Gesellschaft und Institut für Musikwissenschaft der Universität Wien 2001, 24–42; eadem, "О напеву у православном црквеном појању – прилог типологији црквених напева", *Музикологија*, 3, Београд 2003, 219–234; eadem, "О мелодији божићног кондака трећег гласа 'Дјева днес'", *Зборник Матице српске за сценске уметности и музику*, 32–33, Нови Сад 2005, 25–42; eadem, "Православно појање на Балкану у 19. веку – на примерима српске и грчке традиције", Master's thesis supported in 2000 in the Academy of Arts in Novi Sad (unpublished).

The indisputable contribution of Greek teachers to the formation of Serbian psaltic music is confirmed by the surviving information concerning the first organized schools of Byzantine music, as well as from the Greek musical codices preserved in several places in Serbia, which were, as I shall demonstrate, certainly also used on the *analogia* by Serbian *psaltai*.

## GREEK TEACHERS AMONG THE SERBS

The first step towards a musical education of the Serbian *psaltai* was taken by Metropolitan Moses Petrović (1677-1730), who founded a school of church music in Belgrade. In this school, the post-Byzantine tradition and late Byzantine musical notation was taught to the Serbs by someone called Gerasimos, Nikolaos Logiates from Thessaloniki, and a Konstantinos, of whom we know only that he was a priest from Constantinople.<sup>4</sup>

As a teacher in the same school, during the fourth decade of the same century, lessons in psaltic music were given by the Vatopedian monk Anatolios, who came with two assistants<sup>5</sup> at the request of a Serbian metropolitan, Vikentije Jovanović (1744-1780).<sup>6</sup> Anatolios, according to the contract that he signed, took over the duty of teaching his students not only the reading of musical notation, but also writing down melodies by ear, something that certainly requires a high level of knowledge of psaltic art and musical training.<sup>7</sup>

The contract referred to earlier has, unfortunately, not been preserved. There exists nevertheless information that in this contract are listed all the musical books that this Vatopedian protopsaltes took with him to use as teaching material. These books were meant, in the main, to be used by beginner students.<sup>8</sup>

The use of Greek language and Greek hymns, composed by post-Byzantine musicians, in the divine services of the Serbian Church in the region of the Metropolitan Diocese of Karlovci, as well as in other Serbian regions, especially after the closing of the Patriarchate of Peć in 1766, when the episcopal thrones were held by Phanariot bishops, was established not only by many Greek singers, monks and laymen, but also by the Serbian bishops themselves. It has long been known that there was cooperation between Metropolitan Seraphim of Bosnia, of Greek origin, and Petros Peloponnesios, on the translation of the Greek Anastasimatarion in Church Slavonic.<sup>9</sup>

An especially important role in the strengthening of the psaltic art, and the efforts to ensure sufficient education for the Serbian clergy, was played by the bishop of Belgrade, previously of Buda, Dionysije Popović, also of Greek origin.<sup>10</sup> In his house, in Buda, he organized a clerical school in which he himself taught music. His biographer, Petros Romes, notes, amongst other

<sup>4</sup> Димитрије Руvaraц, *Мојсије Петровић, митрополит београдски*, Споменик Српске краљевске академије XXXIV, (1898), 123.

<sup>5</sup> We know that the name of one of the assistants was Ioasaf. See Светозар Матић, *Две културно-историске белешке*, Гласник Историјског друштва у Новом Саду IX, (1936), 180.

<sup>6</sup> Patriarch Arsenije IV (Ivanović) wrote in 1745 concerning the plea of Metropolitan Vikentije that he probably sent to the abbot of Vatopedi. See Живојин Станковић, *Грађа за историју српског православног црквеног појања – Грчка школа и карловачко појање*, Православна мисао XXIII, 27, (1980), 56.

<sup>7</sup> S. Matic refers to a part of the MS as "duties". The MS belonged to the Serbian National Library (no. 1294) until the bombings in 1941 and it must have been signed by psaltes Anatolios after taking over the duties of teacher of Psaltic art in the school founded by Metropolitan Moses Petrović. See *op. cit.*

<sup>8</sup> See *op. cit.*

<sup>9</sup> See D. Stefanović – M. Velimirović, "Peter Lampadarios and Metropolitan Serafim of Bosnia", *Studies in Eastern Chant I*, London 1966, 67–88.

<sup>10</sup> In the biography of bishop Dionisije that was written by Peter the Roman, a priest in the town of Szentendre in Hungary, it is mentioned that the widowed young priest Demetrios was tonsured a monk in the monastery of Vatopedi, from where he left for Wallachia. The Ecumenical Patriarch shortly consecrated him as a bishop. He became the metropolitan of Belgrade in 1875, while before that he had accepted to the episcopal see of Buda Stefan Stratimirović. He remained there as bishop from 1791 to 1828. See Животоописаніе Діонисія отъ Поповића православногъ епископа будимскогъ, списано Петромъ Римскій, Србскій Лѣтопись за годину 1857, часть I, (Будим 1857), 65–83; Д. Е. Стефановић, *Аутобиографија Петра Римског 1800–1874*, Свеске Матице српске, Грађа и прилози за културну и друштвену историју 2, (1986), 5–35.

things, that the bishop, even though he was Greek, disliked those Greek psaltai that chanted nasally and slowly. In his presence one had to chant quietly and clearly, always with the text of the prayer as priority.<sup>11</sup> There is no exact information as to how this learned bishop taught his students, but it is logical to assume that he used musical MSS that were preserved among many other books of his personal collection.<sup>12</sup>

The awareness of the significance of the education of future Serbian clergy led the bishop in question to attempt to print the Anastasimatarion for the needs of Serbian ecclesiastical schools. He recommended personally to the Serbian Metropolitan Stefan Stratimirović (1790-1837) the Romanian hieromonk Macarie, who already had begun in Wallachia the publication of the book *The ecclesiastical melody according to the Typikon of Constantinople in the Wallachian language*.<sup>13</sup> Even if Stratimirović was not opposed to this idea, he never supported it economically, with the result that Serbian psaltai did not then have access to a printed version of this important handbook of psaltic art.

The fact of the importance of the influence of Greek psaltai in the regions where Serbs lived during their later history is also visible in the fact that the divine services of the Serbian Church were sung in Serbian and Greek. The famous Serbian historian of the 19th century, Jovan Rajić, writes as follows: "Greek psalmody is so widespread that you rarely hear the Serbian".<sup>14</sup>

Together with the Greek teachers, the first Serbian psaltai-teachers known by name in the ecclesiastical school of Sremski Karlovci also began to gain musical experience. Archimandrite Dimitrije Krestić (1762-1843) taught church music in the clerical school of Sremski Karlovci from its founding in 1794. He himself, however, learned music from the "Greek sweet-voiced teacher in Banovci" when he was a novice in the monastery of Krušedol.<sup>15</sup>

Dimitrije was accepted in this position by the abbot of the monastery of Jazak, Dionisije Čupić (1775–1843 or 1845),<sup>16</sup> who was renowned among his students and the psaltai of Karlovci for his knowledge of the melismatic genre, which makes up the largest part of the contents of the handwritten music books that were originally found in the libraries of the monasteries of the former Vojna Kraina and today's Vojvodina.<sup>17</sup>

Finally, it is known that with the coming of Phanariot bishops to the Serbian bishops' sees after the Serbian Patriarchate ceased to exist, the Serbian Church adopted the practice of bilingual services. Liturgical hymns such as the Cheroubikon, the Axion estin, the Koinonikon, the Polychronismos of the bishop and other settings of psalms with stichera from Vespers and Matins, as well as the Kekragaria, the Pasapnoaria etc. were sung in Greek until the eighth decade of the 19<sup>th</sup> century in the regions that belonged to the jurisdiction of the Ecumenical Patriarchate.<sup>18</sup> The certainty that the Serbian psaltai, especially those who sang in cathedrals, knew the parts of the services in question not only in Church Slavonic, but also in Greek, is attested to by the Greek codices that have survived.

<sup>11</sup> Животоописаніе Діонвсія отъ Поповића, op. cit, 76.

<sup>12</sup> The inventory of the estate of Dionisije Popović happened one year after his death. His personal collection of books is today part of the Museum of the Orthodox Church of Serbia in Szentendre in Hungary.

<sup>13</sup> T. Moisescu, *Prolegomene Bizantine*, Bucuresti 1985, 119–120.

<sup>14</sup> Rajić, when he speaks about Greek or Serbian melodies, probably means particularly the language of the hymnography, and not a separate Greek or Serbian style of singing. See Рајић, *Историји катихисиса православних Србаља у цесарским државама*, Панчево 1794, 22.

<sup>15</sup> See А. Поповић, *Српско народно црквено пјеније*, Календар Српске православне епархије Бачке, Нови Сад 1944, 97.

<sup>16</sup> See app. no. 1.

<sup>17</sup> See А. Поповић, op. cit, 99.

<sup>18</sup> The 19<sup>th</sup> century Serbian singers Gavriilo Boljarić and Nikola Tajšanović, music teachers in Sarajevo, were planning to publish a collection of Greek psaltic music, which, as they mention, is especially interesting when compared with Greek music. Unfortunately they were not able to complete their plans. See Г. Бољарић и Н. Тајшановић, *Српско православно пјеније по карловачком старом начину*, св. II, Leipzig 1887, IV. It is known that Serbian psaltai from the region of Niš until lately chanted the Paschal troparion during Pascha in two languages - Greek and Church Slavonic, to the same melody. See Л. Богдановић, *Српско православно пјеније карловачко*, Српски Сион 15, (1893), 231–269.

## THE MUSICAL MSS OF THE 18<sup>TH</sup> CENTURY IN SERBIAN ARCHIVES

Besides the library of the Hilandar monastery, in which there is an important collection of musical MSS, psaltic books are today preserved in the Library of the Serbian Patriarchate (LSB), the Museum of the Church of Serbia (MCS), the library of the Gymnasium in Sremski Karlovci (LGSK), the collection of Matica Srpska in Novi Sad (MS), in the Archives of the National Library of Serbia (ANLS) and the Serbian Academy of Sciences and Arts (ASASA), in the Library of the Musicological Institute of the Serbian Academy (LMI) and the Museum of the Church of Serbia in Szentendre (Hungary) (MCSSA).

In these archives, with the exception of the Musicological Institute of the Serbian Academy, there are recorded fourteen MSS, probably written in the second half of the 18<sup>th</sup> century.<sup>19</sup> Most of the MSS are anthologies (eight), two are *Sticheraria-Doxastaria* and one an *Heirmologion* containing the melodies of Petros Peloponnesios. Three codices, because of their diverse contents, are of special interest, and that is why I shall discuss these further. They are collections that present, on the one hand, the previously mentioned Slavonic collections of the most important hymns from the services, and, on the other, musical anthologies with selected examples of ecclesiastical melodies from various services.

Certain MSS contain signed names of authors and dates. In others one can find only the year when the work was finished, with no signature. The author of musical MS no. 49 from the Monastery of Dečani, the collection of which today is located in the Serbian National Library, is John Hatz-Christodoulos, the first kanonarch in Larisa. He himself informed future users of the MS of his work and identity.<sup>20</sup>

The dates of another five MSS are certainly known. Music book MP I of the National Library in Belgrade, of which the owners, according to an epigraph, were Hieromonk Vikentije (f. 84v) and someone called Simon, who signed on the last page (f. 114r), was finished in June 1780.<sup>21</sup> The writer of four codices, belonging to the collection Bishop Dionisije Popović was Demetrios Kyrianides. This professional psalter, who lived in Pest, composed for the *Heirmologion*, *Sticherarion* and *Anastasimatarion* (during the last decade of 18<sup>th</sup> century, more exactly the years 1793–1794 and probably after the commission from Bishop Dionisije), the *heirmological* and *sticheraric* melodies that were necessary for daily and festal services, as well as liturgical and other hymns that are included in the Anthologies.<sup>22</sup>

Analysis of the notation and research on the composers of the hymns lead to the conclusion that the rest of the music books also, on which there is no information that would provide an exact dating, were written during the 18<sup>th</sup> century. Nevertheless, the notes about their owners and users show that they were also later used by Serbs.

In the Anthology today found in the Grujić collection in the Museum of the Church of Serbia (no. 42) together with the Hilandarian Sava, who signed in 1815, and in the notes from 1835 and 1836, are mentioned Kyprian, Metropolitan Stefan Stratimirović and Gerasim Mihailović, *oikonomos* of the monastery of Vrdnik in Fruška Gora.

To hieromonk Gerasim belonged also a very beautiful book of *Stichologia* with musical examples, preserved today in the Library of the Gymnasium in Sremski Karlovci (no. III). Notes concerning its owner are found on the opening (unnumbered) page: "This book belongs

<sup>19</sup> See the table in appendix no. 2.

<sup>20</sup> The note is on f. 124. See appendix no. 3

<sup>21</sup> The note is on f. 108v: *ἠροησασα σῆ ε λῆτο ωχα μια ιδηῖα.*

<sup>22</sup> This particular author left identical notes in Greek in all three MSS: MCSSA II, f. 16v, AD 1793; MCSSA III, f. 136r, AD 1794; MCSSA IV, f. 162v, AD 1793; MCSSA V, f. 258v, AD 1794. The epigraph – in which only the title of the book and the year of writing differs in different MSS – is the following: "τὸ παρὸν... γέγραπται καὶ πέρασ πάρ' ἐμοῦ δημητρίου κυριανήδου τοῦ τεχθέντος καὶ ανατραφέντος ἐν πόλει τυρνάβου τῆς θεσσαλίας... ἐν πόλει πεστίας τῆς οὐγκαρίας διατρίοντος καὶ τό ἐπάγγελμα τοῦ ψάλτου ἐκείσε ἔξασκοῦτος".

to Gerasim Mihailović, hieromonk of the M[onastery] of V[rđnik]1829. Monastery of Fruška Gora".<sup>23</sup>

At the beginning of the 19<sup>th</sup> century the book of Stichologia (MS of the Serbian Academy no. 421), containing in its second part melodies written in neumatic notation with Greek text, was used at the monastery of Visoki Dečani, and its owner was probably Hatzi-Zacharias, bishop of Raška-Prizren between 1819–1830, who in his old age stayed at the monastery, where he also died.<sup>24</sup>

Also interesting is the note in the collection no. 49 of Dečani of another monk of the same monastery, Hierodeacon Anania. In the year 1851 he was in Skopje serving for eight months at the church of the Holy Saviour, and one year at the church of the Theotokos. During his absence from the monastery, he studied next to Iordanes Hatzi-Konstantinović from Veles, while his music teacher was a certain Ignatios, also from Veles.<sup>25</sup>

Finally, the most recent note concerning the ownership of a music book, preserved today in the Library of the Patriarchate (no. 346) is from 1936. This particular Anthology was, as is mentioned at the beginning of the note, originally the property of Taše Tatarin and his son Nikola Hatzi-Popović from Niš. As an indication of commitment and friendship, the same book was given to the Serbian Patriarch Varnava by one Vukčević at Pascha of the same year.

It remains unknown if amongst the codices preserved there are also individual collections that were used during the time of the Vatopedian teacher Anatolios at the first school of psaltic art, even if some of the music books belonged to his personal library, for which, as mentioned above, there is information that it was bought as a whole.<sup>26</sup> However, as far as the majority of MSS is concerned, it can surely be concluded that they were used by Serbs, based as much on the earlier mentioned epigraphs as the bilingual text under the neumatic notation, or in the notes.

It has already been mentioned that without exception the codices are in Greek, but in some codices there is text under the musical notation also in Church Slavonic. In the codex that earlier belonged to the monastery of Dečani and is today in the Archives of the Serbian Academy, under the Koinonikon of Sunday, Αἰνεῖτε τὸν Κύριον ἦχος Δ', one finds the text of the Koinonikon of Nativity, Λύτρωσιν ἀπέστειλε in Church Slavonic. In the margin is written the text of the Koinonikon of Pascha, Σῶμα Χριστοῦ μεταλάβετε.<sup>27</sup> The melody of Chrysaphes for the Koinonikon Εἰς μνημόσυνον αἰώνιον was used by a Serbian psalter for the verse that is sung during Communion on feasts of the Theotokos. Under the Greek text he has also written the text Чашу спасе-није прииму име Господње призову (Ποτήριον σωτηρίου λήψομαι καὶ τὸ ὄνομα Κυρίου ἐπικαλέσομαι), which he chanted to the melody that was known to him, also with the Greek text.

The chanter, who apparently knew both languages, composed also the Doxastarion (no. MP I 1). Even though the text under the musical symbols was originally written in Greek, something that indicates that during the copying he used the Greek prototype as a basis, certain parts and phonetic symbols, as well as certain entire hymns, he wrote either in Church Slavonic or in Greek but using the Cyrillic alphabet.<sup>28</sup>

Finally, in the musical Anthology (no. 364) of the library of the Patriarchate, a hymn on folios 123v-124v has the text originally written in Church Slavonic, something that proves indisputably

<sup>23</sup> See Appendix no. 4.

<sup>24</sup> This information is found in a folio added later to the MS.

<sup>25</sup> The epigraph is in the lower margin, ff. 3-18.

<sup>26</sup> Svetozar Matic mentions that in the agreement where the duties of Anatolios are documented there is also documented a catalogue of "psaltikia" that were bought by the same person for 386 florins, and this happened on account of the needs of the students. Matic did not copy the titles of these music books, from which we could have at least a fragmentary picture of the psaltic books that the Vatopedian monk used in his teaching. Unfortunately this important work was destroyed during the bombing of the National Library of Serbia. See Упор. С. Матић, *Две културно – историске белешке*, op. cit, 180.

<sup>27</sup> See ff. 50v-51r, 53v-54r; appendix no. 5.

<sup>28</sup> See Appendix no. 6

that this particular book too was used in surroundings in which there were bilingual services.

Also of interest are the MSS no. 421 in the Archives of the Serbian Academy, and no. III in the Gymnasium of Karlovci, in which we decipher two groups.<sup>29</sup> Together with various liturgical texts without musical notation in Church Slavonic, there are also selected notated hymns, as placed in the usual repertoire of musical anthologies.

Also interesting is the fact that, as regards both text and also musical notation, the contents of the above mentioned MSS is in general the same. Both collections begin with the Stichologia of Great Vespers and, from the common texts there are the idiomela in each mode: stichera, kathismata, kontakia, stichoi of daily and festal services, polyeleoi, makarismoι and antiphons from the Liturgy, and doxastika from certain feasts.<sup>30</sup>

Another common characteristic of the MSS referred to is the mimetic writing of the verses of the Polyeleos Δούλοι Κύριον.<sup>31</sup> The text of the hymn, now located in the collections of the library of the school in Karlovci, is written down in its entirety with repeated notes (and not with entire verses, as usually happens in the codices of this category); in other words it is written exactly as the *melourgos* chanted them. The fact that the scribe had in his mind a certain melody is also demonstrated by the inscription, πλ. Δ', found at the beginning.<sup>32</sup>

In the parts of these MSS without musical notation, with the exception of the antiphons and the makarismoι, there are no other texts for the hymns that are chanted in the Divine Liturgy and that are found in the codices with musical notation. The first place is occupied by the Trisagion and its replacements for the feast of the Veneration of the Cross and the Great Feasts of the Lord, followed by the same order of Liturgy: the Alleluia after the Epistle,<sup>33</sup> the Cherubikon,<sup>34</sup> and the Koinonika Αἰνεῖτε τὸν Κύριον<sup>35</sup> and Εἰς μνημόσυνον αἰώνιον.<sup>36</sup> In addition, the parts of the Divine Liturgy of St Basil the Great that differ in their melodic characteristics in comparison to the parts of the Liturgy of St John Chrysostom, which is served more often, are notated: Ἄγιος, Ἄγιος, Ἄγιος, Ἀμήν,<sup>37</sup> Σὲ ὑμνοῦμεν and the Megalynaria of the Theotokos.

Two further demanding compositions from the technical point of view are found in particular MSS: Πᾶσα πνοή and Ἄνωθεν οἱ προφῆται. In the case of the collection no. 421 of the Serbian Academy, the Matins hymn is by Gazes, in the plagal 4<sup>th</sup> mode, while in the codex of the school of Karlović the setting is anonymous. The hymn Ἄνωθεν οἱ προφῆται in the grave mode is here attributed to John Koukouzeles, as it is in a great number of neumatic books.

In the rest of the MSS, both authors operate according to their personal needs. Thus, in codex no. 421, we find two more hymns for the Theotokos, of which one is without neumes, and the same is true of a short papadic melody at the end of the notated part of the book. The unknown author of the MS no. 3 of the school of Karlovci adds the liturgical hymn Εἶη το ὄνομα Κυρίου εὐλογημένον, a melismatic Δύναμις from the Trisagion, and then the Koinonikon Γεύσασθε with a Kratema, also with a melismatic prolongation of the notes, the Heirmos of Pascha Ὁ ἄγγελος ἔβόα and the Megalynarion Ἄξιον ἔστι.

<sup>29</sup> See Appendices nos. 7 and 8

<sup>30</sup> In the Stichologia of the school of Karlovci we find also Theotokia and Staurotheotokia, a Stichologia of the Gospel, Cheroubika to sung at the Liturgy of the Presanctified Gifts, the Liturgy of Great Thursday and Great Saturday, the Canon of Pascha and the stichera of the Matins of Pascha, as well as Prokeimena for the Polyeleoi of the feasts of the Serbian Saints Milutin, Stefan and Dečani, Savva and Simeon.

<sup>31</sup> In the MSS: ASASA 421, ff. 42r-45r and LGSK 3, ff. 94r-99r. See Appendix no. 9

<sup>32</sup> See Appendix no. 10

<sup>33</sup> See MS ASASA 421, f. 49r.

<sup>34</sup> In this particular codex on f. 49v there is a melismatic Cherubikon in the 4<sup>th</sup> mode composed by Anthimos. In f. 52r we find another version with fewer melodic progressions in plagal 1<sup>st</sup> mode, with no mention of the composer.

<sup>35</sup> In the codex ASASA 421, f. 51r, the melody is in the 4<sup>th</sup> mode and the composition by Laskares, and in LGSK 3, f. 2v the same Koinonikon, Αἰνεῖτε τὸν Κύριον, in varis mode, with no mention of the composer.

<sup>36</sup> The Koinonikon Εἰς μνημόσυνον αἰώνιον is located in the first MS f. 54r without martyriai, composed by Chrysaphes, while in the second MS f. 3r, it is in the 3<sup>rd</sup> mode with no information about the composer.

<sup>37</sup> In the Library of the Gymnasium of Karlovci there are two versions, short and long.

Like the other Orthodox peoples of the Balkans, the Serbs, both in their early and later history, followed Greek examples in matters ecclesiastical. The presence of psaltai from Mount Athos, Constantinople and Thessaloniki and their energetic work among the Serbs is proved by a small number of musical MSS of great value for the later history the psaltic art in Serbia, and they are essential sources of study for musicologists. It is a fact that very few Serbian musicians knew the complex rules of later Byzantine neumatic notation; nevertheless, it is certain that their talent and their psaltic mastery enabled them to learn from those before them and those contemporary with them, amongst whom there were also Greek teachers, and these passed on to later generations the unique monophonic melodies to the glory of the One God and His saints, which have come from different nations but have one common most important feature, an Orthodox baptism.

## APPENDICES

### APPENDIX NO. 1

The abbot of the Monastery of Jazak, the psalter Dionisije Čupić (1775–1843 or 1845).



## APPENDIX NO. 2

The musical MSS of the 18<sup>th</sup> century in Serbian archives

COLLECTION	NUMBER OF THE CODEX	GENRE OF THE CODEX	LANGUAGE
Museum of the Church of Serbia, collection of Radoslav Grujić	3 I 62	Stichologia-Anthology	Greek
Museum of the Church of Serbia, collection of Radoslav Grujić	3 I 42	Anthology	Greek
Library of the Gymnasium in Sremski Karlovci	3	Anthology + Stichologia	Bilingual
Library of the Gymnasium in Sremski Karlovci	1	Anthology	Greek
Collection of Matica Srpska in Novi Sad	MP I 1	Doxastarion	Bilingual
Collection of Matica Srpska in Novi Sad	MP I 2	Anastasimatarion + Anthology	Greek
Archive of the Serbian Academy of Sciences and Arts	421	Stichologia + Anthology	Bilingual
National Library of Serbia	Decani no. 49	Anthology	Greek
Library of the Serbian Patriarchate	364	Anthology	Greek
Museum of the Church of Serbia in Szentendre	I	Anthology	Greek
Museum of the Church of Serbia in Szentendre	II	Heirmologion	Greek
Museum of the Church of Serbia in Szentendre	III	Doxastarion	Greek
Museum of the Church of Serbia in Szentendre	IV	Anthology	Greek
Museum of the Church of Serbia in Szentendre	V	Anthology	Greek

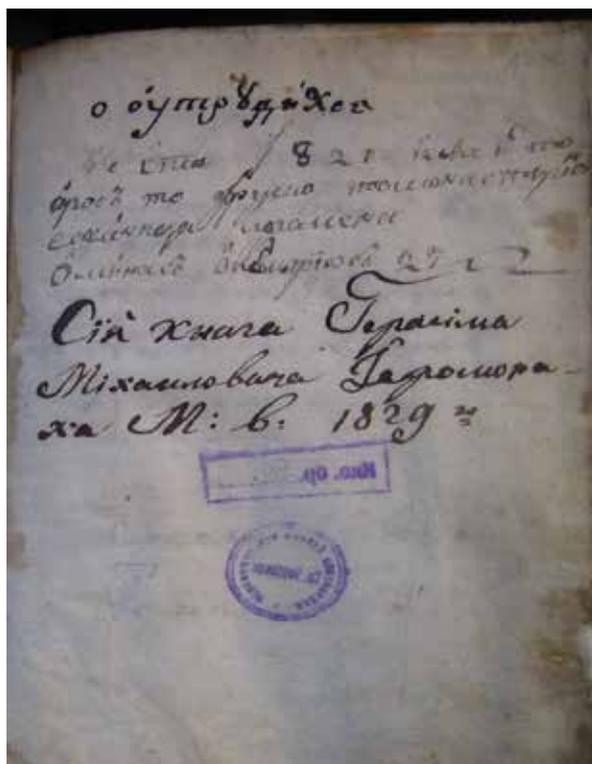
APPENDIX NO. 3

MS no. 49 of the monastery of Dečani, today in the National Library in Belgrade



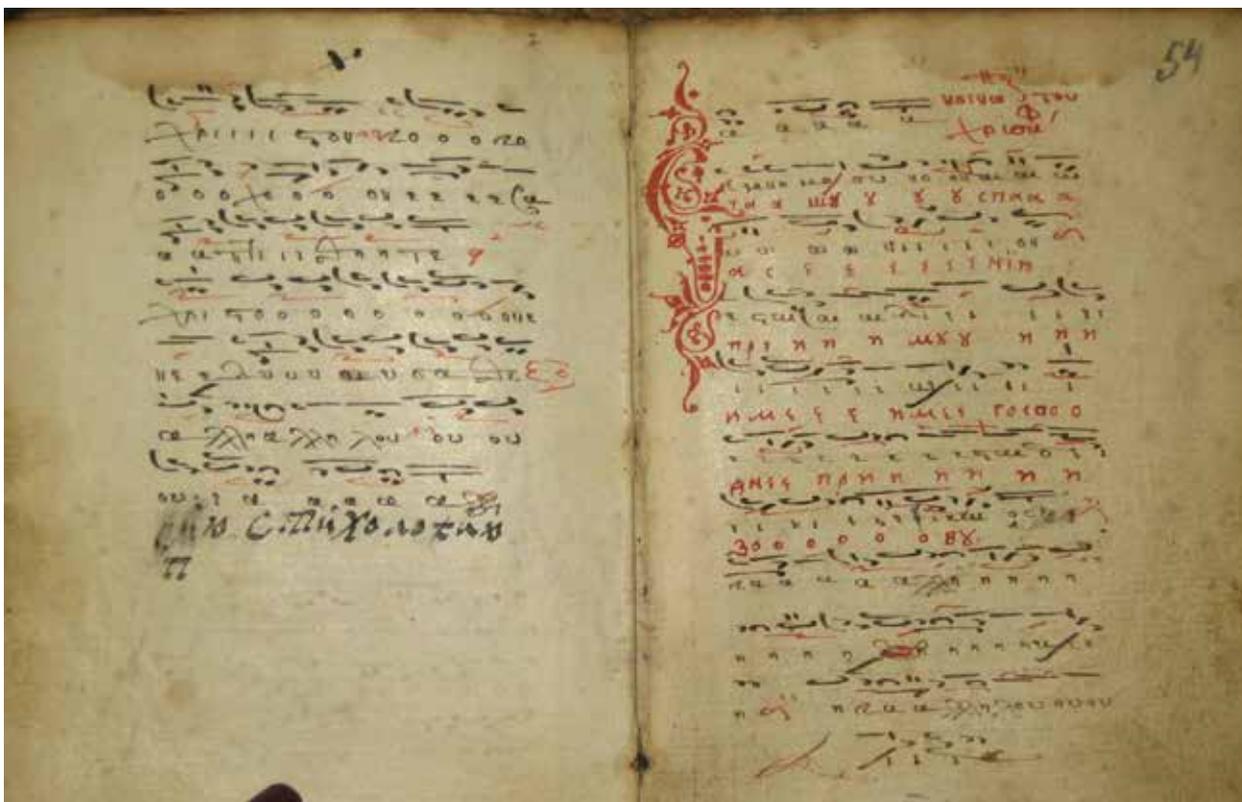
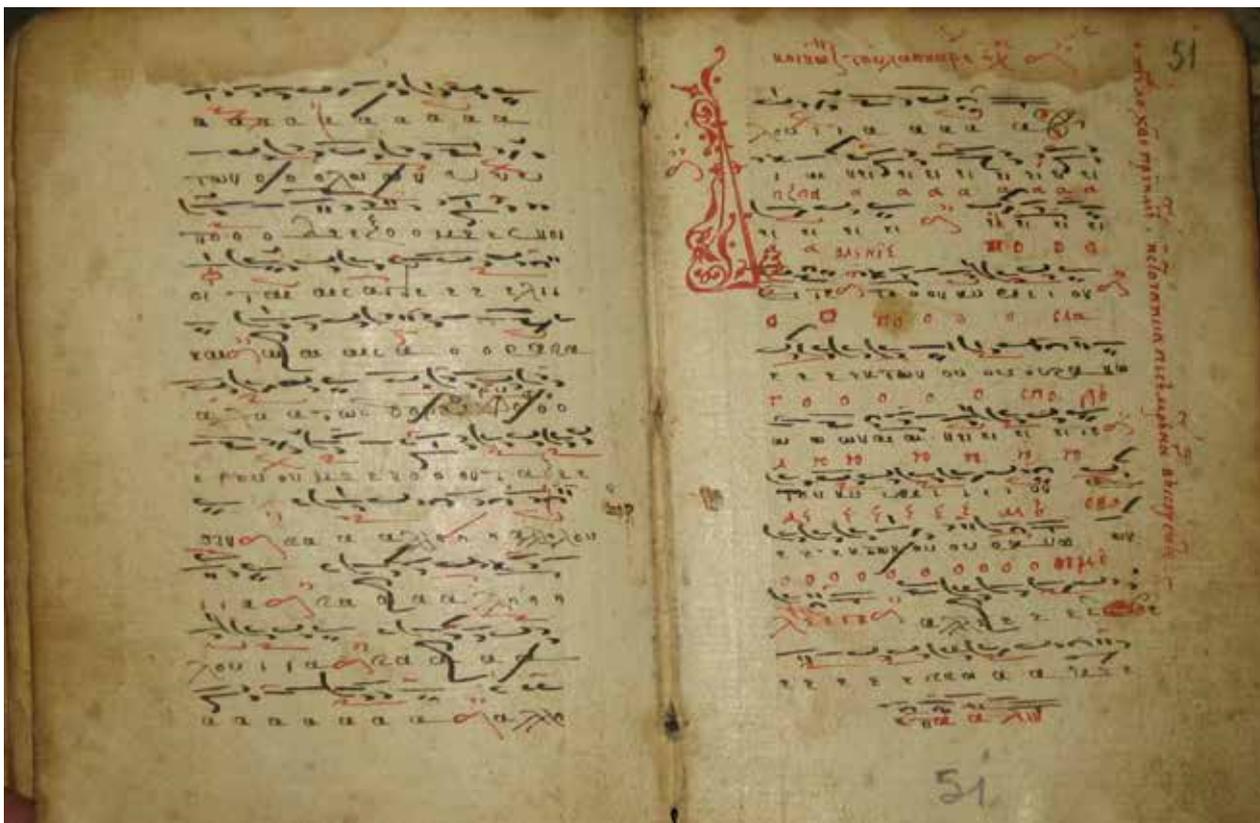
APPENDIX NO. 4

MS no. III, Library of the Gymnasium in Sremski Karlovci



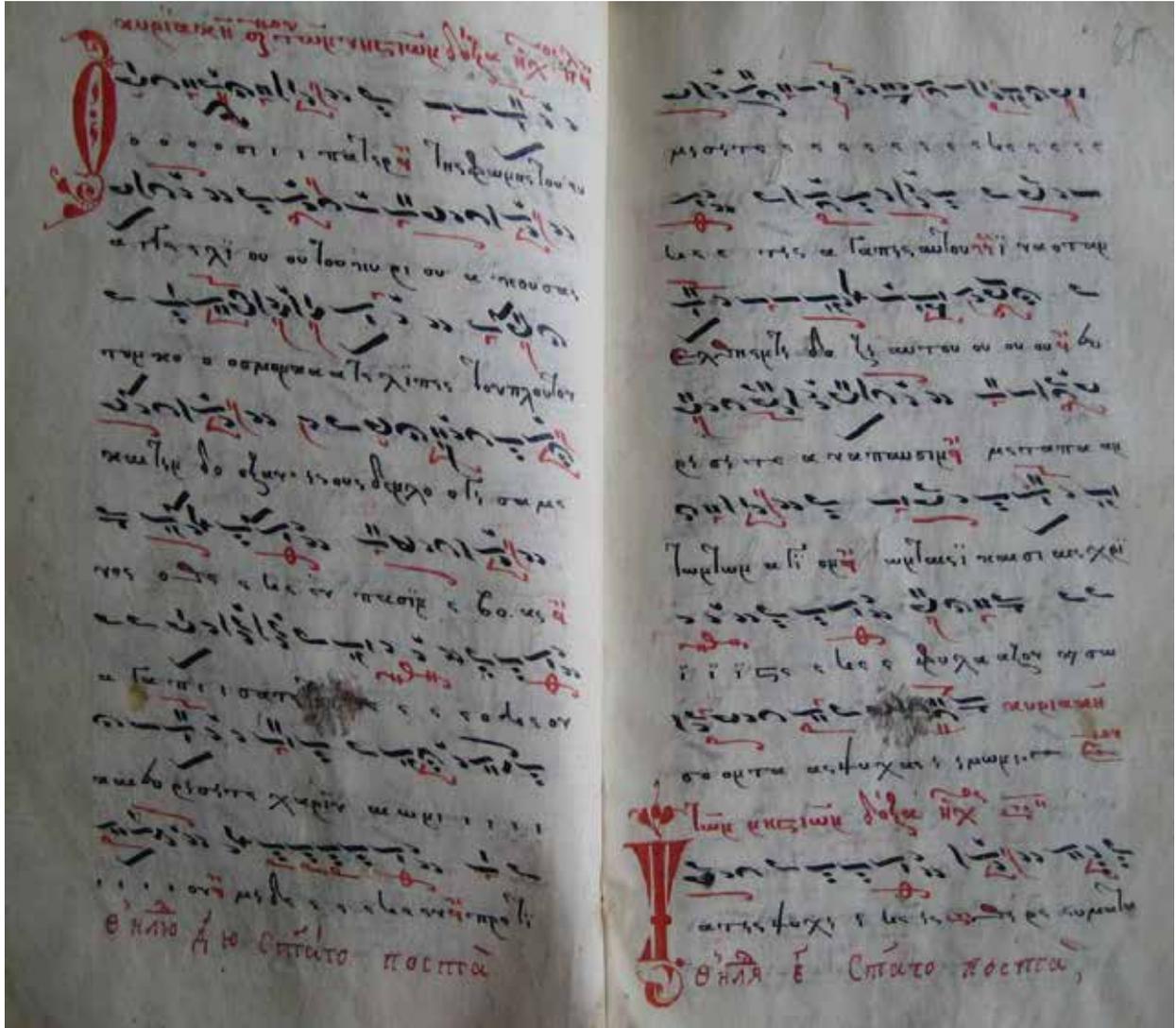
APPENDIX NO. 5

MS no. 49 of the monastery of Dečani, today in the National Library in Belgrade



APPENDIX NO. 6

MS from the collection of Matica Srpska, no. MP I 1



APPENDIX NO. 7

MS no. 421 of a mixed type Stichologia + Anthology from the Serbian Academy of sciences and arts



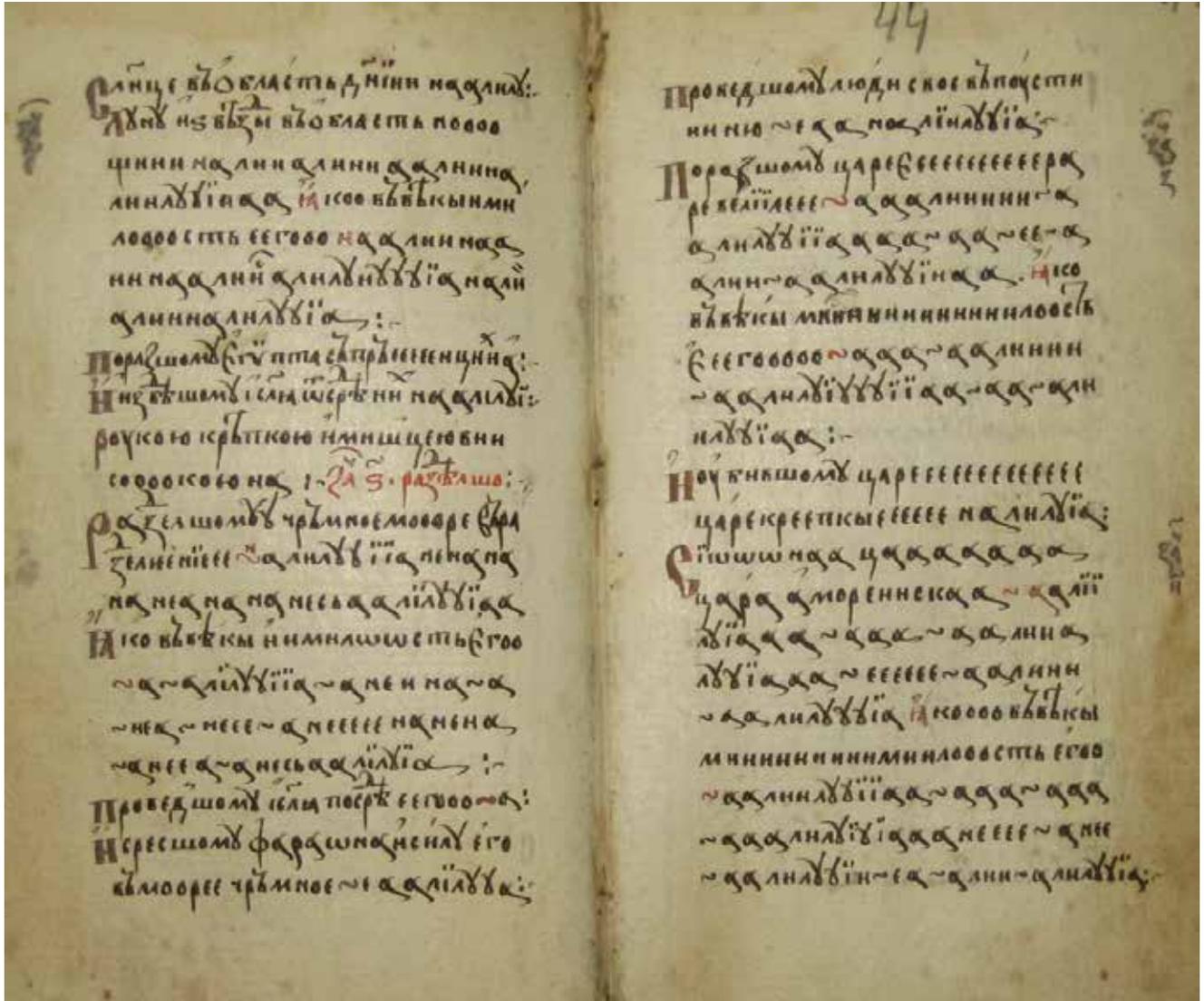
APPENDIX NO. 8

MS no. 3 of a mixed type Stichology + Anthology from the Library of the Gymnasium in Sremski Karlovci



APPENDIX NO. 9

MS no. 421 of the Serbian Academy, melismatic presentation of the text of the Polyeleos Δούλοι Κύριον



APPENDIX NO. 10

MS no. 3 of the Library of the Gymnasium in Sremski Karlovci, melismatic presentation of the text of the Polyeleos Δούλοι Κύριον

