

**The kathisma-prosomion “Τον τάφον Σου Σωτήρ”,
by Mihalache Bucureşteanul (ms Lavra Z26) –
An Important Argument in Favour of Kathisma
Belonging to the Diphonic First Mode (νάος)**

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In theory, “Τον τάφον Σου Σωτήρ” belongs to the first mode; however, today it is sung in the scale of the second mode, as almost all prints in a comparative study on a corpus of 30 Romanian and Greek sources indicate. The performance of the chant in the chromatic mode incontrovertibly represents an already established oral tradition. Theoretician Simon Karas poses the hypothesis that this prosomion belongs more precisely to the Diphonic First Mode, a mode whose sound differs from the oral tradition of present day. In the manuscripts in pre-Chrysanthic notation that have been studied there is note of the first mode and the thematismos eso together or separately, but there is no indication of the Diphonic First Mode. This has been conducive to disagreement among musicologists. The Romanian ms. Lavra Z26 is an Anastasimatarion written in 1805 by Mihalache Bucureşteanul “after the Greek yphos”. The codex is highly relevant for the study of the “Romanisation” of the chants before 1814. On studying this manuscript, we were surprised to find the martyria of the Diphonic First mode for the prosomia “Τον τάφον Σου Σωτήρ”. This study which represents cross-references between Greek and Romanian oral and written tradition, and between theory and practice, emphasises the uncontroversial proof that the prosomia belongs to the Diphonic First Mode. Once more the idea re-emerges that basically there exists a melody with the sound of mode νάος which has gradually undergone interval changes that represented changes at mode level conducive to the emergence of a new oral tradition, possibly co-existing with the older one. The composition by Mihalache Bucureşteanul is an important document for the psalm chanting tradition in late 18th century Romania which can be seen as the missing link in establishing the evolution of this chant in terms of mode.

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- *Ο Adrian Sirbu γεννήθηκε στο Ιάσι της Ρουμανίας. Είναι πτυχιούχος της Σχολής Μουσικής Παιδαγωγικής του Πανεπιστημίου «George Enescu» του Ιασίου, πτυχιούχος της Θεολογικής Σχολής "Dimitru Stăniloae" και του Master "Χριστιανική Φιλοσοφία και Πολιτιστικός Διάλογος" της Φιλοσοφικής Σχολής του Πανεπιστημίου "Al. I. Cuza" του Ιασίου. Έχει Δίπλωμα Βυζαντινής Μουσικής από το Ωδείο Αθηνών και τη Σχολή Βυζαντινής Μουσικής της Ζωοδόχου Πηγής (οδού Ακαδημίας) Αθηνών. Έχει παρακολουθήσει με επιτυχία το Τμήμα Μεταπτυχιακής Επιμόρφωσης Βυζαντινής Μουσικής (TMEBEM) του Ωδείου Αθηνών. Από το 1997 είναι διευθυντής της Βυζαντινής Χορωδίας «Βυζάντιον» και πρόεδρος της Πολιτιστικής Εταιρείας «Βυζάντιον». Από το 2008 είναι οργανωτής του διεθνούς "Masterclass Βυζαντινού Μέλους" στο Ιάσιο. Από το 2008 είναι βοηθός καθηγητής του Τμήματος Θρησκευτικής Μουσικής του Πανεπιστημίου «George Enescu» του Ιασίου. Είναι υποψήφιος διδάκτορας στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης.*