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**AUDIO RECORDINGS OF HYMNS FROM THE *OCTOECHOS* AS
WRITTEN DOWN BY STEVAN STOJANOVIĆ MOKRANJAC**

Abstract: This paper presents three different audio recordings of hymns from the *Octoechos* as written down by Stevan Stojanović Mokranjac (1856–1914). The recordings were made in a studio. Two of the recordings feature selections of hymns by the performers, while the third recording contains an integral version of the collection.

Key words: Stevan Stojanović Mokranjac, *Octoechos*, church chant, hymns, audio recordings, interpretation

Octoechos is a Christian Orthodox liturgical book, a collection of hymns dedicated to Christ's resurrection, and it is an essential part of worship. It is organized according to the system of eight church tones (four authentic and four plagal), so that each week, only one tone is used. A full cycle of eight tones, i.e. eight weeks, is called a chart (*stolp*); it begins on the first Sunday after the Pentecost and keeps going until Lazarus Saturday. The hymns are sung in cycles over the course of a church year, in weekly Easter services: on Saturdays at Small and Great Vespers, and on Sundays at Orthros, and the Divine Liturgy. The texts are attributed to St. John of Damascus (ca. 675 – 754), a Byzantine theologian, philosopher, and poet. The musical-poetical patterns of St. John's hymns have served as a standard for writing other hymns in the liturgical repertoire.¹

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¹ For basic information on the eight-tone system, see: Danica Petrović, "Osmoglasje i Osmoglasnik u vizantijskoj i srpskoj muzičkoj tradiciji" ["The Eight-tone System and Octoechos in Byzantine and Serbian Music Tradition"], in: *Zbornik Matice srpske za scenske*

Given that Byzantine neumatic system, familiar only to a small number of clergymen, was used for notating Serbian church chant in the Middle Ages – sporadically even until the 18th century – the craft was handed down mostly through oral tradition until the second half of the 19th century. Under Metropolitan Stefan Stratimirović, more recent Serbian church chant – based on the foundations of the old Serbian chant tradition but under Russian and Greek influences and limited to the territory of the Archbishopric of Karlovci as so-called Karlovci Chant – was written down using modern notation.²

A great number of priests, teachers, and students of the Karlovci Seminary, the Teachers' School in Sombor, the Great Serbian Grammar School in Novi Sad, as well as in Sarajevo, Pakrac, Osijek, and Sombor, were engaged in writing down Serbian folk church chant in the late 1800s and early 1900s. The chant was taught thanks to good cantors who became teachers at the Karlovci Seminary and other institutions of theological education, as well as in secular schools. Chanting was subsequently handed down through oral tradition, but it was still taught using sheet music. These written documents were printed or multiplied and met the daily practical needs of the students. Before, during, and after Mokranjac, the hymns of the *Octoechos* were written down by Gavriilo Boljarić and Nikola Tajšanović (1891), Branko Cvejić (1905, 1920, 1941), Nenad Barački (1923), Božidar Joksimović (1924), Jovan Kozobarić (1935), Lazar Lera,³ Stefan Lastavica (1955), Damaskin Grdanički (1972), as well as

umetnosti i muziku [*The Matica Srpska Journal of Stage Arts and Music*], Novi Sad, Matica srpska, 1987, 1, 11–17; “Osmoglasnik u srpskom pojanju i melografskom radu Stevana St. Mokranjca” [“Octoechos in Serbian Chant and the Transcribing Work of Stevan St. Mokranjac”], in: Danica Petrović (ed.), *Stevan Stojanović Mokranjac, Duhovna muzika IV, Osmoglasnik* [*Stevan Stojanović Mokranjac, Sacred Works IV, Octoechos*], Complete Works, Vol. 7, 4th edition, Belgrade and Knjaževac, Zavod za udžbenike i nastavna sredstva and Muzičko izdavačko preduzeće “Nota”, 1996, XV–XXXIV; Vesna Peno, “Sličnosti među glasovima srpskog osmoglasnog pojanja – prilog analitičkom proučavanju crkvenog pojanja” [“Similarities between the Tones of Serbian Eight-tone Chant – toward an Analytical Research of Church Chant”], in: *Zbornik Matice srpske za scenske umetnosti i kulturu*, Novi Sad, Matica srpska, 1998, 22–23, 67–77.

² Danica Petrović, “Srpsko narodno crkveno pojanje i njegovi zapisivači” [“Serbian Folk Church Chant and its Transcribers”], in: *Srpska muzika kroz vekove* [*Serbian Music down the Centuries*], Belgrade, Galerija SANU (offprint), vol. 22, SANU, 1973, 257–258.

³ Lazar Lera devoted all his life to collecting and transcribing Serbian folk church chant. The Library of the Institute of Musicology of the Serbian Academy of Sciences and Arts contains his *Zbornik crkvenog pojanja u rukopisu* [*Manuscript Collection of Church Chant*] (1940), with transcriptions from 1920, 1923, 1925, and 1927, whereas his entire legacy, comprising about 2,200 Serbian church hymns, also in manuscript, was purchased by the Holy Synod of the Serbian Orthodox Church. The first audio recordings of Serbian church

Kornelije Stanković, who harmonized them (1858–1859).⁴ Many handbooks of church chant were in circulation around the Archbishopric of Karlovci in the second half of the 19th century. However, they were unknown to the Belgrade theological school. There was almost no exchange of chant between Karlovci and Belgrade, because the two centres were culturally and politically remote. The notion of ‘textbook’, in the sense of a handbook for teaching church chant, was first mentioned in Karlovci only in 1891, in Tihomir Ostojić’s review of the *Osmoglasnik* [*Octoechos*] by Mita Topalović and Stanko Morar, and in Belgrade even later, in 1908, with the publication of Mokranjac’s *Octoechos*.

Mokranjac first began transcribing Serbian folk church chant already in 1897. When in 1901 he took over as teacher of chant at the Saint Sava Seminary in Belgrade (a post he held until fleeing the Austro-Hungarian invasion in 1914), he was faced with the lack of any sort of notated collection. He thus made his *Octoechos* whilst teaching at the Seminary. It is a work of an educated musician and teacher of chant, and the only book of Mokranjac’s transcriptions of folk church melodies that was printed in his lifetime.⁵ In his transcription of eight-tone chant, Mokranjac was guided by the principle of instructiveness, creating a fusion of a folklore church anthology and a chant textbook.⁶ Since

chant (160 hymns) were made precisely by Lazar Lera, Đorđe Parabučki, and Dušan Lambrin, on 64 gramophone records (78 rpm), under the title *Rasadnik srpskog pravoslavnog crkvenog pojanja* [*A Grove of Serbian Orthodox Church Chant*] (Zagreb, Edison Bel Penkala, 1933). Cf. Dimitrije Stefanović, “Lazar Lera (1885–1966)”, in: *Zbornik za društvene nauke Matice srpske* [*The Matica Srpska Journal of the Humanities*], Vol. 50, Novi Sad, Matica srpska, 1968, 163–165; Milica Andrejević, “Zvučni snimci srpskog pravoslavnog crkvenog pojanja” [“Audio Recordings of Serbian Orthodox Church Chant”], in: *Sveske Matice srpske* [*The Proceedings of the Matica Srpska*], 45, Serija umetnosti [The Art Series], 10, Novi Sad, Matica srpska, 2006, 75–87.

⁴ See the first printed edition of selected Vespers hymns from the *Octoechos*, harmonized by Kornelije Stanković, in his Complete Works, Volume 3, with two accompanying compact discs (64 hymns, recorded at Krušedol Monastery in June 2008, performed by the Saint Stephen of Dečani Choir, conducted by Tamara Petijević), released by the Orfein Vocal Studio, Novi Sad and Srpska pravoslavna crkvena opština, Vienna, 2001; the recording is available at <http://www.youtube.com/playlist?list=PLRfh8jFiUiYIIFv8lmlBvazsQIU6Yvgq>.

⁵ *Srpsko narodno crkveno pojanje. I Osmoglasnik* [*Serbian Folk Church Chant. I Octoechos*], 1st edition, Belgrade, Bogoslovija Sv. Sava, 1908; 2nd edition, Belgrade, Geca Kon (a reprint of the 1st edition in a smaller format), 1922; 3rd edition, Belgrade, Sveti arhijerejski sinod SPC (phototypic reprint of the 2nd edition), 1964; *Stevan Stojanović Mokranjac, Duhovna muzika IV, Osmoglasnik* [*Stevan Stojanović Mokranjac, Sacred Works IV, Octoechos*], Collected Works, Vol. 7, 4th edition, op. cit.

⁶ Cf. Zorislava M. Vasiljević, “Mokranjčev ‘Osmoglasnik’ kao udžbenik crkvenog pojanja” [“Mokranjac’s ‘Octoechos’ as a Textbook on Church Chanting”], *Razvitak* [*The Development*], Zaječar, 1990, XXX, 6, 72.

he did not consider himself an expert in church chant, he transcribed the melodies according to performances by other cantors, and as a creative musician he eliminated all superfluous ornamentation, keeping only what he deemed necessary.⁷

This paper focuses on three different audio recordings of chants from the *Octoechos* as written down by Mokranjac, dating from 1987 to 2004.⁸ In my research, I looked for similarities and differences in their respective interpretations. The recordings were made in a studio. Two of the recordings feature selections of hymns by the performers, while the third recording contains an integral version of the collection.

At the suggestion of the Union of Orthodox Clergy, one of the two recordings of selected hymns (131 altogether), in compliance with the Holy Synod of the Serbian Orthodox Church, was made by protodeacons Vlado Mikić and Radomir Perčević, two highly expert cantors.⁹ In an advanced age, professor Vojislav J. Ilić (1912–1999), a theologian, composer, conductor, and teacher, produced a valuable performance and recording of a selection of 19 chants from the *Octoechos* as written down by Stevan Mokranjac.¹⁰ Officially the latest audio recording of all 330 hymns from the *Octoechos* as written down by Mokranjac was made by Bratislava and Olivera Barac, two sisters who were studying conducting at the Faculty of Music in Belgrade at the time. They made eight discs (328 tracks in total – 41 tracks in each tone, including two Beatitudes in ‘the

⁷ Cf. St. St. Mokranjac, “Predgovor” [“Foreword”], in: *Stevan Stojanović Mokranjac, Duhovna muzika IV*, op. cit., 4.

⁸ The first archive recording – namely, a selection of hymns sung at the Divine Liturgy, from the *Octoechos* as written down by Stevan Stojanović Mokranjac – on a gramophone record (33 rpm), was made by protodeacon Marko Ilić (+ 1987) in West Germany: *Gesamtausgabe Serbischer Osmoglasnik (Blažena, Kondak, Prokimen) in kirchenslawischer Sprache nach Stevan Stojanović Mokranjac zur Liturgie*, Tabor 7155, Ton-Archiv zum Byzantinisch – Ostkirchlichen Ritus, Munich, 1974. Cf. Danica Petrović, “Osmoglasnik u srpskom pojanju i melografskom radu Stevana St. Mokranjca”, op. cit., XXXIII.

⁹ *St. St. Mokranjac: Osmoglasnik. Srpsko crkveno pojanje. Večernje, jutrenje i liturgija* [St. St. Mokranjac: *Octoechos. Serbian Church Chant. Vespers, Orthros and the Divine Liturgy*], Belgrade, Zadruga pravoslavnog sveštenstva, 1987[89] (two audio cassettes) – on the occasion of the 770th anniversary of the Serbian Orthodox Church – and 2000 (reissue on two compact discs, ed. Rade I. Zelenović). Cf. *Hvalite Gospoda* [Praise the Lord], Artis, 1995 (two audio cassettes: *Tebe Boga hvalim* [We Praise Thee, O Lord] and *Hvalite Gospoda*) – holiday chant (also a selection of hymns from the *Octoechos*).

¹⁰ The same compact disc released by PGP RTS, in memory of Professor Ilić, also contains Mokranjac’s two-part *Liturgy of St. John Chrysostom*, which Ilić arranged and dedicated to the Kolibri Choir. The Liturgy was recorded in the Cathedral Church in Belgrade, in March 2003. The soloist was Nenad Ristović, tenor, and the conductor was Milica Manojlović.

old way' in the first tone), with the blessing of the Right Rev. Stefan, bishop of Žiča.¹¹

There is also a recording of *dogmatika* in the third, fifth, sixth, and seventh tones, made by Predrag and Nenad Radaković, deacons and twin brothers.¹² Valuable recordings of hymns from the *Menaion*, *Triodion*, and *Pentikostarion*, as well as eleven evangelical *stichera* from the *Octoechos*, were made with great skill by Dr Sava (Vuković, 1930–2001), bishop of Šumadija.¹³ On the Internet, one can also find sound examples in the form of selected hymns from the *Octoechos* as written down by Mokranjac, sung by Stefan Mirković, a student of divinity,¹⁴ and there are forthcoming recordings by the Saint Luke's Orthodox Mission in Canada.¹⁵

The interpretations by protodeacons Mikić and Perčević were an attempt at presenting various types of chant and ways of performing them through a specific selection of hymns.¹⁶ Thus, the selected hymns from the Vespers include

¹¹ A bilingual release (in Serbian and English) by the Monastery of Voljavča, 2002–2004; edited by the rev. Žarko Barac and engineered by Marjan Milanović.

¹² The compact disc *Bogoslužbeno pojanje: Stihire i veliko pojanje* [*Liturgical Chant: Stichera and Grand Chant*], released by Jugovideo in 2003, also contains *Stihira srpskim svetiteljima* [*Sticheron to Serbian Saints*], the refrain “Da ispravitsja molitva moja” [“Let My Prayer Arise”], “Tebe pojem” [“We Sing to You”] and “Svjat” [“Sanctus”]. Cf. Bogdan Đaković, “Pojava novih zvučnih izdanja pravoslavne duhovne muzike kao odraz današnjeg stanja ovoga žanra u nas” [“The Appearance of New Releases of Orthodox Sacred Music as a Reflection of the Current State of the Genre in Serbia”], in: Vesna Mikić and Tatjana Marković (eds.), *Muzika i mediji: Šesti međunarodni simpozijum. Folklor, muzika, delo* [*Music and Media: The Sixth International Conference. Folklore, Music, the Work*], 14–17 November 2002, Belgrade, Signature, FMU, 2004, 212–231.

¹³ Cf. accompanying CD-ROM with a bilingual edition of: Danica Petrović (ed.), *Srpsko pojanje u XX veku: pojačka riznica vladike dr Save (Vukovića) = The Treasury of Serbian Chant: bishop Sava Vuković*, Belgrade, Muzikološki institut SANU, 2013.

¹⁴ <http://www.bogoslovlja.org/ser/pojanje/osmoglasnik/index.htm> (accessed on 22 February 2014).

¹⁵ <http://www.sv-luka.org/pevnica/osmoglasnik.htm> (accessed on 22 February 2014).

¹⁶ The three basic types of chant in contemporary Serbian monophonic church music are the *troparion*, *antiphon*, and *idiomelon*. Further consideration of the typology of chant would be beyond the scope of this paper. For more details on my previous research in this domain, see my unpublished BA final thesis: *Udžbenik crkvenog pojanja i pravila u razvoju novijeg srpskog crkvenog pojanja* [*A Textbook on Church Chant and Rules in the Development of Contemporary Serbian Church Chant*] (Belgrade, FMU, 1995). Cf. also Vesna Peno, “O napevu u pravoslavnom crkvenom pojanju – prilog tipologiji crkvenih napeva” [“On the Chant in Orthodox Church Chanting: Towards a Typology of Church Chants”], *Muzikologija* [*Musicology*], Belgrade, Muzikološki institut SANU, 2003, 3, 219–234; Petar Bingulac, “Stevan Mokranjac i crkvena muzika” [“Stevan Mokranjac and Church Music”], in: Vlastimir Peričić

stichoi from the *stichera* on “Gospodu zavapih / Gospodi vozvah” [“Lord, I cry unto thee”] (Ps 140: 1, 2), the first Easter *sticheron* “in verse” with a refrain (Ps 141: 8a) – only in the first tone, a *dogmatikon* with the Lesser Doxology, the first *sticheron*, *troparion*, and *theotokion* with the Lesser Doxology (only in the first tone). From the Orthros, the performers selected two psalm verses, “Bog je Gospod” [“God is the Lord”] (Ps. 117: 27, 26), which are sung at the beginning of the service after the *Hexapsalmos*; the first *troparion* (Sessional Hymn) after the first *Kathisma*; the first antiphon; a *prokeimenon*; the Song of the Theotokos from the Ninth Ode of the Canon (Luke 1: 46–55) – the first two verses with the refrain, *stichoi* from the *stichera* on “Hvalite” [Praise ye the Lord] (Ps. 150: 6; 148: 1, 2), and a part of the Great Doxology. The selected excerpts from the Divine Liturgy include: a variation of the first Beatitudes (the ‘old way’) – only in the first tone; the first Beatitudes – the refrain (Matthew 5: 7) and *troparia* (from the second to the seventh tones); the *kontakion* and *prokeimenon* for the reading of the Epistle. I was using here the fourth and last edition of the *Octoechoes*, printed in the seventh volume of Mokranjac’s Collected Works, from where I also borrowed the ordinal number markings (Table 1).¹⁷

The hymns are presented in all eight tones, except the Easter *sticheron* (No. 3) and *Theotokion* (No. 15), which are recorded only in the first tone. Also, the performers chose the first antiphon (No. 23),¹⁸ the first two verses from the the Song of the *Theotokos* from the Ninth Ode of the Canon (No. 26) – “Veliča duša moja Gospoda, i obradova se duh moj Bogu, mome Spasitelju” [“My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour”]) with the refrain (“Veličamo tebe, prečasniju od heruvima i neuporedivo slavniju od serafima, stvarno Bogorodicu, koja si u čistoti rodila Boga reč” [“We magnify Thee, more honourable than the Cherubim and more glorious beyond compare than the Seraphim, true Theotokos, without corruption thou gavest birth to God the Word”]), as well as a part of the Great Doxology (No. 34, “Slava Tebi koji nam pokaza svetlost. Slava na visinama Bogu i na zemlji mir, među ljudima dobra volja” [“Glory to thee, who hast shown us the light, glory be to God on high and on earth peace and goodwill among men.”]) One must note, however, a few inconsistencies. Tracks Nos. 28, 34, 36, 36’, 40, and 41 are missing from

(ed.), *Petar Bingulac: Napisi o muzici* [*Petar Bingulac: Articles on music*], Belgrade, Univerzitet umetnosti, 1988, 31–55.

¹⁷ The same book also contains 11 each of *Exapostilaria*, *Theotokia*, and evangelical *stichera*. For more details on the order and types of hymns, see the appendix of the book. Cf. *Stevan Stojanović Mokranjac, Duhovna muzika IV*, op. cit., 396–405.

¹⁸ In each tone, the Song of Degrees contains three antiphons, except in the eighth tone where there are four. Each antiphon has three short *troparia*, the third of which is always preceded by the Lesser Doxology.

the reissued CD recording (2000), although they were included on the audio cassette (1987). I suppose this is due to technical reasons, because otherwise the total duration would be exceeded. There are three more details in the reissue that require further explanation:

- 1) the second *stichos* in the first tone (No. 28) which, as the refrain, precedes Easter *stichera* on “Hvalite” [“Praise ye the Lord”], lacks the final verse (“Tebi dolikuje pesma Bogu” [“To You, O God, is due our song”]);¹⁹
- 2) the refrain of the Easter *sticheron* in the first tone (No. 3) is sung to the existing melody, but with the text “Hvalite Gospoda” [“Praise ye the Lord”] instead of the canonical verses in all eight tones – “Izvedi iz tamnice dušu moju” [“Bring my soul out of prison”];
- 3) the third-tone *kontakion* – which, unlike all other *kontakia*, is the only one accompanied by the Lesser Doxology²⁰ – was recorded without it.

Also, it would have been simpler, and much more useful, if the releases had included a table of contents, i.e. a list of hymns.

Vojislav J. Ilić’s²¹ norm in choosing the hymns for his recording was to include all eight tones and all types of chant, so that Serbian church chant, little known outside worship, would be presented in the best possible way:

- *the troparion type – troparia* in the first, second, fourth, fifth, sixth, and eighth tones (No. 14); the first two verses and refrain of the Song of the

¹⁹ Supposedly, it was the cantors who decided in favour of such a technical solution, because they had already performed the last verse in the first *stichos*, which precedes it (No. 27).

²⁰ Cf. Vesna Peno, “O melodiji božićnog kondaka trećeg glasa *Djeva dnes*” [“On the Melody of the Third-tone Christmas Kontakion *Today the Virgin*”], in: *Zbornik Matice srpske za scenske umetnosti i muziku [The Matica Srpska Journal of Stage Arts and Music]*, Novi Sad, Matica srpska, 2005, 32–33, 25–42.

²¹ Vojislav J. Ilić made his first steps in music in his home village of Rosomač near Pirot. In the village church he had an opportunity to listen to Milan Džunić, a blind but excellent cantor with a beautiful baritone voice. The young Vojislav was happy to help him with reading church texts during worship, thus gradually acquiring his cantor skills. Although he graduated from the Seminary in Sremski Karlovci (1927–1932), instead of theology he began studying music (composition and conducting) at the State School of Music in Berlin. As choirmaster of the First Belgrade Choral Society, he assisted Predrag Milošević, the conductor at the time (1932–1937), and at the same time led the Choir of the Faculty of Orthodox Theology. With the First Belgrade Choral Society he participated in Sunday and feast-day services and with the student choir in all-night vigils on Saturdays and the eves of feast days. Cf. Romana Ribić, “Sećanje na Vojislava J. Ilića (1912–1999)” [“Remembering Vojislav J. Ilić (1912–1999)”], in: *Zbornik Matice srpske za scenske umetnosti i muziku [The Matica Srpska Journal of Stage Arts and Music]*, Novi Sad, Matica srpska, 2012, 46, 159–165.

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- Theotokos* from the Ninth Ode of the Canon in the eighth tone (No. 26);²² a *kontakion* in the third tone (No. 40') with the Lesser Doxology (No. 40);
- *the antiphon type* – the Easter *sticheron* in verse with a refrain in the second tone (Nos. 11, 11'); two Beatitudes – a refrain (Matthew 5: 7) and *troparion* – in the fourth and eighth tones, respectively (Nos. 36, 36');
 - *the idiomelon type* – the first *stichos* (Ps. 140: 1) in the *sticheron* on “Gospodu zavapih” [“Lord, I cry unto thee”] (No. 1) in all eight tones.

The hymns are sung at the Vespers (Nos. 1, 11, 11', 14), the Orthros (No. 26) and the Divine Liturgy (36, 36', 40, 40'). (Table 2)

With the same goal and investing much effort, the Barac sisters recorded the entire *Octoechos*. Their intention was to help laity get acquainted with the basics of traditional Serbian church chant, as well as students of divinity and monks, particularly novices, to establish which version of a given melody is the right one and thus put their own chanting to the test (Table 3a, b, c).

In their recordings, all the cantors sing in F, adhering to Mokranjac's original transcription, except the Barac sisters, who sing in E, probably due to the nature of their voices. Radomir Perčević, tenor, was in charge of the first four authentic tones (tones 1–4), whereas the rev. Mikić, in a deeper, darker bass timbre, chanted the other four, plagal tones (5–8). Ilić chants gently, softly, smoothly, slowly, calmly, nasally, and naturally, without glottal mordents or any immoderation. “U napeve ponekad sasvim diskretno unosi male ukrase (trile) kojih nema u notnom tekstu, ali koje verovatno pamti iz školskih dana i žive bogoslužbene prakse. Tekstove pesama izgovara jasno i razgovetno, što je jedan od bitnih preduslova ispravnog pojanja” [“Occasionally and very discretely, he enriches the chants with small ornaments (trills) that are not present in the notation, but which he probably remembers from his school days and current liturgical experience. He pronounces the text clearly and distinctly, which is an important prerequisite for correct chanting”].²³ The Barac sisters sing in one of three ways: in parallel thirds, in unison, and each one solo.

We have noted that the Barac sisters strictly adhere to Mokranjac's transcription, as if it were a school exercise, not using the variants he added. The only exception was made at the end of the closing section of the refrain of the Song of the *Theotokos* from the Ninth Ode of the Canon (No. 26), in the fourth-tone Orthros, which contains six two-verse stanzas with six refrains between the verses, in adherence to Mokranjac's instructions – “na kraju strofa završna

²² Mikić and Perčević recorded the same excerpt, but in all eight tones.

²³ Cf. Danica Petrović, Accompanying booklet with the compact disc *St. St. Mokranjac: Liturgija Sv. Jovana Zlatoustog*, op. cit., 4–5.

formula se peva ovako, a na kraju pesme ovako” [“at the end of each stanza, the closing formula is to be sung like this, and at the end of the hymn, like this”] (Example 1).

Ilić did not record the Song of the *Theotokos* in the fourth tone, whereas Mikić and Perčević recorded only the first stanza with the refrain in all eight tones.

Also, in the first-tone *troparion* (No. 14) at Vespers, the closing section contains a variation performed by Perčević and Ilić (Example 2).

In the *sticheron* on “Gospodu zavapih” [“Lord, I cry unto thee”] in the sixth tone at Vespers (No. 1), Ilić uses three of Mokranjac’s variants – Nos. 6, 9, and 10 in the second part of the fifth section, while Mikić chants only versions Nos. 9 and 10 in the closing section (Example 3).

For decades, our theological schools mostly insisted on teaching the old-fashioned way, by ear, without notation or audio recordings. Nevertheless, the transcriptions by Mokranjac, and other transcribers, have been used in teaching, allowing young students of divinity to master the canonical versions of chants and use them in their further education. That, however, by no means eliminates the need to acquire the skill of ‘tailoring’, a genuine creative act which requires an excellent command of the Church Slavonic text, to which one must adjust the melodic formulae, thus producing a melodic entity.²⁴ I am not familiar with the practice of teaching chant at theological schools of the Serbian Orthodox Church today. At the Faculty of Orthodox Theology in Belgrade, for instance, church chant is taught as part of the ‘Chant and Musicology’ course.²⁵ Recently, there has been an increased interest in studying Serbian as well as Greek church music and chant. In the academic year of 1998/99, at the suggestion of Metropolitan Nikolaj of Dabar and Bosnia, the Music Academy in Eastern Sarajevo established its Department of Church Music and Chant,²⁶ featuring, among other,

²⁴ Cf. Dimitrije Stefanović, “Fenomen usmene tradicije u prenošenju pravoslavnog liturgijskog pojanja” [“The Phenomenon of Oral Tradition in Handing Down Orthodox Liturgical Chant”], in: *Zbornik Matice srpske za scenske umetnosti i muziku* [The Matica Srpska Journal of Stage Arts and Music], Novi Sad, Matica srpska, 1990, 10–11, 13–17.

²⁵ Cf. Danica Petrović, “Pojanje u bogoslužbenoj praksi Srpske pravoslavne crkve (4. Letnja duhovna akademija, jul 1995. godine)” [“Chant in the Worship Practice of the Serbian Orthodox Church (The Fourth Summer Spiritual Academy, July 1995)”], in: Snežana Nikolajević (ed.), *Studeničke besede: odabrana predavanja sa Letnjih duhovnih akademija* [The Studenica Talks: Selected Lectures from the Summer Spiritual Academies], Belgrade, Muzička omladina Srbije, 2011, 70–79.

²⁶ <http://pravoslavlje.spc.rs/broj/1096/tekst/decenija-rada-kamernog-hora/print/lat> (accessed on 15 February 2014).

Predrag Đoković, MA, among its teaching staff.²⁷ Another recently established school is the Saint John of Damascus School of [Greek, author's note] Church Chant, founded by a monk, Jerotej (Petrović), in Novi Sad (2011).²⁸ Also, thanks to the advocacy of Vladimir Milić, a conductor and professor, the Department of Church Music at "Dr Miloje Milojević" Music School in Kragujevac was formed in September 2013, as the first of its kind in Serbia. It was the fruition of an idea conceived seven years ago at Mokranjac Music School in Belgrade but unrealized at the time.²⁹

We remain hopeful that these audio recordings, made by their creators so diligently and painstakingly, will be used both as theoretical and practical tools by students, priests, cantors, as well as young researchers and devotees of church chant.

Translated by Goran Kapetanović

²⁷ Predrag Đoković leads courses and workshops in traditional Serbian church music at the Summer School "In Memory of Kornelije" in Sremski Karlovci and the Academy of Arts of the University of Novi Sad, where he defended his master's thesis *Srpsko crkveno pojanje – teorijska i praktična pitanja* [*Serbian Church Chant – Theoretical and Practical Issues*] (2010), under the supervision of professor Danica Petrović, PhD.

²⁸ Upon completing his studies at the Faculty of Orthodox Theology of the University in Belgrade (2009), Fr. Jerotej continued his education at the Athens Conservatory, where he earned the degree of church cantor, as well as the rank of church music teacher at the Church Music School of the Archdiocese of Athens (2011). Cf. <http://skolajovandamaskin.beseda.rs/index.php/predavaci/9-jerotej-petrovic> (accessed on 17 February 2014).

²⁹ Brane Kartalović, "Povratak korenima, put u budućnost" ["A Return to the Roots, the Road to the Future"], *Politika*, 5 January 2014, 35977, 11.

Table 1

Performers: VLADO MIKIĆ AND RADOMIR PERČEVIĆ (1987–2000)									
Type of worship:									
GREAT VESPERS									
Hymn number	Hymn title	Tone number							
		1	2	3	4	5	6	7	8
1	<i>Stichos</i> from the <i>sticheron</i> on “Gospodu zavapih” (Ps. 140: 1)	+	+	+	+	+	+	+	+
2	<i>Stichos</i> from the <i>sticheron</i> on “Gospodu zavapih” (Ps. 140: 2)	+	+	+	+	+	+	+	+
3, 3’	Easter <i>sticheron</i> with refrain (Ps. 141. 8a)	+	/	/	/	/	/	/	/
9, 9’	Lesser Doxology. <i>Dogmatikon</i>	+	+	+	+	+	+	+	+
10	<i>Sticheron</i> in verse	+	+	+	+	+	+	+	+
14	Troparion	+	+	+	+	+	+	+	+
15, 15’	Lesser Doxology. <i>Theotokion</i>	+	/	/	/	/	/	/	/
ORTHROS									
16	“Bog je Gospod” (Ps. 117: 27, 26)	+	+	+	+	+	+	+	+
17	Sessional Hymn after the first <i>Kathisma</i> – <i>troparion</i>	+	+	+	+	+	+	+	+
23	Song of Degrees – first antiphon	+	+	+	+	+	+	+	+
24	Prokeimenon	+	+	+	+	+	+	+	+
26	Song of the <i>Theotokos</i> from the 9th Ode of the Canon (Luke 1: 46-55) – first two verses and refrain	+	+	+	+	+	+	+	+
27	<i>Stichoi</i> from the <i>sticheron</i> on “Hvalite” (Ps. 150: 6; 148: 1)	+	+	+	+	+	+	+	+
28	<i>Stichos</i> from the <i>sticheron</i> on “Hvalite” (Ps. 148: 2)	+	+	+	+	+	+	+	+
34	Great Doxology – partial	+	+	+	+	+	+	+	+
DIVINE LITURGY									
/	Beatitudes “the old way” – refrain (Matthew 5: 7) and <i>troparion</i>	+	/	/	/	/	/	/	/
36, 36’	Beatitudes – refrain (Matthew 5: 7) and <i>troparion</i>	/	+	+	+	+	+	+	+
40	Kontakion	+	+	+	+	+	+	+	+
41	<i>Prokeimenon</i> for the Epistle reading	+	+	+	+	+	+	+	+

Table 2

Performer: VOJISLAV J. ILIĆ (released 2003)									
Type of worship:									
GREAT VESPERS									
Hymn number	Hymn title	Tone number							
		1	2	3	4	5	6	7	8
1	<i>Stichos</i> from the <i>sticheron</i> on “Gospodu zavapih” (Ps. 140: 1)	+	+	+	+	+	+	+	+
11, 11’	<i>Sticheron</i> in verse with refrain (Ps. 92: 1a)	/	+	/	/	/	/	/	/
14	Troparion	+	+	/	+	+	+	/	+
ORTHROS									
26	Song of the <i>Theotokos</i> from the 9th Ode of the Canon (Luke 1: 46-55) – first two verses and refrain	/	/	/	/	/	/	/	+
DIVINE LITURGY									
36, 36’	Beatitudes – refrain (Matthew 5: 7) and troparion	/	/	/	+	/	/	/	+
40, 40’	<i>Kontakion</i> with Lesser Doxology	/	/	+	/	/	/	/	/

Table 3a

Performers: BRATISLAVA AND OLIVERA BARAC (2002–2004)									
Type of worship: <i>GREAT VESPERS</i>									
Hymn number	Hymn title	Tone number							
		1	2	3	4	5	6	7	8
1	<i>Stichera</i> on “Gospodu zavapih”: <i>Stichos</i> (Ps. 140: 1)	+	+	+	+	+	+	+	+
2	<i>Stichos</i> (Ps. 140: 2)	+	+	+	+	+	+	+	+
3, 3’	Easter <i>stichera</i> : refrain (Ps. 141: 8a). <i>sticheron</i>	+	+	+	+	+	+	+	+
4, 4’	refrain (Ps. 141: 8b). <i>sticheron</i>	+	+	+	+	+	+	+	+
5, 5’	refrain (Ps. 129: 1-2a). <i>sticheron</i>	+	+	+	+	+	+	+	+
6, 6’	Easter <i>stichera</i> by Anatolios: refrain (Ps. 129: 2b). <i>sticheron</i>	+	+	+	+	+	+	+	+
7, 7’	refrain (Ps. 129: 3). <i>sticheron</i>	+	+	+	+	+	+	+	+
8, 8’	refrain (Ps. 129: 4-5). <i>sticheron</i>	+	+	+	+	+	+	+	+
9, 9’	Lesser Doxology. <i>Dogmatikon</i>	+	+	+	+	+	+	+	+
10	<i>Stichera</i> in verse: <i>Sticheron</i>	+	+	+	+	+	+	+	+
11, 11’	refrain (Ps. 92: 1a). <i>sticheron</i>	+	+	+	+	+	+	+	+
12, 12’	refrain (Ps. 92: 1b). <i>sticheron</i>	+	+	+	+	+	+	+	+
13, 13’	refrain (Ps. 92: 2). <i>sticheron</i>	+	+	+	+	+	+	+	+
14	<i>Troparion</i>	+	+	+	+	+	+	+	+
15	Lesser Doxology. <i>Theotokion</i>	+	+	+	+	+	+	+	+

Table 3b

Performers: BRATISLAVA AND OLIVERA BARAC (2002–2004)									
Type of worship: <i>ORTHROS</i>									
Hymn number	Hymn title	Tone number							
		1	2	3	4	5	6	7	8
16	“Bog je Gospod”	+	+	+	+	+	+	+	+
17	Sessional Hymn after the first <i>Kathisma</i> : <i>troparion</i>	+	+	+	+	+	+	+	+
18, 18’	refrain (Ps. 9: 1) and <i>troparion</i>	+	+	+	+	+	+	+	+
19	Lesser Doxology. <i>Theotokion</i>	+	+	+	+	+	+	+	+
20	Sessional Hymn after the second <i>Ka-</i> <i>thisma</i> : <i>troparion</i>	+	+	+	+	+	+	+	+
21, 21’	refrain (Ps. 9: 33) and <i>troparion</i>	+	+	+	+	+	+	+	+
22	Lesser Doxology. <i>Theotokion</i>	+	+	+	+	+	+	+	+
23	Song of Degrees:								
	First antiphon	+	+	+	+	+	+	+	+
	Second antiphon	+	+	+	+	+	+	+	+
	Third antiphon	+	+	+	+	+	+	+	+
	Fourth antiphon	/	/	/	/	/	/	/	+
24	<i>Prokeimenon</i>	+	+	+	+	+	+	+	+
25	“Sve što diše” (Ps. 150: 6, 1)	+	+	+	+	+	+	+	+
26	Song of the <i>Theotokos</i> from the 9th Ode of the Canon (Luke 1: 46-55)	+	+	+	+	+	+	+	+
27	<i>Stichera</i> on “Hvalite”: <i>stichoi</i> (Ps. 150: 6; 148: 1)	+	+	+	+	+	+	+	+
28	<i>stichos</i> (Ps. 148: 2)	+	+	+	+	+	+	+	+
29, 29’	Easter <i>stichera</i> : refrain (Ps. 148: 6). <i>sticheron</i>	+	+	+	+	+	+	+	+
30, 30’	refrain (Ps. 150: 1). <i>sticheron</i>	+	+	+	+	+	+	+	+
31, 31’	refrain (Ps. 150: 2). <i>sticheron</i>	+	+	+	+	+	+	+	+
32, 32’	refrain (Ps. 150: 3). <i>sticheron</i>	+	+	+	+	+	+	+	+
33, 33’	Lesser Doxology. <i>Theotokion</i>	+	+	+	+	+	+	+	+
34	Great Doxology	+	+	+	+	+	+	+	+
35	<i>Troparion</i>	+	+	+	+	+	+	+	+

Table 3c

Performers: BRATISLAVA AND OLIVERA BARAC (2002–2004)									
Type of worship: <i>DIVINE LITURGY</i>									
Hymn number	Hymn title	Tone number							
		1	2	3	4	5	6	7	8
	<i>Beatitudes:</i>								
36, 36'	refrain (Matthew 5: 7) and <i>troparion</i>	+	+	+	+	+	+	+	+
37, 37'	refrain (Matthew 5: 8) and <i>troparion</i>	+	+	+	+	+	+	+	+
38, 38'	refrain (Matthew 5: 9) and <i>troparion</i>	+	+	+	+	+	+	+	+
39, 39'	refrain (Matthew 5: 10) and <i>troparion</i>	+	+	+	+	+	+	+	+
40	<i>Kontakion</i>	+	+	+	+	+	+	+	+
41	<i>Prokeimenon</i> for the Epistle reading	+	+	+	+	+	+	+	+
	<i>Beatitudes</i> “the old way”:								
/	refrain (Matthew 5: 7) and <i>troparion</i>	+	/	/	/	/	/	/	/
/	refrain (Matthew 5: 8) and <i>troparion</i>	+	/	/	/	/	/	/	/

Example 1: Stevan Stojanović Mokranjac, *Duhovna muzika IV, Osmoglasnik* [*Sacred Works IV, Octoechos*], Complete Works, Volume 7, Belgrade – Knjaževac, Zavod za udžbenike i nastavna sredstva – Muzičko izdavačko preduzeće “Nota”, 1996, *Theotokion*, 4th tone, No. 26, refrain, closing section, p. 147, bb. 3–4.

су шчу - ју Бо - го - ро - ди - цу тја

ве - ли - ча - јем.

“sing the end of each stanza like this,

and the end of the hymn like this.”

Original melody

је - ди - не че - ло - вје - ко - љуб - че.

Variation

The image shows two staves of music. The top staff is labeled 'Original melody' and contains the lyrics 'је - ди - не че - ло - вје - ко - љуб - че.' The bottom staff is labeled 'Variation' and shows a more complex melodic line with many accidentals and a different rhythmic pattern.

Example 2: St. St. Mokranjac, *Duhovna muzika IV, Osmoglasnik*, ibid., *Troparion*, 1st tone, No. 14, closing section, p. 25.

к те - бје У - сли - ши мја

6 9

The image shows three staves of music. The top staff has the lyrics 'к те - бје У - сли - ши мја'. The middle staff is a variation of the melody. The bottom staff has two boxed numbers, '6' and '9', indicating specific measures or sections.

original melody

Г о - спо - ди.

10

10

chanted by V. Mikić

chanted by V. Ilić

The image shows three staves of music. The top staff is labeled 'original melody' and has the lyrics 'Г о - спо - ди.' The middle staff is labeled 'chanted by V. Mikić' and has a boxed number '10'. The bottom staff is labeled 'chanted by V. Ilić' and also has a boxed number '10'.

Example 3: St. St. Mokranjac, *Duhovna muzika IV, Osmoglasnik*, ibid., *sticheron* on “Gospodu zavapih” [“Lord, I cry unto thee”], 6th tone, No. 1, the second part of the fifth section and the closing section, page 204.