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MUSIC AND RHETORIC IN EKPHONESIS: THE NEUME *SYNEMBA*

Abstract: In the development of ekphonic notation, three phases are recognized: the pre-classical (9th–10th c.), the classical (11th–12th c.) and the degenerate system. By the end of the 12th century, in some manuscripts the rules of application of the neume pairs had already changed, so that the system during the 13th and the 14th centuries is misinterpreted and after the 15th century is completely forgotten. Within this framework, some Gospel lectionaries of the 11th–12th centuries show a particular use of the neume *synemba*. In this study, different combinations with the neume *synemba* are analysed in connection with both the grammatical structure of the text and its meaning, and with the liturgical time in which the pericopes were read.

Keywords: ekphonic notation, classical system, gospel lectionary, *synemba*.

There are no theoretical treatises of Byzantine music that explain the melodic significance of the ekphonic neume pairs or the rules for their use. The only available sources featuring these signs are the lists inserted, for didactic purposes, in some lectionaries that employ the notation, although they do not explain the system.¹ The list in the manuscript Sinai gr. 8 provides a transcription into palaeobyzantine notation; unfortunately, this notation cannot be transcribed, and thus the exact melodic meaning of the signs remains unclear; only through a minute study of the notated sources is it possible to obtain some information regarding their practical use.

The neume *synemba*, according to the recent study by Sysse Gudrun Engberg, forms a pair exclusively with *teleia*,² and appears in mediaeval lists in this combination.

Only in the oldest list of the Gospel lectionary Sinai gr. 213 (10th c.) is the pair *synemba-teleia* absent, whereas in the manuscript Sinai gr. 217 there appears the item *synemba kai teleia*, but the accompanying neumes do not correspond to the terminology.³ In fact the *synemba* is rare in the first phase of the development of the notation – the so-called preclassical system – and its use becomes frequent only in the classical period.⁴

¹ Cf. C. Høeg, *La notation ekphonétique*, Monumenta Musicae Byzantinae (MMB), Subsidia 1/2, Copenhagen, Levin, Munksgaard, 1935, 17–35; S. Martani, “The Theory and Practice of Ekphonic Notation: the Manuscript Sinai. gr 213”, *Plainsong and Medieval Music* 12/1 (2003), 25–30; 34–35.

² Cf. S. Gudrun Engberg, “Greek Ekphonic Notation: The Classical and the Pre-classical Systems”, in: *Palaeobyzantine Notations: A Reconsideration of the Source Material*, Hernen 1995, 52.

³ S. Martani, *op. cit.*, 29–30.

⁴ S. Gudrun Engberg, *op. cit.*, 49.

In practice, some exceptions to this rule are reported in the edition of the *Prophetologion*,⁵ and already Thibaut, Praetorius and Wellesz, in their pioneering works on ekphonic notation, observed that *synemba* can be inserted in the pairs *bareia-bareia*, *oxeia pros oxeian* and *oxeia-teleia*.⁶

My analysis of the Vienna codex, Suppl. gr. 128, a Gospel lectionary of the 12th century notated with the classical system, showed a particular use of the neume: the *synemba* forms a great number of combinations and may be joined to all signs.⁷ From these observations there arose some questions: (1) whether this use of *synemba* is peculiar to the Vienna manuscript or other codices treat the neume in a similar manner; (2) whether it is possible to recognize a coherent system in the use of the different combinations with *synemba*; (3) whether this characteristic feature of the notation reflects a local use or a particular phase of development.

After an initial investigation, I found five other Gospel lectionaries that use the *synemba* in this particular way: they are the manuscripts Athos, Lavra A' 113⁸ and Pantokrator 10,⁹ Venice, Marc. gr. I. 47 (coll. 978)¹⁰ and Marc. gr. 551 (coll. 826),¹¹ Brescia, Biblioteca Queriniana D. II. 14.¹² These manuscripts can be dated to between the second half of the 11th century and the first half of the 12th century; only Marc. gr. I. 47 is datable with a certain amount of precision, by an annotation of the copyist stating that in the year

⁵ Cf. *Prophetologium. Lectiones anni mobilis*, ed. C. Høeg, G. Zuntz, MMB, *Lectionaria* 1/1), Haunia, Munksgaards, 1939–1970; *Prophetologium. Lectiones anni immobilis*, ed. G. Engberg, MMB, *Lectionaria* 1/2), Haunia, Munksgaard 1980–1981.

⁶ Cf. J. B. Thibaut, “Etude de musique byzantine. Le chant ekphonétique”, *Byzantinische Zeitschrift* 8 (1899), 133; F. Praetorius, *Über die Herkunft der Hebräischen Accente*, Berlin 1901, 40; E. Wellesz, “Die byzantinischen Lektionzeichen”, *Zeitschrift für Musikwissenschaft* 11 (1929), 528.

⁷ Cf. S. Martani, “Beobachtungen zum ekphonetischen Notationssystem eines Evangelienlectionars aus dem 12. Jahrhundert (Vind. Suppl. gr. 128)”, in: *Cantus Planus*, Budapest 2001, 507–510 and Table 4.

⁸ Cf. S. M. Pelekanides (et alii), *The Treasures of Mount Athos. Illuminated Manuscripts Miniatures, headpieces, initial letters*, v. 3, Athens 1975, 235–237; K. Aland, *Kurzgefaßte Liste der griechischen Handschriften des neuen Testaments*, Berlin 1994, 287 (l 1109), I. Spatarakis, *Corpus of dated illuminated Greek manuscripts to the year 1453*, v. 1, Leiden 1981, (*Byzantina Neerlandica* 8, 84, n. 350).

⁹ Cf. S. P. Lambros, *Catalogue of the Greek manuscripts on Mount Athos*, v. 1, Cambridge 1895, 94, (n. 1044), Pelekanides (et al.), *op. cit.*, v. 3, 263, K. Aland, *Kurzgefaßte, op. cit.*, 285 (l1055).

¹⁰ Cf. *Bibliothecae divi Marci Venetiarum codices Graeci manuscripti*, (recensuit E. Mioni), v. 1.1 Classis 1. – Classis 2., codd. 1–120, Roma, Istituto Poligrafico dello Stato, 1967, 59–64; K. Aland, *op. cit.*, 234 (l 267).

¹¹ Cf. *Bibliothecae divi Marci Venetiarum codices Graeci manuscripti*, (recensuit E. Mioni), v. 2.2 Thesaurus antiquus. Codices 300–625, Roma, Istituto Poligrafico e Zecca dello Stato, 1985, 451–452, K. Aland, *op. cit.*, 225 (l 110).

¹² Cf. K. Aland, *op. cit.*, 295 (l 1266), R. Lombardi, “Un manoscritto greco in notazione ecfonetica: il codice D.II.14 della Biblioteca Queriniana”, *Annali queriniani* 2 (2001), 7–10.

1046 he gave this Gospel with three other books as a present to the monastery of the “Dormition of the Theotokos”, where he was an *egooumenos*.

An analysis of the notation of these lectionaries shows that the *synemba* can be found in connection with all neume pairs of the classical system, but that each codex uses it in a different way.¹³ In all the manuscripts the *synemba* is combined with the classical neume pairs *apesō exō*, *bareia-bareia*, *kathistē-kathistē* and *bareiai diplai*, as well as with the mixed pair *kathistē-oxeia*. However, some pairs enriched with *synemba* are peculiar to only one manuscript: the codex Marc. gr. 551 combined it with the pair *syrmatikē-teleia* (with media *syrmatikē*) and the Vienna codex with *hypokrisis-hypokrisis*. The manuscripts Vind. Suppl. gr. 128 and Athos, Lavra A' 113 present the most frequent use of the neume, although the second one has a lower number of combinations.¹⁴

Usually *synemba* is placed after the “principal” neume, but in some cases precedes it. So it is also possible to find the combinations *synemba+kathistē-kathistē*, *synemba+kathistē-oxeia* and *synemba+bareia-bareia*. These neume pairs are rare and probably they are not to be interpreted structurally, as a melodic change, but should be explained palaeographically as scribal variants (or errors) for the same formula.

Carsten Høeg believes that the neume derives from the *hyphen*, the prosodic sign with the same graphical form used to join two words.¹⁵ The word itself, compounded by the preposition *syn-*, recalls the meaning of joining. In effect, the *synemba* seems to have a similar musical meaning; the analysis of the texts, where it is employed, confirms this.

The classical pair *synemba-teleia*, as Høeg has already observed, is used with short phrases, meaning an explicative addition.¹⁶ When *synemba* is combined with other neume pairs the *kola* can have very different grammatical forms. In any case, it is possible to observe a close link between the text of the *kolon* with *synemba* and the previous one; we can find a subordinate clause, beginning with the subordinate conjunctions ὅτι ἐάν, a participle or a *kolon* beginning with καί.¹⁷

In many cases this link exceeds the grammatical structure: in fact a *kolon* with *teleia* (i.e. a cadence)¹⁸ often precedes the *kolon* with *synemba*.¹⁹

¹³ For this research the following 19 pericopes are analysed: Great and Holy Pascha, Bright Week, 2nd Sunday of Pascha, Monday of the 2nd week of Pascha, Ascension, Pentecost, the day after Pentecost, 6th Saturday, Nativity of the Lord, Theophany (pericopes for the *orthros* and the divine liturgy), Lazarus Saturday, Palm Sunday and 1st Saturday of the new year. Cf. table 1a.

¹⁴ Cf. tables 1b and 1c.

¹⁵ C. Høeg, *op. cit.*, 37.

¹⁶ *Op. cit.*, 58–59.

¹⁷ Cf. tables 2a and 4a–c.

¹⁸ The pair with *teleia* marks the end of a period.

In this way a rhetorical musical means is used to underline a connection at the level of content also with a theological nuance. The notation would become a means for better comprehension of the text²⁰ and for the interpretation of the Holy Scriptures. For example, in the Gospel according to John (chap. 3:13–14), the manuscripts Queriniana Library D. II. 14 and Vind. Suppl. gr. 128 seem to make more evident the parallel between Moses and Christ, inserting the *synemba* at the beginning of the new phrase.

John ²¹ 3:13	ὁ υἱὸς τοῦ ἀνθρώπου	the Son of man	α-α
	ὁ ὢν ἐν τῷ οὐρανῷ.	who is in heaven.	ο-τ
3:14	Καὶ καθὼς Μωσῆς	And as Moses	κθς-ο
	ὑψωσε τὸν ὄφιν ἐν τῇ ἐρήμῳ	lifted up the serpent in the wilderness	κθ-κθ

Sometimes the *synemba* intensifies the effect of the textual *concatenatio* (creation of a chain), as in the prologue to the Gospel of John (1:9–10):

John 1:9	BS, L113, M551, V128	ἐρχόμενον εἰς τὸν κόσμον	that cometh into the world	ο-τ
1:10	BS, M551, V128	ἐν τῷ κόσμῳ	He was in the world	κθς-κθ
	L113, V128	καὶ ὁ κόσμος	and the world	βς-β
	BS, L113, M551, V128	δι' αὐτοῦ ἐγένετο	was made by him	α-α

The insertion of *synemba* gives the impression of a stronger effect when it links *kola* that use opposing grammatical constructions:

¹⁹ Cf. table 2b.

²⁰ Cf. G. Engberg, *op. cit.*, 54–55.

²¹ V. BS f. 11r, V128 f. 8v.

John ²² 1:3	δι' αὐτοῦ ἐγένετο	were made by him;	ο-τ
	καὶ χωρὶς αὐτοῦ	and without him [was not]	βς-β

Matthew ²³ 15:17	οὐ̅πω νοεῖτε	Do you not understand,	α-ο
	ὅτι πᾶν τὸ <u>εἰσπορευόμενον</u> εἰς τὸ στόμα	that whatsoever enters into the mouth,	ας-ο
	εἰς τὴν κοιλίαν χωρεῖ	goes into the belly,	α-ο
	καὶ εἰς ἀφεδρῶνα ἐκβάλλεται;	and is cast out into the privy?	υ3-υ3
15:18	<u>τὰ δὲ ἐκπορευόμενα</u>	But the things which proceed out	βς-β

In the analyzed codices the use of the pair *synemba-teleia* is almost the same, whereas the *synemba* combined with other neume pairs not only occurs with differing frequency²⁴ but also applies to *kola* with different texts.²⁵ Its use did not show a link to a particular liturgical time, differently from what has been demonstrated for other neumes.²⁶

In the light of what has been discussed thus far, it is possible to believe that *synemba* is, in the ekphonic system, not a constitutive neume but an additional one: unlike *syrmatikē*, it is not likely to be an ornamentation or a melodic enrichment but, like the *paraklitikē*, could be linked to a different intonation of the text.²⁷

²² V.: L113 (f. 5r), M47(f. 1r), M551(f. 1r), P10(f. 3r), V128(f. 2r).

²³ V.: L113 (f. 75r), P10(f. 81v).

²⁴ Cf. table 1c.

²⁵ Cf. tables 4a–c.

²⁶ Cf. S. Martani, “Musica, teologia e liturgia. Sulle tracce di un'interpretazione della notazione ecfonica bizantina”, *Rivista Internazionale di Musica Sacra* 20/2 (1999), 25–47; S. Martani, “Neume Combinations in the Ekphonic Notation of the Manuscript Vienna Suppl. gr. 128”, in: *Pravoslavna monodija: ii bogoslovs'ka, liturgicna ta esteticna sutnist' do 2000–littja christijans'koj dobi*, (Naukovij Visnik 15), Kii 2001, 178–193.

²⁷ Cf. S. Martani, “Heilige Schrift und Ekphonesis: wie der Text die Musik formt”, *Studia musicologica Academiae Scientiarum Hungaricae* 45/1–2 (2004), 153–155.

Whereas the *paraklitikē* seems to emphasize a “dramatic” tone of the pericope, the *synemba* could be interpreted as an aid to better comprehension of the text; hence, for this reason, its use remains free. Each *anagnostēs* employs it when he believes that it is required for the exact interpretation of the Scriptures.

In any case it is difficult to establish the melodic significance of the neume, as there are very few elements at our disposal that might furnish a clearer definition of its execution. The list of the manuscript Sinai gr. 8 provides the neumes only for the pair *synemba-teleia*. It can be supposed that the distinctive neumes to intone *synemba* are those before *ison*,²⁸ but how can one combine that with the neumatic lines of the different neume pairs combined with *synemba*? One might hypothesize the use of the *hypotaxis* in the ekphonic notation too: when the *synemba* is applied to other neume pairs, it loses its value and takes on the melodic line of the pair it accompanies, but in some indefinable way changes the intonation of the incipit to mark the connection with the previous *kolon*.

Instead, choosing to underline the link with the grammatical sign *hyphen*, one could suppose a similar value for the ekphonic sign too, when it recurs in combination; in this case the *synemba* could be interpreted as a phrasing slur, to recommend a continuous legato when for the meaning of the text it is important not to interrupt the reading so as to link the different *kola*. With the first hypothesis one supposes that the proclamation of the Gospel, in some places and at a given time, was varied for “interpretative” purposes, whereas with the second one there are no variations in the cantillation, the insertion of the *synemba* merely serving to make more evident the absence of a breath between the two *kola*.

With this latter interpretation it would be easier to explain its very optional use in the codices analysed, and its absence in many sources.

Regarding the question as to whether this characteristic feature reflects a local use or a particular phase in the development of the notation, no answer is possible at this stage of the investigation, which is still restricted to few sources. Only after a more complete inventory of codices using these combined pairs will it be possible to draw some conclusions.

Table 1a.

	BRESCIA, Queriniana D.II.14	ATHOS, Lavra A' 113	ATHOS Pantokrator 10	VENEZIA Marc. gr. I, 47 (coll. 978)	VENEZIA, Marc. gr. 551 (coll. 826)	WIEN, Suppl. gr. 128
Analysed pericopes	19	19	19	19	19	19
Analysed <i>kola</i>	1312	1318	1310	1288	1299	1308

²⁸ Cf. the list and its transcription in C. Høeg, *op. cit.*, 21 and Table III.

Table 1b. Neume pairs with *synemba* in the analyzed manuscripts

	Neume pairs	BRESCIA Queriniana D.II.14	ATHOS Lavra A' 113	ATHOS Pantokrator r 10	VENEZIA, Marciana gr. I, 47	VENEZIA, Marciana gr. 551	WIEN, ÖNB Suppl. gr. 128
1	$\alpha\zeta-\alpha$	X				X	X
2	$\alpha\zeta-\omicron$	X	X			X	X
3	$\beta\zeta-\beta$	X	X	X	X	X	X
4	$\zeta\beta-\beta$						X
5	$\beta\zeta-\alpha$						X
6	$\kappa\zeta-\kappa$					X	X
7	$\kappa\theta\zeta-\kappa\theta$	X	X	X	X	X	X
8	$\zeta\kappa\theta-\kappa\theta$		X	X			X
9	$\kappa\theta\zeta-\omicron$	X	X	X	X	X	X
10	$\zeta\kappa\theta-\omicron$						X
11	$\kappa\rho\zeta-\kappa\rho$		X	X	X		X
12	$\omicron\zeta-\omicron$	X				X	X
13	$\zeta-\omicron$						X
14	$\pi\alpha\zeta-\omicron$	X		X			X
15	$\pi\kappa\theta\zeta-\omicron$	X	X			X	X
16	$\upsilon\bar{\zeta}-\upsilon\bar{\zeta}$						X
neume pairs with teleia							
17	$\kappa\theta\zeta-\tau$					X	
18	$\omicron\zeta-\tau$	X				X	X
19	$\sigma\rho\zeta-\tau$					X	X
20	$\sigma\rho-\zeta-\tau$						X
21	$\sigma\rho\zeta-\sigma\rho-\tau$					X	
22	$\zeta-\tau$	X	X	X	X	X	X
Neume pairs in final cadence							
23	$\beta\beta\zeta-\beta\beta$	X	X	X	X	X	X
24	$\omicron\omicron\zeta-\omicron\omicron$		X	X	X	X	X

Table 1c.

%	BRESCIA, Bibl. Queriniana D.II.14	ATHOS, Lavra A' 113	ATHOS, Pantokrator 10	VENEZIA, Marc. gr. I, 47 (coll. 978)	VENEZIA, Marc. gr. 551 (coll. 826)	WIEN, Suppl. gr. 128
<i>synemba with teleia</i>	1,6	1,8	1,8	1,8	1,5	1,9
<i>synemba in combination with other neume pairs</i>	3,3*	4,2	2,6	1,4	2,9	4,7

* The pericopes for the Lazarus Saturday and Palm Sunday are written by the copyist B, who uses only the neume pair *synemba-teleia*.

Table 2a. The text of the *kolon* with *synemba*

	Incipit	BRESCIA Queriniiana D.II.14	ATHOS Lavra A' 113	ATHOS Pantokrator 10	VENEZIA, Marciana gr. I, 47	VENEZIA, Marciana gr. 551	WIEN, ÖNB Suppl. gr. 128
1	ὄτι	6	6	2	2	8	7
2	καί	14	25	20	9	13	26
3	ἐόν	4	3	4		2	3
4	εἰ		1			1	1
5	participle	9	10	4	2	1	10
6	imperative	1	2	1	1		
7	infinite		2	1		2	4
8	other		8	2	3	9	10

Table 2b. Neume pairs before the *kola* with *synemba*

	Neume pairs	BRESCIA Queriniiana D.II.14	ATHOS Lavra A' 113	ATHOS Pantokrator 10	VENEZIA, Marciana gr. I, 47	VENEZIA, Marciana gr. 551	WIEN, ÖNB Suppl. gr. 128
1	α-α	1	2	1	2	2	4
2	α-ο	1	1			2	2
3	πα-ο	1	3			1	3
4	β-β	2	1	1	1	1	2
5	κ-κ						
6	κθ-κθ	2	8	2	2	6	5
7	κθ-ο	2	1		1		2
8	κρ-κρ	9	8		1	3	7
9	ο-ο					1	
10	ο-						1
11	υ3-υ3		2	3	1	1	2
12	ο-τ	16	13	11	4	10	18
13	σρ-τ					1	5
14	σρ-σρ-τ		6	3	2	3	
15	ζ-τ	1	5	1	1	4	4
16	π-τ	1	2	1		1	1
17	οο-οο		1	1	1		
18	ββ-ββ		1	1	1		1

Table 3. Frequency of the neume pairs with *synemba* (except *synemba-teleia*)

Feast	Brescia Querinia D.II.14	Athos Lavra A' 113	Athos, Pantokrato r 10	Venezia, Marciaia gr. I, 47	Venezia, Marciana gr. 551	Wien, ÖNB Suppl. gr. 128
Πάσχα	4	5	3	1	9	9
Β' τῆς διακαιεσίου		2	3	1	2	2
Γ' τῆς διακαιεσίου	3	4	1	1	8	4
Δ' τῆς διακαιεσίου			1	1	2	
Ε' τῆς διακαιεσίου	2	2	1		2	4
παρασκευὴ τῆς διακαιεσίου					1	
σάββατο τῆς διακαιεσίου	3	2	1		2	3
κυριακὴ τοῦ ἀντίπασχα	5	5	3		3	5
Β' τῆς Β' ἑβδομάδης	4	5	2	1	2	5
ἀνάληψις	8	3	3			6
πεντηκοστή		1	1			1
ἐπαύριο	6	3	3	1		2
σάββατο ζ'	3	6	5	4		4
Χριστοῦ γέννησις	3	7	2	4	3	7
ἰανουαρίου ζ' (ἄρθρος)						
ἰανουαρίου ζ' (λειτουργία)					1	1
σάββατο τοῦ Λαζάρου		5	2	1	3	3
κυριακὴ τῶν βαίων		4	1	1		3
σάββατο Α' τοῦ νέου ἔτους	1	2	2	1		2

Table 4a. The *kola* with *apostrophos+synemba-oxeia* (αζ-ο)

Text		Manuscripts
ἐὰν μὴ ἀκούσῃ παρ' αὐτοῦ πρότερον	John 7:51	BS
καὶ τοὺς συνελθόντας αὐτῇ	John 11:33	L113, V128
καὶ τῶν θυρῶν κεκλεισμένων	John 20:19	M551
ἐὰν μὴ ἴδω ἐν ταῖς χερσίν αὐτοῦ	John 20:25	M551
καὶ βάλω τὸν δάκτυλόν μου	John 20:25	M551

Table 4b. The *kola* with *kathiste+synemba-oxeia* (κθς-ο)

Text		Manuscripts
καὶ ἐλθὼν ὁ Ἰησοῦς	Matthew 9:23	L113, M47, P10, V128
καὶ ἰδὼν τοὺς αὐλητάς	Matthew 9:23	L113, P10
ἐὰν γένῃται τινὶ ἀνθρώπῳ	Matthew 18:12	BS, L113, M47, P10, V128
ὅτι ἐὰν δύο συμφωνήσωσιν ἐξ ὑμῶν ἐπὶ τῆς γῆς	Matthew 18:19	BS
καὶ καθὼς Μωσῆς	John 3:14	BS, V128
καὶ τῶν θυρῶν κεκλεισμένων	John 20:19	BS, P10, V128
ἐὰν μὴ ἴδω ἐν ταῖς χερσίν αὐτοῦ	John 20:25	BS, P10, V128
καὶ βάλω τὸν δάκτυλόν μου	John 20:25	BS, L113, P10, V128

Table 4c. The *kola* with *bareiai diplai with synemba* (ββς-ββ)

Text		Manuscripts
καὶ ἐξῆλθεν ἡ φήμη αὐτῆ	Matthew 9:26	BS, L113, M47, V128
ὅτι ἐν ἐξουσίᾳ καὶ δυνάμει ἐπιτάσσει	Luke 4:36	BS, L113, M47, P10, V128
καὶ ἐφάνέρωσεν τὴν δόξαν αὐτοῦ	John 2:11	L113, P10, V128
ὁ λαβὼν αὐτοῦ τὴν μαρτυρίαν ἐσφράγισεν	John 3:33	BS, L113, V128
καὶ ὑπήντησεν αὐτῷ ὁ ὄχλος	John 12:18	L113, P10, V128

Abbreviations*Neumes*

α	ἀπόστροφος	apostrophos	οο	ὄξειαι διπλαί	oxeiai diplai
β	βαρεία	bareia	π	παρακλητική	paraklitike
ββ	βαρείαι	bareiai diplai	ς	συνέμβα	synemba
κθ	διπλαί	kathiste	σρ	συρματική	syrmatike
κ	καθίστη	kentemata	τ	τελεία	teleia
κρ	κεντήματα	kremaste	υ2	ὑπόκρισις ἐκ δύο	hypokrisis ek dyo
ο	κρεμαστή ὄξειαι	oxeia	υ3	ὑπόκρισις ἐκ τριῶν	hypokrisis ek trion

The dash between the abbreviations of the neume represents the text of each colon.

Manuscripts

L113	Athos, Megiste Lavra, 113
P10	Athos, Pantokrator 10
BS	Brescia, Queriniana, D. II. 14
M47	Venezia, Marciana, gr. I. 47
M551	Venezia, Marciana, gr. 551
BV 128	Vienna, ÖNB, Suppl. gr. 128

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Сандра Мартани

МЕЛОДИЈСКО И РЕТОРИЧКО ЗНАЧЕЊЕ НЕУМЕ *SYNEMBA* (Резиме)

Анализа јеванђељских читенија из рукописа Lavra A' 113 и Pantokrator 10, Marc. gr. I, 47 (coll. 978) и Marc. gr. 551 (coll. 826), Biblioteca Queriniana D.II.14 и Österreichische Nationalbibliothek, Suppl. gr. 128 показала је да се неума *synemba* среће не само у пару *synemba-teleia* већ и у вези са свим неумским паровима из класичног система. У сваком од рукописа она се користи на различите начине и са различитом учесталошћу, али увек у ситуацијама када је *kola* заједно са неумом *synemba* повезана са претходним знаком. На основу ових запажања се може претпоставити да је *synemba* слободно коришћена од стране чтеца, а у циљу бољег разумевања текста. Међутим, мелодијски значај ове неуме остаје нејасан. Након прегледа шест рукописа два су могућа закључка: *synemba* означава промену интонације, како би се нагласила веза са претходним знаком *kolon* или је њена улога у обележавању фразе, тачније у упућивању на континуирано повезивање у моментима када је, због значења текста, неопходно да се читање не прекида.

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