

Automela of the Eight Tones

Aleksandr Andreev

PONOMAR GREEN PAPER*

The purpose of this paper is to provide standardized names for the model melodies (automela) used in the musical tradition of the Orthodox Church and referenced in the *Typicon*. The first line gives the standard English name, which is the name we will use throughout the *Typicon*. The next line indicates where this automelon occurs. The following two lines give the name of this automelon in Church Slavonic and in Greek. Note that some automela may have multiple names in Slavonic, evidently because the translators of the Slavonic books did not do what we are doing right now. Finally, we provided references to where this automelon is used as a prosomœon (eventually, these will be replaced with page numbers of the *Typicon* translation, as the purpose of this paper is to become an Index of Automela in the *Typicon*). Perhaps we can also identify and list some musical materials from the Znamenny, Kievan, and Byzantine traditions.

The paper is divided into three sections: the first gives the automela for Stichera; the second – for Troparia, Contakia and Sessional Hymns; the third – for Exapostilaria. An introductory section describes the system of Orthodox sacred music and the importance of automela and prosomœa. A reader well-versed in the history of liturgical music may skip this section entirely.

I am indebted to Nikita Simmons, whose online resource “Podobny in the Eight Tones” provides much of the initial groundwork for this standardization proposal. The remainder of the work consisted in looking up Nikita’s references in the relevant English translations and running the Slavonic texts through the Eureka! search engine in order to identify all of the listed citations.

1 Introduction

The chant system used by the Orthodox East is fundamentally organized around the system of the eight tones (or modes), called the Octoechos. Within this system, at least as it was practiced in the Byzantine chant recorded in Middle Byzantine notation and in the related system of Russian Znamenny chant, each tone can be briefly described as a prescription of which melodic phrases are to be used for a melody in this tone. Within the paradigm indicated by the tone, the hymnographer was relatively free to choose the phrases to construct his melody. This could be imagined as constructing an object from existing building blocks: the tone functions as a set of rules for which building blocks can be used in which functional positions (initial cadence, medial cadences and final cadence); beyond this, a variety of different objects can be constructed with the building blocks available and following the rules. As a result, the melodies of a given tone are all similar in that they use the same set of melodic phrases but are all unique. Thus, the music

*Ponomar Green Papers are a series of papers on issues in typography, musicology, or liturgics, that report tentative information intended for debate and discussion. Please direct your comments to aleksandr.andreev@gmail.com. The present version is of January 25, 2013.

of the Orthodox Church could be described as a rich melodic repertoire (most of which, unfortunately, has become more or less forgotten) that follows a strict canon.

A hymn that is set to a unique melody is said to be an *ideomelon* (Slavonic: *samoglasen*). While it is impossible to confirm this, it is probably nonetheless true that the person listed in the liturgical books as the author of some hymn is both the author of the words – a poet – and the author of the ideomelic (unique) melody – a composer.

Because the repertoire of hymns used in the Orthodox liturgical office is vast, the practice quickly emerged of setting many hymns to the melodies of other hymns. In this case, the ideomelic (unique) hymn that functions as a model melody for some other hymn is called an *automelon* (a model melody; Slavonic: *samopodoben*). The new hymn, which does not have a unique melody but is rather set to the melody of some other hymn is called a *prosomœon* (contrafactum; Slavonic: *podoben*). For these hymns, an author (composer) is not indicated. Rather, next to the indication of the tone, the liturgical books indicate the incipit of the automelon to the melody of which the hymn is to be chanted (in the Slavonic books, this is often prefaced by the word **ПОДОБЕНЪ**). Thus, two types of hymns exist: ideomelic hymns, which have a unique melody, recorded in the chant books; and prosomœac hymns, which are set to a melody of some ideomelic hymn. Since the practice of ideomelic / prosomœac chant has fallen into complete disuse, considerable terminological confusion has emerged in Orthodox music circles. Thus, when a Russian is referring to a *podoben*, he is most probably actually referring to the *samopodoben*. As well, it is common to refer in English-speaking circles to the automela as “Special melodies”; but this term is a misnomer. In fact, it is the ideomelic hymns that are the “Special melodies”, as will be discussed below. The practice of referring to the prosomœa as being “special” evidently comes from the fact that on those rare occasions when the melodies of these automela are heard in the modern Russian Church (usually from the Kievan chant tradition or from some local monastic tradition), they provide a special relief from the tonal dummy melody of modern Russian chant that is used nowadays both for ideomelic and prosomœac hymns.

In the composition of hymnography, in order to make prosomœac chanting possible, the new text must observe meticulously the syllabic structure (number of syllables per phrase) as well as the distribution of accented and unaccented syllables, as the text of the automelon (Troelsgard, p. 20). Often, the prosomœon even retrains the syntactical structure or words of the automelon (*cf.*, for example, the Resurrectional Troparion in Tone 1, *When the stone had been sealed* (the automelon) and the Theotokion in Tone 1, *When Gabriel proclaimed* (the prosomœon). Obviously, such composition required considerable poetic skill. On the other hand, chanting such compositions required considerable knowledge of the melodic repertoire; given that chant books were fairly scarce and not designed for practical use, most of the chanting – both ideomelic and prosomœac – was done by memory. Obviously, with the translation of liturgical texts from Greek into Church Slavonic (or into any other language), the principle of isosyllabism is lost, as is lost the distribution of accented and unaccented syllables. Nonetheless, because Church Slavonic follows the syntax of the Greek with considerable proximity, the distribution and number of phrases was maintained. Or, perhaps, this is reversed: out of a desire to keep the phrase structure of the text the same in order to facilitate prosomœac chanting, the syntax of the Slavonic text was made to follow the Greek syntax. The causality here remains an open question. (TODO: we should discuss the principle of phrases here and the concepts of *strochnyi*, *besstrochnyi*).

Be that as it may, this relationship becomes important when the liturgical texts are translated into English (either from Greek or via the Church Slavonic; while translation directly from the Greek is perhaps preferable, there are also reasons to translate from the Slavonic, as the Slavonic text often represents an older redaction than the Greek). In particular, the reader of this paper may be struck immediately by the fact that the incipits of the automela in English most often bear little resemblance to their Slavonic and Greek analogues. This is because in the translations here referenced (those of Isaac E. Lambertsen, except for the Lenten Triodion, where the translation of Mother Mary and Metropolitan Kallistos is used), there has been little attempt to follow in English the syntactical structure of the Slavonic and Greek. This makes

the practical use of automela in English-language services difficult if not impossible. However, the question of how English-language chant is to be constructed is completely outside of the scope of this paper.

In addition to the grammatical and syntactical similarities – as well as, of course, the fundamental musical similarity – there are other important relationships between a prosomœon and its automelon. For one thing, ideomelic melodies are reserved for special occasions: the Vigil service of Sunday (all of the Saturday Vespers stichera, for example, are ideomelic); the service for the major feasts of the Lord and the Theotokos; and the services for major saints or commemorations. Within a service, if both prosomœac and ideomelic hymnography is present, the ideomelic hymns are the ones that play a more important or festive function in the service, for example, the sticheron chanted after the reading of the Gospel at Matins or the concluding sticheron of a set of stichera. The less festive hymns tend to have a melodic designation of some automelon. Moreover, the automelon is often chosen to reflect the function of the prosomœon. For example, many of the hymns to martyrs at *Lord, I have cried* are set to the automelon *As one valiant*, which is the first sticheron at *Lord, I have cried* for St George. Thus, the practice of prosomœac chanting had an important liturgical and pedagogical significance.

Secondly, it is generally true that four genera of hymns exist in the liturgical books: Stichera; Hirmoi; Troparia, Contakia and Sessional Hymns; and Exapostilaria. The last of these (especially in the Russian books) are often called Photagogica, but this is a confusion, since the term Photagogicon properly applies only to the daily Exapostilaria printed in the *Horologion* (is this true?). The system of Middle Byzantine chant (and Znamenny chant, which is intimately related to it) has not been sufficiently well studied so that one could state whether or not different melodic phrases (building blocks) were used for the different genera of hymns. It is true, however, that a given hymn could be set only to the automelon of the same genus, indicating that some musical distinction between the genera did, in fact, exist. This distinction continues to be maintained even in chant systems that have lost the principle of ideomela, for example, in modern Russian chant, which knows different dummy melodies for troparia, stichera, and hirmoi. (In fact, these are simplified melodies from different chant systems – Kievan chant, Greek chant, or Znamenny chant).

In this paper, we list the incipits of the automela used in the modern *Typicon* in English, Slavonic, and Greek as well as locating the text of the automelon itself. It is obvious that we have divided the listing into three sections: Stichera; Exapostilaria; and Troparia, Contakia and Sessional Hymns. Of these, the existence of actual melodies for Exapostilaria in the Znamenny chant system is an open question: it appears that all of the Exapostilaria were chanted to a single Znamenny melody which could be qualified as atonal. Whether or not this reflects ancient usage or if the original melodies were lost is unclear. (It is possible that this melody is not a Znamenny melody at all but rather comes from the atonal system of Putevoi chant and came to be recorded in Znamenny, rather than Putevaya, notation. Atonal melodies are generally absent from the Znamenny system, as one would expect).

One genus of hymns is notably missing from this set: namely, the hirmoi. This is because each Hirmos is in fact ideomelic: it has its own unique melody, recorded in the *Hirmologion*. The Troparia of an ode of the Canon are prosomœac: they were intended to be chanted to the melody of the Hirmos. (For this reason one often finds incipits of Hirmoi indicated in the Canons where, in fact, no Hirmos is to be chanted. These incipits are mere indications to the chanter of the melody to which the following Troparia are to be chanted). In the Greek original of the Canons, one typically finds the kind of isosyllabic and syntactical similarity between the Troparia and Hirmoi as would be necessary to facilitate prosomœac chanting. This feature vanishes once the text is translated to Church Slavonic, which would make the chanting of the Troparia of a Canon a difficult task in Russia. How the Troparia were chanted in practice remains another open question; it is known that the Stoglav Council forbade the chanting of Troparia and ordered them to be simply read. As a result, this practice fell into disuse in the Russian Church, except for the Canon of Pascha, both the Hirmoi and Troparia of which are usually chanted to the dummy melody of Tone 1.

Obviously, this section is a very brief introduction to this topic, but it is hoped that it provides the

reader with sufficient background knowledge to be able to understand the chant system used at the time the Typicon was codified and thus to be able to more easily follow the rubrical material of the Typicon.

2 Automela for Stichera

This section lists automela for stichera.

2.1 Tone 1

- *Joy of the ranks of heaven*
 - Origin: Sunday evening Vespers, Theotokion of the Aposticha stichera (Octoechos, vol. 1, p. 20)
 - Slavonic: **НѢНУХЪ ЧИНУВЪЗ РЛДОВАНІЕ**
 - Greek: Τῶν οὐρανίων Ταγμάτων.
 - Usage: Referenced 60 times in Typikon
- *O all-praised martyrs*
 - Origin: Wednesday evening at Vespers, Martyricon of the Aposticha stichera (Octoechos, vol. 1, p. 49)
 - Slavonic: **Прехвалъннѣ мѣнци** (AKA: **Всехвалъннѣ мѣнци**)
 - Greek: Πανεύφημοι μάρτυρες
 - Referenced 20 times in Typikon
- *O wondrous marvel*
 - Origin: 15 August at Great Vespers at *Lord, I have cried* (Menaion, August vol., p. ?)
 - Slavonic: **Ѡ дѣбноє чѣдо** (AKA: **Ѡ дѣбногво чѣдееѣ**)
 - Greek: ὦ τοῦ παραδόξου θαύματος
 - Referenced: 20 May at LIHC, 25 July at LIHC, 8 September at Praises, 1 October at LIHC of Protection, 19 October at LIHC for St John of Rila, October 29 at LIHC for Abraham of Rostov, 21 November at LIHC, 25 November at LIHC
 - NB: this should not be confused with the automelon in Tone 8, *O all-glorious wonder*.
- *The prophet called thee*
 - Origin: Saturday evening at Little Vespers, Dogmatic Theotokion of the Aposticha stichera (Octoechos, vol. 1, p. 3)
 - Slavonic: **Ѡблкъ тл свѣта**
 - Greek: Νεφέλην σε φωτὸς
 - Referenced: October 18, at the Praises for St Luke

2.2 Tone 2

- *As Thou didst appear*
 - Origin: No longer extant, either in the Slavonic or Greek books
 - Slavonic: **Ѡкво ѣвнѣа**
 - Greek: Ὡς ὠράθης Χριστέ AKA: Προς το ως ὠράθης Χριστέ
 - Referenced: Tuesday evening of the First Week of Lent at LIHC; Wednesday evening of the First Week of Lent at LIHC
- *Down from the Tree*
 - Origin: Holy Friday at Vespers, first of the Aposticha stichera (Triodion, p. 614)
 - Slavonic: **Ѡгдл Ѡ дрѣва**

- Greek: Ὅτε ἐκ τοῦ ξύλου
- Referenced: 28 times in the Typikon
- *I have surpassed all*
 - Origin: Tuesday of Tone 2, the first of the stichera Aposticha of Matins (Octoechos, vol. 1, p. 111).
 - Slavonic: **Бѣ҃хъ прѣвоихождѣ АКА Бѣ҃а прѣидѣ**
 - Greek: Πάντας ὑπερβάλλω
 - Referenced: Monday of the First Week of Lent, LIHC of Vespers
- *Let Him be crucified*
 - Origin: Matins of Holy Friday, Second sticheron of eighth Antiphon (Triodion, p. 579)
 - Slavonic: **Дѣ рѣспнѣтѣ**
 - Greek: Σταυρωθήτω ἔκραζον
 - Referenced: Tuesday evening of the Third Week of Lent, Vespers, LIHC
- *Mindful of the unseemly sins*
 - Origin: Monday of Tone 2, stichera Aposticha of Matins (Octoechos, vol. 1, p. 102).
 - Slavonic: **Годѣлннхъ мнѣю лѣтхъ АКА: Годѣлннхъ мнѣ**
 - Greek: Τῶν πεπραγμένων μοι
 - Referenced: Tuesday evening of First Week of Lent at LIHC
- *O house of Ephratha*
 - Origin: Sunday of the Fathers, Aposticha stichera at Great Vespers (Menaion, December vol, p. ?)
 - Slavonic: **Дѣме ѣнφράδѣ**
 - Greek: Οἶκος τοῦ Ἐφραθᾶ
 - Referenced: 48 times in the Typikon
- *O mystery most great*
 - Origin: Saturday Evening, Tone 2, Dogmatic Theotokion of Small Vespers (Octoechos, vol. 1, p. 79).
 - Slavonic: **Ѡ прѣвѣлѣа тѣлннѣтѣ АКА: Ѡ велѣкагѣ тѣлннѣтѣ**
 - Greek: Ὡ τοῦ μεγίστου μυστηρίου
 - Referenced: Thursday evening of the First Week of Lent, LIHC of Vespers
- *Receiving a desire for good things*
 - Origin: December 5, Doxasticon at Liti
 - Slavonic: **Ѣже пѣче оḡмѣ блѣгѣхъ АКА: Пѣче оḡмѣ блѣгѣхъ**
 - Greek: Τῶν ὑπὲρ νοῦν ἀγαθῶν
 - Referenced: Monday of the Fifth Week evening at LIHC
- *The divinely called martyr*
 - Origin: December 4, third stichera of Praises (Menaion, December vol., p. 50)
 - Slavonic: **Бѣозвѣлннѣа мѣчѣннѣа АКА Бѣозвѣлннѣй мѣчѣннѣкѣ**
 - Greek: Ἡ θεόκλητος Μάρτυς
 - Referenced: Monday of the Fifth Week of Lent at Vespers, Martyricon of LIHC
- *The forerunner, beholding*
 - Origin: January 6, first sticheron at LIHC of Vespers
 - Slavonic: **Прѣвѣтѣтѣлѣа нѣшѣго**
 - Greek: Τὸν φωτισμὸν ἡμῶν
 - Referenced: Thursday evening of the First Week of Lent at LIHC
- *With what wreaths of praise*
 - Origin: June 29, LIHC of Great Vespers (Menaion, June vol., p. ?)
 - Slavonic: **Вѣннѣ похвѣлннѣмнѣ вѣннѣѣ**
 - Greek: Ποίσις εὐφημιῶν στέμμασιν
 - Referenced: 7 times in the Typikon

2.3 Tone 3

- *Come, all ye ends of the earth*
 - Origin: third sticheron at the Liti for Dormition, August 15 (Menaion, August vol., p.)
 - Slavonic: **Прїидїте всї**
 - Greek: Δεϋτε Ἄπαντα τὰ πέρατα
 - Referenced: Triodion, Monday of the third week in the evening at Vespers
- *Great is the power of Thy Cross*
 - Origin: Octoechos, Sunday Evening Vespers Martyricon aposticha (Octoechos, vol. 2, p. 19)
 - Slavonic: **Бѣліа крѣта ꙗкоже ѿ АКА: Бѣліа крѣта**
 - Greek: Μεγάλη τοῦ σταυροῦ σου
 - Referenced: Octoechos, Tuesday evening Vespers; Octoechos, Saturday morning Aposticha of Matins; December 1; May 21; October 22; Monday of the fourth Week of Lent, Matins
 - **NB:** Not to be confused with *Great is the power of Thy martyrs*
- *Great is the power of Thy martyrs*
 - Origin: Octoechos, Monday evening Vespers Martyricon aposticha (Octoechos, vol. 2, p. 29)
 - Slavonic: **Бѣліа мѣникъ ꙗкоу хъ**
 - Greek: Μεγάλη τῶν Μαρτύρων σου
 - Referenced: Tuesday of the second week of Lent at Vespers; Octoechos, Friday evening at LIHC of Vespers
 - **NB:** Not to be confused with *Great is the power of Thy Cross*
- *O wonder most great*
 - Origin: Octoechos, Dogmatic Theotokion of Small Vespers (Octoechos, vol. 2, p. 3)
 - Slavonic: **Превѣліе чѣдо АКА: Бѣліе чѣдо**
 - Greek: Μέγιστον θαῦμα
 - Referenced: Sunday of the Cross week at Vespers
 - **NB:** Not to be confused with *O mystery most great*
- *O ye valiant martyrs*
 - Origin: December 23, Ten Martyrs of Crete, Doxasticon of Matins Aposticha (Menaion, December vol., p. 335)
 - Slavonic: **Добліи мѣнницы**
 - Greek: Γενναῖοι Μάρτυρες
 - Referenced: Tuesday of the second week of Lent at Vespers
- *On the mountain*
 - Origin: Octoechos, Wednesday Matins second sticheron Aposticha (Octoechos, vol. 2, p. 46)
 - Slavonic: **Крѣтоу блѣннѡ**
 - Greek: Σταυροφανῶς Μωϋσῆς
 - Referenced: Monday of the fifth week of Lent in the evening at Vespers
- *They took the thirty pieces of silver*
 - Origin: Holy Friday Matins, Ninth Antiphon (Triodion, p. 580)
 - Slavonic: **Воставиша трїдесать сребренникѡвъ АКА: Повстāvиша трїдесать сребрснникъ**
 - Greek: Ἔστησαν τὰ τριάκοντα ἀργύρια
 - Referenced: Tuesday of the third week in the evening at Vespers

2.4 Tone 4

- *As one valiant*
 - Origin: April 23, service for St George, first sticheron at LIHC
 - Slavonic: **ЇѦКѦ ДѦБЛА**
 - Greek: Ὡς γενναῖον ἐν Μάρτυσιν
 - Referenced: 95 times in the Typikon
- *Called from on high*
 - Origin: June 29, service for Sts Peter and Paul, third sticheron (in Greek sources, second sticheron) at the Praises of Matins
 - Slavonic: **ГВѦШЕ ЗВѦНХ ВѦКХ** (AKA: **ЗВѦНННННН ГВѦШЕ**)
 - Greek: Ὁ ἐξ ὑψίστου κληθεῖς
 - Referenced: 34 times in the Typikon as **ЗВѦННННН ГВѦШЕ**
- *I desired to erase the record*
 - Origin: Sunday evening Vespers first sticheron Aposticha (Octoechos, v. 2, p. 92)
 - Slavonic: **ХѦТѦХХ ІЕЗѦМН ѠМѦТН**
 - Greek: Ἦθελον δάκρυσιν ἐξαλείψαι
 - Referenced: Alphabetical stichera of the Great Canon
- *Having ascended the Cross*
 - Origin: First sticheron Aposticha of Saturday evening Great Vespers (Octoechos, v. 2, p. 78)
 - Slavonic: **ГѦН, ВОЗШѦДХ НА КРѦТХ**
 - Greek: Κύριε, ἀνελθὼν ἐν τῷ Σταυρῷ
 - Referenced: Tuesday of the Fourth Week after Pascha, LIHC; Thursday of the Fifth Week after Pascha, LIHC
- *O brethren, let us spiritually praise*
 - Origin: April 23, service for St George, Aposticha Doxasticon at Great Vespers.
 - Slavonic: **РѦЗѦМНАГѦ ѦДАМѦНТА** (AKA: **ѠѦМНАГѦ ѦДАМѦНТА**)
 - Greek: Τὸν νοερὸν ἀδάμαντα
 - Referenced: Thursday of Cheese Week at LIHC
- *Thou hast given a sign*
 - Origin: Second sticheron Aposticha of Friday morning Matins (Octoechos, v. 2, p. 137)
 - Slavonic: **ДѦЛХ ѦСН ЗНѦМЕНІЕ**
 - Greek: Ἔδωκας σημείωσιν
 - Referenced: 57 times in the Typikon

2.5 Tone 5 (plagal of Tone 1)

- *Let us sound the trumpet of hymns*
 - Origin: December 6, service for St Nicholas, the Doxasticon at the Praises of Matins (or perhaps its Theotokion?) (Menaion, Dec., p. 78)
 - Slavonic: **БѦСТРѦБЕННХ**
 - Greek: Σαλπίζομεν ἐν σάλπιγγι ἁσμάτων
 - Referenced: October 26, service for Great Martyr Demetrius, Doxasticon of Liti
 - Note: This is not listed as an automelon in the Greek sources
- *O Lord, once, in the time of Moses*
 - Origin: Tuesday evening Vespers, first sticheron Aposticha (Slavonic books); Wednesday morning first sticheron Aposticha at Matins (Greek books) (Octoechos, vol. 3, p. 41).
 - Slavonic: **ГѦН, ПРН МѦУНѦЕН**

- Greek: Κύριε, ἐπὶ Μωϋσέως
- Referenced: Thursday of the second Week of Lent at Vespers
- *O venerable father*
 - Origin: September 1, service for St Symeon, first sticheron of the second set at LIHC (note that it is labeled a prosomoion in the Slavonic, but an automelon in the Greek)
 - Slavonic: Прѣбне ѿѿе
 - Greek: Ὅσιε Πάτερ
 - Referenced: a handful of references, which need to be checked
- *Rejoice, truly fragrant vessel*
 - Origin: December 5, service for St Sabbas, first sticheron Aposticha at Great Vespers; note that some Slavonic sources incorrectly identify the sticheron for September 14 as the automelon. (Menaion, Dec., p. 54)
 - Slavonic: Радѹиѣ (АКА: Радѹиѣ, поустническичѹ, Радѹиѣ, живонотный крѹте)
 - Greek: Χαίροις ἀσκητικῶν
 - Referenced: 30 times in the Typikon
- *We bless thee*
 - Origin: Thursday morning Matins Theotokion Aposticha (Slavonic books); Monday evening Vespers Theotokion Aposticha (Greek books) (Octoechos, vol. 3, p. 58).
 - Slavonic: Блѣжимъ тѣ
 - Greek: Μαχαρίζομέν σε
 - Referenced: General Menaion, Service for a Monk-Martyrs, Staurotheotokion at Vespers
- ?
 - Origin: December 11, service for St Daniel the Stylite, Theotokion at LIHC (this automelon is missing from the Slavonic books and, consequently, not in Lambertsen’s translations)
 - Slavonic: Блгодѣтѣ
 - Greek: Ἡ Κεχαριτωμένη
 - Referenced: Theotokion aposticha of Matins on Thursday of Sixth Week of Lent

2.6 Tone 6 (plagal of Tone 2)

- *At the right hand of the Savior*
 - Menaion, September 16, Doxasticon of Praises or Menaion, July 11, Doxasticon of LIHC (for Martyr Euthemia).
 - Slavonic: Ѡдѣиѹ еѿѣ
 - Greek: Ἐκ δεξιῶν τοῦ Σωτῆρος
 - Referenced: Wednesday of the Third Week of Lent at Vespers, last sticheron at LIHC.
- *Full of despair*
 - Triodion, Holy Monday, last sticheron Aposticha at Matins (Tridion, p. 540).
 - Slavonic: ѿчѣлнѣ жнѣлѣ рѣдѣ (АКА: ѿчѣлнѣ)
 - Greek: Ἡ ἀπεγνωσμένη
 - Referenced: July 16 (fathers of the Six Councils), at LIHC; October 11 (fathers of the Seventh Council), at LIHC; Seventh Sunday after Pascha, at LIHC. Also mentioned in the Octoechos, e.g., stichera of Paul of Amorrhea for Sunday, Tone 2.
 - Note: N. Simmons lists Нтò тѣоò еѿѣ as a possible alternate name for this automelon. Нтò тѣоò еѿѣ рѣзѣ рѣзѣ is the second sticheron at LIHC of Vespers for the Holy Fathers on the Seventh Sunday after Pascha. However, I have not been able to find it listed in the sources as a model melody.
- *Go before us, ye angelic hosts*

3 Automela for Exapostilaria

In the Byzantine chant tradition, the melodies for Exapostilaria come from either Tone 2 or Tone 3. However, in the Russian chant tradition, they are sung outside of the tonal system. The existence of actual melodies for these automela in the Russian musical tradition is dubious – it appears that all of the Exapostilaria were chanted to a single Znamenny melody, regardless of the indicated automelon. Nonetheless, we provide a listing of automela names for the Exapostilaria below.

- *As the disciples watched*
 - Tone 2.
 - Exapostilarion of Ascension (*Pentecostarion*, p. 240.)
 - Slavonic: **ОУЧЕНИКΩΜΧ ΖΡΑΨΥΙΜΧ**
 - Greek: Τῶν Μαθητῶν ὁρώντων
 - Referenced: October 3, October 12, perhaps elsewhere as well.
 - **NB:** this automelon should not be confused with *With the disciples*.
- *From on high our Savior*
 - Tone 3
 - Exapostilarion of Nativity, December 25.
 - Slavonic: **ΠΟΡΕΥΤΗΛΧ ΗΒΙ** (AKA: **ΠΟΡΕΥΤΗΛΧ ΗΒΙ ΖΕΙ**)
 - Greek: Ἐπεσεκέψατο ἡμᾶς
 - Referenced: Many times.
- *Having fallen asleep*
 - Tone 2
 - Exapostilarion of Pascha (*Pentecostarion*, p. 11).
 - Slavonic: **ΠΛΟΤΊΩ ΟΥΓΗΔΩΧ**
 - Greek: Σαρκὶ ὑπνώσας
 - Referenced: May 26, August 13, and a few others.
- *Hearken, ye women*
 - Tone 2
 - Exapostilarion of the Myrrh-bearing Women, *Pentecostarion*, p. 99.
 - Slavonic: **ЖСНБΙ ΟΥΓΛΨΗΠΤΕ**
 - Greek: Γυναῖκες ἀκουτίσθητε
 - Referenced: Many times.
- *I see Thy bridal chamber*
 - Tone 3
 - Exapostilarion of Holy Monday, *Triodion*, p. 514.
 - Slavonic: **ЧЕРТОГΧ ТВОЃ** (AKA: **ЧЕРТОГΧ ТВОЃ ВІЖАД**)
 - Greek: Τὸν νυμφῶνά σου βλέπω
 - Referenced: October 24, August 13, and others.
- *O Thou, that as God*
 - Tone 3
 - Exapostilarion for Monday (see *Horologion*, p. 70).
 - Slavonic: **НѢО СВЕЗДАМН**
 - Greek: Ὁ οὐρανὸν τοῖς ἄστροις
 - Referenced: Many times. Note that the attribution of automelon is different in the Slavonic and the Greek texts.
- *O Word, Thou immutable Light*
 - Tone 3
 - Exapostilarion of Transfiguration, August 6.

- Slavonic: **СВѢТЕ НЕИЗМѢНИИЙ**
- Greek: **Φῶς ἀναλλοίωτον**
- Referenced: Many times.
- *O ye apostles, having gathered*
 - Tone 3
 - Exapostilarion of Dormition, August 15.
 - Slavonic: **Ἄπλη ὦ κονέцѡ**
 - Greek: **Ἀπόστολοι ἐκ περάτων**
 - Referenced: Dubious.
- *Set by the Spirit*
 - Tone 3
 - Exapostilarion of Meeting, February 2.
 - Slavonic: **Ἄχомѡ во сѣ́лнцн** (and perhaps **Ἄχомѡ прѣдзрѣ**)
 - Greek: **Ἐν πνεύματι τῷ ἱερῷ**
 - Referenced: Many times.
- *With the disciples*
 - Tone 2
 - This is the first Sunday exapostilarion. (*Pentecostarion*, p. 337.)
 - Slavonic: **Со оṽченнѣи взыдемѡ**
 - Greek: **Τοῖς Μαθηταῖς συνέλθωμεν**
 - Referenced: October 17, perhaps elsewhere as well.

4 Automela for Troparia, Sessional Hymns, and Kontakia

4.1 Tone 1

- *Let the choir of the angels*
 - First Sessional Hymn for the Meeting of the Lord, February 2.
 - Slavonic: **Дѣиѡ ἄγγѣлѣи**
 - Greek: **Χορὸς Ἀγγελικός**
 - Referenced: Widespread usage.
 - **NB:** Not to be confused with the automelon in Tone 6, *Angelic hosts*.
- *O Thou Who didst hallow the Virgin's womb*
 - Kontakion for the Meeting of the Lord, February 2.
 - Slavonic: **Οṽτρόβѣ дѣиѣи**
 - Greek: **Ὁ μήτραν παρθενικὴν**
 - Referenced: July 28, perhaps elsewhere as well.
- *The soliders guarding Thy tomb*
 - First Sessional Hymn of Sunday Matins, Tone 1 (*Octoechos*, vol. 1, p. 11).
 - Slavonic: **Грѣвѡ тѣбѣи сѣе**
 - Greek: **Τὸν τάφον σου Σωτήρ**
 - Referenced: Octoechos, Tone 1, Monday and Saturday; Antipascha; Great Saturday; September 1; Service for a Monastic Father in the General Menaion.
 - **NB:** not to be confused with *When the stone had been sealed*.
- *When the stone had been sealed*
 - Troparion of the Resurrection, Sunday Vespers, Tone 1 (*Octoechos*, vol. 1, p. 5).
 - Slavonic: **Кѣмени запечатѣани**
 - Greek: **Τοῦ λίθου σφραγισθέντος**
 - Referenced: Widespread.
- *When Thou comest*
 - Kontakion of Meatfare Sunday (*Triodion*, p. 159).
 - Slavonic: **Сгдѣ прїидѣши**
 - Greek: **Ὅταν ἔλθῃς ὁ Θεὸς**
 - Referenced: Sunday Matins, Tone 1, Kontakion;

4.2 Tone 2

- *All-blessed art thou*
 - Theotokion of second set of Sessional Hymns at Sunday Matins, Tone 2 (*Octoechos*, vol. 1, p. 87).
 - Slavonic: Прѣблѣголюбѣнна
 - Greek: Ὑπερευλογημένη ὑπάρχεις
 - Referenced: Tuesday of the first week of Lent (though the Greek text lacks a designation).
 - NB: This is a curious hymn, as it functions both as a Sessional and as a Sticheron, perhaps set to different melodies.
- *As thou art a well-spring*
 - Theotokion of first set of Sessional Hymns for Monday Matins, Tone 2 (*Octoechos*, vol. 1, p. 97).
 - Slavonic: Млрдѣа ѣџи (AKA: Млрдѣа ѣџи ѡт ѡчннѣкѣ)
 - Greek: Εὐσπλαγγνίας ὑπάρχουσα
 - Referenced: Throughout the Octoechos in Tone 2; also in the Triodion.
 - NB: in the Slavonic texts, it appears that this melody has become confused with the melody Млрдѣа двѣри, which is in Tone 6. Thus, in identifying this automelon, it is good to check the Tone.
- *He that gaveth thee invincible strength*
 - Kontakion for St Demetrius of Thessalonica, October 26.
 - Slavonic: Крѣкѣ ꙗкоу хъ
 - Greek: Τοῖς τῶν αἰμάτων σου
 - Referenced: May 2, Athanasius the Great; January 24 for St Xenia; perhaps elsewhere.
- *Making of thy pillar a fiery chariot*
 - Kontakion of St Symeon, September 1.
 - Slavonic: Ёышннхъ ѡцѣлѣ (AKA: Ёышннхъ ѡцѣлѣ)
 - Greek: Τὰ ἄνω ζητῶν
 - Referenced: many times.
- *O Christ God, Who in Thine ineffable love*
 - First Sessional Hymn at the Thursday Matins in Tone 2 (*Octoechos*, vol. 1, p. 124).
 - Slavonic: Ыже ѡгмдѣрѣвѣый лѡвѣи (AKA: Огмдѣрѣвѣый пѣче)
 - Greek: Ὁ σοφίσας ὑπὲρ ῥήτορας
 - Referenced: Thursday of the first week of Lent.
- *Standing before the myrrh-bearing women*
 - Second Sessional Hymn of first set for Sunday Matins, Tone 2 (*Octoechos*, vol. 1, p. 87).
 - Slavonic: Мѣронѡицѣмъ жѣнѣмъ
 - Greek: Ταῖς μυροφόροις Γυναίξι
 - Referenced: second Sessional Hymn at Matins of Saturday of the third week after Pascha.
 - NB: this is probably the same melody as *The noble Joseph*, though it is not clear which one is the actual automelon. At least in the Greek sources, this is not listed as an automelon (I think).
- *The life-creating Cross*
 - First Sessional Hymn of the second set at Wednesday Matins, Tone 2 (*Octoechos*, vol. 1, p. 115); in Greek books, this is the second Sessional Hymn of the first set.
 - Slavonic: Жнѡтѡрѡрѣцѣи
 - Greek: Τὸν ζωοποιὸν Σταυρόν
 - Referenced: Wednesday of the first week of Lent.
- *The noble Joseph*
 - First Sessional Hymn of Sunday Matins, Tone 2 (*Octoechos*, vol. 1, p. 87)
 - Slavonic: Ёлѣгоубрѣзѣный ѡчѣлѣ

- Greek: Ὁ εὐσχήμων Ἰωσήφ
- Referenced: Wednesday of the first week of Lent.
- *The steadfast and divinely eloquent preachers*
 - Kontakion for Sts Peter and Paul, June 29.
 - Slavonic: ТѢСРДЫА
 - Greek: Τοὺς ἀσφαλεῖς
 - Referenced: Mentioned 28 times in Typicon; this is very widespread.
- *The tomb and mortality*
 - Kontakion of Dormition, August 15.
 - Slavonic: БѢ МОЛІТВАХЪ
 - Greek: Τὴν ἐν πρεσβείαις
 - Referenced: August 3, August 16, August 31, May 9, perhaps elsewhere as well.
- *We bow down before Thine all-pure image*
 - Second Sessional Hymn of the second set at Friday Matins, Tone 2 (*Octoechos*, vol. 1, p. 133).
 - Slavonic: Прѣчѣгомѹ ꙗкоемѹ ѡбразѹ (AKA: Прѣчѣгомѹ ѡбразѹ ꙗкоемѹ)
 - Greek: Τὴν ἄχραντον Εἰκόνα σου
 - Referenced: Monday of the first week of Lent, and elsewhere in Triodion.
- *When Thou didst descend unto death*
 - Resurrectional Troparion, Tone 2 (*Octoechos*, vol. 1, p. 81).
 - Slavonic: БѢГЛА ІННЗШЕЛЪ СІИ
 - Greek: Ὅτε κατήλθες πρὸς τὸν θάνατον
 - Referenced: November 8, perhaps elsewhere as well
- *Without hindering*
 - First Sessional Hymn of the second set at Sunday Matins, Tone 2 (*Octoechos*, vol. 1, p. 87).
 - Slavonic: КАМЕНЬ ГРѢБНЫИ
 - Greek: Τὸν λίθον τοῦ μνήματος
 - Referenced: Wednesday of Palms at Matins.

4.3 Tone 3

- *Awed by the beauty*
 - Theotokion of first set of Sessional Hymns for Sunday Matins, Tone 3, (*Octoechos*, vol. 2, p. 11).
 - Slavonic: КРАСОТѢ ДѢВЦЕВЪ (AKA: КРАСОТѢ)
 - Greek: Τὴν ὠραιότητα τῆς παρθενίας σου
 - Referenced: December 25, March 24, March 25, perhaps elsewhere as well.
- *Through thy confession*
 - Troparion for St Paul of Constantinople, November 6.
 - Slavonic: БѢЖІА ВѢРЫ (AKA: БѢЖІА ВѢРЫ)
 - Greek: Θείας πίστεως
 - Referenced: First Saturday of Lent, Sessional Hymns (perhaps elsewhere as well).
- *Today the Virgin*
 - Kontakion for Nativity, December 25.
 - Slavonic: ДѢА ДНЕСЪ
 - Greek: Ἡ Παρθένος σήμερον
 - Referenced 60 times in the Typicon.

4.4 Tone 4

- *Go Thou quickly before us*
 - First hymn of the second set of Sessional Hymns for Wednesday Matins, Tone 4, (*Octoechos*, vol. 2, p. 114).
 - Slavonic: **ГКО́РѠ ПРЄДВЛР҃Н** (AKA: **ГКО́РѠ ВЛР҃Н, ГКО́РО ПРЄДВЛР҃Н**)
 - Greek: **Ταχὺ προκατάλαβε**
 - Referenced: In the Octoechos, for Tone 4; as well, about 10 times in the Typicon and a number of times in the Lenten Triodion.
- *In thy holy nativity*
 - Kontakion for the Nativity of the Theotokos, September 8.
 - Slavonic: **Ї̀ѠАКІМЪ Н҃ АННА**
 - Greek: **Ἰωακεῖμ καὶ Ἄννα**
 - Referenced: labeled an automelon in the Greek books, but not referenced anywhere.
- *Joseph marvelled*
 - Theotokion of the first set of Sessional Hymns for Sunday Matins, Tone 4, (*Octoechos*, vol. 2, p. 84).
 - Slavonic: **Ю́ДНЄІСА І̀ѠЄНФЪ**
 - Greek: **Κατεπλάγη Ἰωσήφ**
 - Referenced: 6 referenced in the Typicon and 4 in the Lenten Triodion.
- *O Thou Who wast lifted up*
 - Kontakion for the Exaltation of the Cross, September 14.
 - Slavonic: **ВОЗНЄІ́НІСА НА КР҃ТЪ** (AKA: **ВОЗНЄІ́НІСА**)
 - Greek: **Ὁ ὑψωθεὶς ἐν τῷ Σταυρῷ**
 - Referenced: over 60 times in the Typicon.
- *Thou hast appeared*
 - Kontakion for Theophany, January 6.
 - Slavonic: **І́ВНІСА С҃Н**
 - Greek: **Ἐπεφάνης σήμερον**
 - Referenced: about 70 referenced in the Typicon; 6 referenced in the Lente Triodion; and the resurrectional Kontakion in Tone 4.

4.5 Tone 5 (plagal of Tone 1)

- *O ye faithful, let us hymn*
 - Resurrectional Troparion in Tone 5, (*Octoechos*, vol. 3, p. 6).
 - Slavonic: **ГОВЄЗНАЧА́ЛЬНОЄ ЛО́ВО** (AKA: **ГОВЄЗНАЧА́ЛЬНОЄ**)
 - Greek: **Τὸν συνάναρχον Λόγον**
 - Referenced: 11 occurrences in the Typicon, 8 in the Lenten Triodion, and about 15 in the Octoechos.
- *O all-pure one*
 - Theotokion of first set of Sessional Hymns for Monday Matins, Tone 5, (*Octoechos*, vol. 3, p. 24).
 - Slavonic: **Г҃҃҃҃ШН ХЄРՄԵԻМЪ** (AKA: **Г҃҃҃҃ШЛАА ХЄРՄԵԻМЪ**)
 - Greek: **Ἄγιωτέρα τῶν Χερουβιμ.**
 - Referenced: Thursday of the first Week of Lent, third Sessional Hymn at Matins.
- *The memory of the passion-bearers*

- Martyricon of the second set of Sessional Hymns for Monday Matins, Tone 5, (*Octoechos*, vol. 3, p. 25).
- Slavonic: **ГІ́ЛЕ҃Т҃Х ДНІ́ЕЬ**
- Greek: Λάμπει σήμερον
- Referenced: Friday of the second week of Lent, third Sessional at Matins; Tuesday of Palms, third Sessional at Matins.
- *The strange mystery*
 - Theotokion of the first set of Sessional Hymns for Tuesday Matins, Tone 5, (*Octoechos*, vol. 3, p. 33).
 - Slavonic: **Г҃Т҃РІ́ННОЕ**
 - Greek: Τὸ ξένον τῆς Παρθένου
 - Referenced: Sessional Hymn for the fourth Sunday of Lent, perhaps elsewhere as well.
- *Zealous for the cup of Thy sufferings*
 - Martyricon of second set of Sessional Hymns for Wednesday Matins, Tone 5, (*Octoechos*, vol. 3, p. 44).
 - Slavonic: **ГІ́Н, ЧІ́ШѢ С҃Т҃Р҃ТІ́ЕИ** (AKA: **ГІ́Н, ЧІ́ШѢ М҃С҃КН**)
 - Greek: not found in the Greek books.
 - Referenced: Tuesday of the first week of Lent, third Sessional Hymn at Matins.

4.6 Tone 6 (plagal of Tone 2)

- *Angelic powers*
 - Resurrectional Troparion, Tone 6 (*Octoechos*, vol. 3, p. 84).
 - Slavonic: **А҃Г҃Г҃ЛБСІ́КІ́А СІ́ЛЫ**
 - Greek: Ἀγγελικαὶ Δυνάμεις
 - Referenced: in the Octoechos.
 - NB: Not to be confused with the automelon in Tone 1, *Let the choir of angels*.
- *Have mercy on us*
 - Second hymn of the second set of Sessional Hymns, Monday Matins, Tone 6, (*Octoechos*, vol. 3, p. 101).
 - Slavonic: **ГІ́Н, ПОМІ́ЛДІ́И НІ́СѢ** (AKA: **ГІ́Н ПОМІ́ЛДІ́И**)
 - Greek: Κύριε ἐλέησον ἡμᾶς
 - Referenced: Monday of the second week of Lent, third Sessional Hymn at Matins.
- *Having fulfilled Thy dispensation*
 - Kontakion for Ascension (*Pentecostarion*, p. 236).
 - Slavonic: **Б҃ЖЕ Ѡ НІ́СѢ**
 - Greek: Τὴν ὑπὲρ ἡμῶν πληρώσας
 - Referenced: 10 times in the Typicon and twice in the Octoechos.
- *O Lord, Mary Magdalene stood before Thy tomb*
 - Second hymn of the first set of Sessional Hymns, Sunday Matins, Tone 6, (*Octoechos*, vol. 3, p. 89).
 - Slavonic: **ГІ́Н, ПРЕД҃С҃ТО́ЛШЕ** (AKA: **ГІ́Н ПРЕД҃С҃ТО́ЛШЕ**)
 - Greek: Κύριε, παρίστατο τῷ τάφῳ
 - Referenced: Thursday of the second week of Lent, third Sessional Hymn at Matins.
- *O Master, Guide to wisdom*
 - Kontakion for Cheesefare Sunday (*Lenten Triodion*, p. 175).
 - Slavonic: **ПРЕМ҃Д҃АРО҃С҃ТН НАС҃Т́АВННЧЕ** (AKA: **ПРЕМ҃Д҃АРО҃С҃ТН**)
 - Greek: Τῆς σοφίας ὁδηγέ

- Referenced: fairly widespread.
- *Seated in heaven*
 - Kontakion for Palm Sunday (*Lenten Triodion*, p. 499).
 - Slavonic: **НѦ ПРѢТОЛѢ НА НБСѦ**
 - Greek: **Τῷ θρόνῳ ἐν οὐρανῷ**
 - Referenced: This is mentioned as an automelon in the Greek books, but I have not located any prosomœa.

4.7 Tone 7 (Grave Tone)

- *O Christ God, Who for my sake*
 - Second hymn of the first set of Sessional Hymns at Wednesday Matins, (*Octoechos*, vol. 4, p. 41).
 - Slavonic: **Њже мѣнѣ рѣдѣ**
 - Greek: **Ὁ δι' ἐμὲ ἀνασχόμενος**
 - Referenced: Sessional Hymn at Sunday Nocturns, Tone 7.
- *O Christ, Thou didst show the tree of Thy Cross*
 - First hymn of the second set of Sessional Hymns at Wednesday Matins, Tone 7 (*Octoechos*, vol. 4, p. 41).
 - Slavonic: **Ὁ γηλὰ ἐκτελέσῃσει** (AKA: **Ὁ γηλὰ ἐκτελέσῃση**)
 - Greek: **Πυρὸς φωτεινότερον**
 - Referenced: Sessional Hymn at Sunday Nocturns, Tone 7.
- *O Lord, we are Thy people*
 - Sessional Hymn of Saturday night Compline, (*Octoechos*, vol. 4, p. 7).
 - Slavonic: **Гдѣ, мѣи љѣмѣи**
 - Greek: **Κύριε ἡμεῖς ἐσμὲν**
 - Referenced: Thursday of the Fourth Week of Lent at Matins.
- *O pure one, the Fruit of thy womb*
 - Sessional Hymn at Compline for Thursday evening, Tone 7 (*Octoechos*, vol. 4, p. 58).
 - Slavonic: **Πλόδα χρέβα τκοεγὼ** (AKA: **Πλόδα χρέβα**)
 - Greek: not in the Greek books.
 - Referenced: in the Octoechos.
- *The fiery sword*
 - Kontakion for the Sunday of the Cross, (*Triodion*, p. 342).
 - Slavonic: **Нѣ котомѣ пѣлѣмѣнѣоѣ ѡрѣжѣ**
 - Greek: **Οὐκέτι φλογίνη ῥομφαία**
 - Referenced: Resurrectional Kontakion, Tone 7 (but only in the Greek books).

4.8 Tone 8 (plagal of Tone 4)

- *O Mother of God, in thy womb thou hast ineffably conceived*
 - Theotokion of the Sessional Hymns at Matins of Cheese Tuesday, (*Lenten Triodion Supplement*, p. 16).
 - Slavonic: **Премѣдростѣ ѡ λόβο** (AKA: **Премѣдростѣ, ѡ λόβο, Премѣдростѣнѣ λόβο, Премѣдростѣнѣ**)
 - Greek: **Τὴν Σοφίαν καὶ Λόγον**
 - Referenced: this is evidently widespread, but difficult to identify because it has been labeled in a variety of ways in the Slavonic sources.

- *O ye faithful, with hymns let us magnify*
 - Theotokion of the first set of Sessional Hymns at Tuesday Matins, Tone 8 (*Octoechos*, vol. 4, p. 104).
 - Slavonic: **НѢДВІЖИМОЕ ОУТВЕРЖДЕНІЕ** (AKA: **НЕПОКОЛЕВІМОЕ ОУТВЕРЖДЕНІЕ**)
 - Greek: Τὸ ἀσάλευτον στήριγμα
 - Referenced: Tuesday of the Fourth week of Lent.
- *Stopping the songs of the shepherds' pipes*
 - Second Sessional Hymn of the Eve of Nativity, December 24.
 - Slavonic: **СВІРЪЛЕЙ ПΑΣΤΥΡΙΚΗΧ**
 - Greek: Ἀλλῶν Ποιμενικῶν
 - Referenced: Saturday of Cheese Week.
- *Taking knowledge of the secret command*
 - Troparion for the Saturday of the Akathist, (*Lenten Triodion*, p. 422).
 - Slavonic: **ПОВЕЛѢННОЕ ЧЛННУ** (AKA: **ПОВЕЛѢННОЕ**)
 - Greek: Τὸ προσταχθὲν μυστικῶς
 - Referenced: 8 referenced in the Typicon; 8 in the Lenten Triodion; 8 referenced in the Octoechos.
- *The whole world offereth unto Thee*
 - Kontakion of the Sunday of All Saints (*Pentecostarion*, p. 332).
 - Slavonic: **ІІКѦ НАЧАТКИ СРТЕСТВА** (AKA: **ІІКѦ НАЧАТКИ**)
 - Greek: Ὡς ἀπαρχὰς τῆς φύσεως
 - Referenced: 30 references in the Typicon; 3 referenced in the Lenten Triodion; Resurrectional Troparion in Tone 8.
- *Thou didst arise from the dead*
 - First hymn of the first set of Sessional Hymns at Sunday Matins, Tone 8 (*Octoechos*, vol. 4, p. 83).
 - Slavonic: **ВСКРЪЛЪ СР**
 - Greek: Ἀνέστης ἐκ νεκρῶν
 - Referenced: Monday of the Fourth week of Lent.
- *To thee, the champion leader*
 - Kontakion of the Annunciation, March 25.
 - Slavonic: **ВЗВРІННОЙ**
 - Greek: Τῇ ὑπερμάχῳ στρατηγῷ
 - Referenced: widespread.