

## Special Topics in Liturgics: Poetics and History of Prosomoia

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**Schedule:** 5 sessions of 50 minutes each (see <http://sslm.hts.edu/cep-schedule/> for details)

### Description:

We study the metrical and melodic structure of hymnography. The student is introduced to the concepts of ideomelon (“samoglasen”), automelon (“samopodoben”) and prosomoion (“podoben”), and to the major types of Byzantine ideomela: the hirmos and the sticheron. The history of the Hirmologion and the Sticherarion is overviewed. The metrical structure of the Canon and the stichera prosomoia is considered. Examples are offered from the square-notes chantbooks published by the Holy Synod.

### Format and Organization:

This is a seminar-style course with handout materials provided in class. The course will be taught in English. A basic knowledge of Church Slavonic and Greek, and an ability to read square notation would be helpful, though not required.

### Outline of Units:

1. Lesson 1: The Melodic Structure of Hymns  
We introduce the ideomelon (“samoglasen”) and overview the history of the Sticherarion. We conclude by singing the ideomelic hymns of the Resurrectional service in Tone 1, with examples from the *Oktoikh Notnago Peniya*.
2. Lesson 2: The Metric Structure of Hymns  
We introduce the prosomoion (“podoben”) and study the ideas of isosyllabism and homotony based on stichera. As an example, we look at the two cycles of prosomoiac hymns for the feast of Nativity (“O House of Ephratha” and “Go before us, ye angelic hosts”).
3. Lesson 3: The Hirmos, Canon and Hirmologion  
We look at metrical and musical relationships in the Canon and overview the history of the Hirmologion. We conclude by singing the hirmoi of the Canon for the Nativity of Christ, with examples from the *Irmology Notnago Peniya*.
4. Lesson 4: Liturgical Relationships through Music  
We look at how the technique of ideomela and prosomoia is used within a service and how it is used to make liturgical connections between services, based on the hymns for St. George and other martyrs. The topic of “osmoglasniki” and “chetveroglasniki” is also considered.
5. Lesson 5: Contemporary Practice.  
We look at modern compendia of melodies and the usage “podobni” in contemporary practice. We also consider the issue of translations; we close with examples of English translations set in meter.

**Grading:** There are no grades or exams in CEP courses.

### Registration:

Please register online at <http://sslm.hts.edu/register-for-continuing-education/>.