

Table of Contents

Foreword	V
List of Illustrations	IX
Catalogue of Neumes and Musical Examples	XI
List of Tables	XIII
Manuscript Sigla Used in Tables and Examples	XV
Abbreviations	XIX

Part I:

Chapter 1: Historical Conspectus of Russian Church Music	1
Chapter 2: Deciphering Kondakarian Notation	11
I. The Crux of the Problem and Previous Research	11
II. The Sources	18
1. The Old Russian Kondakarian Manuscripts	18
2. Corresponding Greek Sources – Identification of the Old Russian Kondakaria as Asmatika	25
Group I: Pure Asmatika	28
Group II: Manuscripts of the Mixed Type	31
3. Comparison of Russian and Greek Sources	34
4. The Comparable Melodies	35
III. Analytical Techniques and Editorial Principles.....	36
1. Identification, Classification and Naming of the Kondakarian Neumes	36
2. Comparison with Chartres-Notation	50
3. The Formal Structure of the Melodies	54
4. The Tone-Formulas in the ‘Teaching Song’ of Kukuzeles	58
IV. The System of Kondakarian Notation	70
V. The Echemata and the Martyria	163
VI. Deciphering the Unique Melodies	193
VII. Conclusions	238

Part II:

Appendix A. Notation of the Paleobyzantine and Old Slavic Psaltikon	243
Appendix B. The Relationship of the Notation of the Asmatikon to Kondakarian Notation	254
Appendix C. Relationships between Latin, Byzantine and Slavonic Church Music in the Early and High Middle Ages: The Cherubikon for Holy Thursday TOY ΔΕΙΠΝΟΥ ΣΟΥ by Neil Moran	269
Appendix D. Recent Publications on Chartres and Kondakarian Notation	288
Selected Bibliography	295
Index	300