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**ABSTRACT
DISSERTATION**

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**LITURGICAL AND MUSICOLOGICAL ASPECTS OF THE GREAT
DOXOLOGY IN THE SLAVIC MANUSCRIPTS OF THE RILA CHOIR
SCHOOL**

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This dissertation spans 257 standard printed pages and contains: introduction, three chapters , conclusions, scientific contributions, applications, and bibliography (a combined 154 works).

This dissertation uses a scientific instrument, consisting of 413 footnotes.¹

The defense of the dissertation will take place on 13.03.2025, at 12 P.M. at the rectorate of PU “Paisii Hilendarski” at an open session of a scientific jury, consisting of:

1. assoc. Prof. D. techn. Stoyan Chilikov
2. assoc. Prof. Ivelina Nikolova
3. assoc. Prof. Lyubomir Ignatov
4. Prof. Dr. Magdalena Legkostup
5. Prof. Dr. Vesela Geleva

¹ To avoid needlessly complicating this abstract, quotes and their sources have been omitted, as that is done in the dissertation itself

INTRODUCTION

1. MOTIVATION FOR THE CHOICE OF TOPIC

Up until this moment in time, there have not been many works in Bulgarian theological and musical literature which devote their attention to questions relating the Great Doxology (Slavoslovie Velikoe). For us it is important to note that any attempt to construct a theoretically comprehensive thesis in the confines of this field of study is, not only difficult to do, but also thematically unsupported, as well as uncertain from a research point of view. However, these difficulties do not mean that realizing such a project is impossible; on the contrary, they encourage it. Taking on this challenge, I fully realize all of the imperfections and flaws which come with it. We cannot do away with their objective status, nor can we ignore it.

These reasons, among others, influenced the subject matter of this paper: “Liturgical and Musicological Aspects of The Great Doxology in the Slavic Manuscripts of the Rila Choir School (liturgical and musicological aspects)”. Alongside them, there is also a practical motive which arises from my own personal conviction, namely, that every theoretical theological discipline ought to derive its motives, goals, and scientific conclusions from a direct connection to the practical reality in which it unfolds. This especially relates to the themes found in the realm of Church music.

2. Relevance

In Bulgaria, the Great Doxology remains theoretically and practically distant from the field of view of many Bulgarian theologians and musicologists, while at the same time it inspires the contemporary Orthodox theologian because it stands out as, not only important and useful, but also valuable and meaningful when it comes

to its practical application. Last but not least, that which motivates the Bulgarian theologian who takes on this difficult task is closely tied with the sense of duty felt towards the study of theology itself, towards the people who laid its foundation, as well as with a sense of responsibility to continue what they started long ago.

Church music has always been a relevant topic for the Bulgarian Orthodox church, but its venerable tradition was ended not due to any fault of its own, and its rich history was forgotten and lost.

Fortunately, during the last twenty years in Bulgaria, we also have good examples of this kind, although they still remain shunned by the Bulgarian Orthodox Church instead of being implemented in an adequate strategy. This state of affairs came about due to both objective and subjective factors, which could be the topic of another discussion altogether. In this case, however, the relevance of the issue of at hand arises from the practical situation and application of contemporary realities. When we speak of practical action, we must not only view it as something which has traditionally always been practiced, that which is tried and true. The tradition of the Church is dynamic, and when we have these circumstances in mind, the subject of the Great Doxology is not only relevant and timely, but it can even be said that it is developing its theoretical aspects later than it should have.

In light of these thoughts, we should also take note of another fact: the relevance of every theological subject matter belonging to realm of practical theology (in this case, church singing) is defined first and foremost by its practical needs, be that in an academic or public reality, in which it takes place. In an academic setting, the relevance of the topic at hand takes form due to the noticeable lack of any contemporary works on the subject matter.

It is because of these reasons that I believe that this study will be useful for the conductors, choristers, and clergymen, as well as for those who are well-acquainted with the issues of the Orthodox church music.

3. Sources and historiography on the topic

The Great Doxology is an important part, both in the eastern and in the western theological tradition. Its early origin, content, and liturgical usage predetermine the increased interest in its studying. They are relatively general and concern the:

- Origin, historical development, different version of the Great Doxology, their contents and liturgic usage.

Despite its early origin, the Great Doxology only became a subject of research at the end of the nineteenth century. In the beginning of the twentieth century, C. Blume published an article dedicated to the Great Doxology titled “Der Engelhymnus Gloria in Excelsis Deo: Ursprung und seine Entwicklung” in “Stimmen der Zeit” in Freiburg. His attention is more focused on the version used by the Western church. J. Lebreton dedicates a short work to the earlier editions of the Great Doxology used in the West. In it he is concerned with the problem of the addressee of the prayer to the First and Second person of the Holy Trinity. In the middle of the last century, B. Capelle published a thorough analysis of the Western church’s edition of the Great Doxology called “Le texte du «Gloria in excelsis“. Close to it is the published by B. Stäblein in 1956 “Gloria in excelsis Deo“. H.-J. Schulz is the author of one of the most significant studies of the Great Doxology. Unlike other western authors who focused their attention exclusively on the edition used by the Western church, Schultz predominantly comments on the Eastern one, as he is one of the people most knowledgeable of Eastern liturgic tradition. In the place

of the Great Doxology in the Byzantine liturgic tradition, a great deal of attention is given by M. Arranz. In 1983, K. Gamber published a general study of the doxology and there he also analyzes the Western edition of the Great Doxology. The article is titled “Die Textgestalt des Gloria” and it is relatively extensive.

In the Greek theological scene the number of works dedicated to the Great Doxology are relatively low. Π. Ν. Τρεμπέλας briefly goes over it in the second part of his work “Μικρὸν Εὐχολόγιον”.

In Russian theological literature, Mihail Skaballanovich briefly comments on the origin, historical development, concepts, and liturgical usage of the Great Doxology in “Толковый типикон“. N. D. Uspensky comments in passing on the Great Doxology as a part of the all-night vigil in the sixth chapter of his essay “Чин всенощного бдения“. The origin and liturgical usage of the Great Doxology has been thoroughly addressed in the seventh volume of “Православная энциклопедия“.

One of the few scholars who have devoted their attention to the Armenian edition of the Great Doxology is Ch. Renoux. He goes over its peculiarities in his article “Le Gloria in excelsis Deo de l'Église arménienne“.

All things considered, every course on Liturgy goes over the Great Doxology, as well as every theological dictionary, compendium, and encyclopedia.

- The musical aspects of performing the Great Doxology are a subject to fewer studies:

With the exception of a few which are common, most are different in the local churches and are a part of the church singing tradition of each and every one of them. There is no specific study on the placement of the Great Doxology in the Rila Monastery. It is

mentioned in passing in some of the many articles dedicated to the Rila hymnography and choir school. The very first essay dedicated to the school is by Petar Dinev, who also lays the foundation for musical medieval studies in Bulgaria. During the 1950s, he finds 21 musical manuscripts in Rila Monastery's library which he details and publishes in studies, titled Рилската църковно-певческа школа в началото на 19 в. и нейните представители. The detailed inventory Dinev makes on these manuscripts more than justifies his talking of the Rila Choir School as an important one. Another thing we learn from the notes in these manuscripts, which Dinev made public property, is that there were a number of Rila scribes who deal with church music, at the forefront being the musical work of hieromonk Neofit of Rila. In this study, he publishes separate excerpts with very brief commentary and the Great Doxologies of tone 1, t.4, t.5, t.6. Lyubomir Ignatov briefly goes over the Great Doxology in his essay "Псалмопеенето – Духовно-музикална съкровищница на двата Завета" as a part of the interwoven Psalm verses. An article about the Great Doxology of tone 6 by hieromonk Neofit of Rila is published by Radostina Krasteva, who makes a musical analysis of it. There she refers to Skaballanovich and makes use of musical theory terminology found in Western notation.

On the topic of issues related to the Rila Choir School, there are some notable works by Svetlana Kumyudzhieva. She concludes that the found manuscripts are of a much greater number than Dinev originally thought. Asen Atanasov is also regarded as one of the most informed and knowledgeable when it comes to the Rila Choir School. He openly participated in the systematization and detailing of the Slavic musical manuscripts of the Rila Monestary. Regarding the musical and performance nature of the works of hieromonk Neofit

Rilski, Stefan Hurkov publishes an very interesting article in which he relays exceptionally valuable information about translational work done in the Rila Monastery and the disputes between hieromonk Neofit of Rila and haji Angel Sevlievetsa.

4. Object and Subject of the Study

The object of study is church singing tradition in the Rila Choir School during the nineteenth century.

The subject of study is the Great Doxology and its liturgical and musicological peculiarities in the Rila Choir School during the nineteenth century

5. Purpose, goals, and methods of research

The main purpose of the study is derived from the stated object and subject:

To research the liturgical and musicological aspects of the Great Doxology in the manuscripts of the Rila Monastery and more specifically – the Slavic manuscripts from the nineteenth century.

Based on the stated object, subject, and purpose of the study, the goals of the study have been compiled:

1. To analyze and research theoretically the liturgical sources on the subject matter ;
2. To research the liturgical features of the Great Doxology ;
3. To conduct a brief liturgical analysis of the text of the Great Doxology ;
4. To trace theoretically and analyze the meaning of the Rila Choir School during the nineteenth century ;
5. To analyze and research theoretically the manuscripts pertaining to the Great Doxology and more specifically the Slavic manuscripts ;
6. To conduct a thorough musicological and thematic analysis of the Great Doxology of hieromonk Neofit of Rila as per

manuscript N115, ch.4 (legetos), ch.5. ch.6, ch.7, ch.8, and to compare with the edition printed by the Rila Monastery.

The interdisciplinary nature of the study presupposes the use of a different methodology, as well as different approaches.

The subject matter of the study presupposes that we fall back to the historical method, which limits the subjective factor allows for both a synchronic and diachronic tracing of the origin, historical development, and contemporary state of the Great Doxology text, as well as its place in the liturgical practice of the Eastern Church.

The Sacred text with which we are working determines also the usage of the philological approach. The approach is a unity of situations, relating to the nature of the utilized language. Philology, focusing on the historical development and in turn on the liturgical texts, we define as a diachronic analysis.

In order to correctly interpret the text of the Great Doxology, we are necessarily using the exegetical method. Exegesis involves a wide range of critical disciplines – the textology involves researching the history and origin of the texts. Relating to the exegesis are the historical and cultural environment of the author, the classification of the literary genres presented in the text, and an analysis of the grammatical and syntactic peculiarities of the text itself.

The method “content analysis” is applied to the intonational peculiarities in the chosen musical manuscripts.

6. The Structure and Peculiarities of the Terminology used in the Dissertational Study

The structure of the present study is dependent on the goals outlined. It consists of an Introduction, four chapters, conclusion, scientific contribution, bibliography and applications.

The study is interdisciplinary. This presupposes the use of terms from different scientific fields – liturgical, musicological, hymnographical, historical, etc.

II. BRIEF PRESENTATION OF THE STUDY

CHAPTER ONE

1. The origin of the Great Doxology: the Great Doxology originates from ancient angelic chanting and it is considered as an integral part of the liturgical tradition of the Eastern Church, accurately reflecting the historical influences and dogmatic principles of the Orthodoxy.

2. Historical and theological analysis of the Doxology: the text follows the development of the Doxology as a genre of hymnography, existing since early Christian times and its connection to the tradition for angelic doxology which is ingrained in heavenly liturgy.

3. Development of the Great and the Small Doxology: different editions of the Doxology are discussed, their structure and usage in different masses in the Eastern church. The development of the Great Doxology as primary liturgical element is traced, which is evidence for the significant role it serves in the church. The Great Doxology has had many different printings and is accepted in different Christian communities. Its historical development reflects the tendency of Orthodox theology to profess its truth with eloquence and aesthetics, while at the same time adjusting to the theological necessities and dogmatic formulations during different epochs.

4. Dogmatic meaning and theological use: it is discussed how the Doxology has been used as a tool for the fight with the heretics during its integration into liturgies. Its use in the morning mass, its symbolic

meaning and connection to the apostolic and trinitarian dogmas has been thoroughly analyzed. The doxologies are closely tied to teachings of the Holy Trinity. They affirm the understanding of the Three Faces of God and reflect the striving for a correct expression of the dogmatic truth, especially in the epoch of the dogmatic disputes. This can be seen from the integration of the doxology as an essential element in liturgy. The inclusion of trinitarian and Christological elements in the structure of the Great Doxology acts as a method for affirming fundamental dogmatic truths of Orthodoxy and counteracting heretical movements.

5. The Doxology as a genre: in Christian hymnography, the Doxology is a significant genre, which brings a both theological as well as a laudatory meaning. There exist different editions – Great and Small Doxology, which are used for different liturgical purposes. The Great Doxology, although influenced by psalms from the Old Testament, gains a different meaning in the Christian tradition

6. Liturgical usage and traditions: The way in which the Doxology is used varies depending on the liturgical traditions. It is part of the morning pass and has its own specific placement during festive occasions. This shows the versatility and importance of hymnography in liturgy and its role in affirming faith and dogma. The implementation of the angelic doxology in Christian liturgies aims underline the connection between heavenly and earthly liturgy, in which the human and angel choirs unite in the worship of God. The Great Doxology, not only plays a role in the expression of gratitude and veneration, but also serves as spiritual transition to divine communion, preparing the believers through repentance and laudatory prayer. The differences in the liturgical usage of the Great and Small

Doxology could be explained by peculiarities in the development of the Orthodox liturgical tradition, in which the Great Doxology is saved for special festive liturgies, while the Small Doxology for everyday prayers.

7. Comparison with other Christian traditions: the text also references the differences in the editions of the liturgical practices of the Eastern and Western church, which represents a contribution to a comparative liturgical study.

These conclusions display a thorough study of historical, dogmatic, and theological aspects of the doxology in Christian liturgy, contributing to the understanding of its role in the Orthodox tradition of liturgy. They reveal how the doxologies serve as a element of worship which strengthens faith and brings a deep religious meaning to the liturgical tradition of the Eastern church. The implementation of the angelic doxology in Christian liturgies aims to emphasize the connection between the heavenly and earthly liturgies unite in the worship of God.

CONCLUSION ABOUT CHAPTER ONE

1. Historical and dogmatic context:

- The Great Doxology is among the oldest genres in Orthodox Christian hymnography and has an important role in the affirmation of Orthodoxy. It reflects the trinitarian nature of God, which is significant in the context of the fight with the heretics;

2. Genre specificity:

- The Great Doxology is a compilation of different texts and has undergone development, as its early versions are shorter, while the older ones include additional elements which reflect the needs of liturgy;

- The Small and Great Doxologies represent two essential subtypes, differing when it comes to volume and usage. The Great Doxology combines elements of lauding and repentance which makes it more complex and meaningful.

3. The Role of the Doxology:

- The practice of singing Doxologies before Divine Liturgy emphasizes the Church's striving to express the heavenly glory by means of earthly worship.

4. Educational function:

- The inclusion of dogmatic truths in the text of the Doxology was done in order to enlighten believers, protecting them from heretic teachings. This shows how liturgy served not just as prayer but as education as well.

5. Aesthetics and spiritual preparation:

- The development of the doxologies throughout the Byzantine period aimed at dogmatic accuracy and aesthetic expressivity which aids the spiritual experience of liturgy.

CHAPTER TWO

The Rila Choir and Hymnography School (RCHS) began its development around the fifteenth century as continuator of the traditions upheld by the Turnovo Literary School. Historical accounts testify to it, that RCHS was not only a cultural but also a religious center with a bilingual practice, featuring mainly Bulgarian but also Greek. Over time, many musical works dedicated to St. John of Rila in the monastery, and during the period between the fifteenth and

eighteenth century, the translational work of church texts and chants from Greek to Slavonic sees further development.

During the seventeenth and eighteenth century, the Rila Monastery was at the heart of a spiritual and cultural upsurge, as a number of schools are being founded and manuscripts are being translated. The central figures during this period include father Yoasaf, who taught the old way of psalm singing and brought in new musical styles, and Neofit of Rila – student and teacher of the new Hermusian method adapted for Slavic church music. During the nineteenth century, original and translated chants are introduced in the monastery, which continue to be a part of the Bulgarian Orthodox repertoire of songs to this day.

The RCHS is a fundamental element in the history of Bulgarian Orthodox music and literature. Its development supports the hypothesis that the Rila Monastery played a key role in not only the cultural preservation the Bulgarian language but also creating a stable system for church singing. The two-tiered education in the monastery shows that it was a well-run program which combined liturgical, grammatical, and musical education, integrated with the Orthodox traditions. The RCHS is built upon principles of being responsive and adapting to the cultural needs of the time, demonstrating in this way a cooperation between the Balkan and Byzantine musical traditions. It develops a unique repertoire and technique of church singing which serves as a basis for the Bulgarian Church music tradition. Hieromonk Neofit of Rila (1793-1881) is among the most renowned Bulgarian clergymen, scribes, and enlighteners of the nineteenth century, leaving a significant mark on the development of the Rila Choir School and the cultural heritage of Bulgaria. With his knowledge and spiritual

work, he lays the foundation of organized musical and literary works in the Rila Monastery, which contributes to the solidifying of the Bulgarian identity and the affirming of the Orthodox musical tradition. He utilizes the new Hermusian notation, which facilitates the writing and conveying of music by adapting and translating Byzantine chants for Slavic liturgical practice. In his own musical manuscripts, he creates new chants and hymns in Slavonic, something which represents an important moment in Bulgarian Orthodox music.

In 1946, Petar Dinev discovers and details on 21 manuscripts with Hurmusian notation in the monastery, initially going over the works of Neofit of Rila. Dinev establishes that the monastery school has a rich musical tradition and well organized system for education, which prepares future church singers and composers. In 1976, Svetlana Kuyumdzhieva discovers and contributes an additional 77 manuscripts to Dinev's research. Asen Atanasov has a key role in the detailing of the Rila musical manuscripts. He contributes 6 manuscripts which become a part of academia. During this period, the Rila Monastery preserves around 110 musical manuscripts, which ranks it among one of the biggest collections on the Balkans.

Categories of Musical Manuscripts

The manuscripts in the monastery are divided in three categories:

1. Slavic manuscripts: contain chants and musical texts in church-slavonic language
2. Bilingual manuscripts: contain text in Slavonic and Greek
3. Greek manuscripts: contain chants exclusively in Greek

These manuscripts are from the period between the eighteenth and nineteenth centuries and contain a liturgical repertoire for a year round

liturgical cycle – during the evening, morning, and liturgical chants, necessary for Orthodox church service.

Types of Musical Books in the Library

In the monastery library are stored the following kinds of musical books:

- Resurrectionist: books with chants about Saturday and Sunday
- Doxastars: contain doxologies and songs about the evening and morning
- Anthologies: a wide range of chants about the evening and morning, and liturgies
- Katavasia: contain chants about important holidays such as Nativity and Easter, as a portion of them was written by famous composers like Hurmusius.

Meaning of the musical manuscripts

The compiled manuscripts showcase the dynamic of spiritual life in the monastery and the development of church music in the region. The chants, prokeimenons, Akathist verses included provide an exhaustive repertoire for the liturgical circle. The manuscripts not only preserve cultural and religious heritage but also offer extensive research material for the musical culture of the Balkans.

CONCLUSIONS:

1. The Rila scribes adopt only some of the Great Doxologies of the Greek composers, and only certain tones. Out of the known eight Greek composers of the Great Doxologies, the Rila activists “translate” four of them (four doxologies of Hurmusius out of seven, one doxology by Teodor Fokeiski, one doxology of Daniil Protopsalt

- and one by Grigorii Protopsalt). They do not translate the remaining doxologies of the aforementioned authors, neither of Daniil Protopsalt, Petar Bereket, Priest Balasii, Petar Lampadarii, Anastasii Rapsaniot;
2. The Rila activists actively participate in the creation of Bulgarian Great Doxologies from a combined eleven authors. In many of the manuscripts only doxologies from Rila composers are included;
 3. The Rila songwriters did not manage to create the full eight tone cycle for a Bulgarian doxology. Teodor Fokeiski translates the second tone of this cycle in Slavic;
 4. The copyists of the musical manuscripts have a preference for certain tones and authores, in this case for that of hieromonk Neofit of Rila and his Great Doxology of tones 6-10, musical manuscripts – 5/49; 5/50; 5/64; 5/82; 5/84; 5/85; 5/147; NR 115; NR 506; NR 508. Out of the Rila scores outside of the Rila Monastery, again hieromonk Neofit of Rila's tone 6 – four musical manuscripts; Scientific Archives of the Bulgarian Academy of Sciences (A. e. 8, old № 287; A. e.9. Anthology, musical manuscript written in 1885); Nova Zagora Anthology, Lozen Anthology from 1886.

CHAPTER THREE

The doxologies which we will be studying musicologically (musical intonation, interpretation, and performance) are from the manuscript numbered “NR 115” of the Holy Monastic Abode, as well as the printed edition of the same manuscript, in order for us to get a much better picture so that the conclusions we draw are clearer and more documented.

Before the main part of the study, what is preceding is that general theory of tone of the Byzantine Octoechos. We are presenting summarized information about the tone, theme, kind, intervals,

inflections and their peculiarities. The following is the main part in which a musicological analysis of every song is conducted separately. They are led by neume notation and followed by an analysis of tropes.

- **TONE 4**

As far as its expansiveness is concerned, the Doxology moves from end of the plagal voice of the Second tone, beginning with the lowest voice Ζω, to its antiphony (higher Πα) and to its adjacent pitch Βου. It uses the entire scale of the voice, divided into tetrachords and pentachords, in this way offering an ecclesiastically accurate and rich feeling to the voice with an intensity and expressive force, which is in harmony with the doxological speech of the verses. In relation to this we could say that this Doxology was not written on the basis of the voice capabilities of the composer, a widespread practice in our days, but in order for it to be performed musically by a Byzantine choir with the help of an ison (drone note).

The primary peculiarities of this Doxology which can be found in most verses is the moving of the melody in the triphony (Δι) and tetraphony of the voice (Κε). It also performs partial inflections in diaphony (Γα), but also in the adjacent to the main pitch (Νι, which in some cases represents a secondary basis for plagal voice of the Second tone. Another thing is that some verses use a chromatic scale in the low tetrachord and a diatonic scale in the high one, with the appropriate usage of breakdowns transition from a diatonic to a chromatic mode, which is a typical phenomenon for this tone. These changes are made with the purpose of reflecting the corresponding melodic line, conceptual meaning of every meaning or phrase in the text, creating with musical expression the appropriate emotional state which expresses the meaning of the text.

• TONE 5

From the point of view of technique, it is stated that Neofit correctly follows the canons of orthography, more specifically the inflected syllables and personality clashes (TN: in the Byzantine music, a “personality clash” refers to an accumulation of notes, or a complex combination of notes from the Byzantine tone scale). And when it comes to the style and the way of writing, he chooses short form and avoids the analyzed form, as do most famous composers from the eighteenth and nineteenth century (Petros Lambadarios – Petar Lambadius of Peleponnese, Yakovov Protopsaltis – Yakov Protopsalt, and Grigorios Protopsaltis - Grigorii Protopsal, etc.)

When it comes to its length, the Doxology moves in the realm of the Plagal First Tone, having as a foundation the sound Κε from the middle range on the scale, from the plagal voice (Πα) to its antiphony (Πα) and reaching the pentaphony (Γα). It uses, then, the entire vocal scale, which is divided into tetrachords and pentachords, in this way giving the believer a better sense of the voice with the intensity and expressive power to harmonize with the doxological speech. Based on this we could say that the specific Doxology was not written according to the vocal capabilities of the composer, an act which is quite widespread in our time, but in order to be performed by a Byzantine choir supported by isons.

The main characteristics of this specific Doxology, which can be found in most of its verses, are the movement of the melody around the base (Κε) but also in the diaphony (Νη) and in the triphony of the tone (Πα). It also achieves imperfect inflections in the diaphony of the tone (Νη), which are perfect in the base Κε and in the triphony (Πα) and final inflection in the diaphony of the tone (Κε), which form the main characteristics of the Plagal First Tone of Κε. Many verses

observe the tonal change, as the doxology takes the course of the main tone, while later it diverts. Some verse also use the hard chromatic scale, with the appropriate use of sounds a transition from diatonic to a chromatic kind. These changes aim to emphasize the corresponding melodic line, the meaning of every notion, word, or phrase in the text, creating through musical expression the style appropriate for the sentimental feeling of the text.

• TONE 6

As far as its spaciousness is concerned, the Doxology moves from the plagal to the Second tone, starting with the lowest Ζω, to its antiphony (higher Πα) and to its adjacent Βου. It uses the full vocal scale, divided into tetrachords and pentachords, in this way giving a true to church feeling to the voice with the intensity and expressive power which is in harmony with the doxological speech of the verses. In relation to this we could say that the Doxology was not written on the basis of the vocal capabilities of the composer, a practice quite widespread in our days, but in order to be performed musically by the Byzantine choir with the help of an ison.

The main peculiarities of this Doxology which can be found in most verses is the moving of the melody in the triphony (Δι) and tetraphony of the voice (Κε). It also performs partial inflections in diaphony (Γα), but also in the adjacent to the main pitch (Νι, which in some cases represents a secondary basis for plagal voice of the Second tone. Another thing is that some verses use a chromatic scale in the low tetrachord and a diatonic scale in the high one, with the appropriate usage of breakdowns transition from a diatonic to a chromatic mode, which is a typical phenomenon for this tone. These changes are made with the purpose of reflecting the corresponding melodic line, conceptual meaning of every meaning or phrase in the

text, creating with musical expression the appropriate emotional state which expresses the meaning of the text.

• **TONE 7**

We can see the versatile doxological character of the hymn stands out in this composition in particular. This characteristic highlights the deep comprehension of Byzantine compositional art by hieromonk Neofit, as well as assimilation of everything he learned from both the classic composers who came before him and his contemporaries in Constantinople. The composition of this Doxology follows the canonical musical plot of the heavy tone (from Ζω) and stands out with its beautifully melodic musical lines which showcase the composer's skill, and as a result, this brings out the true character the voice is supposed to have, namely, of festivity and vitality, invoking feelings of joy and majesty in the believer. From a technical point of view, we can ascertain that hieromonk Neofit correctly follows the canons of orthography, more especially the inflected syllables and in the combination of signs. When it comes to the way of writing, he uses short form and avoids the analytical one, as do most famous composers during the eighteenth and nineteenth century (Petar Lambadarius of Peloponnese, Yakov Protopsalt, Grigorii Protopsalt, etc.)

When it comes to its volume, the Doxology utilizes the heavy tone, having for its base Ζω of the legetos mode which reaches the triphony of the antiphony of the tone (Βου). It utilizes the full vocal range, divided into tetrachords and pentachords, in this way giving the believer a better sense of the voice with the intensity and expressive power to harmonize with the doxological speech. Based on this we could say that the specific Doxology was not written according to the vocal capabilities of the composer, an act which is quite widespread in

our time, but in order to be performed by a Byzantine choir supported by isons.

The main characteristics of this Doxology, which can be found in most verses, is the movement of the melody around the antiphony of the voice (Ζω), but also in the diaphony of the antiphony (Πα) and in the triphony of the antiphony (Βου). The singing melodically moves primarily in the antiphony of the tone (Ζω), makes perfect inflections in the antiphony (Ζω), imperfect inflections in the climbing of the diaphony of the antiphony (Πα), and comes down to the middle of the antiphony (Δι) ends in the base of the tone (Ζω) . Some verses also use the hard chromatic scale, with appropriate use of breakdowns for transitioning from diatonic to chromatic modes. These changes are made with the purpose of reflecting the corresponding melodic line, conceptual meaning of every meaning or phrase in the text, creating with musical expression the appropriate emotional state which expresses the meaning of the text.

• TONE 8

This Doxology's composition actually follows the musical plot of the Plagal fourth tone (Νη) and stands out with its beautifully melodious musical lines which demonstrate the capabilities of the composer and this conveys the true character of the tone – attractive yet modest, invoking in the listener feelings of peacefulness and majesty. From a technical point of view, we can ascertain that hieromonk Neofit correctly follows the canons of orthography, more especially the inflected syllables and in the combination of signs.

When it comes to its spaciousness, the Doxology moves from the plagal fourth tone, having as a base Νη of the low scale of the mode, and reaches to the diaphony of the antiphony of the tone (Βου'). It utilizes the entire vocal scale, divided into tetrachords and

pentachords, this way providing an accurate to the church feeling of the voice with the intensity and expressive power which is in harmony with the doxological speech of the verses. In relation to this we could say that the Doxology was not written on the basis of the composer's vocal capacities, a practice quite widespread in our days, but in order for it to be performed musically by a Byzantine choir with the help of an ison.

The main characteristics of this Doxology, which can be found in most verses, is the movement of the melody in a low tetrachord ($N\eta - \Delta\iota$), around the diaphony ($B\omicron\upsilon$) and tetrachord of the tone ($\Delta\iota$), giving the sound *Legetos* to the voice ($B\omicron\upsilon$), as well as in a high tetrachord ($\Delta\iota - N\eta$), in antiphony ($N\eta'$), giving a sound similar to *Agia*. Since the verse moves primarily from diaphony ($B\omicron\upsilon$) and tetrachord of the tone ($\Delta\iota$), it makes perfect inflections in pentachord ($K\varepsilon$) and final ones in the tone ($N\eta$). Some verses use the hard chromatic scale (verses 4 and 8) and soft chromatic scale (verses 9,12,15,16,19 and 22) with the appropriate usage of breakdowns for transitioning from a diatonic to a chromatic mode. These changes aim to reflect the corresponding musical line, conceptual meaning of every word or phrase in the text, creating through musical expression the appropriate emotional state, which conveys the meaning of the text.

CONCLUSIONS FROM CHAPTER THREE

In the previous pages, we made an attempt at a thorough analysis of the Great Doxologies of tone 4, t.5, t.6, t.7, t.8 = by hieromonk Neofit of Rila which are contained in manuscript number NR 115 of the Holy Monastic Abode of St. John of Rila and were compared with the printed edition of the Rila Monastery.

It must be noted that, choosing this composer specifically was not arbitrary but was well thought-out according to his work which spans a period decisive for the course and development of Byzantine music (1793-1881). During this period, it is during the transition between the old and new method, as it was formed by Archbishop Hrisant of Durres, Hurmusius Hartofilaks and Grigorii Protopsalt.

1. Neofit of Rila was familiar with the old method of musical notation but is also versed in the oral tradition of his time. The presentation of the manuscript was chosen through the analysis of the texts of the Doxologies, which connect to their interpretation and performance.
2. In accordance with the detailed analysis of the verses of the Great Doxologies by hieromonk Neofit of Rila, reviewing the ascertainments made in every verse, we can say that the authored works of this composer stand out with their originality, their complete dedication to the canon of composition, and their incomparable technique.
3. The examined Great Doxologies stand out with their melodious nature, the richness of their melodious rotations, and their engagement with the structure of the expansive sticheron form, putting in it the exactness of the canons of Byzantine compositions, as they were printed in the Theory of Hrisant.
4. The authored doxologies are not similar to any of the previous expansive doxologies, i.e., of the Greek and multilingual musical manuscripts. We will make a small divergence in order to note that musical intonation, meaning the way in which a musical performance of hymnographic verses, is the end goal of Eastern singing and it is what reaches the souls of the praying believers during its performance. The musical intonation of each author of Eastern music forms based

on a couple of factors – the manner in which it was taught, the oral tradition of the time, the specific sound of one’s teacher, their vocal talent, the degree of their musical comprehension, their character, but also the empirical place of the performer as a whole.

5. In specific musical compositions we can say that the hymn has a doxological nature. This is a fact proven by hieromonk Neofit of Rila’s deep understanding of the Byzantine composition, as well as having complete mastery – by both what is learned by scholars before him, as well as by his contemporaries from Constantinople/Istanbul.
6. Hieromonk Neofit, with the originality of his compositions showing a distinct musical identity, as well as without jealousy towards none of his predecessors, on the contrary, in most cases the thesis he presents end up being stronger.
7. The examined Great Doxologies stand out by their order uniformity and simplicity, lacking significant extremities and musical lines seeking to impress vocally; these elements show that he was not influenced by other schools or by the musical tradition of Constantinople.
8. The compositions of the Doxologies actually follow the musical plot of the corresponding tone and stand out with beautiful melodious lines which demonstrate the capabilities of the composer, bringing out the true character of the tones – hesychasmic and attractive, while at the same times modest and solemn, creating an inner peace in the listener, a calm, and majesty.
9. From a technical point of view, it is established that hieromonk Neofit of Rila in the analyzed doxologies correctly follows the rules of orthography, especially in the inflected syllables and the combination of signs. In relation to the way of writing, he chooses a synoptic scheme and avoids analysis, as do most famous composer during the

period of the eighteenth and nineteenth centuries (Petros Lampadarios, Yakov Protopsaltis, Grigorios Protopsaltis)

10. The Great Doxologies were not written on the basis of the vocal capabilities of the composer, a widespread practice in our time, but in order to be performed by a Byzantine choir with the help of an ison.
11. From the comparison of the manuscript in the printed edition we can see that an exact copying and conveying of the manuscript is being made using a contemporary typographical method with some small exceptions noted in previous pages. Of course, the difficulties of conveying the works of the manuscripts in a printed or electronic edition must be stated, as well as the existence of rules for such conveying. As it stands, the biggest mistake identified, and which copyists or publishers of manuscripts can commit, is to not follow the proper way of writing of the composers themselves, as a result of which they risk “slipping” away from the original musical intonation as the way of connecting the musical symbols is of particular importance.

In conclusion, it would be an oversight not to point out that in the here presented work only a small portion of hieromonk Neofit of Rila’s composed hymnography has been researched. The conclusions we reached, therefore, we hope to serve for a future study and as a popularizing tool for his authored works, as well as his other musical compositions, serving as another valuable instrument for the its wider appeal in Eastern singing, its studying and teaching.

CONCLUSION

The researched academic material regarding the Great Doxology has been analyzed from a couple of directions:

The first of them is of a retrospective nature and achieves a historical overview of the subject matter, through which the biblical and saintly conditions for the creation and development of the Great Doxology.

The discussed questions are presented from a historical and liturgical point of view, from Apostolic times to the nineteenth century.

Second – it acknowledges the results of the thorough analysis of the liturgical text of the Great Doxology and traces and analyzes the Slavic musicological manuscripts in the Rila Choir School

Third – current state, issues, and contemporary challenges which the Orthodox psalt (psalm singer) and conductor face, regarding the performance aspects concerning the examined Great Doxology of chapter four.

In the conclusion's content there can be found the following main points:

1. Main takeaways from the dissertation;
 2. The research perspectives, supported by the results of the scientific study;
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1. Main takeaways from the dissertation.

To summarize the ascertainments and conclusions situated in the separate chapters of the dissertations, we can point to a couple of them which stand out with their significance:

1.1. With the research and theoretical analysis of the sources used, the essence and specifics of the liturgical and musicological peculiarities of the Great Doxology, empirical data has been

established in relation to significant for liturgy and church music as whole phenomenon.

1.2. With the analysis of the Slavic manuscripts in the study and in the context of the theoretical researches, the specific peculiarities of hieromonk Neofit of Rila's style and technique of composition have been formulated and systematically showcased.

2.3. Through a musicological analysis, the current state and challenges faced by the church psalt and conductor, related to the musical peculiarities of performing the analyzed Great Doxologies, have been presented, have been presented.

2. Research perspectives based on the results of the study:

2.1. Further interest in research on all Great Doxologies in the Rila Choir School

2.2. Developing tools and methodological guides, for both singers and conductors, as well as for clergymen, so that they can have clear and solid core theory of church music and Orthodox liturgy.

2.3. The continuation of this research and discovery of applicable methodologies is necessary, regarding the liturgical aspects of church music in the context of a contemporary Orthodox church.

The conducted academic research led us to a deep conviction that the Great Doxology has a central place in the mission of the Church because it includes both experience in communion as well as enlightenment by the truths of faith, as in this it relates to the reality of strong faith "Worshipping God is a primary characteristic of human existence. Man was created and gifted the opportunity to serve God, to praise Him, to communicate with Him, and to finally be in perfect communion with Him...". It is precisely the participation in liturgy which the most exemplary invitation for a spiritual reinvention and to put a end to sin, in order to be compatible with Christ.

SCIENTIFIC CONTRIBUTIONS OF THE DISSERTATION

1. This dissertation is the first study of the Great Doxology in the Orthodox liturgical tradition;
2. It outlines a new research field, which hitherto has not been of interest to Bulgarian and foreign scholars;
3. The liturgical content of the Great Doxology is examined for the first time, with all of its verses being analyzed according to the contemporary liturgical text used for the purpose of getting to the core of its meaning;
4. Conclusions and ascertainments are made for the first time concerning the Great Doxology in the work of Rila scribes;
5. For the first time in the theological and musical sciences such a musicological and tropical analysis is conducted on such a big number of Great Doxologies, namely, five different tones.

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