

- Santa Barbara, California
Santa Barbara Museum of Art
 Textiles: various (9)
- Santa Monica, California
J. Paul Getty Museum
 Grave relief: (1)
 Elaborately painted sarcophagus: (1)
 Textiles: various (fr: 2)
- Sarasota, Florida
John and Mable Ringling Museum of Art
 Minor arts: a few
- Seattle, Washington
Seattle Art Museum
 Sculpture in stone: relief (1)
 Sculpture in wood: relief (fr: 1)
 Textiles: various (14)
- Stanford, California
Stanford University Museum of Art
 Textiles: various (125)
- Urbana, Illinois
World Heritage Museum, University of Illinois
 Textiles: various (28)
- Washington, D.C.
Dumbarton Oaks, Byzantine Collection
 Sculpture: various (12)
 Textiles: various (160)
 Minor arts: (many)
- Institute of Christian Oriental Research, Catholic University of America*
 Ceramics: lamps (few); Saint Menas phials (few).
- Textile Museum*
 Textiles: various, including large hangings (450)
- Williamstown, Massachusetts
Williams College Museum of Art
 Sculpture: various (fr: 4)
 Textiles: various (fr: 18)
- Worcester, Massachusetts
Worcester Art Museum
 Textiles: (116)
 Bronzes: (3)

PIERRE DU BOURGUET, S.J.

MUSIC, ANTECEDENTS OF COPTIC. *See*
 Music, Coptic: History.

MUSIC, COPTIC. [*This entry consists of the following articles:*

Description of the Corpus and Present Musical Practice

Canticles
 Oral Tradition
 Melody, Its Relation to Different Languages
 History
 Cantors
 Musical Instruments
 Musicologists
 Transcriptions in Western Notation
 Nonliturgical Music]

Description of the Corpus and Present Musical Practice

The following remarks pertain only to the music of the Coptic Orthodox Church. Other Christian churches in Egypt (Greek Orthodox, Coptic Catholic, Protestant, etc.) have their own musical practices.

Coptic music, an expression of a proud and constant faith, still lives today among the Copts as a vestige of an age-old tradition. It is monodic, vocal, and sung a cappella solely by men, with the exception of some responses assigned to the whole congregation. Small hand cymbals and the triangle are employed with specified pieces during certain services (see Musical Instruments, below).

The Divine Liturgy and Offerings of Incense

The core of Coptic music lies in the Divine Liturgy (Arabic: *quddās*), whose texts are all meant to be sung, excepting the Creed and the Dismissal. In the liturgy the most familiar hymns and chants are heard. It is basically a great music drama, consisting of three parts: (1) the Preparation; (2) the Liturgy of the Word, also called the Liturgy of the Catechumens, which comprises the PRAYER OF THANKSGIVING, the scriptural readings, various intercessions and responses, the recitation of the Creed, and the Prayer of Peace; and (3) the anaphora, that is, the eucharistic ritual (see EUCHARIST). The entire service may require some three hours of singing, and during Holy Week, the special services may last six or seven hours.

Three liturgies (see History, below) have been established in the Coptic church: (1) the Liturgy of Saint Basil is celebrated throughout the year except for the four major feasts of Nativity, Epiphany, Resurrection, and Pentecost; also, it is used daily in the monasteries whether there is a fast day or not; (2) the Liturgy of Saint Gregory is used today in the celebration of the four major feasts mentioned

♩ = 116

O KY - PI - - - - - OC ME - TA - - - - - (a) - - - - -
 O ky - ri - - - - - os me - ta - - - - - (a) - - - - -

♩ = 100

♩ = 96

(a) (a) - - - - - (a) - - - - - (a) - - - - -

♩ = 104

(a) - - - - -

♩ = 120

--- ΠΑΝ - ΤΩ - - - - Ν Υ - - - - - ΜΩ - - - - -
 (a) pan - tō - - - - n u - - - - - mō - - - - -

3 3 3

--- N.
 (ō) - - - - - n.

Example of officiant's music. Salutation: Preface to the Anaphora from the Liturgy of St. Basil. *Transcription by Tóth.* In the transcriptions by Tóth, notes with stems turned downward can be discerned only when recordings are played at a slow tempo. An arrow pointing upward [↑] over a note indicates a quarter-tone higher, whereas an arrow pointing downward [↓] indicates a quarter-tone lower. All musical transcriptions are made from recordings done at the HIGHER INSTITUTE OF COPTIC STUDIES under the aegis of Ragheb Moftah.

above; its music is somewhat more ornate than that of the Liturgy of St. Basil and has been characterized as the most beautiful because of its high emotion; and (3) the Liturgy of Saint Cyril, also known as the Liturgy of Saint Mark, the most Egyptian of the three.

Unfortunately, most of the melodies of the Liturgy of Saint Cyril have been lost, and it can no longer be performed in its entirety. The most recent record of its performance is that of Patriarch MACARIUS III (1942-1945), who used it regularly. Immediately thereafter, there may have been a few

$\text{♩} = 108$

ⲉⲓ ----- ⲧⲉ ----- ⲛ ----- ⲛⲓ ----- ⲉϥ -----
 hi ----- te ----- n ----- ni ----- eu -----

ⲭⲏ ⲛ ----- ⲧⲉ ⲛⲏ ⲉ ----- ⲑ ----- ⲟϥ -----
 shē (e)n - te nē e ----- th - ou -----

ⲁ ----- ⲃ ⲛ ----- ⲧⲉ ⲡⲁⲓ ⲉ ----- ϩⲟ -----
 a ----- b (e)n ----- te pai e ----- ho -----

(ⲟ) ----- ϥ ⲡⲓ ----- ⲟϥ ----- ⲁⲓ ----- ⲡⲓ ----- ⲟϥ -----
 (o) ----- u pi ----- ai ----- pi ----- ou -----

ⲁ ----- ⲓ ⲕⲁ ----- ⲧⲁ ⲡⲉ ----- ϥ(ⲉ) - ϣⲁ ----- ⲛ;
 a ----- i ka - ta pe ----- f(e) - ra ----- n;

(ⲉ) ----- ⲏ ----- ϩⲟ -----
 (e) ----- (e)p ----- cho -----

a tempo

(ⲟ)ⲓϥ ⲁ - ϣⲓ ----- ϩ ----- ⲙⲟⲧ ⲛⲁⲛ ⲙ - ⲡⲓ ----- ϫⲟ ⲉ -----
 (o)ir a - ri ----- ch - mot nan (e)m - pi ----- khō e -----



BO ----- λ Ñ ----- TE
vo ----- l (e)n ---- te

NGN NO --- BI
nen no --- vi

Facing page and above: Example of choral unison singing. Strophe Six ("Through the prayers of the saints . . .") from the Response to Censing, from the Liturgy of St. Basil. *Transcription by Tóth.*

priests in Upper Egypt who remembered his manner of celebrating the anaphora. Abūnā Pachomius al-Muḥarraḡī, vice-rector of the CLERICAL COLLEGE, also performed it on various occasions. According to BURMESTER, only two chants have survived: the conclusion of the Commemoration of the Saints ("Not that we are worthy, Master . . ."), and an extract from the Commemoration of the Faithful Departed ("And these and everyone, Lord . . .").

The celebration of the liturgy is preceded by two special services unique to the Coptic church, of which one is observed in the morning just before the liturgy and the other the previous evening. They are known as the Morning (or Evening) Offering of Incense (Arabic: *Raf' Bukhūr Bākīr* and *Raf' Bukhūr 'Ashīyyah*). Today, in actual practice, the Morning Offering of Incense is often incorporated into the liturgy itself. Like the liturgy, these two services are cantillated. They include the well-known Hymn of the Angels (Coptic: ΜΑΡΕΝΩΘΕ ΝΕΜ ΝΙΑΓΓΕΛΟΣ . . . , *marenhōs nem niangelos*, "Let us sing praises with the angels . . ."), the Prayer of Thanksgiving (Coptic: ΜΑΡΕΝΘΕΙΣΜΟΤ . . . , *marenshep(e)hmot* . . .), various prayers and responses, and other pre-anaphoral material.

The texts and rubrics for the three liturgies and the Offering of Incense are to be found in the EUCHOLOGION (Arabic: *al-khulājī*), which prescribes the order of the various prayers, hymns, lections, versicles, biddings, and responses. Today these are sung in Greco-Coptic, Coptic, and Arabic. The texts are written in the Bohairic dialect (in Upper Egypt the Sahidic dialect may be heard), and are accompanied by a line-by-line translation in Arabic, with the rubrics all being in Arabic as well. The last section of the *Euchologion* contains the texts of many chants and hymns proper to the various liturgical seasons.

The participants in the celebration of the liturgy and Offering of Incense are:

1. The officiant, that is, the priest (Arabic: *al-Kāhin*), and/or other high members of the clergy who happen to be present and wish to participate. It is the role of the officiant to offer the prayers (Arabic: *awshīyyah*, pl. *awāshī*), which may be recited silently or sung aloud, according to the traditional melodies adjusted to the festal and seasonal requirements. These prayers are constructed on recurring psalmodic formulas, some beginning with simple, unadorned statements, and others having an extended melisma from the outset. Since they become more and more elaborate as they continue, and conclude with a formula comprised of the richest of melismata, they may be rather lengthy. They are intoned in free rhythm that generally follows the textual accents and meters.

2. The DEACON (Arabic: *al-shammās*) whose duties include relaying the biddings (Arabic: *al-ubrāsāt*, from Greco-Coptic: ΠΡΟΣΕΥΧΗ, derived from Greek *προσευχή*, *proseukhē*) of the officiant, reading the lessons, and leading the set responses and singing of the congregational hymns. Like the officiant, he cantillates in free rhythm, and his melodic line may be both rhapsodic and/or chanting. His melodies are generally more rhythmic than those of the officiant, with duple and triple metres alternating according to the textual accents. Vocalises and melismata are common, but they in no way change the basic structure of the melody.

Because the melodies of the officiant and deacon are rendered solo, there is greater opportunity here for improvisation and vocal embellishment than in the choir pieces.

3. The choir and/or people (Arabic: *al-sha'b*) sing certain responses (Arabic: *maraddāt*) and portions of the hymns. In the early centuries, these sections were assigned to the people as a whole, but as the liturgy developed, they became so complicated that those who were not musically inclined could not sing them. Thus the choir of deacons, trained in





Facing page and above: Example of choral vocalise. Beginning of the *Trisagion* Hymn, as sung on Good Friday. Transcription by Robertson.

singing, replaced the congregation. In the larger congregations this choir may number about twelve. The deacons involved stand by the iconostasis at right angles to the sanctuary in two lines facing each other, with one line known as the *bahri* ("northern"), and the other as the *qibli* ("southern"). According to the rubrication of "B" or "Q" marked in the margin of the text, the choir may sing antiphonally, strophe about, or two strophes about. The singers alternate according to the form of the musical phrase. They may also sing in unison.

Among many familiar choir pieces, three may be cited: (1) the hymn "We worship the Father . . ." (Coptic: **ΤΕΝΟΥΩΦΤ ΠΗΙΩΤ**, *tenouōsht(e)m(e)phiōt*), which is sung Wednesday through Saturday at the beginning of the Morning Offering of Incense; (2) the *TRISAGION* ("Holy God! Holy and Mighty! Holy and Immortal! . . ."; Greco-Coptic: **ΑΓΙΟΣ Ο ΘΕΟΣ: ΑΓΙΟΣ ΙΣΧΥΡΟΣ: ΑΓΙΟΣ ΑΘΑΝΑΤΟΣ . . .**, *agios o theos: agios isshyros: agios athanatos . . .*), which, according to legend, comes from a hymn sung by Nicodemus and Joseph at the Lord's entombment; and (3) the *LORD'S PRAYER* (Coptic: **ΧΕ ΠΕΝΙΩΤ . . .**, *je peniōt . . .*), which is chanted on one note.

The melodies for the people and/or choir are quite simple, with little embellishment. However, certain hymns are complicated by some rudimentary, rhythmic ornamentation integral to the composition.

As has been stated, this choral singing is monodic, and should any harmonic elements appear, they are only occasional overlappings of the incipits of one part with the finalis of another. Also, the unison chant may not always be perfect, for some singers, wishing to participate in the acts of praise but not having good musical ears, do not listen to each other. Such lack of precision may be rather prevalent today, for in many churches the people, led and supported by the choir of deacons, are again actively rendering the hymns and responses, once

again fulfilling the role originally assigned to them. A very wide vibrato characterizes all the singing.

Although the melodies of the participants are distinctive, as described above, there are many traits common to all. One of the most obvious characteristics of Coptic music, and one that probably derives from ancient times, is the prolongation of a single vowel over many phrases of music that vary in length and complication. This phenomenon may take two forms identified by scholars as *vocalise*, when the vowel is prolonged with a definite rhythmic pulse, and *melisma* (pl. *melismata*), when the vowel is prolonged in a free, undefined rhythm. A melisma generally lasts from ten to twenty seconds, but some vocalises may continue for a full minute. Because of these many vocalises and melismata, a study of the text alone does not always indicate the form of the music.

The music may further show its independence from the text in that musical and textual phrases do not always correspond. For example, in the Liturgy of Saint Basil, there is considerable enjambment in the solos of the priest and in the hymns sung preceding the anaphora; in some hymns a musical cadence may occur even in the middle of a word ("Judas, Judas," heard during Holy Week on Maundy Thursday, is a case in point). In addition, the music may distort the stress and length of the syllables, especially if the text being sung is Greek.

Other traits are also prevalent. Melodies tend to proceed diatonically, usually within a range of five tones, with a characteristic progression of a half-step, whole step, and half-step, both descending and ascending. There may be intervals of thirds in the melodic line, although the distinction between the major and minor third is not always recognized as clearly as in Western music; the augmented second is rare; the diminished fourth occurs rather often. Throughout, there are numerous microtones, and, therefore, many intervals can never be accurately reproduced on a keyboard instrument. Indeed, by



♩ = 86

Motif I Motif II

ΧΕ - ΡΕ ΜΑ - ΡΙ - - - - - Α - - - - - † - ΟΥ - - ΡΩ † - ΒΩ Æ Α - ΛΟ - ΛΙ
 she - re Ma - ri - - - - - a - - - - - ti - ou - - rō ti - vō (e)n a - lo - li

Motif III Motif IV

Æ - ΑΤ - ΕΡ - ΖΕ - - - - - ΛΛΩ ΘΗ - Ε - ΤΕ ΜΠΕ ΟΥ - - Ω - - - - - Ι
 (e)n - at - er - ḥe - - - - - llō thē - e - te (e)mpe ou - - ò - - - - - i

Motif V

Ε - - ΡΟ - - - - - Υ - - Ω - - - - - Ι Ε - - - - - ΡΟC - -
 e - - ro - - - - - u - - ò - - - - - i e - - - - - ros - -

etc.

Example of composition type 1. Beginning of the Hymn *Shere Maria* ("Hail Mary"), preparatory to the Liturgy of St. Basil. *Transcription by Robertson.*

♩ = 72-80

Phrase I.

ΓΟΛ - ΓΟ - ΘΑ Æ Μ - ΜΕ - - Τ - ΖΕ - - - - - ΒΡΕ - - - - - ΟC...
 Gol - go - tha (e)m - me - - t - he - - - - - bre - - - - - os...

♩ = 72

Phrase II.

ΑΦ - - Ω - - - - - Ω Ε - - - - - ΒΟ - - - - - Λ...
 af - - ò - - - - - sh e - - - - - vo - - - - - l...

Example of composition type 2. From the Hymn *Golgotha*, sung during the Twelfth Hour on Good Friday. *Transcription by Robertson.*

$\text{♩} = 96$

IH --- COYCY ΠΙ --- ΧΡΙC --- ΤΟC Ï --- ΦΗ --- ΡΙ
 Iē --- sous pi--(e)Khris --- tos (e)p --- shē --- ri

Η --- Φ --- ΝΟΥ --- † CΩ --- ΤΕΜ Ε --- ΡΟΝ ...
 (e)m --- (e)ph --- nou --- ti sō --- tem e --- ron ...

Example of composition type 3. Near the ending of Psalm 150, sung as a Communion Hymn. *Transcription by Robertson.*

day, and also on certain specified days, while hymns labeled *Batos* are reserved for Wednesday through Saturday, for the evening service, and for Holy Week. The two names derive from the Theotokia for Kiyahk (see below), in which *Adam* is the first word of the Theotokia for Monday, **ΑΔΑΜ ΕΛΙΕΦΟΙ : ΝΕΜ ΚΑΛΩΝΗΤ** ... [*sic*] (Adam ediefioi : nem kahnēt ... , "When Adam became of contrite spirit ..."), and *Batos* is the first word of the Theotokia for Thursday, **ΠΙΒΑΤΟC ΕΤΑ ΜΩΥCΗC : ΝΑΥ ΕΡΟC** ... (pibatoc eta mōusēs : nau erof ... , "The bush which Moses saw ..."). Although they are distinct from each other in verse structure, length, and mood, their music differs little in contemporary practice, and both may be heard in the same service.

The foregoing descriptions of the music and terminology used in the services of the Divine Liturgy and Offering of Incense also apply to the rest of the corpus, discussed below.

The Canonical Hours

A great wealth of Coptic hymnology may be heard in the canonical hours, which are prayers performed by lay people in the city churches and by monks in the monasteries. There are seven: First Hour, or Morning Prayer; Third Hour; Sixth Hour; Ninth Hour; Eleventh Hour, or Hour of Sunset; Hour of Sleep, with its three Nocturns; and Midnight Hour. In the monasteries, the Prayer of the Veil (Arabic: *ṣalāt al-sūār*) is added. The book containing these prayers is the *Book of the Hours* or

HOROLOGION (Coptic: **ΠΙΔΑΠΑ**, *piapia*, from **ΛΩΠ**, *ajp*, "Hour"; Arabic: *al-ajbiyyah*, or *ṣalawāt al-sawā'i*).

The canonical hours consist of the reading of the Psalms assigned for each hour, followed by the cantillation of the Gospel, two short hymns written in strophic form, known as *troparia* (Greek: *τροπάριον*, *trópáριον*, pl. *τροπάρια*, *trópária*), plus two more *troparia* called Theotokia, which are an invocation to the Virgin Mary (see below). The *troparia* and Theotokia are separated from one another by the Lesser Doxology, which is also cantillated. Then follow the Kyrie, the Prayer of Absolution, and throughout, responses to each part. Although *troparia* and Theotokia are also heard in the canonical offices of the Greek Orthodox church, their order of performance is different from that of the Copts. The Greek and Coptic melodies differ as well.

Since the hours are not dependent on priestly direction, in the towns and cities, the musical parts of each hour are led by the cantor (see Cantors, below). Formerly, in the monasteries, the monks, not being musically educated, could not intone the hours; moreover, during the early years of their development, the monastic communities rejected singing and chanting as not conducive to the reverence and piety required of their strict discipline. Today, however, many of the monks are former deacons well acquainted with the melodies of the church rites, and they cantillate the hymnic portions of the hours as prescribed. In general, the hours are in Arabic only, but in some monasteries, the monks are beginning to recite them in Coptic.

The Service of Psalmodia

In addition to the canonical hours, there is a special choral service known as *Psalmodia* (Greek: *Ψαλμωδία*, *Psalmōdia*, Arabic: *al-absalmudiyyah* or *al-tasbihah*) (see PSALMODIA), which is performed immediately before the Evening Offering of Incense, at the conclusion of the Prayers of the Midnight Hour, and between the Office of Morning Prayer and the Morning Offering of Incense. In the monasteries, *Psalmodia* is performed daily, but in the city churches, it has become customary to perform it only on Sunday eve, that is, Saturday night.

The texts and order of the prayers, the hymns, and the lections are to be found in the book, *al-Absalmudiyyah al-Sanawiyyah*. Also, a special book, *al-Absalmudiyyah al-Kiyahkiyyah*, contains the

hymns to be sung for Advent, that is, during the month of Kiyahk. In both books, the basic hymn forms of this service are given as follows:

1. The *hōs* (Coptic: ⲕⲟϥ, derived from Egyptian h-s-j, "to sing, to praise" (Arabic: *hūs*, pl. *hūsāt*), are four special songs of praise. Burmester refers to them as odes. They comprise two biblical canticles (see Canticles, below) from the Old Testament (*Hōs* One and *Hōs* Three) and two Psalm selections (*Hōs* Two and *Hōs* Four). They are strophic, with their strophes following the versification given in the Coptic biblical text. Unrhymed, they are sung to a definite rhythmic pattern, in duple meter. They are *Hōs* One, Song of Moses (Ex. 15:1-21, Coptic: ⲧⲟⲧⲉ ⲗⲁⲕⲟϥ . . . , *tote afhōs* . . . , "Then sang Moses . . ."); *Hōs* Two, Psalm 136 (Coptic: ⲟⲩⲱⲛⲉ ⲉⲃⲟⲗ . . . , *ouōnh ēvol* . . . , "Give thanks unto the Lord,") with

Chanter:



ⲟⲩ---ⲱⲛⲉ ⲉ--ⲃⲟⲗ ⲙ--ⲫⲛⲟⲩ-- † ⲛ---ⲧⲉ ⲛⲓ---ⲛⲟⲩ†
ou---ōnh e--vol (e)m(e)phnou- † tí (e)n---te ni---nouti

People:



ⲗⲗ-----ⲗⲙ-----ⲗⲟⲩ--ⲓⲗ: ⲭⲉ ⲛⲉⲓ--ⲛⲗⲓ ⲱⲟⲛ ⲱⲗ ⲉ--ⲛⲉⲉ
al-----lē-----lou--ia: je pef--nai shop sha e--neh

Chanter:



ⲟⲩ---ⲱⲛⲉ ⲉ--ⲃⲟⲗ ⲙ--ⲡ̄--ⲛ̄---ⲓⲟⲓⲥ ⲛ---ⲧⲉ ⲛⲓ---ⲓⲟⲓⲥ
ou---ōnh e--vol (e)m-(e)p---chois (e)n---te ni---chois

People:

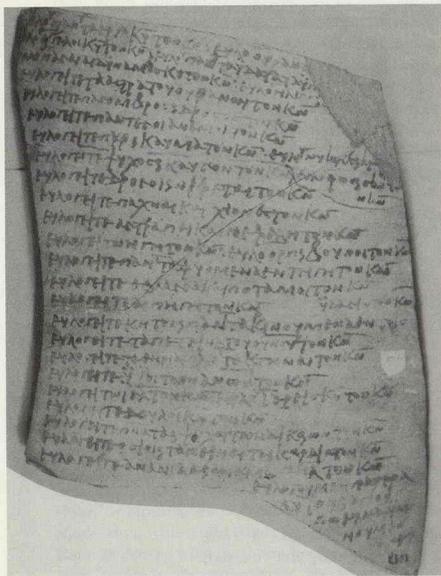


ⲗⲗ-----ⲗⲙ-----ⲗⲟⲩ--ⲓⲗ: ⲭⲉ ⲛⲉⲓ--ⲛⲗⲓ ⲱⲟⲛ ⲱⲗ ⲉ--ⲛⲉⲉ
al-----lē-----lou--ia: je pef--nai shop sha e--neh.

Extract from *Hōs* Two. Strophes two and three with Refrain from *Hōs* Two (Psalm 136), from the Service of *Psalmodia*. Transcription by Tóth.

an Alleluia refrain in each strophe; *Hōs* Three, the Song of the Three Holy Children (Apocrypha, Dn. 1–67; Coptic: ⲬⲚⲁⲣⲟⲩⲧ . . . , (e)(k)e)smarōut . . . , “Blessed art Thou, O Lord”), and *Hōs* Four, Psalm 148 (Coptic: Ⲭⲟⲩⲩ ⲉⲛⲟⲩⲧ ⲉⲃⲟⲗ . . . (e)smou epchois evol . . .), Psalm 149 (Coptic: ⲭⲱ ⲙⲏⲟⲩⲧ . . . gō (e)m(e)pchois . . .), and Psalm 150 (Coptic: Ⲭⲟⲩⲩ ⲉⲃⲟⲗ . . . (e)smou e(e)phnouti . . .); all three Psalms of *Hōs* Four may be translated as “Praise ye the Lord . . .” In addition, two other *hōs* are sung for the feasts of Nativity and Resurrection, each consisting of a cento of Psalm verses.

Deriving from the ancient synagogal rites, the *hōs* are very old. Indeed, according to Anton BAUMSTARK, *Hōs* One and *Hōs* Three were the first canticles to be used in the Christian liturgy. A fragment of papyrus, brought from the Fayyūm by W. A. F. PETRIE, published by W. E. CRUM, and identified as a leaf from an ancient Egyptian office book, contains pieces of these two hymns. Further, part of the



Ostracon showing text of *Hōs* Three (“The Three Holy Children”). Courtesy Coptic Museum, Cairo. Photo by S. K. Brown.

Greek text of *Hōs* Three has been found on an ostracon dating probably from the fifth century. From *Hōs* Three has grown the canticle known in the West as *Benedicite*. Descriptions of the four *hōs* dating from the fourteenth century, early twentieth century, and mid-twentieth century all concur, a fact that confirms the unchanged tradition of their usage. Each *hōs* is framed by its proper PSALL, LÖBSH, and ṬARH (see below).

2. The Theotokia: As mentioned above, the Theotokia are hymns dedicated to the Virgin Mary. There is one set for each day of the week, with each set presenting one aspect of Old Testament typology as it applies to Mary, the Mother of God (Greek: ἡ θεοτόκος, *hē theotókos*). The Theotokia for Saturday, Monday, and Thursday have nine sets of hymns each; those for Tuesday, Wednesday, and Friday have seven; the Sunday Theotokia (performed Saturday night) has eighteen. The strophes for all the sets of these seven Theotokia are nonrhyming quatrains, whose textual accents prescribe the rhythmic and melodic formulae. Each set has a common refrain of one to three strophes that acts as a link to unite the set. Along with each Theotokia, there are interpolations, which enlarge upon the text (Coptic: ⲃⲟⲗ, *Bōl*; Greek: ἑρμηνεία, *hermēneia*, “interpretation”), and every set ends with a paraphrase called *lōbsh* (see below). In actual practice, not all the sets of hymns in a Theotokia are performed in a single *Psalmodia* service because one hymn may suffice to represent the complete set.

There is a special collection of Theotokia meant to be performed only during the month of Kiyahk for Advent. De Lacy O’Leary has determined that although many of their texts resemble those of the Greek Orthodox church—especially those Greek hymns attributed to Saint John Damascene and Arsenius the Monk (see ARSENIUS OF SCETIS and TURAH, SAINT)—the Coptic Theotokia are not translations, but, rather, original poems composed on the Greek model. De Lacy O’Leary’s translation and editions of the Theotokia for Kiyahk provide ample material for analyzing the texts and comparing manuscripts. A succinct summary of their contents has been outlined by both Martha Roy and Ilona Borsai (see Musicologists, below). As was mentioned above, two of these Theotokia have given their names to the melody types most commonly used throughout the liturgy and offices, namely, *Adam* and *Batos*.

Legend attributes the texts of the Theotokia to both Saint Athanasius (see ATHANASIOS I, APOSTOLIC SAINT), and Saint EPHRAEM SYRUS while ascribing the melodies to a saintly and virtuous man, a potter by

trade, who became a monk in the desert of Scetis. Euringer has identified him as Simeon the Potter of Geshir (a village in the land of Antioch); he is also known as a poet and protégé of the hymnist Jacob of Sarugh, who died in 521. This date indicates that the Coptic Theotokia were composed in the early part of the sixth century.

Mallon, however, asserts that these works are of neither the same author nor the same period. He would date them no earlier than the fifth century, but before the Arab conquest of Egypt (642–643). In the fourteenth century, Abū al-Barakāt wrote that the Theotokia for Kiyakh were not used in Upper Egypt, but were passed around among the churches of Miṣr, Cairo, and the northern part of the country.

3. The *lōbsh* (Coptic: ⲗⲟⲃⲃⲉ, *lōbsh*, "crown," "consummation"; Arabic: *lubsh* and/or *tafsir*, pl. TAFASĪR, "explanation, interpretation") immediately follows a *hōs* or a Theotokia; it is a nonbiblical text on a biblical theme. In hymn form, consisting of four-line strophes and usually unrhymed, the *lōbsh* is recited rather than sung. However, its title designates the appropriate *lahn*, either *Adam* or *Batos*, which would seem to indicate that at one time it was sung.

4. The Psalis (Coptic: ⲪⲁⲖⲓ, Psali; Arabic: ABṢALIYAH, or *madīh*, pl. *madā'ih*, "praise, laudation") are metrical hymns that accompany either a Theotokia or *hōs*. Muysier and YASSA 'ABD AL-MASĪH have published detailed editions of certain Psalis, using manuscripts dating from the fourteenth and eighteenth centuries. Their articles serve to demonstrate the high level of technique in handling Coptic rhymes and rhythms attained by Psali authors. Every Psali has from twenty-six to forty-six strophes, each of which is a rhymed quatrain; the rhyming schemes may vary. The strophes are often arranged in acrostic order according to the Coptic or Greek alphabet by the first letter of each strophe. Some are even in double acrostic, and others in reverse acrostic. Such patterns serve as mnemonic devices, enabling the singers to perform the hymns in their entirety with no omissions.

One feature which makes the Psalis very popular is the refrain, an element rarely found in the ritual pieces of the liturgies and canonical hours, or in the *hōs* and Theotokia of the service of *Psalmodia*. Usually the refrain is made by repeating only the fourth line of the strophe, but sometimes both the third and fourth lines are repeated.

Another unusual aspect of the Psalis is that, except for a few paraphrases reserved for Kiyakh,

these are the only pieces of Coptic music whose authors are identified in the texts. The writer's name may be found embedded in a strophe, with a plea for mercy and pardon from sin, and with mention of him as "the poor servant" or "a poor sinner." In the paraphrases, the author's name may be given in acrostic form as the first letter of each strophe of the hymn, or as the initial letter of each of a set of hymns arranged seriatim.

Most Psalis are to be sung either to the melody-type *Adam* or *Batos*, depending on the day of the week, and are thus designated as Psali *Adam* or Psali *Batos*. However, certain ones specify the title of another familiar Psali or hymn to whose melody they may be sung. These melodies are rhythmic and syllabic, that is, the notes match the texts with little trace of melisma or improvisation; their range usually covers four, or at most, five tones; they swing along in quasi-parlando style, and emphasis on textual and melodic accents makes them easy to sing, all of which encourages congregational participation. The very simplicity of these hymns leads the listener to speculate that herein lies the oldest core of ancient Egyptian melody.

A few Psalis are written in both Coptic and Greek, some in both Coptic and Arabic, and others in Arabic alone. Only one manuscript entirely in Greek has been discovered (Church of Saint Barbara, Old Cairo, History 8, 1385). Most Psalis, however, are in the Bohairic dialect, and the date of their composition is unknown. It is probable that some are no earlier than the thirteenth century. On the other hand, certain Psalis in the Sahidic dialect have been assigned to the ninth and tenth centuries (Morgan Collection, vol. XIII). These latter are in acrostic order, according to the letters of the alphabet, and they are unrhymed.

5. The ṬARḤ (pl. *ṭarḥāt*) usually denotes a paraphrase used to explain a preceding *hōs*, Theotokia, or Gospel reading. It differs from the *lōbsh* or *psali* in that it is introduced with two unrhymed strophes in Coptic, which are followed by an Arabic prose text. In general, it is recited, not sung. Sometimes the same hymn is termed both Psali (Coptic) and *ṭarḥ* (Arabic), but, technically speaking, it may be considered a *ṭarḥ* when it follows the Coptic hymn of the Gospel lections. A *ṭarḥ* dating from the ninth century has been edited by Maria CRAMER. Written in Sahidic for Palm Sunday, it was supposed to be sung. Abū al-Barakāt referred to the *ṭarḥ* as a hymn, which further testifies to its once musical character.

6. The doxologies are hymns of praise sung during the service of *Psalmodia* in honor of the season,

Chanter:

♩ = 86



ϕ - ΝΟΥ -- † ΠΑ -- ΝΟΥ -- † ε -- ΓΩ: ΠΕ -- ΤΕΝ -- ΡΕϢ -
 (e)ph - nou -- ti pa -- nou -- ti e -- gō: pe -- ten -- ref -



ΣΕ -- † ΕΚ ΤΟΝ Α -- ΓΩ: ΣΕ -- Α(ε)ΡΑΚ ΜΙ -- ΣΑΑΚ ΑΒ -
 sō - ti ek ton a -- gō: Se -- d(e)-rak Mi -- saak Ab -



ΔΕ -- ΝΑ -- ΓΩ:
 de -- na -- gō:

People:



ῥΟΣ ε -- ΡΟϢ λ -- ΡΙ -- ΣΟΥ ò ΣΑϢϢ.
 hōs e -- rof a -- ri -- hou o chasf.

Extract from a *Psali*. Strophe twenty-one with Refrain from *Psali Aripsalin* . . . , from the Service of *Psalmodia*. Transcription by *Tóth*.

the Virgin Mary, the angels, the apostles, the saint of a particular church, or other Coptic saints, as time may allow. Their texts are similar in structure to those of the *Psali* and *tarh*, having short strophes of four lines each and concluding with the last strophe of the Theotokia for the day. 'Abd al-Masih has published detailed studies of the doxologies.

In addition to the foregoing, other special hymns are sung by the Copts in commemoration of their saints and martyrs. These are to be found in the *DIFNĀR* or *Antiphonarium* (Greek: ἀντιφωνάριον, antiphōnárion, from ἀντιφωνέω, antiphōnéō, "to answer, to reply"), a book containing biographies of the Coptic saints written in hymnic form. This volume also includes hymns for the fasts and feasts. The texts are arranged in strophes of rhymed quatrains, and two hymns are given for the same saint, their use being dependent on the day of the week,

that is, one for the days of *Adam*, and another for the days of *Batos*. Because these hymns are quite long, only two or three strophes may be sung during the service of *Psalmodia* to commemorate the saint of the day. Further, if the *SYNAXARION* is read as a commemoration, the singing of the *difnār* hymn may be omitted completely.

The compilation of the *difnār* is ascribed to the seventieth patriarch, *GABRIEL II* (1131-1145). However, the oldest known manuscript with *difnār* material dates from 893 (Morgan Library, New York, manuscript 575). Another unpublished *difnār* from the fourteenth century, found in the library of the Monastery of St. Antony (see *DAYR ANBĀ ANTŪNIYŪS*), has been described by A. Piankoff and photographed by T. Whittemore.

Mention should also be made of the numerous ritual books that contain further repertoire to be

sung for particular liturgical occasions such as the rite of holy BAPTISM and the rite for MARRIAGE. Each of these many rituals has its own book detailing the specifics of the rite, which of course include the use of music. Other rituals with their special books containing hymns for the specific occasions are those for the feasts and fasts of the liturgical calendar, such as the ritual for the feast of the Nativity, for the feast of Epiphany, for the feast of the Resurrection, for the feast of Pentecost, for the fast of Holy Week, the fast of the Virgin Mary, and others too numerous to mention here (see FEASTS, MAJOR; FEASTS, MINOR; FASTING).

There is one other book very important in the description of the corpus, *The Services of the Deacon* (Arabic: *Khidmat al-Shammās*), which was assembled by Abūnā Taklā and first published in 1859. This work was compiled from the various books and collections of hymns already in existence in order to assist the deacon, who, along with the cantor, has the responsibility for the proper selection and order of the hymns and responses for each liturgy and office. This book outlines the hymns and responses in Coptic and Arabic for the liturgies and canonical offices throughout the year—according to the various seasons and the calendar of feasts and fasts—and for the various rites such as weddings, funerals, baptisms, and so on.

Its rubrics are all in Arabic, but the hymns and responses are in both Coptic and Arabic. Musical terms are employed in directing the singers. The name of the *lahn* for each hymn and response is specified, and the rubric for the use of instruments (Arabic: *bi-al-nāqūs*, "with cymbals") is also indicated where necessary. Since its first printing, *The Services of the Deacon* has appeared in four editions.

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Canticles

In addition to the Psalms, some of the early Christian churches adopted into their system of canonical offices certain Old Testament praises and prayers which are known today as *canticles*. The Coptic church recognizes twenty-one in all, eighteen from the Old Testament and three from the New Testament. Two of the Old Testament canti-

cles are also sung as *hōs* during the office of *Psalmodia* (*Hōs* One, the Song of Moses, and *Hōs* Three, the Song of the Three Holy Children). The three from the New Testament are embedded as Gospel lections in six of the hymns of the Sunday Theotokia for Kiyakh (see Description of the Corpus and Present Musical Practice above). These are: the Song of Mary (Lk. 1:46-55, known in the West as the Magnificat); the Song of Simeon (Lk. 2: 29-32, known as the Nunc Dimittis); and the Prayer of Zacharias (Lk. 2: 69-79, known as the Benedictus).

The full set of canticles is performed at the vigil service on the night of Good Friday (the eve of Saturday). For this service, the officiant and his deacons are seated around a low table upon which are placed three lighted candles, and they read the Biblical prayers and hymns, each deacon taking his turn at reading one canticle. The Song of Moses and the Song of the Three Holy Children are performed in Coptic. All the rest are recited in Arabic. The full set includes:

OLD TESTAMENT (LXX)

1. Song of Moses (Ex. 15:1-21).
2. Second Song of Moses (Dt. 32:1-43).
3. Prayer of Hannah (I Sm. 2: 1-11).
4. Prayer of Habakkuk (Hb. 3:2-19).
5. Prayer of Jonah (Jon. 2: 2-10).
6. Prayer of Hezekiah (Is. 38: 10-20).

APOCRYPHA

7. Prayer of Manasses (Man. 1-15).
- ### OLD TESTAMENT (LXX)
8. Prayer of Isaiah (1) (Is. 26: 9-20).
 9. Praise of Isaiah (2) (Is. 25: 1-12).
 10. Praise of Isaiah (3) (Is. 26: 1-9).
 11. Praise of Jeremiah (Lam. 5:16-22).

APOCRYPHA

12. Praise of Baruch (Bar. 2:11-16).

OLD TESTAMENT (LXX)

13. Praise of Elijah (I Kgs. 18:26-39).
14. Prayer of David (II Kgs. 29:10-13).
15. Prayer of King Solomon (I Kgs. 8:22-30).
16. Prayer of Daniel (Dn. 9:4-19).
17. Vision of Daniel (Dn. 3:1-23).

APOCRYPHA

18. Song of the Three Holy Children (Dn. 1-67).

NEW TESTAMENT

19. Song of Mary (Lk. 1:46-55).
20. Song of Simeon (Lk. 2: 29-32).
21. Prayer of Zachariah (Lk. 1:68-79).

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