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THE ART AND THE BOOKS OF *MANRUSUM* IN THE LIGHT OF KOMITAS'S STUDIES

Komitas's musicological studies coincided with the period between 1890–1910, when a great revival was taking place in all branches of medieval studies. Works by Guido Adler, Karl Crumbacher, Anton Baumstark, Peter Wagner, Oscar Fleischer and others were published in that time period. They were devoted to diverse problems, from the critical review of Syriac and Byzantine literatures, where an important place was given to the analysis of the hymnographic genres, right up to the study of the melodic peculiarities of Gregorian chant and the study of Byzantine and Latin neumes. The same phenomenon was present in Russia. Vasili Metallov, Stepan Smolenski, Dmitri Razumovski, Antonin Preobrazhenski and others had a significant contribution to the study of ancient Russian Church music. Speaking about the Armenian milieu, Komitas's studies on history, theory and practice of Armenian Church music also appeared as a very important research branch. Of special importance were the studies by Armenian Mekhitarist Congregation scholars of the 19th century, among them being Fr. Gabriel Avetikian¹ and Fr. Ghevond Alishan,² and fruitful activity of Constantinople Church

¹ **Գ. ԱՎԵՏԻԿՅԱՆ**, *Բացատրություն շարականաց*, Վենետիկ, 1814 (**G. Avetikian**, *Explanation of Sharakans*, Venice, 1814, in Armenian).

² **Ղ. ԱԼԻՇԱՆ**, *Շնորհալի և պարագայ իւր*, Վենետիկ, 1873 (**G. Alishan**, *Shnorhali and his Entourage*, Venice, 1873, in Armenian).

musical theorists Grigor Gapasakalian,¹ Eghia Tntesian,² and Hambartsum Limonjian. The latter in 1813–1815 developed the so-called new Armenian non-linear notation. Later, thanks to the efforts of Nikoghayos Tashchian and Eghia Tntesian, the main books of Armenian liturgical chants were recorded and published: the *Liturgy (Liturgiarium)*,³ the *Hymnal (Hymnarium)*,⁴ and the *Book of Hours (Horarium)*,⁵ which at that time had immense significance with both scholarly and practical functions. At the same time, in the Armenian periodicals published in Venice, Constantinople, Vagharshapat, Tiflis, and Moscow, various articles and publications devoted to Armenian sacred music appeared regularly.

Yet in his first musicological article, which was entitled “Armenian Church Modes”,⁶ published in *Ararat* review in 1894, Komitas investigated such a complex subject as the system of traditional modes of the Armenian

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- ¹ **Գ. Գապասաքալեան**, *Գրքով որ կոչի նուագարան*, Կ. Պոլիս, 1794; նույնի *Գրքով կոչեցեալ երգարան*, Կ. Պոլիս, 1803; նույնի *Գիրք երաժշտական*, Կ. Պոլիս, 1803 (**G. Gapasakalian**, *Little Book Called Miscellany of Music*, Constantinople, 1794; Item *Little Book Called Book of Songs*, Constantinople, 1803; Item, *Book about Music*, Constantinople, 1803, in Armenian).
- ² **Ե. Տնտեսեան**, *Նկարագիր երգոց Հայաստանեայց սր. եկեղեցոյ և հավելուած բովանդակութիւն երգոց ըստ ութից ձայնից*, Կ. Պոլիս, 1874, Իսթանպօլ, 1933 (**Y. Tntesian**, *Description of the Sacred Chants of the Armenian Holy Church and Appendix of the Chants' contents on the Eight Modes*, Constantinople, 1874, Istanbul, 1933, in Armenian).
- ³ *Ձայնագրեալ երգեցողութիւնք սրբոյ Պատարագի*, Վաղարշապատ, 1875, 1878 (*Sacred Chants of the Divine Liturgy*, Vagharshapat, 1874, 1878, in Armenian).
- ⁴ *Ձայնագրեալ Շարական հոգետր երգոց*, Վաղարշապատ, 1875 (*Chants of the Hymnal*, Vagharshapat, 1875, in Armenian).
- ⁵ *Երգք ձայնագրեալք ի Ժամագրոց Հայաստանեայց Ս. եկեղեցոյ*, Վաղարշապատ, 1877 (*Chants of the Book of Hours of the Armenian Holy Church*, Vagharshapat, 1877, in Armenian).
- ⁶ **Կոմիտաս**, Հայոց եկեղեցական եղանակները, *Արարատ*, 1894, յուլիս–օգոստոս, էջ 222–227, 256–260 (**Komitas**, *Armenian Church Modes*, *Ararat*, 1894, July–August, p. 222–227, 256–260, in Armenian). **Կոմիտաս Վարդապետ**, Հայոց եկեղեցական եղանակները, *Ուսումնասիրութիւններ եւ յօդուածներ*, գիրք Ա, խմբ.՝ Գ. Գասպարեան եւ Մ. Մուշեղեան, Երեւան, «Սարգիս Իսաչեանց», 2005, էջ 15–54 (**Komitas Vardapet**, *Armenian Church Modes*, in *Studies and Articles*,

Apostolic Church Music, that is to say the Armenian eight modes. Each chapter of the article could serve as a subject for separate research, which, apparently, the author intended to implement in the future. The most extensive and remarkable section is devoted to the art of *Manrusum* and the manuscript *Books of Manrusum*, with the following subsections: *The modes of Manrusum*, *About the Modes, where they are from...* *Alphabetical list of the Manrusum Modes*, and *The Subtleties of the eight modes*".

The *Books of Manrusum* or *Books of Neumes* are still the least studied miscellanies of Armenian medieval musical liturgical chants. The word *Manrusum* can be translated as "the doctrine of skillful chanting". At the same time, this is a book where the most melodically elaborated chants are collected. This manual of practical training with highly ornamented melodies currently retains its value mainly in terms of neume studies. It is in these manuscripts that the lists of the names of the neumes and the mysterious lists of the modes of *Manrusum* are preserved, and they excite the imagination of the neume scholars even today.

According to Komitas's definition, medieval musicians understood under *Manrusum* "the doctrine of Church chants, modes and neumes". Consequently, these collections summarized the knowledge on the theory of music in its medieval meaning. The art of *Manrusum* also had somewhat esoteric character and was transmitted to selected people, mostly talented singers and musicians who were honored with the title of philosopher. The composition of the collection can be partially restored due to the fragments that also appear in the Liturgy and the Book of Hours. The rest of the sections, which contain numerous *meghedis* (Arm. մեղեդի), *alleluias*, and other chants, are not yet comprehensible to current scholars. Much of the chants of the *Manrusum* are believed to have fallen into disuse in the late medieval period.

Book I, ed. G. Gasparyan and M. Musheghyan, Yerevan, "Sargis Khachents" Publishing House, Yerevan, 2005, p. 15–54, in Armenian).

Komitas wrote the section of the article devoted to the *Manrusum* on the basis of the study of 22 exemplary manuscripts from the Ejmiatsin collection in comparison with data published earlier by G. Alishan. This indicates that Komitas, while being young (25 years old), showed a serious interest in the *Books of Manrusum*, including them in the “inner circle” of his research, probably having the idea to refer to them in the future as well.

The 10th–14th centuries became the period of the highest flourished style in Armenian spiritual chant, expressing the advanced aesthetic ideals and musical taste of the time. In connection with the predominance of the embellished style, which is comparable to the *calophonic* style in Byzantium, from the end of the 11th century a completely new type of chant book entitled *Manrusum* appeared in Greater Armenia and Cilician Armenia. It persisted over the 12th–17th centuries. It is this miscellany that reflects new trends and realities appearing in the spiritual chant of the time.

A number of medieval authors used the phrase “the art of *manrusum*” (Arm. մանրուսման արվեստ – *manrusman arvest*). It is indicative that in his “Council Epistle” Catholicos Nerses Shnorhali, an outstanding hymnographer of the 12th century, considered mastering the art of *Manrusum* as one of the obligatory conditions for priests, who applied for receiving ordination.¹ A comparison with *Papadiki* is appropriate, which in Old Armenian was translated as *Instruction to the Priests* (Arm. Խրատ քահանայից – *Xrat k’ahanayic*). Under this title, *Manrusum* sometimes appears as an appendix to the book of Liturgy. Nerses Shnorhali introduced 23 additional signs, which, unlike those used in the handwritten Hymnals (Arm. Շարքալնոց – *Šarakhnoc*), are called “Neumes of *Manrusum*”. The neume notation of the 12th–14th centuries, similar to the medieval Byzantine notation, is systematized and detailed, although it is not deciphered by now.

¹ **Nerses Shnorhali**, *Council Epistle*, Echmiadzin, 1865, p. 79 (in Old Armenian).

According to Komitas, the miscellany *Manrusum*, which is also called *Xazgirk'* (*Book of neumes*)¹ due to the abundance of neumes of complicated texture occupies a special place among the musical liturgical books of the Armenian Middle Ages. Today it is the least studied miscellany, even in the philological, textual aspect. The main difficulty, of course, is related to the problem of deciphering the neume notation. Unlike other miscellanies, the musical component of which survived also in oral tradition and was recorded in the 19th century by the new Armenian non-linear notation, the chants of *Manrusum* are mostly unknown in oral tradition. Probably many chants in them are scattered in various musical liturgical books among other songs of melismatic nature.

The oldest *Manrusum* which came down to us is the manuscript № 9838 of Matenadaran – the Museum of Ancient Manuscripts, Yerevan, in the colophon of which the date 1193 is mentioned. An exemplary copy is a manuscript from the collection of Armenian Mkhitarist Congregation of Venice which unites the *Book of Hours*, the *Manrusum* and the *Hymnal*. It was commissioned by the Cilician King Oshin in 1319.

The *Book of Manrusum* seems to combine in one miscellany the functions of the Byzantine books *Psaltikon* and *Asmaticon*. In any case, there is no other miscellany in the system of the musical liturgical books of the Armenian Church that approaches these ones. The tendency of uniting chant books of different character in one binding is a characteristic feature of the tradition of Armenian liturgical books. It is best traced by the example of the Armenian *Hymnal*, which combines in one musical liturgical book the *Heirmologion*, *Sticherarion* and *Octoechos* of the annual cycle, or by the above-mentioned *Book of Hours* of King Oshin.

The *Book of Manrusum* opens with the evening service, which includes the chant by Nerses Shnorhali *Let us Remember the Name of the Lord in the Night* (Arm. Յիշեսցուք ի գիշերի – *Hišesc'uk' i gišeri*)

¹ **Komitas Vardapet**, Armenian Church Modes, in: *Studies and Articles*, Book I, p. 64.

with its antiphons, followed by psalms, the so-called *kanonaglux* (Arm. Կանոնազլուխ, could be translated as canon's heads), and chants beginning with the words “*t'agavork' apas'harut'yan*”, “*t'agavork' martirosac*” (Arm. թագավորք ապաշխարութեան, թագավորք մարտիրոսաց – “repentant kings”, “kings of martyrs”). Next are alleluias, the psalm 102 *Blessed be the Name of the Lord* (Arm. Օրհնեալ եղիցի զանուն Տէառն – *Orhneal yelic'i zanun Tearn*), chanted in turn in all the modes. Matins and Divine Service following the evening service contain the penitential chants “*Harc'nap'arier*” (Arm. հարցնափառեր), “*Xonarhec'uk*” (Arm. խոնարհեցուք), the so-called *Glories, Heavenly Father and Worship, mesedis*, alleluias and sanctifications. In addition to this corpus of hymns, one can often find in *Manrusum* a number of *mesedi* (Arm. մեսեդի) psalmodies, *stotogi* (Arm. ստողոցի) and the above listed, which are chanted during the period of Lent.

The chants of *Manrusum* are closely connected with the development of the Armenian eight-mode system, which, starting from the 10th century, or more precisely, from Grigor Narekatsi's *tats* (Arm. տաղ), was constantly developing and ramifying. In the 12th–14th centuries a number of independent modes that go beyond the canonical eight mode appeared, such as *stefi* (Arm. ստեփի, meaning ramified, branched), *zartuti* (Arm. զարտուղի, meaning deviated from the norm) and *darc'vac'k* (Arm. դարձվածք, literally appeal, satellite modes) in which melismatic solo chants of complex form, sanctifications of the Armenian Divine Service and other solemn ceremonies emerged.

In *Manusums*, as a rule, lists of *xazes* (Arm. խազ – neumes) and their names are included. Here there are some ‘mysterious’ notions of modes and incipits, which attracted the attention of the greatest armenologist of the 19th century from the Mkhitarist Congregation

G. Alishan¹, Komitas² and modern researchers. Apparently, these very lists are the distinctive feature of *Manrusum*. According to Komitas's calculations which are based on the study of 22 exemplary manuscripts of *Manrusum* from the Ejmiatsin depository, the number of names of the mode models in these manuscripts ranges from 120 to 152.³ It seems that these figures go beyond even the abstracted sum of all the varieties and subspecies of the Armenian modal system. Meanwhile, Komitas himself warned: "... *this number should not surprise us. We belong to the Eastern nations, and our modes also belong to the ramified oriental frets, having a great similarity with them*".⁴ Apparently, these mode models are analogues of Byzantine *kratims*, also arranged according to modes. In *Manrusum*, these melodic constructions were sung on the second verse of the 140th psalm, which starts with the words "Let my prayer come right to You". An evidence by G. Statis is noteworthy: "*In the codex of the 10th century Laura G. 67 there is a table of "melodies" (melodemata), or designations pointing to entire melodic formulas and phrases*".⁵ This circumstance indicates that the practice of compiling tables or lists of melodic models was of a general nature and typical of both Byzantine and Armenian traditions, although in the Armenian tradition, these lists are purely verbal in nature, and are sometimes expressed by whimsical names of mode models.

What are these mysterious lists of *Manrusum*? These are names of places, names or nicknames of musicians (possibly *melurgs*), incipits of song lyrics, names of Church feasts, musical instruments, animals, birds,

¹ **Alishan G.**, *Sisvan and Levon the Great*, Venice, 1885, p. 254 (in Armenian).

² **Komitas Vardapet**, Armenian Church Modes, in *Studies and Articles*, Book I, p. 55–75.

³ *Ibidem*, p. 75.

⁴ *Ibidem*.

⁵ **Г. Статис**, Искусство пения в православном богослужении. Сущность византийского и поствизантийского пения, *Гимнология*, вып. 1, кн. 1, Москва, 2000, с. 78 (**G. Statis**, The Art of Chanting in Orthodox Liturgy. The Essence of Byzantine and Post-Byzantine Chanting, in: *Hymnology*, Vol. 1, part 1. Moscow, 2000, p. 78).

insects, plants, indications of the nature of melodies and some incomprehensible words. Komitas entitled his list “Subtleties of the eight modes”. In it, under each of the main modes, an additional, detailed list of modal subspecies or varieties is given. Komitas himself called them “minor modes” (Arm. մանրեղանակ – *manreġanak*). The comparison of the data of these lists with Byzantine *Papadiki* reveals that similar names in them refer to incipits. In them, the melodic figures were often borrowed from popular secular songs and they received the names of famous *melurges*,¹ indicating the locality or ethnic group they were borrowed from, etc.

Komitas’s observations on *Manrusum* are of fundamental importance for the study of the miscellany. A hundred and twenty years have passed since the publication of Komitas’s article, but researchers still operate on purely external data. After a long break, attempts to interpret this list began in the 1960s. The musicologist Nikoghos Tahmizyan in his article *Komitas and the Issues of Studying Armenian Spiritual Chanting*² suggested that a number of names, such as “On Saturday Evening”, “On Church Consecration”, “On Cross Acquiring”, “On Advent of the Holy Spirit” were related to the circumstance of belonging of these incipits to the chants of this or that feast. In the same article, he pointed out that “Who is Entering Now” were the initial words of one of the hymns for the Palm Sunday, and the names ‘prayer’ and ‘rendering’ were again taken from the second verse of the 140th psalm.³

I also offer interpretations of some names. The titles “Decorated with Grace”, “Gabriel”, “King” and “Cart” assume the initial words of certain chants, such as “Gabriel Annunciating”, “King of Glory”, “King of Eternity”, the famous *taġ* by Grigor Narekatsi “The Cart Descends from

¹ Е. Герцман, *Византийское музыкознание*, Ленинград, 1988, с. 143–146 (E. Herzman, *Byzantine Musicology*, Leningrad, 1988, p. 143–146).

² Կոմիտասական 1, 1969, էջ 139–217 (*Komitasakan 1*, 1969, p. 139–217).

³ *Ibid*, p. 198–199. Later, the author made a number of clarifications and additions.

the Mount Masis”.¹ These names clearly guided the singers which phrases should be sung. Such brief references to the phrases of one or another famous chant, which served as a melodic model, are often found in the margins of another musical miscellany, the Gandzaran (Arm. Գանձարան – *Ganjaran*), which contains festive chants of the annual cycle. Moreover, the mentioned assumption is confirmed by the presence of the abovementioned chants in the *Ganjaran*.

In these lists, one more group of titles is to be noted. It includes the names of specific modes or models of modes, which have been formed in the course of chant traditions of some Cilician monasteries, such as “Surb Nshanetsi” (which means from the Monastery of the St. Sign), “Karmir Vanetsi” (which means from the Monastery of Karmir Vank, i.e. the Red Monastery), etc.

Titles like “Taronetsi”, “Mshetsi”, “Horom”, “Macedonian”, “Areveltsi” can be interpreted in two ways. “Taronetsi”, “Mshetsi” can also mean from the Taron and Mush regions and denote the nicknames of the singers from these places (by analogy with Khorenatsi, Shirakatsi, Syunetsi, etc.), while as “Horom”, “Macedonian”, “Areveltsi” mean “Greek”, “Macedonian”, “Eastern”. And here a parallel with the Greek designations of the modes *persicon*, *tataricon*, *bulgaricon*, *frangicon*

¹ See the following articles by A. Arevshatyan: Կոմիտասի անդրանիկ երաժշտագիտական հոդվածը և նրա նշանակությունը, “Էջմիածին”, 1996, Է–Ը, էջ 140–148 (The First Musicological Article of Komitas and its Importance, *Ejmiatsin*, 1996, July–August, p. 142–148); Մանրուման ձայնեղանակների անվանումների նշանակության մասին, *Մանրումամ* միջազգային երաժշտագիտական տարեգիրք, խմբ. և կազմող Ա. Արևշատյան, հատ. Ա, Երևան, 2002, էջ 187–203 (About the Meaning of the Modes’ Names of the Manrusum, in: *Manrusum* international musicological miscellany, editor and compiler A. Arevshatyan, Vol. I, Yerevan, 2002, p. 187–203); Մանրուման խազերի մեկնաբանման և կատարման հարցի շուրջ, *Երաժշտական Հայաստան*, Երևան, 2003, թիվ 1 (12), էջ 24–25 (About the Issue of the Interpretation of the Manrusum Neumes, in: *Musical Armenia*, 2003, № 1 (12), p. 24–25).

and so forth is suggested.¹ Finally, there are proper names or nicknames like “Hovhanisuk” (compare with Ivanushka), “Mamikon”, “Sarkavag” (the latter meaning deacon”), etc.

A special group consists of the names indicating the character of the melodies and their various nuances: “gentle”, “screaming”, “weeping”, “branched”, “dry”, “deceptive”, “eloquent”, “lame”, “colored” and so on. Such designations are not rare in Greek manuscripts to characterize any composition or style: “sweet-voiced,” “hard,” “pleasant,” etc.² Some of the titles in *Manrusum* are found in regard with almost all the modes, which suggests their multi-functionality or vice versa – a clearly assigned meaning: “chick”, “dry”, “more”, etc. Many of these names are diminutives, pet forms, and dialectic spellings of a word. There are also untitled incipits with only a general designation of the mode. Among musical instruments “pipe”, “horn”, “trumpet”, “cymbals” and the so-called “kochnak” are in the list. Sometimes there are funny titles, for example, “priest’s wife”, “owner”, “stammer”, “mayor”, “father’s horse”, etc. “*The custom of giving special names to different modes, – Komitas wrote, – is known since very early times. This custom has always been inherent to Eastern peoples – Armenians, Persians, Kurds, Arabs, Turks, etc. All of them still use them, except Armenians*”.³ The echoes of the custom mentioned by Komitas

¹ Cf. with the data cited in the article by **Ad. Sirli**, *Sonorités turques dans la musique post-byzantine*, *Гимнология*, вып. 4, Москва 2003, с. 159–165 (Byzantium and Eastern Europe, Liturgic and Musical Ties, in: *Hymnology*, Issue 4, Moscow, 2003, p. 159–165).

² See **К. Фотопулос**, *Сочинение (мелопия) как основной компонент византийской музыки и проблемы сочинения в настоящее время. Актуальные проблемы изучения церковно-певческого искусства: наука и практика*, *Гимнология*, вып. 6. Москва, 2011, с. 64. (**К. Fotopulos**, *The composition (melopea) as the main component of the Byzantine music and the composition problems of the present time*, in: *Nowadays problems of the study of Church chanting art: science and practice*, *Hymnology*, Issue 6, Moscow 2011, p. 64).

³ **Komitas Vardapet**, *Armenian Church Modes*, in *Studies and Articles*, Book I, p. 64).

nevertheless remained in the nomenclature of the eight main church modes, where the Second–lateral mode is called *the Elder*, the Third–lateral mode – the Low, and the Fourth lateral mode – the Last.

The miscellany *Manrusum* is a typical example of the medieval practical theory of music. All the data show that the books of *Manrusum* summarize certain traditions of melismatic chanting and the doctrine about it, which took shape in the 12th–14th centuries and developed until the 17th century inclusive. For a number of reasons a full reconstruction and study of these traditions is not currently possible. However, further study of manuscript sources, which captured the traces of these traditions, despite all the difficulties associated with their research, may reveal much more new and interesting information. And in this way, undoubtedly, the leading role belongs to comparative studies.

Abstract

The X–XIV centuries are considered to be a highly flourishing period of the melismatic singing style of Armenian spiritual music. At the end of the XI century, a new type of chant collection – the Book of *Manrusum* emerged, in which the melismatic singing was predominant (it is comparable to the *calophonic* style in Byzantium). This collection reflected the new trends and realities of the spiritual music of the time. A number of medieval authors also used the phrase “the art of *Manrusum*”.

One of the sections of Komitas’s first musical essay “Armenian Church Modes” (1894) was dedicated to the art of *Manrusum* and the Books of *Manrusum*. Komitas described *Manrusum* as a combination of performing and theoretical knowledge and touched upon the melodies of *Manrusum*, their classifications, and so on. Komitas’s observations were a guide for further researchers. However, until now the Books of *Manrusum* or *Xazgirk*’s (the books, written with *xaz* notation) are the least studied medieval Armenian collections due to the esoteric nature of the art of *Manrusum* and the problem of interpretation of *xaz*.

After Komitas, in spite of a number of difficulties, N. Tahmizyan, myself, A. Tamrazyan, and others have referred to this collection. It became clear that the Book of *Manrusum* is a typical example of the so–called practical theory of medieval music theory. All the facts indicate that the Books of *Manrusum* generalize the traditions of melismatic singing style and its doctrine.

Keywords: Komitas, theory of music, medieval studies, neume studies, *Manrusum*, chant.

Աննա Արևշատյան (Հայաստան)

արվեստագիտության դոկտոր, պրոֆեսոր

ՀՀ արվեստի վաստակավոր գործիչ

Կոմիտասի թանգարան–ինստիտուտ

ՀՀ ԳԱԱ Արվեստի ինստիտուտ

Երևանի Կոմիտասի անվան պետական կոնսերվատորիա

ՄԱՆՐՈՒՍՄԱՆ ԳՐՔԵՐԸ ԵՎ ԱՐՎԵՍՏ

ԿՈՄԻՏԱՍԻ ՈՒՍՈՒՄՆԱՍԻՐՈՒԹՅՈՒՆՆԵՐԻ ԼՈՒՅՍԻ ՆԵՐՔՈ

X–XIV դդ. հայ հոգևոր երգարվեստի զարդոլորուն երգաոճի բարձրագույն ծաղկման շրջանն են: Զարդոլորուն երգաոճի գերակայության պայմաններում, որը համադրելի է բյուզանդական երաժշտության կալոֆոնիկ ոճի հետ, XI դարի վերջից երևան է գալիս երգչական ժողովածուի բոլորովին նոր տեսակ՝ Մանրուսման գիրքը: Այն արտացոլում է այդ ժամանակվա հոգևոր երգարվեստում ձևավորված նոր միտումներն ու իրողությունները: Մի շարք միջնադարյան հեղինակներ կիրառում են նաև «մանրուսման արվեստ» արտահայտությունը:

Կոմիտասի «Հայոց եկեղեցական եղանակները» (1894) առաջին երաժշտագիտական հոդվածի ամենաձավալուն բաժինը նվիրված է Մանրուսման արվեստին և Մանրուսման գրքերին: Նա մանրուսումը բնորոշել է որպես կատարողական և տեսական գիտելիքների որոշակի հանրագումար, անդարձել է մանրուսման եղանակներին, դրանց դասակարգմանը, տարբեր նրբություններին և այլն: Կոմիտասի դիտարկումները ուղեցույց են հանդիսացել հետագա ուսումնասիրողների համար: Մանրուսման արվեստի էզոթերիկ բնույթով և խազերի վերծանության խնդրով պայմանավորված՝ առ այսօր Մանրուսման գրքերը կամ Խազգրքերը հայ միջնադարյան երգչական ժողովածուներից ամենաքիչ հետազոտվածն են:

Կոմիտասից հետո տվյալ ժողովածուի ուսումնասիրման տարբեր ասպեկտներին դիմել են Ն. Թահմիզյանը, տողերիս հեղինակը, Ա. Թամրազյանը և ուրիշներ: Ուսումնասիրություններից պարզ է դառնում, որ Մանրուսման գիրքը միջնադարյան երաժշտական տեսության այսպես կոչված գործնական տեսության տիպական նմուշ է: Մանրուսման գրքերն ընդհանրացնում են զարդոլորուն երգաոճի և դրան վերաբերող ուսմունքի ավանդույթները, որոնք հարատևել են ընդհուպ մինչև XVII դ. ներառյալ:

Հիմնաբառեր՝ Կոմիտաս, երաժշտության տեսություն, միջնադարագիտություն, խազագիտություն, մանրուսում, երգչական արվեստ: