BYZANTINE MUSIC
in Theory and in Practice
by
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The contents of this book were written
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TABLE OF CONTENTS

Prologue .................................................................
Introduction ..............................................................

CHAPTER I

Meaning of Music ......................................................
Byzantine Music .........................................................

CHAPTER II

Characters of Byzantine Music ....................................
Characters of quantity ................................................
Concerning tonos or interval .........................................
Concerning rhythm .....................................................
Martyria of the notes ...................................................
Compositions of the characters .....................................
Continuous and transgressive variation ..........................
Characters of time .....................................................
a) Augmenting the time ............................................... b) Dividing the time ..................................................
c) Augmenting and dividing the time ............................
Relation of the characters of time with corresponding signs of European music ........................................
Concerning rests .........................................................
Analysis of certain scripts .......................................... Continuous Elaphron ..................................................
Exercises of transgressive ascents and descents .......... Elliptical metre ....................................................... Characters of expression and quality .................. Concerning the natural diatonic scale .................
Signs of Alteration ....................................................

CHAPTER III

Concerning the Families ............................................
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>iii</td>
</tr>
<tr>
<td>Introduction</td>
<td>v</td>
</tr>
</tbody>
</table>

**CHAPTER I**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning of Music</td>
<td>1</td>
</tr>
<tr>
<td>Byzantine Music</td>
<td>1</td>
</tr>
</tbody>
</table>

**CHAPTER II**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters of Byzantine Music</td>
<td>2</td>
</tr>
<tr>
<td>Characters of quantity</td>
<td>3</td>
</tr>
<tr>
<td>Concerning tonos or interval</td>
<td>5</td>
</tr>
<tr>
<td>Concerning rhythm</td>
<td>6</td>
</tr>
<tr>
<td>Martyria of the notes</td>
<td>7</td>
</tr>
<tr>
<td>Compositions of the characters</td>
<td>11</td>
</tr>
<tr>
<td>Continuous and transgressive variation</td>
<td>11</td>
</tr>
<tr>
<td>Characters of time</td>
<td>12</td>
</tr>
<tr>
<td>a) Augmenting the time</td>
<td>12</td>
</tr>
<tr>
<td>b) Dividing the time</td>
<td>14</td>
</tr>
<tr>
<td>c) Augmenting and dividing the time</td>
<td>17</td>
</tr>
<tr>
<td>Relation of the characters of time with their corresponding signs of European music</td>
<td>19</td>
</tr>
<tr>
<td>Concerning rests</td>
<td>19</td>
</tr>
<tr>
<td>Analysis of certain scripts</td>
<td>21</td>
</tr>
<tr>
<td>Continuous Elaphron</td>
<td>23</td>
</tr>
<tr>
<td>Exercises of transgressive ascents and descents</td>
<td>26</td>
</tr>
<tr>
<td>Elliptical metre</td>
<td>36</td>
</tr>
<tr>
<td>Characters of expression and quality</td>
<td>36</td>
</tr>
<tr>
<td>Concerning the natural diatonic scale</td>
<td>38</td>
</tr>
<tr>
<td>Signs of Alteration</td>
<td>40</td>
</tr>
</tbody>
</table>

**CHAPTER III**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concerning the Families</td>
<td>41</td>
</tr>
</tbody>
</table>
Concerning the Tones generally ........................................ 42
Concerning the Phthorai .................................................. 43
Concerning the Chroai ..................................................... 44
Systems ............................................................................. 45
Types of Ecclesiastical Music .............................................. 46

CHAPTER IV
Martyria of the Tones .......................................................... 48
Components of the Tones ...................................................... 51
Peculiarities ........................................................................ 51
Borrowed Melodies ............................................................. 52
Concerning each one of the Tones ......................................... 53

CHAPTER V
Punctuated gorga and digorga ............................................ 68
Concerning Concise Rhythm ............................................... 72
Orthography of Byzantine Music ......................................... 78

CHAPTER VI
Relationship of Byzantine Music to European Music .............. 80
Appendix .............................................................................. 97

PROLOGUE

The present publication of the *The Byzantine Music* by the professor of this music, the Theological School of Brookline, Mr. Savva Savvas, added to analogous publications of the past, this tradition which developed in the period of Constantinople. It appears at a time in which Byzantine studies have become very popular in the United States. The problems of the Byzantine period are currently being studied in universities, especially now that old prejudices have been abandoned, and the importance that has come to be realized.

It follows therefore, that until such time as a make as a result of the careful examination of various elements of this civilization, the public will seek to shed new light on what traditions have been abandoned, and the importance that has come to be realized.

This has already happened in our day, frescoes and free-standing icons of the Byzantine period. Currently being reproduced so assiduously. The inherent in such practices, they are still cost before the creation of a new Orthodox art. It is the Byzantine tradition and similar elements of the Byzantine tradition and similar elements of Byzantine sacred art.

In exactly this same way, the method of the theoretical and practical plane, the music of which is chanted today in the Greek Orthodox Church, is considered to be a necessary prerequisite for the understanding how the melodies and music of the Church is preserved by an ancient Church. As a matter of fact, a manual written in an international manner, will be warmly welcomed by all friends both here in America and throughout Europ-
PROLOGUE

The present publication of the Theory and Practice of Byzantine Music by the professor of this music in the Greek Orthodox Theological School of Brookline, Mr. Savas Savas, can now be added to analogous publications of the past which seek to codify this tradition which developed in the period following the fall of Constantinople. It appears at a time in which, generally speaking, Byzantine studies have become very popular both in Europe and the United States. The problems of the history and art of the Byzantine period are currently being studied in our great institutes and universities, especially now that old prejudices about Byzantium have been abandoned, and the importance of Byzantine civilization has come to be realized.

It follows therefore, that until such time as original studies can be made as a result of the careful examination and evaluation of the various elements of this civilization, the publication of studies which seek to shed new light on what traditions has already preserved for us shall continue to be most necessary. For in this way, scholars will learn the most recent developments in this field, and thus go on, with new insights and deeper understanding, to ever more fruitful study.

This has already happened in our days with the numerous frescoes and free-standing icons of the Byzantine period which are currently being reproduced so assiduously. In spite of the dangers of formalism and the dry repetition of the achievements of the past inherent in such practices, they are still considered necessary, since before the creation of a new Orthodox and (through the blending of the Byzantine tradition and similar elements of our modern art forms) these reproductions serve to acquaint, if nothing else, the majority of people with at least the “forms” of the various periods of Byzantine sacred art.

In exactly this same way, the methods of learning both on the theoretical and practical plane, the music of the Byzantine tradition which is chanted today in the Greek Orthodox Church, are considered to be a necessary prerequisite for those who wish to understand how the melodies and music of the Byzantine period were preserved by an ancient Church. As a matter of fact, the publication of a manual written in an international language such as English will be warmly welcomed by all friends of Byzantine music, both here in America and throughout Europe.
The present book was written to serve this purpose. Compiled by Mr. Savas (who knows Byzantine music very well both in theory and in practice, having taught and chanted it for many years), it is characterized by its simplicity, clarity of expression, and systematic presentation of material. Through the use of examples, effectively placed, the author makes the difficult theory of Byzantine music easily understood. Having considered the fact that the reading public is acquainted only with European musical notation, Mr. Savas relates this notation with the scales of Byzantine music and transposes the melodies of the latter into the notation of the former. In this way he aids his reader in the normally difficult task of understanding the principal of Byzantine musical theory.

I have no doubt whatever that this present edition by Mr. Savas will prove to be more generally significant in its scope in as much as it will contribute to the knowledge of Byzantine music whose study reflects, in a wider context, the general scholarly enthusiasm for deeper understanding of the forms of all Byzantine art.

Constantine Kalokyris
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University of Salonika, Greece.

INTRODUCTION

The purpose of this present work is to present the music of the Orthodox Church used in order to praise God. The ecclesiastical music, which, due to the development in Byzantium, was called Byzantine, is a very fine and very majestic interweaving of different musical styles, each of which follows faithfully the magnificent content of the Orthodox hymnology.

The didactic, edifying, historic, and emotional content of these hymns, before which the entire Church and the world of art, with its amazement, was not able to be translated into the modern language, remain a wealth of harmony and the profundity of emotions that have distinguished Byzantine Ecclesiastical Music.

Because of this, the following work, an introduction to Byzantine Ecclesiastical Music, is the first of a series that will appear in a separate volume in collaboration with an art historian. The historical journey through the development of Byzantine Ecclesiastical Music will be the subject of the second volume.

Showing, therefore, first the more important periods of Byzantine art and music, we believe that we will lead the reader to understanding the deep, serious, and magnificent meaning, and the profound emotions that have distinguished Byzantine Ecclesiastical Music.

The criterion and basis of this work is the history of the Great Church of Christ, which as a living organism is filled with light of the most difficult situations, the tragedies, the extraordinary experiences, and the religious ideas.

Finally, we have arranged the material in a way that is interesting and easy to understand, based upon outstanding contemporary research in the field of Byzantine art, music, and paedo-gological science.
INTRODUCTION

The purpose of this present work is to bring forth in the most explicit and easy manner the music, which from very ancient times the Orthodox Church used in order to praise the Holy Name of God.

The ecclesiastical music, which, due to its cultivation and development in Byzantium, was called Byzantine, brings forth, in fact, a very fine and very majestic interweaving of tones, for it follows faithfully the magnificent content of the Orthodox Church hymnology.

The didactic, edifying, historic, and encomiastic content of these hymns, before which the entire critic world stands with amazement, was not able to be translated effectively, only with the wealth of harmony and the profundity of sentiment, which distinguishes Byzantine Ecclesiastical Music.

Because of this, the following work will concern itself, exclusively, with the theoretical and practical forms of Byzantine Ecclesiastical Music. The historical journey of the present subject will appear in a separate volume in coalition with the analogous journey of the orthodox hymnology.

Showing, therefore, first the more important aspect of this music, we believe that we will lead the reader more easily into its deep, serious, and magnificent meaning, for the theory and the practice will constitute safe criteria into the genesis, cultivation, and evolution of Byzantine music.

The criterion and basis of this work will be the tradition of the Great Church of Christ, which as a living mother guarded, in light of the most difficult situations, the essence of the Graeco-religious ideas.

Finally, we have arranged the material methodically in chapters, based upon outstanding contemporary teaching principles of paedagogical science.
CHAPTER I

Meaning of Music

Music is a divine act and science, which, concerned with tones, aids us in expressing our sentiments of the heart by means of the voice and instruments. Thus it is distinguished between phonetical and instrumental music.

Music, as a performance, is a beautiful art, as a composition, on the other hand, it is an art and at the same time a refined science, for it succeeds in rendering wonderfully the meaning of the content of the poetical works by means of the correct combination of musical tones.

Specifically for the expression of religious sentiments of thanksgiving, faith, hope, and love toward God, the music of the Church is presented, the Byzantine Ecclesiastical Music.

Byzantine Music

The music of the Orthodox Church formed into a system of holy character, in accordance with the Christian spirit, is called Byzantine, as we have already seen, for it was cultivated and developed in Byzantium.

Having been created by inspired composers, who were distinguished as melodes or hymnographers, it was cultivated with great caution by the spiritual leaders of the Church and of the State, that is, the Bishops and the Byzantine Emperors.

In accordance always with the tradition of the Orthodox Church, the ecclesiastical music, during the first years of Christianity, was simple as were the first Christian hymns. Later, however, following the development of the hymns, it was enriched in method and in content.

In this manner, gradually evolving, it acquired a great brilliance mainly during the reigns of the Emperors Justinian and Heraclius (6th and 7th centuries), when the large choirs of Saint Sophia and of the Holy Apostles translated this most perfectly.

But the epoch, during which the Byzantine Ecclesiastical Music reached its apex, was the period from the era of the famous hymnographer Romanos the Melode until the epoch of the father

1. Music was thought of by the ancient Greeks to be a gift of god. "Music of the god is a gift it is confessed" (Plutarch from Plato concerning superstition).
of ecclesiastical music and of the orthodox dogmatical teachings, St. John Damascene, i.e. from the 6th until the 8th century. Byzantine Ecclesiastical Music, which constitutes also the basis of Hellenic folk music, is considered as the unbroken continuance of ancient Greek music, for as the pro-Christian thus the Christian music of the Hellenes have a common characteristic feature: harmony, i.e. the monophonetical performance of hymns, in antithesis to the polyphonetical performance of European music.

Chapter II

Characters of Byzantine Music

Byzantine Ecclesiastical Music, as all other music, is a language and especially the language of the heart, since it expressed the senses of man, naturally, also has the rudiments from which is constituted a language. These rudiments, which Byzantine music uses for its thorough learning are called characters; its script, on the other hand, is called musical notation. For the reading of the characters or the melody of a hymn it uses special tones, which came from either the human voice or from divergent musical instruments.

The tones of Byzantine music are seven in number. They received their names from the seven first letters of the Greek alphabet: Α Β Γ Δ Ε Ζ Η, which were comprised accordingly in order to constitute easy syllables and enjoyable music to the ear. Thus came about these seven tones:

Πα, Βου, Γα, Δι, Κε, Ζω, Νη.

The first tone is Πα, for it contains the first letter of the Hellenic alphabet Α, second tone is Βου, having the second letter Β, etc.

This is the reason, for which in earlier times began the reading from Πα, while today we begin from Νη = Νη, Πα, Βου, Γα,

Δι, Κε, Ζω, Νη, because this order corresponds more to the internationally exemplary physiological succession of tones.

The characters², i.e. the signs with which music differ from their duty. Others have relation of the tones, i.e. they show ascent or descent or have relation to the time and yet others to the melody. In accordance to their work, they are divided into three general categories:

a) characters of quantity
b) characters of time
c) characters of quality.

A. Characters of quantity.

These are called thus for they show the i.e. their equality, ascent, and descent. They according to their work they are subdivided into categories:

1) characters of equality
2) characters of ascent
3) characters of descent

1. Characters of equality.

There is one such characters, the ison, which is called an ison, for it neither ascends nor descends, i.e. it repeats the preceeding note; for as a basis the note Νη and in succession for then it will repeat the Νη one or more times in number of ison, thusly: Νη Νη Νη Νη

basis the note Πα and one or more isons repeat the Πα, thusly: Πα Πα Πα Πα

also followed for the remaining seven notes.

². Until the time of the three teachers Chrysanthos, (until the year 1814) different scripts of notation were used, which Byzantine music still uses today. Οικονόμος were molded and called thusly by the first Church, partly from the diagrams of the ancient grammatical signs of prosody (K. Οικονόμος, Concessa the Greek language, vol. IV, pp. 434,457). From the Oligon, Kentima, and Kentimata are shown to have b
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The characters², i.e. the signs with which is written Byzantine music differ from their duty. Others have relation with the naming of the tones, i.e. they show ascent or descent of sounds, while others have relation to the time and yet others to the better rendering of the melody. In accordance to their work, therefore, they are divided into three general categories:

- a) characters of quantity
- b) characters of time
- c) characters of quality

A. Characters of quantity.

These are called thus for they show the quantity of the tones, i.e. their equality, ascent, and descent. These are ten in all; according to their work they are subdivided into three smaller categories:

- 1) characters of equality
- 2) characters of ascent
- 3) characters of descent

1. Characters of equality.

There is one such characters, the ison, which is written \( \text{istros} \). It is called an ison, for it neither ascends nor descends, but shows equality, i.e. it repeats the preceding note; for example, if we have as a basis the note Νη and in succession follows one or more ison then it will repeat the Νη one or more times, analogous to the number of ison, thusly: Νη Νη Νη Νη . If we have a basis the note Πα and one or more ison follow, then we repeat the Πα, thusly: Πα Πα Πα Πα . This method is also followed for the remaining seven notes.

². Until the time of the three teachers Chrysanthos, Gregory, and Chourmouzios (until the year 1814) different scripts of notation were used, that is hieroglyphical signs, cuneiform and signs of an alphabet of musical notation. The signs (characters), which Byzantine music still uses today, according to the wise K. Oikonomos were molded and called thusly by the first Melodes of the Orthodox Church, partly from the diagrams of the ancient Greek music, mainly from the grammatical signs of prosody (K. Oikonomos, Concerning the pronunciation of the Greek language, vol. IV, pp. 434,457). From the notations or characters the Oikion, Kentima, and Kentimata are shown to have been formed from the letter
2. Characters of ascent.

The characters of ascent are five in number, being called “of ascent” for they are used only to ascend the scale; they are the following:

1. oligon, which is written \( \uparrow \) and ascends one note continuously, i.e. after the \( \eta \) we ascend to \( \alpha \), after the \( \alpha \) we ascend to \( \omega \), and so on. For example, \( \eta \rightarrow \alpha \rightarrow \omega \).

2. petaste, which is written \( \uparrow \) and ascends, similarly, one note continuously, only with two minute differences in performance as we shall see below. The deeper meaning of the use of the equivalents in relation with the oligon of the tones of the petaste and of the kentimata, we shall see, is the orthography, as exactly happens in a language, which govern different orthographic principles.

3. kentimata, which is written \( \uparrow \) and ascends one tone continuously.

4. kentima, which is written \( \uparrow \) and ascends two and three notes transgressively.\(^3\)

5. hypsile, which is written \( \uparrow \) and ascends four and five notes transgressively.

3. Characters of descent.

These characters are four in number. They are called “of descent” for they show descent of notes; they are the following:

1. apostrophos, which is written \( \downarrow \) and descends one note continuously; for example: \( \eta \rightarrow \omega \rightarrow \kappa \rightarrow \delta \rightarrow \gamma \).

\( \uparrow \) andas, the Hyporre from the letter \( \eta \), the Petaste and the Elaphron from the capital \( \eta \), the Hypsile and the Chamile from the two pneuma, i.e. the psile and the dasia (\( \downarrow \) \( \uparrow \)) by written modification and enlargement.

The Isos and the Apostrophos is shown that they were derived from the unison form.

3. During the course of the melody it is possible for us to ascend and descent two or more notes transgressively, i.e. eliminating the intervening notes. For example \( \eta \rightarrow \omega \rightarrow \alpha \rightarrow \beta \rightarrow \gamma \), etc. This manner in antithesis to the continuous, is called transgression.

2. hyporre, which is written \( \uparrow \) and ascends continually, for it is a combination, for example: \( \uparrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow 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\rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow 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\rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \rightarrow \right
ascent are five in number, being called "of descent," and are used only to ascend the scale; they are the

\[ \begin{align*}
\text{2. hyporre, which is written } & \text{ and descends two notes continuously, for it is a combination of two apostrophes, for example: } \text{.} \\
\text{3. elaphron, which is written } & \text{ and descends two notes transgressively.} \\
\text{4. chamile, which is written } & \text{ and descends four notes transgressively.}
\end{align*} \]

These, therefore, ten characters, which show the amount we must ascend or descend during the chanting of the melody, constitute the practical basis of Byzantine music.

Exercises: Character of amount. Continuous and Transgressive, ascent and descent in the natural scale of \( \zeta \).

Toward practical exercise of the characters of quantity it is extremely necessary that we know some other signs, which are linked together with these. The first sign is the diastima, or tonos. Diastima or tonos is called the interval between two notes. If the interval has only two notes, or tonos, it is called diastima of the second (for example: \( \zeta - \alpha \)). If it has three notes, it is called diastima of the third (for example: \( \zeta - \beta - \gamma \)). If it has four, of the fourth (\( \zeta - \beta - \gamma - \zeta \)), etc.

The second sign is the rhythm. The Hymns of Byzantine Ecclesiastical Music, which are known in the musical language as melodies, are constituted from many characters of rhythm and of quantity. Each character of quantity in Byzantine music has one value and represents one special tone, i.e. it has a certain note. With the term value we mean the chronical interval, in which each tone is

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4. In the notes we distinguish two: quantity and quality. The quantity examines, as we saw, the equality, the height, and the baseness of the notes; while the quality governs, as we will see, their good restitution and quality.

5. More generally rhythm is order and symmetry, which comes from perceptibility throughout the universe. It constitutes an indispensable element of nature (succession of day and night, work and rest) and an essential element in all fine arts (music, painting, sculpture, poetry). It is presented and becomes perceptible in all its appearances of human life (walking, dancing, bodily exercises, heart beat). In speech, also, rhythm is presented by the symmetrical composition of syllables, words, and sentences. "Rhythm is an exact composition of beats" according to Nikomachos. "Divided times is on each of the notes to be placed in rhythm," according to Aristroxenos.
performed. These chronical intervals of tones of a melody even if they are divergent, i.e. other are ison and others non-ison, some are smaller and others are larger; however, they have canonical relations amongst themselves, they are placed with some symmetry. This symmetrical combination, exactly, of chronic values of tones is called rhythm.

With this rhythm as a basis we proceed in order to find a melody. Toward an easier and more final performance of the melody we proceed to smaller subdivisions, which are called metres or feet. This subdivision is arrived at by small perpendicular lines (\[\begin{array}{c|c|c} \vline \hline \vline \hline \end{array}\]), which are called dilatations, the interval from one dilatation to another is called metre. Within each metre are found certain characters of quantity, each of which is performed within a certain chronic interval, which is called beat. This beat is the more important sign in music, it is the soul of music. 1.) It is this chronic unit of the subject that we measure and calculate the rhythm. We accept, that is, that each character of quantity has one beat, for example: \[\begin{array}{c|c|c} \vline \hline \vline \hline \end{array}\] = 1, \[\begin{array}{c|c|c} \vline \hline \vline \hline \end{array}\] = 1, etc.

2) When the metre has two beats, the rhythm is called disimos. When it has three beats, the rhythm is called trisimos, and when it has four beats, it is called tetrasimos.

Also, in relation to the rhythm, we stress that, in order for a metre to be performed it must, indispensibly, become a symmetrical measurement for its beats, through divergent durational movements of the hands.

The number of the movements is examined from the type of melody, i.e. whatever the number of beats are, that will be the number of movements. Thus we have arrived at the major three metres: 1) Metre of two beats (disimos rhythm), 2) Metre of three beats (trisimos rhythm), and 3) Metre of four beats (tetrasimos).

1) Metre of two beats. When the metre has two beats it will be sung in two movements. The first movement is downward, accordingly with the course which the arches show, and is called thesis; the second movement is upward and is called arsis. Of these the thesis is the stronger.

2) Metre of three beats. When the metre has three beats, it will be sung in three movements. The first, which is stronger, is called thesis, the other two areses. The first is downward, the second toward the right, and the fourth upward.

3) Metre of four beats. When the metre will be sung in four movements. Of the four, the first is also called thesis, is downward, the second, which are called arses, the second toward the right, and the fourth upward.

The type of metre is noted by the number of disimos, by 3 if the rhythm is trisimos, and 2 if tetrasimos. 
\[\begin{array}{c|c|c|c} \vline \hline \vline \hline \vline \hline \end{array}\] 
\[\begin{array}{c|c|c|c} \vline \hline \vline \hline \vline \hline \end{array}\] 
\[\begin{array}{c|c|c|c} \vline \hline \vline \hline \vline \hline \end{array}\] 
\[\begin{array}{c|c|c|c} \vline \hline \vline \hline \vline \hline \end{array}\]

Finally, in accordance with the rhythm, the notation of rhythm is possible in one and the same movement, to start with disimos rhythm, however, we enounce a trisimos in the same melody; again arriving at tetrasimos.

This happens many times in melodies of their rhythm is depended on the stress of words and of which the rhythm is.

The third indispensable sign toward the Byzantine music are the martyria of the notes, signs which display the notes to us. The maxims, which give us the nomenclature of each sign, is consisted of two signs, the main letter of which is called martyrial sign. The martyr, as many, i.e., and there are notes in Byzantine are the following:

\[\begin{array}{c|c|c|c|c|c|c|c} \gamma \pi \beta \varphi \alpha \kappa \xi \eta \end{array}\]

The martyria in concern, which are used by the tonic gender, as we shall see below, are called...
Chromatic intervals of tones of a melody even if the other are ison and others non-ison, some are larger; however, they have canonical relations they are placed with some symmetry. This relation, exactly, of chromical values of tones is

as a basis we proceed in order to find a melodic and more final performance of the melody. The subdivisions, which are called metres or feet.

arived at by small perpendicular lines ( ), are called dilatations, the interval from one is called metre. Within each metre are found quantity, each of which is performed within a single interval, which is called beat. This beat is the smallest unit in music, it is the soul of music. 1) It is this the subject that we measure and calculate, that is, that each character of quantity simple: = 1, = 1, etc.

has two beats, the rhythm is called disimos. Beats, the rhythm is called trisimos, and when called tetrasimos.

To the rhythm, we stress that, in order for a rhythm to become dispensable, it must, indispensably, become a symmetrically patterned through divergent directional movements.

The movements is examined from the type of the number of beats are, that will be the number of metres we have arrived at the major three metres: 1) Metre of two beats (disimos rhythm), 2) Metre of three beats (trisimos), 3) Metre of four beats (tetrasimos).

Two beats. When the metre has two beats it will have movements. The first movement is downwardly with the course which the arches show, and thesis; the second movement is upward and thesis. Of these the thesis is the stronger.

Three beats. When the metre has three beats, it is called thesis, the other two arses. The first

is downward, the second toward the right, and the third upward.

3) Metre of four beats. When the metre has four beats, it will be sung in four movements. Of these the first, which is also called thesis, is downward, the other three, which are called arses, the second toward the left, the third toward the right, and the fourth upward.

The type of metre is noted by the number 2 if the rhythm is disimos, by 3 if the rhythm is trisimos, and by 4 if the rhythm is tetrasimos.

Finally, in accordance with the rhythm, we stress that, alternation of rhythm is possible in one and the same melody. While we start with disimos rhythm, however, we encounter a tetrasimos or a trisimos in the same melody; again arriving at the disimos.

This happens many times in melodies of Byzantine music, for their rhythm is depended on the stress of words and is thusly called tonismos in antithesis to European music, which does not consider stress of words and of which the rhythm is called prosodical.

The third indispensable sign toward the practical exercise of Byzantine music are the martyria of the notes. Martyria are the signs, which display the notes to us. The martyria are certain symbols, which give us the nomenclature of each note. Each martyrion is consisted of two signs, the main letter of the note and the sign, which is called martyrional sign. The martyria are eight in number, as many, i.e., and there are notes in Byzantine music. They are the following:

6. "We rejoice in rhythm, for the mark and ordered number having and moving us orderly. More familiar is the ordered movement in the nature of disorder by the habit in manners we rejoice," according to Aristotle.
thesis to the chromatical.

Indispensably they are used: 1) in the beginning of each hymn, where we receive our basis, from which we will start the chant; 2) in the end of the hymn, in order to know the final note; and 3) during the course of the hymn, or at the end of each musical phrase, in order to assure ourselves that the chant in proceeding well.

\[ \text{\textit{Diemos Rhythm}} \]

\[ \text{\textit{Diemos Rhythm}} \]

With all the above mentioned as a basis, we come to the practical exercise, using, from the beginning, the characters ison (\[ \text{\textit{Diemos Rhythm}} \]), oligon (\[ \text{\textit{Diemos Rhythm}} \] ascent of one note) and apostrophos (\[ \text{\textit{Diemos Rhythm}} \]) descent of one note).

In the exercise in mention the rhythm is disimos, where the movements of the hands will be two (down and up). The sign in which we direct our attention is the strong connection, which must be found between the first and second movement and the recited note. Both, that is, have to be done at the same time. Intelligibly, therefore, is that each character must be performed in one beat.

\[ \text{\textit{Diemos Rhythm}} \]

\[ \text{\textit{Diemos Rhythm}} \]

Side by side with the signs, which have thus far, in accordance with the reading of the found another, called \textit{hyphen}. This is a character which joins together two characters of the same note and gives the value of the second character to the one preceding it. It happens with the union of duration in Euro

\[ \text{\textit{Diemos Rhythm}} \]

\[ \text{\textit{Diemos Rhythm}} \]

---

7. Being called accented rhythm in Byzantine music we mean the exaltation, which is given on the accented syllable, i.e., there is an accent of words, it must also coincide with the strong portion of the metre, or the thesis.
in the beginning of each hymn, our basis, from which we will start the chant; in the hymn, in order to know the final note; and of the hymn, or at the end of each musical assurance ourselves that the chant in proceeding

above mentioned as a basis, we come to the practice from the beginning, the characters ison
descent of one note). In mention the rhythm is disimos, where the
hands will be two (down and up). The sign in
attention is the strong connection, which must
the first and second movement and the recited
have to be done at the same time. Intelligibly,
ch character must be performed in one beat.

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Πα Πα</td>
<td>Βου Βου Πα Πα</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Κε Κε Ζω Ζω Νη Νη</td>
<td></td>
</tr>
</tbody>
</table>

Side by side with the signs, which have been brought forth thus far, in accordance with the reading of Byzantine music, is found another, called hyphen. This is a curved line ( ) which joins together two characters of the same acuteness and gives the value of the second character to the first, (as precisely happens with the union of duration in European music).

Disimos Rhythm

1. \[ \text{disimos rhythm in Byzantine music we mean the exaltation,} \]
\[ \text{accented syllable, i.e., there is an accent of words, it must} \]
\[ \text{strong portion of the metre, or the thesis.} \]
Concerning the petaste

Similarly, as we saw in the beginning, beside the oligon, there are two other characters, which ascend one tone continuously. These are the petaste and the kentimata. Of these the petaste is performed with a slight quivering of the voice, or during the musical excursion we quickly approach the immediate acute note with an immediate return toward the former. Analogous, it happens to the double eighth-note of European music. Exercise:

b) Composition of notes of descent:

Finally, the kentimata are used when we ascend continuously; also, as we shall see, when we must repeat the same syllable of the word. Exercise:

8. There is a composition beyond the eight notes, also which equal eight notes, etc., except they are used very

9. Variation (from the verb παραλλάσσω) means hand to hand, conveyance. This transmission comes as syllables of notes on the engraved characters.
Concerning the petaste

Saw in the beginning, beside the oligon, there characters, which ascend one tone continuously. And the kentimata. Of these the petaste is light quivering of the voice, or during the music they approach the immediate acute note with toward the former. Analogous, it happens to note of European music. Exercise:

[Music notation]

kentimata are used when we ascend continually see, when we must repeat the same syllable above:

[Music notation] 8

Composition of Characters

With the above mentioned ten characters we are able to ascend or descend, one, two, three, etc. notes continuously. However, there is no character, which ascends or descends two or more notes transgressively. Because of this the so-called composition of characters was invented, through which we place two or more characters arranging these analogous. Thus, there proceeded the forms of composition seen below, by which the melody of Byzantine music receives its fulness.

a) Composition of notes of ascent:

[Music notation] 2 notes
[Music notation] 3 notes
[Music notation] 4 notes
[Music notation] 5 notes
[Music notation] 6 notes
[Music notation] 7 notes

b) Composition of notes of descent:

[Music notation] 3 notes
[Music notation] 4 notes
[Music notation] 5 notes
[Music notation] 6 notes
[Music notation] 7 notes

Continuous and Transgress Variations

Before we study whatever musical hymn, we must know this first through the recitation of the characters and consequently

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8. There is a composition beyond the eight notes, also, as \( \frac{2}{3} \) or \( \frac{3}{4} \), which equal eight notes, etc., except they are used very rarely.

9. Variation (from the verb \( \pi \alpha \rho \alpha \lambda \alpha \lambda \alpha \sigma \omega \)) means a transmission from hand to hand, conveyance. This transmission comes about by the application of syllables of notes on the engraved characters.
through the syllables of the hymn. The first form of the study, in other words, must come from variations, which are divided into continuous and transgress. Continuous is that one, as we have already seen, through which we rise from one cord, tone, to the immediate higher or lower one. The exercises up to this point have been written in continuous variations.

Transgress variation is that, as is well known, through which we ascend from the one cord to the other transgressly, i.e., we eliminate the intermediate characters. Because toward ascent of two or more notes we use the composition of the characters, therefore transgress can be called composed variation.

Characters of Time

As we have already mentioned, in Byzantine music each character of quantity represents one beat; for example, the \( \underline{\text{\textcircled{9}}} \) has one beat, the \( \underline{\text{\textcircled{3}}} \) has one beat, the \( \underline{\text{\textcircled{3}}} \) likewise has one beat, the \( \underline{\text{\textcircled{3}}} \) also, etc.

The richness, however, of the melody creates the need of augmentation or decrease of each beat. Therefore, as soon as the writing of Byzantine music found the road of its simplification, especially a special class of characters with divergent signs occupied the discoverors. These characters according to their work are distinguished thusly:

a) Characters which augment the time,

b) Characters which divide the time, and
c) Characters which divide and augment the time.

A) Characters which augment the time.

These are four in number: The clasma \( \underline{\text{\textcircled{3}}} \), the single \( \underline{\text{\textcircled{1}}} \), the double \( \underline{\text{\textcircled{2}}} \), and the triple \( \underline{\text{\textcircled{4}}} \).

Of these four, the clasma is placed either above or below the characters, \( \underline{\text{\textcircled{3}}} \) \( \underline{\text{\textcircled{3}}} \) \( \underline{\text{\textcircled{3}}} \); the rest below, \( \underline{\text{\textcircled{3}}} \).

The clasma and the single add one beat; therefore if we have an oligon with a clasma or an apostrophos with a single, then we will have a disimos beat, or one beat for each character (\( \underline{\text{\textcircled{3}}} \) or \( \underline{\text{\textcircled{3}}} \)) and one beat for the clasma or the single.\(10\) Finally, if

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\(10\) A double adds two beats, or each character with a double has three beats, it is thus a trisimos (\( \underline{\text{\textcircled{3}}} \)).
of the hymn. The first form of the study, in some from variations, which are divided into
progress. Continuous is that one, as we have already
which we rise from one cord, tone, to the im-
lower one. The exercises up to this point have
continous variations.

Section is that, as is well known, through which
one cord to the other transgressly, i.e., we
mediate characters. Because toward ascent of
we use the composition of the characters, therefore
called composed variation.

Characters of Time

Already mentioned, in Byzantine music each char-
acters one beat; for example, the \( \frac{3}{4} \) has one
one beat, the \( \frac{3}{4} \) likewise has one beat, the
\( \frac{3}{4} \) which augment the time,
\( \frac{3}{4} \) which divide the time, and
\( \frac{3}{4} \) which divide and augment the time.

Augment the time.

In number: The clasma \( \frac{3}{4} \), the single \( \frac{1}{4} \),
and the triple \( \frac{3}{4} \).

The clasma is placed either above or below the
\( \frac{3}{4} \); the rest below, \( \frac{3}{4} \).

And the single add one beat; therefore if we have
clasma or an apostrophos with a single, then we
beat, or one beat for each character ( \( \frac{3}{4} \) or
beat for the clasma or the single. Finally, if
beats, or each character with a double has three beats, it
\( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \)
B) Characters which divide the time.

The characters which divide the time are three. The gorgon, which is written \( \Gamma \), the digorgon, consisting of two gorga \( \Gamma \), \( \Gamma \), and the trigorgon, consisting of three gorga \( \Gamma \), \( \Gamma \), \( \Gamma \).

1) Of these the gorgon divides the time into two parts, each of which represents \( \frac{1}{2} \) beat, and is placed on the second character. Accordingly to this, we know that the \( \square \) or the \( \square \) or any other character of quantity alone has one beat; however, when on this is placed the \( \Gamma \) then it becomes a \( \frac{3}{2} \) beat, for example \( \square \square \) = 1 beat, \( \square \square \square \) = \( \frac{3}{2} \) beat. Thus in order to complete indispensably the whole beat, two characters are needed, as the following:

Exercises.
Which divide the time.

which divide the time are three. The gorgon, 

which divides the time into two parts, each of

thus in order to complete indispensably the

divide the time.

the digorgon, consisting of two gorga
gorgon, consisting of three gorga

digorgon divides the time into two parts, each of

beats, and is placed on the second char-

ingly to this, we know that the or the

by other character of quantity alone has one

beats, when this is placed the then is be-

example $\frac{1}{2}$ beat, $\frac{1}{2}$ beat, $\frac{1}{2}$ beat, three characters are needed, as the following:

Exercises.

2) The digorgon divides the time into three parts, i.e., it joins three characters and is placed, as is the gorgon, on the second character. For completion, therefore, of an entire beat, three characters are needed, thusly:
Double Metre

3) The trigorgon divides the time into four parts, i.e., it joins four characters, which must be performed in one movement. It is placed, likewise, on the second character. Consequently, in order for an entire beat to be completed, four characters are needed:

Exercises.

Double Metre

C) Characters which divide and augment time

These, also, are three. The argon \( \text{argin} \), imiargon \( \text{imargin} \), and the diargon \( \text{diargin} \). These are used only in one script, namely, they are placed having below kentimata, thusly: \( \text{argin} \)

cause they have a double job, they are called to divide and augment the time.

1) Of these three, the argon \( \text{argin} \) has a certain connection to the gorgon and the clasma, that is, on the kentimata and the characteristic clasma on the oligon, thusly:
divides the time into four parts, i.e., it joins 8, which must be performed in one move-ced, likewise, on the second character. Con-
der for an entire beat to be completed, four needed:

C) Characters which divide and augment the time.

These, also, are three. The argon \( \gamma \), the hymiolion or tri-
miargon \( \dot{\gamma} \), and the diargon \( \ddot{\gamma} \). These three characters are used only in one script, namely, they are placed above the oligon, having below kentimata, thusly: \( \frac{1}{5} \), \( \frac{1}{5} \), \( \frac{2}{5} \). Because they have a double job, they are called characters which di-
vide and augment the time.

1) Of these three, the argon ( \( \gamma \)) has its own value in rela-
tion to the gorgon and the clasma, they work as the gorgon on the kentimata and the characters before them, as the clasma on the oligon, thusly: \( \frac{7}{15} \) \( \frac{7}{15} \) \( \frac{7}{15} \).

Exercises.
Trisimos Metre

\[ \begin{array}{c}
\text{Double Metre} \\
19 \quad \text{Exercise}
\end{array} \]
2) The hyomiion or triiniargon ( \( \frac{7}{2} \)) works as the gorgon on the kentimata and the characters before them, as a double on the oligon, thusly:

Exercises.

21

3) The diargon ( \( \frac{7}{3} \)) works as the gorgon on the kentimata and characters before them, as the triple on the oligon, thusly:

Exercises.

3) Characters which augment and divide the time

Concerning Rests

The rests, otherwise called the siopai, or rests of time, are indispensable to the melody, with interruption of the reading of some beats.

Toward a more full understanding of these toward the corresponding characters or...
Relation of Characters of time with the corresponding sign of European music

Attributing greatest meaning to the understanding of the rhythm, below we compare the characters of time of Byzantine with European script.

1) Characters which augment the time

2) Characters which divide the time

3) Characters which augment and divide the time

Concerning Rests

The rests, otherwise called the siopai, consisting of characters of time, are indispensable to the melody, when this requires the interruption of the reading of some beat.

Toward a more full understanding of the rests, we compare these toward the corresponding characters of European music.
Rest of three beats.

Analysis of certain script:

Many times in Byzantine music we come up with altogether divergent characters. This one and variety of the rhythmical movement and quantity and quality, which, toward the mean had need of correct position and script. Thus there came into being these newly-mentioned, notation of which we shall now enter.

a) During the extent of the melody times, are found above or beneath

\[ \text{\textbullet~\textbullet~\textbullet~} \quad \text{\textbullet~\textbullet~\textbullet~} \quad \text{\textbullet~\textbullet~\textbullet~\textbullet~} \]

In the first instance, the oligon is performed first and the ketoma follows.

\[ \text{\textbullet~\textbullet~\textbullet~\textbullet~} \quad \text{\textbullet~\textbullet~\textbullet~\textbullet~} \quad \text{\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~} \]

Likewise, in this case are used toward a repetition of the script.

b) Also within the melody, we see another oligon are found beneath the oligon \[ \text{\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~} \]

atimata are performed first and then

\[ \text{\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~\textbullet~} \]
Rest of three beats.

Analysis of certain scripts

Many times in Byzantine music we come across certain scripts with altogether divergent characters. This came from the richness and variety of the rhythmical movement and of other characters of quantity and quality, which, toward the most exact performance, had need of correct position and script. Thusly, besides the others, there came into being those newly-mentioned scripts, into the translation of which we shall now enter.

a) During the extent of the melody, the kentimata, many times, are found above or beneath the oligon, namely \( \dfrac{3}{4}, \dfrac{5}{4} \). In the first instance (\( \dfrac{3}{4} \)), the oligon is performed first and the kentimata follows, \( \dfrac{5}{4} \). Likewise, in this instance, the kentimata are used toward a repetition of the same syllable.

b) Also within the melody, we see again that the kentimata are found beneath the oligon \( \dfrac{5}{4} \). Then the kentimata are performed first and the oligon follows,

\( \dfrac{5}{4} = \dfrac{3}{4} \)
Finally, in these two instances, many times it happens that the gorgon is found (\(\text{\textgreek{\iota}}\text{\textgreek{\eta}}\), \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\)). Then the gorgon works on the kentimata and in these two instances, \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\) and \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\) = \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\).

c) Many times, during the performance of a hymn, we come across the well-known hyppore (\(\text{\textgreek{\iota}}\text{\textgreek{\eta}}\)), having above it a gorgon. In this instance the gorgon is placed and is understood on the first apostrophon, being known that the hyppore is a combination of two apostrophos. According to this, another character must therefore precede the hyppore, for the gorgon, as all other characters which divide the time, is always placed on the second character, thusly: \(\text{\textgreek{\eta}}\text{\textgreek{\iota}}\text{\textgreek{\iota}}\).

d) Finally, in relation to the translation of the script, we bring forth another instance, more commonly used in Byzantine musical notation. This is the script \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\). We already know that if we only had the \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\) then the time would be disimos. In this instance, however, the gorgon always placed on the second characters will comprise the oligon and the character before it, namely the clasma; likewise, the ison with the clasma has \(\frac{1}{2}\) beats, the oligon \(\frac{3}{4}\). Thus, the disimos is completed. For a more complete understanding of this somewhat many-sided script, we advance to a simpler analysis: \(\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\) = \(\frac{1}{2}\text{\textgreek{\eta}}\text{\textgreek{\iota}}\frac{3}{4}\text{\textgreek{\gamma}}\). The same happens exactly when there is a single \(\text{\textgreek{\eta}}\text{\textgreek{\iota}}\text{\textgreek{\iota}}\). This musical composition we can parallel with the representative from European music, namely:

\[1) \quad \text{\textgreek{\iota}}\text{\textgreek{\eta}} = \text{\textgreek{\iota}}\text{\textgreek{\eta}}\text{\textgreek{\eta}}
2) \quad \text{\textgreek{\iota}}\text{\textgreek{\eta}} = \text{\textgreek{\iota}}\text{\textgreek{\eta}}\text{\textgreek{\eta}}\]

In this second instance, the same as in the first, with the difference that we will have not three beats, but 25:

\[\text{\textgreek{\eta}}\text{\textgreek{\gamma}}\]

**Continuous elaphron**

Within the musical richness of Byzantine liturgy, the instance of the continuous elaphron (\(\text{\textgreek{\iota}}\text{\textgreek{\eta}}\)) and the apostrophon before it and next to it (\(\text{\textgreek{\iota}}\text{\textgreek{\eta}}\)). Only when the elaphron is found, we have this form, otherwise performed separately, according to their own.

The continuous elaphron has wholly performances, during which the elaphron is considered as the apostrophos, the apostrophos having the position: \(\text{\textgreek{\iota}}\text{\textgreek{\eta}}\text{\textgreek{\eta}}\). Easily understood, to continuous elaphron, there must be found an apostrophos having above it:

**Exercises.**

\[28 \quad \text{\textgreek{\eta}}\text{\textgreek{\gamma}}\text{\textgreek{\eta}}\]
\[29 \quad \text{\textgreek{\eta}}\text{\textgreek{\gamma}}\text{\textgreek{\eta}}\]
In two instances, many times it happens that the \( \overline{\underline{T}} \) \( \overline{\underline{G}} \). Then the gorgon works on these two instances, \( \overline{\underline{G}} \). Thus, during the performance of a hymn, we come across the well-known hypopore (\( \overline{\underline{S}} \)), having above it this instance the gorgon is placed and is in the first apostrophon, being known that it is a combination of two apostrophons. Accordingly, another character must therefore precede hypopore, for the gorgon, as all other characters at the time, is always placed on the second thus: \( \overline{\underline{G}} \) \( \overline{\underline{G}} \). In relation to the translation of the script, we have another instance, more commonly used in musical notation. This is the script \( \overline{\underline{G}} \) \( \overline{\underline{G}} \). Now that if we only had the \( \overline{\underline{G}} \) then the dismos is completed. In this instance, however, the hypopore is placed on the second characters will common and the character before it, namely the apostrophon, the ison with the clisma has 1½ gorgon. Thus, the dismos is completed. For a complete understanding of this somewhat many-page long analysis, we advance to a simpler analysis: \( \overline{\underline{G}} \) \( \overline{\underline{G}} \) \( \overline{\underline{G}} \). The same happens exactly as a single \( \overline{\underline{G}} \) \( \overline{\underline{G}} \). This musical composition parallel with the representative from music, namely:

\begin{align*}
1) \quad & \overline{\underline{G}} \overline{\underline{G}} = \overline{\underline{G}}. \\
2) \quad & \overline{\underline{G}} \overline{\underline{G}} = \overline{\underline{G}}. \\
\end{align*}

In this second instance, the same thing happens exactly, as in the first, with the difference that a single is added, we will have not three beats, but 2½ and ¾ (\( \overline{\underline{G}} \) \( \overline{\underline{G}} \)).

\[ 2\frac{1}{2} \quad \frac{3}{4} \]

**Continuous elaphron**

Within the musical richness of Byzantine music, we discriminate the instance of the continuous elaphron. This is comprised of the elaphron \( \overline{\underline{G}} \) and the apostrophon, which is placed before it and next to it \( \overline{\underline{G}} \). Only when the apostrophon if the elaphron is found, we have this form, otherwise they would be performed separately, according to their own value.

The continuous elaphron has wholly peculiar form of performances, during which the elaphron is converted into two apostrophons, the apostrophon having the position of a gorgon, thus: \( \overline{\underline{G}} \overline{\underline{G}} \). Easily understood is, that before the continuous elaphron, there must be found another character, connected with the apostrophon, having above it the gorgon

\( \overline{\underline{G}} \) \( \overline{\underline{G}} \) \( \overline{\underline{G}} \).

**Exercises.**

\[ 28 \]
\[ 29 \]
Rhythmical form with a continuous elaphron

Different exercises of transgressive ascents and descents

a) Intervals of three.\textsuperscript{11}

1) Ascent of two notes by the kentima is found before or under the oligon \(\cdots \) or \(\cdots \) and by the oligon placed above the petaste, \(\cdots \).

2) Descent of two notes by the elaphron \(\cdots \).

\textsuperscript{11}. They are called intervals of three, for from each one until the other note, there are three characters. This happens with the intervals of four, five, six, seven, and eight. Or, when we have four characters, then the interval is called four, five for five, etc.
For the application of the intervals of three, we offer the following hymn, taken from the Anabathmoi of the Fourth Plague.

Anabathmos

38

Ek ne o ti tos mu o ech thros

me pei ro ζει τοις η δο ναις θεϊνει
me pi ra zi tes i tho nes flegi

*Note: The symbols represent musical notation.*

And if in the elaphron, two notes by the kentima is found before or after the petaste, then the interval is called three, for from each one until the other note, four happens with the intervals of four, five, six, seven and eight characters, then the interval is called four, five...
From this juncture all the hymns which are to be found in the book will have the English transliteration printed below.

b) Intervals of four, i.e., ascent and descent of three notes.

1) We ascend three notes then the kentima is found above the oligon or petaste בקה, and

2) We descend three notes when within the elaphron there is an apostrophos בקה
All the hymns which are to be found in the English transliteration printed below.

[Transliteration of Greek text]

---

...i.e., ascent and descent of three notes. Three notes then the kentima is found above the last taste, and three notes when within the elaphron there is the triphos.
A Hymn for the application of the intervals of four taken from the Aposticha of the Fourth Plague.

c) Intervals of five, i.e., ascent of four or \( \frac{1}{4} \) and descent of four notes.
c) Intervals of five, i.e., ascent of four notes by the hypsile placed to the right of the oligon or the petaste, or and descent of four notes by the chamili.
A Hymn, for the application of the intervals of five, taken from the Doxology.\textsuperscript{12}

\begin{verbatim}
43
\begin{align*}
\text{Δο} \; \text{εξ} \; \Sigmaοι \; \text{τω} \; \deltaειξον \; \tauι \; \text{το} \; \phiως \\
\text{Θο} \; \text{χα} \; \text{Σι} \; \text{το} \; \text{δι} \; \text{χαν} \; \text{τι} \; \text{το} \; \text{φος}
\end{align*}
\end{verbatim}

\begin{verbatim}
44
\begin{align*}
\text{κα} \; \text{α} \; \text{ε} \; \text{πι} \; \text{γης} \; \text{ει} \; \text{ρη} \; \text{νη} \; \text{εν} \; \text{αν} \; \text{θρωπος}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{εν} \; \text{αν} \; \text{θρωπος}
\end{align*}
\end{verbatim}

\begin{verbatim}
45
\begin{align*}
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι} \\
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{ε} \; \text{Θε} \; \text{ε} \; \text{Πα} \; \text{τερ} \; \text{το} \; \text{α} \\
\text{ε} \; \text{The} \; \text{e} \; \text{Pa} \; \text{ter} \; \text{pan} \; \text{to}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι} \\
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{σου} \; \text{σου} \; \text{Χριστε} \; \text{σου} \; \text{και} \; \text{α} \\
\text{συ} \; \text{υ} \; \text{Chri} \; \text{ste} \; \text{ke} \; \text{a}
\end{align*}
\end{verbatim}

\textbf{d)} \text{Intervals of six, i.e., ascent of five notes by the hypsile placed to the left of the oligon or by the petaste or and descent of five notes by the apostrophos, placed under the chamili}

\begin{verbatim}
44
\begin{align*}
\text{κ} \; \text{α} \; \text{η} \; \text{ε} \; \text{πι} \; \text{γης} \; \text{ει} \; \text{ρη} \; \text{νη} \; \text{εν} \; \text{αν} \; \text{θρωπος}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι} \\
\text{κυριε} \; \text{νιε} \; \text{Βασιλεια} \; \text{νι}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
\text{σου} \; \text{σου} \; \text{Χριστε} \; \text{σου} \; \text{και} \; \text{α} \\
\text{συ} \; \text{υ} \; \text{Chri} \; \text{ste} \; \text{ke} \; \text{a}
\end{align*}
\end{verbatim}

\textsuperscript{12} \text{It is called Doxology for it starts with the words “Glory to Thee, Who hast shown forth the light.”}
A Hymn, for the application of the intervals of five, taken from the Doxology.

Thee, O Christ, who in Thy humanity lovingly revealed to us Thy Father's love, have mercy on us in our tribulations.

Amen.
e) Intervals of seven, namely ascent of six notes, the hypsile placed on the right and the kentima in the middle of the oligon or of the petaste and descent of six notes by the composition of the chamili and the elaphron.

f) Intervals of eight, i.e., ascent and the kentima found above the oligon or of the petaste notes by the composition of and of the apostrophos.

Hymn, for the application of the intervals of six, taken, likewise, from the Doxology.
f) Intervals of eight, i.e., ascent of seven notes, the hypsile and the kentima found above and the middle of the oligon or of the petaste and denotes by the composition of the chamili of the elaphron and of the apostrophos.
Hymn, for the application of the intervals of eight, taken from the Doxology, again.

Elliptical metre

It is called the first metre when it is necessary for the notes, or movements, to be performed in an elliptical manner. For example, when we have a disimos metre, we begin with one character, which is able to fill the blank space that occurs at the end, when the metre will be, also, elliptical, it is self-understood that we start from the last character of the preceding metre will be performed in.

Characters of expression or of quality

These characters play an important role in Byzantine melody. Without the characters of expression, the whole metre would be monotonous, and likewise, the characters do not have time, but by them is the manner of the recitation of the notes. Because of the marvelous expressive quality, with the Byzantine melody, they were called tropikai.

Of all concerning these that we have so far described, we know that these six characters of expression, or of quality, being called substances, were saved until today by tradition by the best flourishing chanters and the various epochs of ecclesiastical Byzantine music.

The characters of expression or of quality, or the substances are, as expressed, six:

The Bareia

The Homalon

The Antikenoma
Elliptical metre

It is called the first metre when it is not complete, but some movements are missing, accordingly with the value of the metre. For example, when we have a disimos metre, in the elliptical metre we begin with one character, which is able to be completed at the end, when the metre will be, also, elliptical. In such an instance, it is self-understood that we start from the arsis so that the thesis of the proceeding metre will be performed in the thesis.

Characters of expression or of quality

These characters play an important role in Byzantine music, for they aid in the betterment of expression and rendering of the melody. Without the characters of expression, the melody of whatever hymn will be monotonous, and likewise unenjoyable. These characters do not have time, but by them is extolled and is sought the manner of the recitation of the notes. Because of these and because of the marvelous expressive quality, which they give to Byzantine melody, they were called tropikai.

Of all concerning these that we have said and of the practical experience, which will convey the reader, one is led to the result that these six characters of expression, or others not having time being called substances, were saved until today by the phonetical tradition by the best flourishing chanters and teachers during the epochs of ecclesiastical Byzantine music.

The characters of expression or of quality and other untimely substances are, as expressed, six:

The Bareia

The Homalon

The Antikenoma
The Psifiston

The Heteron or Connector (Syndesmos)

The Endophonon

The duty of these characters of expression:

1) The Barea of all the others is placed only before the characters of quantity. It is used to give a special accent to the character before which it is placed; accordingly, the character having the barea is distinguished by the liveliness and accent of its preceeding and proceeding character. It is placed thusly:

2) The Homalon, placed below the characters of quantity, produces a slight quivering of the voice between the first and second beat. These are two instances of the positions of the homalon: a) it is placed beneath a character having a clasma, thusly: and b) beneath two characters of the same acuteness, thusly:

3) The Antikenoma is placed according to two manners beneath certain characters of quantity: a) beneath the oligon, where it is found in the so-called weak part of the metre, when it also produces a shaking (liveliness) of the voice, thus: and b) in the strong part of the metre beneath the character having a single and following a descending character with a gorgon:

Consequently both the characters must be brought forth joined, never must we break them by a breath, the descending note wants the voice to be pronounced, in some manner, as hanging.

4) The Psifiston always produces quickness (liveliness) in the following descending:

5) The Heteron or Connector is brought forth with sweet voice and undivided.

6) The Endophonon. This is performed with a closed:

Natural Diatonic

It is known that the notes in Byz add one more we will repeat the first a scale of eight continuous notes. These of these eight notes, or otherwise called (scala). The first note or chord is the entire scale takes its name. Because basis is thus called the scale of
manner, as hanging.

4) The Psifiston always placed below the characters produces quickness (liveliness) in them, in antithesis toward the following descending notes, which must be weaker.

\[ \begin{align*}
\text{a)} & \quad \text{\includegraphics[width=0.3\textwidth]{image1}} \\
\text{b)} & \quad \text{\includegraphics[width=0.3\textwidth]{image2}}
\end{align*} \]

5) The Heteron or Connector. This always joins different ascending and descending characters, which must be brought forth with sweetness, slight wavering of the voice and undivided.

\[ \begin{align*}
\text{a)} & \quad \text{\includegraphics[width=0.3\textwidth]{image3}} \\
\text{b)} & \quad \text{\includegraphics[width=0.3\textwidth]{image4}} \\
\text{c)} & \quad \text{\includegraphics[width=0.3\textwidth]{image5}} \\
\text{d)} & \quad \text{\includegraphics[width=0.3\textwidth]{image6}} \\
\text{e)} & \quad \text{\includegraphics[width=0.3\textwidth]{image7}}
\end{align*} \]

6) The Endophomon. This is placed below the characters and is performed with a closed mouth, usually.

\[ \begin{align*}
\text{\includegraphics[width=0.3\textwidth]{image8}}
\end{align*} \]

**Natural Diatonic Scale**

It is known that the notes in Byzantine music are seven. If we add one more we will repeat the first, when there will be performed a scale of eight continuous notes. The continuous scale therefore, of these eight notes, or otherwise called a chord, is called a scale (scala). The first note or chord is the basis of the scale, from which the entire scale takes its name. Because of this, the scale has its basis \( \text{\textupsilon} \) is thus called the scale of \( \text{\textupsilon} \), that which has its basis
\( \Pi \alpha \) is called the scale of \( \Pi \alpha \), that which has its basis \( \Gamma \alpha \) is called the scale of \( \Gamma \alpha \), etc.

For an easier understanding of the intricate scales of Byzantine music we must begin with the natural diatonic scale of \( \Pi \eta \), which is a comparison of the natural scale of Do in European music.

It is called the natural scale or diatonic, for it is comprised of natural notes, which each represent a note.

Besides the eight notes, a scale, and the natural scale in subject, has seven tones or intervals, which comprise the space from one note to another; for example \( \Pi \eta \cdot \Pi \alpha \) is one tone or interval, \( \Pi \alpha \cdot \Pi \omega \) is also one tone, \( \Pi \omega \cdot \Gamma \alpha \) likewise, etc. On the one hand the note represents one sound, on the other the tone is the distance from one sound to the other.

The intervals of the natural diatonic scale are called natural and differ amongst themselves, i.e., other are larger and other smaller. Analogous to their size and their sound they are separated into three groups of tones. Thus the larger group is called meizone, the smaller classon tone, and still smaller the elachistone tone.

The natural diatonic scale has three meizone tones: \( \Gamma \alpha \cdot \Delta \lambda \), \( \Delta \lambda \cdot \Kappa \epsilon \) ; two classon: \( \Pi \alpha \cdot \Pi \omega \), \( \Kappa \epsilon - \Zeta \omega \) ; and two elachistone tones: \( \Pi \omega \cdot \Gamma \alpha \), \( \Pi \eta \cdot \Pi \alpha \). These intervals or tones, according to their size, have certain small musical subdivisions, which are called moria or kommata.

The three Byzantine teachers, who, in the year 1814, brought the Byzantine notation from the old to the new script, defined the meizone tones as being comprised of twelve moria, the classon nine, and the elachistone seven. The Sixth Patriarchal Conservatory School instituted by Patriarch Joachim III in the year 1881, working with more epistomical exactness on the subject of these intervals of Byzantine music, defined the subdivision into moria to be: Meizon 12, Elason 10, Elachistos 8; this division is also used today.

Finally, for a fuller knowledge of the meaning of the scale we generally stress, that a scale is composed of two tetrachords.\(^{14}\)

---

\(^{14}\) Each tetrachord is composed of four chords or notes, i.e., \( \Pi \eta \cdot \Gamma \alpha \), \( \Pi \alpha \cdot \Delta \lambda \), \( \Pi \omega \cdot \Kappa \epsilon \).

From these, that which comprises the tetrachord, and that which comprises the acute tetrachord. For example, in the tetrachord is the \( \Pi \eta \cdot \Gamma \alpha \) and the interval, which separates the two tetrachords, \( \Delta \lambda \), remain. This, because of its remaining or dividing tone; it is a meizone composed of twelve moria. If we are in such scale we will accredit that the total number of 30, thus the total number of a scale each are 60, together with 12, the sum of 72.

**Signs of Alteration**

In addition to the characters of which mention was made in the previous music there are certain signs, which natural notes toward more base or more acute. If the tonal interval are called flats, the raise the tone are called sharps (diestoring of the tonal interval by half a tone). The tonal interval by half a note.

Signs of both are: for the sharp

These signs, which add a great deals into simple, monograms, digrams adds or subtracts two moria. As the type two moria, the monogram by four, the digram by eight.

Because of this, results the following monogram:

<table>
<thead>
<tr>
<th>Single</th>
<th>Monogram</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sharps</td>
<td>( \acute{c} )</td>
</tr>
<tr>
<td>Moria</td>
<td>2</td>
</tr>
<tr>
<td>Flats</td>
<td>( \grave{c} )</td>
</tr>
</tbody>
</table>

According to the above mentioned acute note of a meizone tone, for example two moria and from a meizone we equals 10).

If we lower the same tone by
From these, that which comprises the bases notes is called base tetrachord, and that which comprises the higher notes is called acute tetrachord. For example, in the natural diatonic scale the base tetrachord is the η-γα and the acute is α-νη. The interval, which separates the two tetrachords, or the interval γα-υ, remain. This, because of its role, is called the separating interval or dividing tone; it is a meizon in all the scales, i.e., it is composed of twelve moria. If we are careful of each tetrachord of a scale we will accredit that the total number of its moria amounts to 30; thus the total number of a scale is 72, for two tetrachord of 30 each are 60, together with 12, the separating tone: a grand total of 72.

**Signs of Alteration**

In addition to the characters of quality and quantity, about which mention was made in the preceding chapter, in Byzantine music there are certain signs, which change the acuteness of the natural notes toward more base or more acute. Those which lower the tonical interval are called flats (hyphesis), and those which raise the tone are called sharps (diesis). Thus, the flat is the lowering of the tonical interval by half a note. The sharp is the raising of the tonical interval by half a note.

Signs of both are: for the sharp σ, for the flat φ.

These signs, which add a greater grace to the hymn, are divided into simple, monograms, digrams, and trigrams. Each line adds or subtracts two moria. As the single sharp raises the tone by two moria, the monogram by four, the digram by six, and the trigram by eight.

Because of this, results the following chart of sharps and flats:

<table>
<thead>
<tr>
<th></th>
<th>single</th>
<th>monogram</th>
<th>digram</th>
<th>trigram</th>
</tr>
</thead>
<tbody>
<tr>
<td>sharps</td>
<td>σ</td>
<td>φ</td>
<td>φ</td>
<td>φ</td>
</tr>
<tr>
<td>moria</td>
<td>2</td>
<td>4</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>flats</td>
<td>φ</td>
<td>φ</td>
<td>φ</td>
<td>φ</td>
</tr>
</tbody>
</table>

According to the above mentioned, if we place a single on an acute note of a meizon tone, for example, a flat, then we subtract two moria and from a meizon we change it to an elasson (12-2 equals 10).

If we lower the same tone by a monogrammic flat, then we
subtract four moria and we change it to an elachiston (12-4 equals 8).

If, finally, we lower it by a digrammic flat, then we subtract six moria and change it to a meizon ½ tone (12-6 equals 6).

Both the signs of alteration work only on notes, on which they are placed; thus, when we see, during the course of the melody a note, originally with a sign of alteration following without it, then we will perform the first changedly, the second naturally.

CHAPTER III

Concerning the Families of Music

The families of music are one of the indispensable components of music, which together with the components comprise the expression of the tones (ιχως), about which mention will be made later. Accordingly with the martyrdom of Euclidean the ancient Greeks had three families for the diatonic, chromatic, and enharmonic, which were formed by diverse Greek peoples according to the character of each of them. These three families of the ancient Greeks were used by the church in its music, as agreeing wholly with the spirit (pneuma) and character of Christianity.

Of these, the diatonic family follows the so-called entire (diapason) scale, which is constituted of two like tetrachords which are separated.

The chromatic family has two scales; one for the Second Tone (ιχως) and one for the Plague of the Second Tone, or Second Plagal. Each of these is comprised, similarly, from two separated tetrachords, but the chromatic, as we shall see.

The enharmonic family is distinguished by the scale, which has third and fourth moria. The enharmonic family is separated tetrachords, each of which is

These three families, as we have seen, are followed in the Church by the arrangement of the harmonizations.

Because of this it is easily understood to be formed, indispensably, it must therefore, have its own tetrachord. Each tone, therefore, has its own tetrachord and a relative group create the family, depending upon the division of the tetrachord.

Likewise, as a result of all these divisions, that a family is a total of tones, which are divided into tetrachords. Analogous with them in the division of tetrachord. Analogous with them in the division of tetrachord.

Generally Concerning the Tetrachord

The music of the ancient Greeks was formed from various types of its melodies. Of these, they chose only eight, to which they gave the name "Tone." From that time they were divided according to the key of the notes, and therefore, law of Byzantine Ecclesiastical music, which Bishop Mediolanus among the ancients and the Dialogue used.

Of these, the first consecrated tone is as: First, Second, Third, and Fourth, which are named by other related names using the term plagus of the First, plagus of the Second, plagus of the Third, plagus of the Fourth. These eight tones are divided into two groups: one (1) which are the first four and 2) into the lower group.

Between the major and the plaguric tone, for each major tone has its plaguric tone, and vice versa.

15. One of the seven ancient Greek musicians. He was born in Alexandria, Egypt, or according to others in a city called Gela of Sicilia. He reigned high 322-300 B.C. He was a mathematician and famous musician called the Father of Geometry and taught mathematics in the reknowned School of Alexandria. In his various writings are saved some things concerning Music, in which the "Introduction to Harmony" where he talks of chords of three families.

16. It contains all the chords or notes of the scale, i.e. ⅔ ⅔ ⅔ ⅔

17. The more intricate subdivision in Byzantine music cannot be performed by the human voice; in the Middle Ages foreseen under the guise of the.

18. It was called basiss and not Plagius of the lower scale of all the tones.
the scale, i.e. \[ \frac{6}{5} \quad \frac{5}{4} \quad \frac{4}{3} \]

17. The more intricate subdivision in Byzantine Music, which because of its minuteness cannot be performed by the human voice; therefore, the enharmonic family was preserved under the guise of the diatonic family.

18. It was called baris and not Plagius of the Third for it has, as we shall see, the lower scale of all the tones.
and the plagius tones abstains from four notes and one tetratone; in European music from one to the fifth note. In order to find, for example, the basis of a plagal tone descends one tetratone of the basis of the major tone. For example, the first tone had, in olden times, as a basis Κε. If we descend from this one tetratone (fifth clear) then we will find the basis of the Plagius of the First Tone the Πα.

An exception to this rule is the Baris Tone, for it has as its basis similar to its major, the Third, or Πα. Because of this it was not called the Plagius of the Third, but Baris, as already stated.

Concerning the Phthorai

Because, many times, the melody as sweet as it is causes an unfavorable impression, because of its repetition, the musicians perceived certain signs which can change the course of the chanted hymn; this led from tone to tone and from family to family. This change is brought about by the perceived sign, which, exactly, because of change and destruction of the melody, were called phthorai.

Hence, phthorai are signs, through which we jump from tone to tone and from family to family (γένος).

If, for example, we chant a hymn belonging to the Plagius of the Fourth Tone and during the course of the melody, we wish to use the Second Tone, then we place the phthora of the Second Tone and continue chanting with the intervals (diastimata) of the Second Tone. Because indispensably we must return to the original tone, whence came the melody, i.e., the Plagius of the Fourth, then we place one of the Phthorais of this tone, and thus return.

Each family, as it has its own martyria, thusly has also its own phthorai.

The phthorai in use are 13; of which eight belong to the diatonic family, four to the chromatic, and one to the enharmonic.

The diatonic phthorai are the following:

\[ \begin{array}{cccccccc}
\text{Νη} & \text{Πα} & \text{Βου} & \text{Γα} & \text{Δι} & \text{Κε} & \text{Ζω} & \text{Νη} \\
\end{array} \]

\[ \begin{array}{cccccccc}
\text{Φ} & \text{Ο} & \text{Θ} & \text{Ο} & \text{Ο} & \text{Ο} & \text{Ο} & \text{Ο} \\
\end{array} \]

The chromatic phthorai are the following:

1. of the Second Tone \[ \Delta_{ι} \]
2. of the Second Plagal \[ \Pi_{α} \]

The enharmonic phthora is one and always places it in a constant...

What is the position of the phthorai, because of order and style of the characters above the characters. Thus when, in melody, we ascend, the phthorai, characters of quantity, for example:

\[ \begin{array}{cccccccc}
\text{Α} & \text{Ω} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} \\
\end{array} \]

for example:

\[ \begin{array}{cccccccc}
\text{Α} & \text{Ω} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} & \text{Θ} \\
\end{array} \]

Finally, since we must go from the phthora, this must be placed on the tone, to which we wish to go. It happens the phthora is placed on another note. This in Byzantine Music is called to chant a hymn of the First Tone and of the Second Tone, then we must jump of the Second Tone on the note which is adjacent to Πα (paracord).

Paracord, therefore, is the position of the natural note of the base of the tone.

Concerning the Chroai

The chroai are certain signs, which in a melody, affect only certain notes.

The chroai, because of their special attention and care by the great musicians of the pro-Christian...

Thus, the famous mathematicians preceding in defining eight chroai, to...

Of these eight, during the ce...

Byzantine music underwent an impor
The enharmonic phthora is one ρ. This is placed on ζω and always places it in a constant flat.

What is the position of the Phthorai? We must place the phthorai, because of order and style, in certain position beneath or above the characters. Thus when, during the performance of the melody, we ascend, the phthorai, usually are placed beneath the characters of quantity, for example: ἤ ὶ ὶ ὶ ὶ ὶ ὶ ὶ . when we descend, they are placed above, for example: ἤ ὶ ὶ ὶ ὶ ὶ ὶ ὶ .

Finally, since we must go from one tone to another by some phthora, this must be placed on the natural note of the base of the tone, to which we wish to go. It happens, however, many times, that the phthora is placed on another note, adjacent, or next to the cord. This in Byzantine Music is called paracord. If, for example, we chant a hymn of the First Tone and we wish to go to the Plagius of the Second Tone, then we must place the phthora of the Plagius of the Second Tone on the note Πα, which is its base. Many times, however, it happens that the phthora is placed on Βου which is adjacent to Πα (paracord).

Paracord, therefore, is the position of the phthora not on the natural note of the base of the tone, but on another next to it.

Concerning the Chroai

The chroai are certain signs, which, used during the course of a melody, affect only certain notes, changing them.

The chroai, because of their subtlety, came about through special attention and care by the ancient Greeks and by all the great musicians of the pro-Christian era.

Thus, the famous mathematician Claudius the Ptolemaios succeeding in defining eight chroai, to which he gave special attention.

Of these eight, during the centuries when the ecclesiastical Byzantine music underwent an important simplification, came about the three chroai which are used today: a) the zygos ρ b) the spa-
The zygos is always placed on the note Δι and affects the three descending characters or Γα is sharpened, Βου natural and Πα is sharpened.

The spathi is always placed on Κε and affects the two adjacent characters, or the immediate ascending and the immediate descending. It wants, i.e., the note Ζω flatted and Δι sharpened. In exception, the spathi can be placed on Γα, when it affects Δι by a flat and Βου by a sharp.

The cliton is always placed on Δι and flats both Γα, Βου.

Below we have drawn an example in comparison with European music.

Sacred music uses four such combinations:

1) The octachordon or eight notes was thusly called, for an octave scale. This system is used in the First Tone, Plagius, and the Fourth Tone from Πα.

2) The pentachordon or five notes is used, mainly, in the First Tone, transposed five chords of an octave.

3) The tetrachordon or triple notes of the Fourth Tone, written from Κε three notes higher here by the phthora of the Fourth Tone.

4) The trichordon or dipthong Tone where the base of the Fifth Tone, or on Βου. Accompanied by the following Legetos tone, in the Sixth Tone.

Generally in whatever system which transposed the types of sound to expression to the sense of sound.

**Types of Ecclesiastic Music**

The system, of which we have clear boundaries of music. This is a treasured legacy of the Church, draining of the Christian truth, in the soul to express thanks toward the saints, and the praising of the name of the Virgin Mary, Theotokos, constituted, besides the expression of the Christian poets.

This great power of ecclesiastic music.

Concerning the Systems

The most indispensable element for the expression of a tone is the system, i.e., the manner through which the base of the tone is transposed either higher or lower.

19. Being called a trochos we mean a cycle of three connected pentachords, of which must ascend to Κε, place on it the phthora using the notes Πα, Βου, Γα, Δι, Κε, and we must descend to Πα, place the phthora using the notes Κε, Δι, Γα, Βου, Πα. This cycle of intervals constituted the characteristic Greeks used greatly.
Sacred music uses four such systems:

1) The octachordon or eptaphonon and the entire scale. It was thusly called, for in it we use all the notes of the scale. This system is used by the First Tone, Plagius of the First Tone, Plagius of the Second Tone, Plagius of the Fourth Tone from Νη, and Baris diatonic from Ζω.

2) The pentachordon or tetraphonon and trochos. This is used, mainly, in the First Tone, where the base Πα is transposed five chords or four notes higher - on Κε.

3) The tetrachordon or triphone. This is used in the Plagius of the Fourth Tone, where a transposition of the base from Νη three notes higher or on Πα takes place, placed here by the phththora of Νη.

4) The trichordon or diphone. This is found in the Fourth Tone where the base of Δι is transposed two notes lower, or on Βου. According to the tradition of the following Legetos tone, in it are sung all the rapid melodies of the Fourth Tone.

Generally in whatever system, a variety is found in them, which transposed the types of sounds to create an enjoyable impression to the sense of sound.

Types of Ecclesiastical Music

The system, of which we have talked, progresses beyond the clear boundaries of music. This is due to the fact of the great treasure of the hymns of the Greek Orthodox hymnology. The draining of the Christian truth, in the hymns, the need of the pious soul to express thanks toward the Saviour, God, of the various saints, and the praising of the name of the Creator, God, and of the Theotokos, constituted, besides the others, the basis of the inspiration of the Christian poets.

This great power of ecclesiastical hymns had to be combined

19. Being called a trochos we mean a circle, which by the diverse physical and artistic forces combined it returns. Thus, by the trochos, we mean the system of three connected pentachords, of which the more important is Πα-Κε. We must ascend to Κε, place on it the phththora of Πα and thus ascend using the notes Πα, Βου, Γα, Δι, Κε instead of Κε, Ζω, Νη, Πα, Βου; we must descend to Πα, place the phththora of Κε on it and descend using the notes Κε, Δι, Γα, Βου, Πα instead of Πα, Νη, Ζω, Κε, Δι. This cycle of intervals constituted the trochos musical system, which the ancient Greeks used greatly.
according to the best manner, i.e., to say, it had to move man’s heart. Because of this, the attention of the hymnographers and melodies of our church returned to the outward rhythm of the hymnologies. Throughout the suitable system, they divided the melodies accordingly with their rhythmical beats. And they composed others of them with a more rapid metre, others with a slower metre, and still others with a very slow metre. Because of this, three types of ecclesiastical melodies came about. The Eirmologica, the Stichirarica, and Papadica.

a) The Eirmologica are the faster melodies, in which each syllable corresponds usually to a note. For example:

\[
\begin{align*}
\pi & \quad \Sigma \omega \\
\sigma & \quad \sigma \nu \\
\kappa & \quad \rho \iota \\
\tau & \quad \tau \nu \\
\lambda & \quad \nu \\
\alpha & \quad \nu \\
\sigma & \quad \sigma \nu
\end{align*}
\]

(9 syllables, 9 notes). They are called eirmologica, for in the type belong the eirmoi of the canons, i.e., the faster melodies of holy music. Also, the eirmological melodies are the faster Kekragaria, and the Pasapnoaria with the verse, the Aposticha, and faster Doxologies, the Apolytikia, the Kathismata, Kontakia, etc.

b) The Stichirarica are the slower melodies, in which each syllable frequently corresponds to two or three notes. They were called stichirarica, for in most of them, as in the Aposticha, verses proceed. Such are the slower Kekragaria and Pasapnoaria with their verses, the slower Doxologies, the Idiomela, and the slower Doxastika.

c) Papadica, are the very slow melodies of holy music, where each syllable corresponds to an entire musical phrase. They are called papadica, for when we chant them, the priest recites various prayers. Such are the Cheroubika, Koinonika, and divergent other slow melodies.

20. Eirmos is the rhythmical syntax of a hymn by a certain manner, which by some type, interfaces the attendance of the other Troparia rhythmically alike. It comes from the verb \( \epsilon \rho \omega \), which means, mainly, to interlace, since the Eirmos also according to order and melody is interlaced. Likewise, by the verb \( \epsilon \rho \omega \) is also meant the derivation or like-form, which the Troparia following the Eirmos must have. This is certified by the strict coherence of the Troparia of a canon to the Eirmos, which they follow line by line, syllable by syllable, and

21. The martyria of the tones are different of the martyrria of the tones confess the tone of the melody; the martyria of the notes confess on many signs during the course of the moment.

CHAPTER

Martyria of the Tones

In the second chapter, we discuss, i.e., those signs, which confess the tone.

This also happens here. In order to indispensably know the base, from the tone and family in which the melody.

All these are shown by certain beginning of each melody. Since they are called martyria of the tone, they are correspondent to the keys of arrangement of the scales. The martyria are: 1) the word “tone”, 2) the martyrria of the base; and 4) the phthora, through the tone.

In the comparison of the martyrria of the scale of the families:

a) Diatonic family

(First)

\[
\begin{align*}
\begin{array}{c}
\begin{array}{cc}
\pi & \alpha
\end{array}
\end{array}
\end{align*}
\]

(First Plagal)

\[
\begin{align*}
\begin{array}{c}
\begin{array}{cc}
\pi & \alpha
\end{array}
\end{array}
\end{align*}
\]

(2nd Plagal)

\[
\begin{align*}
\begin{array}{c}
\begin{array}{cc}
\pi & \alpha
\end{array}
\end{array}
\end{align*}
\]

(Faster note)

\[
\begin{align*}
\begin{array}{c}
\begin{array}{cc}
\pi & \alpha
\end{array}
\end{array}
\end{align*}
\]

21. The martyria of the tones are different of the martyrria of the tones confess the tone of the melody; the martyrria of the notes confess on many signs during the course of the moment.
CHAPTER IV

Martyria of the Tones

In the second chapter, we discussed the martyria of the notes, i.e., those signs, which confess the name of each note.

This also happens here. In order to chant a melody we must indispensably know the base, from which we will start, and also the tone and family in which the tone belongs.

All these are shown by certain signs, which are placed at the beginning of each melody. Since they confess the form of the tone, they are called martyria of the tones. The martyria of the tones are correspondent to the keys of European music and to the armament of the scales. The martyria of the tones are comprised of: 1) the word "tone", 2) the martyrial signs, 3) the note of the base; and 4) the phthora, through which the family is known.

In the comparison of the martyria of the tones, we follow the signs of the families:

a) Diatonic family

(First)

(First Plagal)

(First Plagal)

(Faster melodies)

---

21. The martyria of the tones are different from the martyria of the notes, i.e., the other Troparia rhythmically alike. It means, mainly, to interlace, since the melody is interlaced. Likewise, by the verb like-form, which the Troparia followed by the strict coherence of the Troparia line by line, syllable by syllable, and on many signs during the course of the melody.
(Fourth)
\[
\text{\( \Delta t \) (Slow melodies)}
\]

(Fourth)
\[
\text{\( \Pi \alpha \) (Slow melodies)}
\]

(Fourth)
\[
\text{\( \tau \omega \) (Faster melodies)}
\]

(Fourth Plagal)
\[
\text{\( \Pi \eta \) (Fourth Plagal)}
\]

b) Chromatic Family
(Second)
\[
\text{\( \Delta \alpha \) (Fourth with Second)}
\]

(Second Plagal)
\[
\text{\( \Pi \) (Fourth with Second Plagal)}
\]

c) Enharmonic Family
(Third)
\[
\text{\( \Pi \alpha \) (Second with Second Plagal)}
\]

(Baris)
\[
\text{\( \Gamma \alpha \)}
\]

d) Borrowed tones
(Fourth with Second)
\[
\text{or}
\]

(Second with Second Plagal)
\[
\text{or}
\]

(Second Plagal with Second Plagal)
(Baris) \( \bar{\text{Z}} \omega \) (Baris diatonic)

(Baris) \( \bar{\text{Z}} \omega \frac{\text{Z}}{\text{Z}} \) (Baris diatonic heptaphanos)

(Baris) \( \bar{\text{Z}} \omega \frac{\text{Z}}{\text{Z}} \) (Baris enharmonic)

(Baris) \( \bar{\text{Z}} \frac{\text{Z}}{\text{Z}} \)

d) Borrowed tones

(Fourth with Second) \( \frac{\text{Z}}{\text{Z}} \)

or \( \frac{\text{Z}}{\text{Z}} \)

(Fourth with Second Plagal) \( \frac{\text{Z}}{\text{Z}} \) (Nenano)

or \( \frac{\text{Z}}{\text{Z}} \)

(Second with Second Plagal) \( \frac{\text{Z}}{\text{Z}} \) (Bou)

(Second Plagal with Second) \( \frac{\text{Z}}{\text{Z}} \) (Bou)
Components of the Tones

Each tone in Byzantine music has certain elements, through which it is distinguished from another tone.

These signs are called components, for they introduce the tone. The components of the tones amount to four:

1) The apichima, is a small musical phrase, which is sung in the beginning of the melody; it is used as an introduction to the tone, as if it were readying it.

In more ancient times, the apichima was polysyllabic, for the notes were polysyllabic (ananes, aneanes, necheanes, nana, hagia etc.)

Today the polysyllabic apichimata were forgotten, substituted by the monosyllabic Νε, excepting one, the “hagia” which is used today in the slow melodies of the Fourth Tone.

2) The scale. This, as we already know, is a continuous order of notes or chords. Each tone has its own scale, which is divided into two tetrachords: the lower and higher.

3) The dominating notes. These are the notes which are heard more often within the melody and consequently they dominate, while the remaining notes are heard less often and are called hyperbasimi.

4) Endings, are the end of each phrase of the entire melody. These, according to the position they hold in the melody, are divided into three categories: unending, ending with, and final endings.

a) Unending are those endings which happen during the course of the melody and on one of the dominating notes.

b) Ending with are those which happen during the course of the melody and on the base note.

c) Final endings are those which happen on the base note, but at the end of the melody.

Peculiarities of the Tones

Each tone has certain peculiarities, which aid it in being heard with greater enjoyment by the author language is called idiom. As an example, the Plagal Tone, which in the higher ecclesiastic character and works, is said to attract toward them nearer notes is one of the more important oddities.

Likewise, during the melodic unfolding, the Orthodox hymnology led the way and the helixis and in general the polyphonic expression.

Borrowed Melodies

The borrowed melodies also are part of Byzantine music. Thusly, while the elements of the tone are recorded in the kathismata, the tone ςυν ςωνήρα, which is the Second Tone, placed on the kathisma 8, 8 on Ke, and 8 on Δι. It is intended to represent a kind of antithesis.

b) In the Second Tone, marks for this tone are sung with a slight final feeling, in antithesis the c. 23. This word is derived from the verb άπερ, which means to omit, I do not listen, very often.

22. From the verb άπερ, which means to omit, I do not listen, very often.

24. They came from the kathismata of the beginning of the Matins. Today instead of which received their name, of the seated
with greater enjoyment by the audience. This oddity in the musical language is called idiom. As an example we bring forth the Second Plagal Tone, which in the higher tetrachord dismisses, many times, its chromatic character and works diatonically.

Likewise, during the melody, certain notes are found, which attract toward them nearer notes. This attempt is called helxis; it is one of the more important oddities of the tones.

Signs, through which this helxis works are the sharps and flats. We bring forth certain examples of helxis toward a deeper understanding of them.

In almost all the diatonic tones, the note Ζω is usually attracted from Κε. Likewise, in the Fourth Tone Πα is attracted from its higher notes Βο, and Πα is attracted from Δι.

The richness of the meanings and the depth of the subject of the Orthodox hymnology led the experts into the finer meaning of the helxis and in general the peculiarities, toward their more effective expression.

**Borrowed Melodies**

The borrowed melodies also came about from delicate melodies of Byzantine music. Thusly, while, for example, in one hymn the elements of the tone are recorded, in which the melody belongs, it is chanted, however, with the base of another tone placed by its phthora. The borrowed melodies there are:

a) In the First Tone, and in its melodies, which are called kathismata some are found under the title Ξου. Σω, which are chanted with the base of the Second Tone, placed by the phthora of the Second tone on Κε, of the old base of the tone and not on Δι. It is intended, simultaneously, for parorchad.

b) In the Second Tone, many of the eirmologica melodies of this tone are sung with the base of the Second Plagal and in antithesis the corresponding melodies of the Second

---

23. This word is derived from the verb εισήρχομαι. It means an entrance into another circuit or territory.

24. They came from the kathismata of the Old Testament, which were read at the beginning of the Matins. Today instead of these, certain hymns are chanted, which received their name, of the seated faithful while they are chanted.
Plagal with the base of the Second Tone.

c) In the Fourth Tone we have two types of borrowed melodies. Others of them use the Second Tone and other the Second Plagal. Concretely, with the base of the Second Tone the «Θεὸς Κύριος» the Anastasimon apolytikion «Τὸ φαϊδρὸν τῆς ἀναστάσεως», the kathismata «ἀναθέσασαι τῷ τάφῳ τὴν ἐσοδον» and other troparia are sung.

With the base of the Second Plagal, Δι, are sung the famous kathismata «Κατεπλάγη Ἰωάννη», «Κατεπλάγησαν ἤλιη πάντες ἀγγέλων οἱ Χοροί», of which mention will be made later.

Concerning Each Tone

After an examination of the tones generally, we come to examine separately, each of the tones, or their theory, which comprises their systems.

Toward a more explicit and easy examination, we have arranged the division according to family.

Tones of the Diatonic Family

First Tone

This tone has the following components: the base, the apichima, the scale, the dominating notes, the endings, the systems, the peculiarities, the phthorai, the martyria, and the borrowed melodies.

a) The base: the First Tone has as its base in all its melodies the note Πα.

b) The apichima: this constitutes the introduction of the tone and is composed of the monosyllabic word Νε, thusly:

\[
\begin{align*}
q & \quad \frac{\pi}{\frac{\gamma}{\varepsilon}}
\end{align*}
\]

c) The scale: this tone uses the diatonic scale from Πα. It is made of two like tetrachords, the lower and higher. These compare in content and in order of notes, or proceed by an elasson diastima, elachiston and meizon (10, 8,12) and are divided from each other by the connecting diastima, which is always a meizon (12).

d) The dominating notes: The notes:

1) in the stichirica and
2) in the eirmologica melodies.

e) The endings: 1) in the stichirica: unending on Γα, ending 2) in the eirmologica: unending and final ending on Πα.

f) The systems: The First Tone has a diapason (entirety), when the entire scale or \(q\) when it has a base Κε.
All the above are recapitulated in the following diagram:

d) The dominating notes: The First Tone has dominating notes:
1) in the stichirarica and papadica melodies Пα, Гα,
2) in the eirmologica melodies Пα, Δв.

e) The endings: 1) in the stichirarica and papadica melodies: unending on Гα, ending within and final ending on Пα;
2) in the eirmologica: unending on Δв, ending within and final ending on Пα.

f) The systems: The First Tone uses three systems: 1) the diapason (entirety), when as a base it has Пα and uses the entire scale or Пα, Гα, Δв; 2) the tetrphone, when it has a base Κε, i.e., when the base is placed
four notes higher; 3) the “kata ton trochon”. In the chapter concerning the systems we brought forth the accented in a cycle, that is the system of three connected pentachords, of which the most important is Πο-Κε and that on the Κε was placed the phthora of Πο and vice-versa which created an entire cycle.

Here, for a fuller understanding of this we have drawn the following diagram:

If we pay heed to the diagram of stand that the intervals of the three similar, proceeding by diastimata elassou. This is achieved by the phthora of Πο by an inverse manner.

g) The peculiarities: the First Tone changing and not stationary Plagal Tone. Thus, it wants proceeds beyond it, approach natural

\[
\begin{align*}
\text{natural} & \quad \text{flatted} \\
\text{v} & \quad \text{v}
\end{align*}
\]

and vody reaches it and returns.

h) The phthora: the First Tonic phthora.

i) The Martyria: likewise it.

j) The borrowed melody. The First Tone are the kathismi which are sung with the.

The First Tone was called by it was brought by the Dorian and.

The First Tone is distinguished happy and earthly character.

**First Plagal Tone**

This tone has the following countemima, the scale, the dominating note, the phthora, and the martyria.

a) The base: this tone on melodies has as its base as a base Κε .

b) The apichima: this is a stichirarica and papadic: the monosyllabic word likewise, with the word,
If we pay heed to the diagram of the cycle, we will understand that the intervals of the three connected pentachords are similar, proceeding by diastimata classes, elachistons, and meizons. This is achieved by the phthoras of Πα and Κε, which are placed by an inverse manner.

g) The peculiarities: the First Tone always has the Zo changing and not stationary, as happens in the Fourth Plagal Tone. Thus, it wants it natural when the melody proceeds beyond it, approaching Νη, for example:

\[
\text{natural} \quad \begin{array}{c}
\text{natural} \\
\text{flatted}
\end{array}
\quad \text{and wants it flatted when the melody reaches it and returns, for example,}
\]

\[
\text{flatted} \quad \begin{array}{c}
\text{flatted}
\end{array}
\]

h) The phthorai: the First Tone uses the known eight diatonic phthorai.

i) The Martyria: likewise it uses the eight diatonic martyria.

j) The borrowed melody. The borrowed melodies in the First Tone are the kathismata "Τὸν τάφον Σου Ἀνήλιον", which are sung with the base of the Second Tone of Κε.

The First Tone was called by the ancient Greeks "Dorios", for it was brought by the Dorians and was taught by them.

The First Tone is distinguished by its axiomatic, magnificent, happy and earthly character.

*First Plagal Tone*

This tone has the following components: the base, the apichima, the scale, the dominating notes, the endings, the peculiarities, the phthorai, and the martyria.

a) The base: this tone on the stichirarica and papadica melodies has as its base Πα; in the eirmologica it has as a base Κε.

b) The apichima: this is similar to the base, i.e., in the stichirarica and papadica melodies, it has as an apichima the monosyllabic word Νε on Πα and in the eirmologia likewise, with the word Νε on Κε.
c) The scale: the stichararica and papadica melodies are similar in scale to the First Tone, i.e., it has as a base Πα and wants Ζω usually flatted. The eirmologica melodies, however, use the higher tetrachord Κε-Πα with Ζω natural.

Many times the phthora of Πα  is placed on Κε and thus we ascend from (Πα (Πα, Βου, Γα, Δι) instead Κε, Ζω, Νη, Πα) as happens in certain hymns of the Orthodox Church.


d) Dominating notes: in the stichararica and papadica melodies the dominating notes are Πα, Δι, Κε; in the eirmologica Κε, Νη.

3) Endings: in the stichararica and papadica melodies the endings are: unending Δι, Κε; ending within Πα, and final ending Πα -sometimes the final ending is Δι. In the eirmologica melodies: unending Νη, ending within and final endings on Κε.

f) Peculiarities: many times in the melodies of this tone, those having the base Πα, use the base Κε, when the equal (ison) is transferred from Πα to Κε. Then the Ζω is natural, Γα is attracted from Δι. However, when the melody returns to the lower tetrachord, then the base will be Πα, the Ζω will receive its flat, and Γα will be performed naturally.

g) Phthorai: as the First Tone uses the diatonic phthora with the additional enharmonic phthora , which is placed on Ζω and flats it, this is also true of this tone.

h) Martyria: likewise there is derived from the First (Doric) tonic, stimulating, and dancing.

Fourth Tone

This tone has, as all the remainder, the base, the apichima, the domotic peculiarities, and the borrowed melody:

a) The bases of the Fourth Tone are slow melodies (papadica) as an apichima the melodies (sticharica) it is even faster melodies:

b) The apichima of this tone is thusly: (1) in the papadica its tetrachord Δι, Κε, Βου; the base, the apichima and the ending with peculiarities: a) the tone Δι-Κε is raised higher; b) usual melody circulates around it and its receives, i.e., to stichararica melodies (endings) Γα (2) In the stichararica the dominating note endings: unending Δι, endings Βου.

c) Peculiarities: (1) when Δι is not the base, then Πα is attracted to Κε. The melodies, usually, Γα is natural when the melody is flat when the melody exactly in the First Tone.
hararica and papadica melodies are the First Tone, i.e., it has as a base Πα, fully flatted. The eirmologica melodies, higher tetrachord Κε-Πα with Ζω

of Πα is placed on Κε (Πα, Βου, Γα, Δι, instead opens in certain hymns of the Orth-

The ancient Greeks called the First Plagal Tone Hyperdorios, as derived from the First (Dorian). It is distinguished by its merciful, stimulating, and dancing-like character.

**Fourth Tone**

This tone has, as all the remaining, the well-known components the base, the apichima, the dominating notes, the endings, the peculiarities, and the borrowed melodies.

a) The bases of the Fourth Tone are three. In the rather slow melodies (papadica) it has as its base Δι, using as an apichima the word “hagia”. In the quicker melodies (stichiarica) it has its base as Πα; and for the even faster melodies (eirmologica) it has its base as Βου.

b) The apichima of this tone is connected with its bases thusly: (1) in the papadica its apichima is

![Fourth Tone Diagram]

It works in the diatonic high tetrachord Δι, Κε, Ζω, Νη. Its dominating notes are Δι, Ζω, Βου; the endings: unending Βου, Ζω, and the ending within and final endings Δι. Its peculiarities:

a) the tone Δι-Κε is a meizon and with the Κε raised higher; b) usually Ζω is natural, when the melody circulates around Ζω the Κε is attracted toward Ζω, its receives, i.e., to say, a sharp; c) at the end of each melody (endings) Γα is attracted from Δι.

(2) In the stichiarica the apichima of this tone is on Πα. The dominating notes are Πα, Βου, Δι; the endings: unending Δι, Πα; ending within and final endings Βου.

c) Peculiarities: (1) when the melody circulates around Βου then Πα is attracted toward Βου. (2) in the papadica melodies, usually, Γα is attracted toward Δι. (3) Ζω is natural when the melody proceeds beyond it and is flat when the melody reaches it and returns, as happens exactly in the First Tone.
d) Borrowed melodies: this tone has two types of borrowed melodies. Of these, some are sung with their base of the Second Tone, as the chant «Ἀγιος ὁ Θεός», sung during the carrying around of the epitaphion; others are sung with their base of the Second Plagal, as the kathismata, «Κατεπλάγη Ἰωσήφ» and «Δεύτε ἰδώμεν πιστοὶ ποὺ ἐγεννήθη ὁ Χριστός».

The ancient Greeks called the Fourth Tone Mixolydian. They attribute its discovery to the Lesbian musician Sappho. It is distinguished by its festive, dance-like and joyous character.

Fourth Plagal Tone

The components of this tone are the base, the apichima, the scale, the dominating notes, the endings, the peculiarities, the systems, and the martyrria.

a) The base of this tone, which is the last in the line of the Eight Tone, is two-fold, Νη, Γα.

b) The apichima through the monosyllabic word Νε is on the bases Νη, Γα.

c) The scale. It uses the natural diatonic scale, about which mention was made in the preceding chapter.

d) The dominating notes are Νη, Βου, Δι.

e) The endings are: unending on Βου, Δι, ending within and final endings on Νη.

f) Peculiarities: Πα is attracted toward Βου when the melody circulates around Βου. Ζω is sometimes natural and sometimes flattened, as in all the tones of the diatonic family, or the First, First Plagal, Fourth, and Fourth Plagal.

g) Systems. This tone uses two systems: 1) the entirety and 2) the triphone. Of these the first has as its base Νη, the second has as its base Γα; i.e., the base is transferred three notes higher, on Γα, on which is placed the phththora of Νη. Accordingly with the canons of the phthora, since the phthora of Νη is placed on Γα then the intervals follow the order of Νη. Most of the eir-
mologica melodies of triphone system.

h) Phthorai: diatonic.

i) Martyria: in both the system.

j) Martyria: 1) of the entire

k) Dominating notes of

l) Endings of the triphonic system within and final.

The ancient Greeks called the “Mixolydian” as taken from the Fourth style, the appeasing, the sufferer.

Finally, this tone was used in part harmony.

Tones of the Second Tone

The Second Tone also has the mentioned tones.

a) The base. As the base of the tone.

b) The apichima. The tone on the base, or Δι.

c) The scale. It uses the tetrachord Δι—diatonic a monograph that the monograph or moria; likewise,
This tone has two types of borrowed melodies, which are sung with their base of the Second Plagal, the chant "Αγιος ο Θεός" sung on the second tone of the epitaphion; and others are for the Fourth Plagal, as the kathismos and «Δέ οιμέν πιστοί ποι

the Fourth Tone Mixolydian. They are the base, the apichima, the endings, the peculiarities, the systems which is the last in the line of the Ne, Ga.

The monosyllabic word Ne is on the neutral diatonic scale, about which we have mentioned in the preceding chapter.

The Ne, Bou, Δι, ending on Bou, Δι, ending within is not attacked toward Bou. Zo is sometimes natural, as in all the tones of the diatonic scale, First Plagal, Fourth, and Fourth Plagal.

There are two systems: 1) the entirety and 2) of the triphone system:

h) Phthorai: diatonic.

i) Martyria: in both the systems the diatonic martyria are used.

j) Martyria: 1) of the entirety system:

2) of the triphone system:

k) Dominating notes of the triphone system Ga, Δι Ζο.

l) Endings of the triphone system: 1) unending Δι, 2) ending within and finally Ga.

The ancient Greeks called the Fourth Plagal Tone "Hypomixolydian" as taken from the Fourth Tone (Mixolydian). The humble style, the appeasing, the sufferings distinguish this tone.

Finally, this tone was used as a base of the European four-part harmony.

Tones of the Chromatic Family

Second Tone

The Second Tone also has the same components as the above-mentioned tones.

a) The base. As the base this tone has Δι.

b) The apichima. The monosyllabic apichima of Ne is used on the base, or Δι.

c) The scale. It uses the chromatic scale, based mainly on the tetrachord Δι-Ne. This tetrachord comes from the diatonic a monographic flat is placed on Ke. We know that the monographic flat lowers the note by four pieces or moria; likewise, Ke being lowered by four moria is a
meizion tone, \( \Delta \cdot \kappa \) elachistion, for 12 - 4 equals 8. The subtracted four moria, however, from the tone \( \Delta \cdot \kappa \) are added to the tone \( \kappa \cdot z \omega \), which from an elasson becomes a hypermeizon, thusly: 10 + 4 equals 14.

Therefore the derived chromatic tetrachord of the Second tone \( \Delta \cdot \eta \) is constituted of an elachistion tone, a hypermeizon, and an elachistion.

d) Dominating notes:

e) Endings: umending on \( \beta \omega \), ending within and final endings on \( \Delta \).

f) Peculiarities. The Second Tone has certain oddities, which give special splendour to the ear. 1) The note \( \gamma \alpha \) is attracted from \( \Delta \), when the melody circulates around \( \Delta \) (its base). 2) The note \( z \omega \) is always natural. 3) When this tone descends to the lower tetrachord, then it uses two scales, the diatonic and the chromatic. It is diatonic when it reaches \( \pi \alpha \) and returns; chromatic when it descends below \( \pi \alpha \) to \( \eta \), when, in such a case, \( \pi \alpha \) is flatted.

g) Phthorai. The Second Tone has two phthorai: one for the note \( \Delta \) and one for the note \( \eta \).

h) Martyria. It uses only two martyrical signs, which are alternated. Those are \( \cup \) and \( \phi \).

This happens in relation to the

This tone was called Lydian by the City of Lydia. First, Alkernes of Lydia and reached his elachistion; while the scale made up of two like chromatic tetrachords, the more formed from a diatonic monogram flat and a chromatic monogram flat on \( \beta \omega \), equals 6). On the other hand, \( \gamma \alpha \) by eight mori...
achiston, for 12 - 4 equals 8. The
however, from the tone Δι-Κε
Κε-Ζω, which from an elasson
there: 10 + 4 equals 14.

The diatonic tetrachord of the Second tone
achiston tone, a hypermeizon, and

8

14

8

Bou, ending within and final

The Second Tone has certain oddities,

1) The note Γα when the melody circulates around

the Zo is always natural. 3) When

the lower tetrachord, then it uses

and the chromatic. It is diatonic

and returns, chromatic when it

, when, in such a case, Πα

One has two phthorai: one for

and one for the note Νη. Two

martyrical signs, which are

and Πα.

i) Borrowed Melodies. This tone changes its base with the

Second Plagal Tone in most of its eirmologica melodies.

Thus Bou of the Second Tone becomes Πα of the

Second Plagal Tone; the martyrical signs are those of the

Second Plagal Tone

(Πα = and Δι = χα).

This happens in relation to the dominating notes and the end-

ings.

This tone was called Lydian by the ancient Greeks, for it came

from the City of Lydia. First, Alkman, who was born in the city of

Sardies of Lydia and reached his apex in 670 B.C., taught it. This

tone is distinguished by its moving, languid, and graceful character.

Plagius of the Second Tone

This tone, as the rest has its components.

a) Base. As its base it has Πα.

b) Apichima. Likewise, the apichima Νε is chanted on Πα.

c) Scale. Although the Plagius of the Second Tone, belongs

to the chromatic family, as does the Second, there is a

great difference, however, between the two scale of the

related tones, for the scale of the Second Tone proceeds

in descent both when it ascends and descends; it is com-

prised, i.e., of an elachiston tone, a hypermeizon, and an

eachiston; while the scale of the Second Plagal Tone is

made up of two like chromatic tetrachords. Of these two

tetrachords, the more important is Πα-Δι which is

formed from a diatonic tetrachord and on Bou is a

monogram flat and a trigram sharp on Γα. Thus, the

monogram flat on Bou lowers it by four moria, when

the elasson tone Πα-Bou becomes a half-tone (10 - 4

equals 6). On the other hand, the trigram sharp height-

eens Γα by eight moria; thus the meizon tone Γα-Δι
becomes a half-tone and lowered (12 - 8 equals 4). Finally, as the subtracted four moria from the tone Πα·Βου and as the subtracted eight moria from the tone Γα·Δι are added to the classon tone (8) Βου·Γα and make this a trihemitontion and heightened (4 + 8 + 8 equals 20). Therefore, we have an interval larger than the trihemitontion by two moria.

d) Dominating notes: Πα·Δι.

e) Endings: unending on Δι, ending within and final endings on Πα. Final endings toward a pause end on Δι.

f) Peculiarities. The main oddity in this tone is that, naturally, the high tetrachord works diatonically. Then the so-called mixed scale is created, of which the upper tetrachord Κε·Πα is diatonic and the lower tetrachord Πα·Δι is chromatic in antithesis toward the unmixed chromatic scale, of which both the tetrachords are chromatically separated from each other by the meizon connecting tone Δι·Κε.

Below we have drawn a diagram:

---

25. They are called final toward a pause, for after the hymn follows a petition by the Priest.

---

h) Nenano. The Second base Πα, has also been sung most of its hymn name Nanano. Likely for the Byzantine as they had for in order to change base.
Below we have drawn a diagram of both scales:

- **g)** Borrowed melodies. This tone in the faster melodies uses the base of the Second Tone, when it has: 1) dominating notes: Βου, Δι, and 2) endings: unending on Δι, ending within and final endings on Βου.

- **h)** Nenano. The Second Plagal Tone in addition to its main base Πα, has also another base Δι, with which are sung most of its hymns. This type maintains its ancient name Nanano. Likewise it is called the Palace Melody, for the Byzantine autocrats, because of a special love which they had for this, called to the palace the chantors in order to chant the hymns and melodies with this base.
i) Phthorai. It has only two phthorai, as does the Second Tone, the \( \Theta \) for \( \Pi \alpha \) and \( \zeta \) for \( \Delta \).

j) Martyria. Likewise the martyria are two, which are alternated.

\[ \Pi, \beta, \gamma, \Delta, \zeta, \upsilon', \nu', \pi' \]

The Second Plagal Tone was called Hypolydian by the ancient Greeks, as derived from the Second Tone. It is distinguished by its funeral-like character and in general its sorrowful tone.

**Tones of the Enharmonic Family**

**Third Tone**

The third tone is comprised of:

a) a base which is \( \Gamma \alpha \).

b) The apichima, which is similar to its base.

c) The scale. This is based mainly on the tetrachord \( \Gamma \alpha - \zeta \omega \); this is the diatonic tetrachord with the difference that a monogram flat is added on \( \zeta \omega \). This monogramatic flat lowers \( \zeta \omega \) by four mora; thus the classon tone \( \kappa \varepsilon - \zeta \omega \) becomes half-tone (10 - 4 equals 6).

d) Dominating notes: \( \Gamma \alpha, \kappa \varepsilon, \Pi \alpha \).

e) Endings. Unending \( \kappa \varepsilon \), ending within \( \Pi \alpha \), and final endings \( \Gamma \alpha \).

f) Peculiarities:

1) \( \Gamma \alpha \) attracts \( \mathrm{Bou} \).

2) The Third Tone when it is extended beyond \( \zeta \omega \), sometimes it is placed on \( \Gamma \alpha \).

3) In the slow melodies (P在一起系统 of the Fourth Plagal Tone) placed on \( \Gamma \alpha \).

g) Phthorai. It has only one which is placed on \( \zeta \omega \) and sometimes it is placed on \( \Gamma \alpha \).

The Third Tone uses also two continuous sharp \( \zeta \) and the continuous on \( \Gamma \alpha \) and works on \( \mathrm{Bou} \), which it is half-tone. The second is placed on \( \kappa \varepsilon \) and works on with a flat.

h) Martyria. It uses the martyr, except the martyr of \( \zeta \omega \), harmonic phthorai placed.

The Third Tone was called by Panticlesp26 brought it from Phrygia. It is brave, and mature air.

**Barys Tone**

a) Bases. The seventh in list Byzantine Music has the or diatonic, when it is caused:

3) \( \zeta \omega \) flatted, when it is flatted.

1) The Barys enharmonic

---

26. He was the son of Gnadius of Phrygian flute player. In this is given the discovery of the martyr of Apollo, Marcian, handing him from an immense river, which is called Marcian because...
two phthorai, as does the Second 27 and \( \Gamma \alpha \) and \( \mathcal{G} \) for \( \Delta \.)

The martyria are two, which are al-

\[ \Delta \, \mathcal{K} \, \mathcal{O} \, \mu' \, \pi' \]

\[ \mathcal{G} \rightarrow \mathcal{O} \rightarrow \mathcal{O} \]

called Hypolydian by the ancient and Tone. It is distinguished by its several its sorrowful tone.

**Harmonic Family**

of:

This is similar to its base.

and mainly on the tetrachord \( \Gamma \alpha -\)

monic tetrachord with the difference is added on \( \mathcal{Z} \omega \). This monogram-

four moria; thus the classon tone self-tone \( (10 - 4 \) equals 6).

\[ \begin{array}{c|c|c|c|c|c|}
| 6 & n & \mathcal{G} \ &= \ & \mathcal{Z} \ &= \ & \mathcal{O} \\
| 12 & \Delta & \n & \mathcal{K} & \pi & \mathcal{O} |
\end{array} \]

\[ \triangle \ 

\[ \\n \]

\. ending within \( \Pi \alpha \), and final

\[ \mathcal{G} \ , \ \mathcal{Z} \omega \ . \]

f) **Peculiarities:**

1) \( \Gamma \alpha \) attracts \( \mathcal{B} \omega \).

2) The Third Tone when it abandons its tetrachord, i.e.,
it is extended beyond \( \mathcal{Z} \omega \), then it proceeds diatonically.

3) In the slow melodies (Papadica) it uses the triphone system of the Fourth Plagal Tone, the phthora of \( \Pi \eta \)

\[ \mathcal{Z} \omega \]

placed on \( \Gamma \alpha \).

g) **Phthora.** It has only one phthora, the enharmonic \( \mathcal{G} \),

which is placed on \( \mathcal{Z} \omega \) and wants it as a continuous flat.

Sometimes it is placed on \( \Gamma \alpha \) with an analogous influence.

The Third Tone uses also two other phthorical signs, the con-
tinuous sharp \( \mathcal{G} \) and the continuous flat \( \mathcal{O} \). The first is placed
on \( \Gamma \alpha \) and works on \( \mathcal{B} \omega \), which it makes higher, or with a sharp.

The second is placed on \( \mathcal{K} \epsilon \) and works on \( \mathcal{Z} \omega \), which it makes lower,
or with a flat.

h) **Martyria.** It uses the martyria of the diatonic family, ex-
cept the martyria of \( \mathcal{Z} \omega \), which influenced from the en-
harmonic phthora placed on it is written \( \mathcal{Z} \omega' \).

The Third Tone was called by our ancestors Phrygian, for Marc-
cien brought it from Phrygia. It is distinguished by its arrogance,
bravery, and mature air.

**Barys Tone**

a) **Bases.** The seventh in line of the tones of Ecclesiastical

Byzantine Music has three bases: 1) \( \Gamma \alpha \), 2) \( \mathcal{Z} \omega \) natural
or diatonic, when it is called Barys diatonic from \( \mathcal{Z} \omega \) and

3) \( \mathcal{Z} \omega \) flatted, when it is called Barys enharmonic from flatted.

1) The Barys enharmonic from \( \Gamma \alpha \).

26. He was the son of Gnadius of Phrygia. He was an excellent musician and
flute player. In this is given the discovery of the manner of Phrygian music. Ac-

According to the martyria of Apollodoros, he dies very tragically, “Apollo killed
Marian, hanging him from an immense fir tree, and cutting off the skin by
the river, which is called Marian because of this”.

66
a) Apichima has $\Gamma \alpha$. Base, likewise is $\Gamma \alpha$.
b) Scale. In its scale there is employment of the tetrachord of the Third Tone $\Gamma \alpha - Z \omega$.
c) Dominating notes: $\Gamma \alpha, \Delta \iota, Z \omega$.
d) Endings: unending on $\Delta \iota$, ending within on $\Gamma \alpha$ and on $N \eta$, and final endings on $\Gamma \alpha$.
e) Phthorai. It has one phthora, the so-called enharmonic $\varphi$, this is placed usually on $Z \omega$ and rarely on $\Gamma \alpha$ and wants both in continuous flat.
f) Martyria. Those of the Third Tone.

The two tones or the Third and Barys enharmonic from $\Gamma \alpha$, which have the same base, differ between their dominating notes and endings. Likewise, their basic difference is also in the extent of the notes of each one. Thus the Third tone is extended, mainly, to $K e$; while the Barys Tone is extended to $Z \omega$.

2) Barys diatonic from $Z \omega$.

a) Base and Apichima. Lower natural $Z \omega$.
b) Scale. The scale of this tone is altogether divergent. It is comprised of natural notes, except two employed attraction which bring about a major change in it, which render it eminently pleasurable to the ear.

These attractions work on $\Gamma \alpha$, which is attracted toward $\Delta \iota$ and on $K e$ which is attracted toward $Z \omega$.

According to the above-stated we present this by the following diagram:

![Tetrachord Diagram]

\begin{align*}
\text{lower tetrachord} & \quad \text{connecting} \quad \text{high tetrachord} \\
8 & \quad 12 & \quad 16 & \quad 8
\end{align*}

3) Enharmonic Barys from $\Gamma \alpha$.

a) Base and Apichima are $Z \omega, N \eta$.
b) Scale. This is composed of tetrachords, or $Z \omega, N \eta, \Gamma \alpha, \Delta \iota, K e, Z \omega$, connecting tone $B \omega - \Gamma \alpha$.
c) Dominating notes are $\Gamma \alpha, \Delta \iota, K e, Z \omega$.
d) Endings: unending on $\Gamma \alpha$, on high $Z \omega$, and final.

The ancient Greeks called this tone its master Phrygian (Third Tone). It is characterized by its strength and by its strength of melodic character.

CHAPTER VI

Punctuated Gorgia et al.

The theme of the punctuated gorgia is considered as a continuance of the three-time. However, because of its minutely placed in the present position, for it is introduced in the practical form of Byzantine receiving easily the more difficult rhythmically mentioned.

They are called punctuated gorgia employed signs are the punctuations (.), or left of the signs (gorgia and digorgia) and bringing about their abrupt.

Duties of the Punctuated Gorgia

1) An abridgement of a trigon.

In this we have three instances, understanding, will be compared to corner music.

a) we already know that the time
c) Dominating notes: $\omega$, $\pi\alpha$, $\Gamma\alpha$, $\Delta\iota$.

d) Endings: unending on $\Gamma\alpha$ and $\Delta\iota$, ending within on $\Pi\alpha$ and $\omega$, and final endings on $\omega$.

3) Enharmonic Barys from $\omega$ flattened.

a) Base and apichima are $\omega$; it is based on high $\omega$.

b) Scale. This is composed of two like enharmonic tetrachords, or $\omega$, $\eta$, $\pi\alpha$, $\beta$-$\omega$ and $\Gamma\alpha$, $\Delta\iota$, $\kappa$, $\omega$, $\omega$-$\omega$, which are divided by the connecting tone $\beta$-$\alpha$.

c) Dominating notes are $\omega$, $\Delta\iota$.

d) Endings: unending on $\omega$ and $\eta$, ending within on high $\omega$, and final endings on low $\omega$.

The ancient Greeks called this tone Hypophrygian as related to its master Phrygian (Third Tone). It is distinguished by its manly character and by its strength of melody.

CHAPTER V

Punctuated Gorga and Digorga

The theme of the punctuated gorga and digorga must be considered as a continuance of the theme “concerning characters of time.” However, because of its minuteness and its difficulty it was placed in the present position, for it presupposes students prereserved in the practical form of Byzantine Music, capable of perceiving easily the more difficult rhythmical subdivisions as the newly mentioned.

They are called punctuated gorga and digorga, for the employed signs are the punctuations (.), which are placed on the right or left of the signs (gorga and digorga), thusly creating their punctuation and bringing about their abridgement.

Duties of the Punctuations

1) An abridgement of a trigorgon on a punctuated digorgon.

In this we have three instances, which toward a better understanding, will be compared to corresponding signs in European music.

a) we already know that the trigorgon ( ) divides the
beat into four parts and that it is always placed on the second character (\( \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \)). However, because of the richness of the Orthodox hymnology and of its translating Byzantine Music, it remained necessary so that many of the rhythmical signs may be understood, which, performed correctly, give a special splendour to the melody. Thus, placing the punctuation mark to the left of the digorgon we have a coherence of the first and second parts:

\[
\text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \quad \text{2/4 1/4 1/4}
\]

b) Combination of the second and third parts:

\[
\text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \quad \text{1/4 2/4 1/4}
\]

In this instance the punctuation mark is placed to the right of the digorgon and the weight falls on the middle character, which has 2/4 while the others have 1/2 throughout.

c) Combination of the third and fourth parts:

\[
\text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \quad \text{1/4 1/4 2/4}
\]

In this case, the punctuation mark is placed to the upper right of the digorgon, when the weight falls on the last character, as is made clear. Below we have placed certain examples of these three instances which have been brought forth.

a) The single is left, \( \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \)

b) The single is mid \( \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \)

c) Single right \( \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} = \text{\textsuperscript{11}} \text{\textsuperscript{2}} \text{\textsuperscript{3}} \text{\textsuperscript{4}} \text{\textsuperscript{5}} \)

2) An abridgement of a trigorgon.

For the above-mentioned instances.

a) The combination of the characters of the first instance, con-

b) The combination of the characters of the first instance, con-

Wherefore, through the abridgements of the first and second instan-

tes, the 3/4 beat and the 2/4 beat, as exactly happens in Eu-
arts and that it is always placed on the
(\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}). However, be-
ness of the Orthodox hymnology and of

53. \begin{align*}
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}} \\
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}
\end{align*}

2) An abridgement of a trigorgon on a twice punctuated gorgon.
For the above-mentioned abridgement we have two in-
stances.

a) The combination of the first three parts:
\begin{align*}
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}} \\
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}
\end{align*}

3/4 1/4

b) The combination of the last three parts:
\begin{align*}
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}} \\
&\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}\underline{\text{\textbullet}}
\end{align*}

1/4 3/4

Wherefore, through the abridgement of the three first char-
acters of the first instance, comes forth the two punctuated gorgon, which has a double punctuation to the left, when the first ison receives the 3/4 beat and the second ison receives the 1/4 beat, as exactly happens in European music \(\underline{\text{\textbullet}}\underline{\text{\textbullet}}\).
In the second instance, or, through the abridgement of the last two characters, comes forth, likewise, the two punctuated gorgon, which has a double punctuation to the right, when the second ison receives the 3/4 beat and the first ison receives the 1/4 beat, as happens in the rhythmical form of European music.

Thus, by the abridgement of the punctuated gorgon with the punctuation.

European notation: \( \frac{3}{4} \cdot \frac{1}{4} \);

two final characters, the punctuation on the right comes about. European notation: \( \frac{1}{4} \cdot \frac{3}{4} \).

Examples:

57.

58.

3) Abridgement of a digorgon on a punctuated gorgon. Here we also have two instances:

a) The union of the first and second parts:

\( \frac{2}{3} \cdot \frac{1}{3} \);

b) The union of the second and third parts:

\( \frac{1}{3} \cdot \frac{2}{3} \);

Concerning Comma

If the various chronical, quantitative Byzantine music together comprise its still comes to complete and to lend selection of the hymns. As one accedes to a river, that runs sometimes strongly and wildly, always, however.

Of the above-mentioned, it is quantity is performed in one beat (\( \frac{1}{4} \)) and that this one beat is a chronic quantity, Byzantine music is measured. As we is called single, the more important monos, and the tetrasimos. From this
Thus, by the abridgement of the two first characters, the punctuated gorgon with the punctuation at the left comes about as in European notation: \[\text{\textbullet\textbullet}\]; and by the abridgement of the two final characters, the punctuated gorgon having the single at the right comes about. European music has it thusly: \[\text{\textbullet\textbullet}\].

Examples:

57.

Concerning Concise Rhythm

If the various chronical, quantitative, and qualitative signs of Byzantine music together comprise its expression, the concise rhythm still comes to complete and to lend a greater beauty in the translation of the hymns. As one accredits the concise rhythm is similar to a river, that runs sometimes serenely and gently, other times strongly and wildly, always, however, the rhythmical and melodical.

Of the above-mentioned, it is known that each character of quantity is performed in one beat (\[\text{\textbullet\textbullet\textbullet}\] = 1, \[\text{\textbullet\textbullet}\] = 1, \[\text{\textbullet\textbullet}\] = 1), and that this one beat is a chronical unit, by which the rhythm of Byzantine music is measured. As we have already said, this rhythm is called single, the more important types are the disimos, the trismos, and the tetrasismos. From this singly rhythm came the con-
cise, through the abridgement of two single beats into one, i.e., through the abridgement of two single movements into one movement (\(\begin{array}{c}4 \\
\end{array}\) equal one beat). Thus the chronical unit, through which the concise rhythm is measured is one, but in one movement two characters will be performed.

This rhythm which is mainly used in the slow melodies, adds to them a special elegance and pleasing rhythmical tone.

As in the single rhythm thus also in the concise rhythm, there are three major feet, the tetrasimos, exasimos, and the octasimos, which are derived from their correspondents in the single rhythm.

a) Tetrasimos concise rhythm. This is derived from the abridgement of two metres of a simple disimos into one. It is noted by the number 4 and is performed in two movements as the simple movement. The corresponding metre in European music is \(\begin{array}{c}4 \\
\end{array}\) or 2/2. Example:

\[
\begin{array}{c}
\begin{array}{c}4 \\
\end{array}
\end{array}
\begin{array}{c}+ \\
\end{array}
\begin{array}{c} \frac{4}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\end{array}
\begin{array}{c}=
\end{array}
\begin{array}{c}
2/2.
\end{array}
\]

b) Exasimos concise rhythm. This comes from the abridgement of three metres of the simple disimos, is noted by the number 6 and is performed in three movements, as the simple trisimos. The corresponding metre in European music is 3/2. Example:

\[
\begin{array}{c}
\begin{array}{c}6 \\
\end{array}
\end{array}
\begin{array}{c}+ \\
\end{array}
\begin{array}{c} \frac{6}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\end{array}
\begin{array}{c}=
\end{array}
\begin{array}{c}
3/2.
\end{array}
\]

c) Octasimos concise rhythm. This is derived from the abridgement of four metres of the simple disimos, is noted by the number 8 and is performed in four movements, as the single tetrasimos. In European music the corresponding metre is 4/2. Example:

\[
\begin{array}{c}
\begin{array}{c}8 \\
\end{array}
\end{array}
\begin{array}{c}+ \\
\end{array}
\begin{array}{c} \frac{8}{8} \\
\end{array}
\begin{array}{c} \frac{4}{8} \\
\end{array}
\begin{array}{c} \frac{4}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\end{array}
\begin{array}{c}=
\end{array}
\begin{array}{c}
4/2.
\end{array}
\]

Except for these three more important concisings there are yet another three, which comprise four more concisings. They are:

a) The pentasimos concise rhythm, abridgement of a single trisimos is noted by the number 5. This metre, the trisimos, the dismos is preceded and followed by the disimos. The corresponding metre in European music is 5/8. Example:

\[
\begin{array}{c}
\begin{array}{c}5 \\
\end{array}
\end{array}
\begin{array}{c}+ \\
\end{array}
\begin{array}{c} \frac{5}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\begin{array}{c} \frac{2}{8} \\
\end{array}
\end{array}
\begin{array}{c}=
\end{array}
\begin{array}{c}
5/8.
\end{array}
\]

b) The eptasimos concise rhythm, abridgement of a single trisimos. It is noted by the number 7. This metre, the dismos is preceded and followed by the trisimos. The corresponding metre in European music is 7/8. Example:

\[
\begin{array}{c}
\begin{array}{c}7 \\
\end{array}
\end{array}
\begin{array}{c}+ \\
\end{array}
\begin{array}{c} \frac{7}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{3}{8} \\
\end{array}
\begin{array}{c} \frac{1}{8} \\
\end{array}
\end{array}
\begin{array}{c}=
\end{array}
\begin{array}{c}
7/8.
\end{array}
\]

c) The enneasimos concise rhythm, abridgement of a single trisimos. It is noted by the number 9. This metre, the dismos is larger than the rest, and the trisimos is not included. The corresponding metre in European music is 9/8 or 9/4 of an exact movement or a quarter. In nine movements an
Except for these three more important concise rhythms, there are yet another three, which comprise the exception of the major ones. They are:

a) The pentasimos concise rhythm. This comes from the abridgement of a simple trisimos and two simple disimoi metres, is noted by the number 5 and is performed in two movements, of which the thesis contains the trisimos metre, the arsis the single disimos. In rare instance the disimos is preceded and accompanied by the trisimos. Corresponding metre in European music is 5/8.

Example:

\[\begin{array}{c}
\text{\textbf{5}} \\
\end{array}\]

\[
\begin{array}{c}
\text{\textbf{5}} \\
\end{array}
\]

b) The eptasimos concise rhythm. This is derived from the abridgement of a single trisimos and two single disimoi metres. It is noted by the number 7 and is performed in three movements, as the simple trisimos with the difference that the first movement of the eptasimos contains three characters. The corresponding metre in European music is 7/8.

Example:

\[\begin{array}{c}
\text{\textbf{7}} \\
\end{array}\]

\[\begin{array}{c}
\text{\textbf{7}} \\
\end{array}\]

c) The enneasimos concise rhythm. It is derived from the abridgement of a single trisimos and three simple disimoi. It is noted by the number 9 and is performed in four movements with the difference that the first movement is larger than the rest, as it has three characters. The corresponding metre in European music is not found exactly, for 9/8 or 9/4 of European music are performed in nine movements analogous toward their rhythmical
Orthography of Byzantine Music

As a language has its rules concerning its orthography, so also does Byzantine music have its rules. The necessity of orthography, besides the others, results from this: in the Greek language, for example, in order to present the sound υ, we use six ways, i.e., the consonant ι, υ, η and the diphthongs ει, οι, ου. These six manners of use of the six are derived from certain orthographic rules. This also happens in music; in order, for example, for us to ascend one note, we use three characters:  Γ, Ξ, Ξ

On the other hand, that there is an immediate relation between the Greek language and the orthography of Byzantine music is proven from the general rule, which rules it, or the orthography, according to which this orthography is based on the accent of words, i.e., on the accented rhythm. Wherever there is found an accented syllable there is also found the accent of music.

As exactly in a language, there are certain signs of accentuation, thus also in music there are four signs, by which we can accent; they are: 1) the two accent-characters of quality, the bareia / and the psifiston \\; and 2) the two characters of quantity, the petaste ω and the oligon ρ, which, sometimes, lose their quantitative value and are used as equal accents.

Since the signs of accentuation are four, so the basic rules of accentuation of Byzantine music are four.

1) When after an accented syllable there follows a descending insignificant note 28, then the bareia is placed for example:

27. In all the concise feet the first movement of the metre, or the thesis, is separated by one dilatation, which is cut off by a small bow ( ). The end of the metre is marked by a double dilatation ( ).

At the end of this book we shall write certain examples of concise rhythm.

28. Insignificant is a syllable, which is repeated: Ὡ Ὡ

75

2) When after an accented syllable significant note, then for example:

3) When after an accented syllable descending notes, then the indispensably the descents for example:

4) When there are two equal accented syllables, then accentuate the first, then for example:

Below we have added two examination of the four rules of orthography.

59. Ἰνο τὴν τιμίων τε τιμίων τε

τινὰ θυμίων τε τιμίων τε

ενθὸς χωρίων ρα βοσκής Θέ

τὴν α δι α φθοράς Θέ

τινὰ α νον τως Θε

την α νον τος Θε

λινονο μεν

29. Significant is a syllable which changes
of Byzantine Music

his concerning its orthography, so also
rules. The necessity of orthography, in this: in the Greek language, for ex-
example, the sound ι, we use six ways, i.e., the
diphthongs ιι, οι, υι. These
are derived from certain orthographic
rules; in order, for example, for us to
characters:

There is an immediate relation between
orthography of Byzantine music is pro-
ach rules it, or the orthography, ac-
cent is based on the accent of words,
wherever there is found an accented
accent of music.

There are certain signs of accen-
ture are four signs, by which we can
cent-characters of quality, the bareia
( ); and 2) the two characters of
and the oligon ( ), which, some-
te and are used as qualitative accents.
utation are four, so the basic rules of
are four.

When after an accented syllable there follows a descend-
28, then the bareia is placed

movement of the metre, or the thesis, is
put off by a small bow ( ). The end
uation ( ).

write certain examples of concise rhythm.

repeated:


29. Significant is a syllable which changes:

\[ \lambda \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \nu \n
Observation: In the first example of the 59th exercise we have for application of the rules of orthography the following:

a) in the first line and on the syllable καὶ we applied the second rule of orthography, or we place a petaste for there follows after the accented syllable a significant syllable ἐν (δοξο...).

b) Likewise in the first line and on the syllable τῇ (ρωυ) we applied the third orthographic rule, according to which after an accented syllable there follow three descending notes, thus we use a psifiston. We have a similar instance on the second line and on the word τῶν (Σεραμῖ).

c) In the second line and on the word λόγῳ (γον) we applied the first rule, for after the accented syllable λῷ there follows an insignificant syllable, thus we use the bareia.

d) Finally, in the last line we applied the second rule on the word Ἐσετόκον and applied the third rule on the word Σῇ and μεγαλονόμεν.

In the second example of the 60th exercise we, likewise, applied the orthographical rules:

a) in the first line and on the words Χριστῇ and παύσων ἑαυτῷ we applied the second orthographic rule, using the petaste, for there follows a significant note. This also happens in the word καὶ (τῇ ἀναστάσει Σου).

b) In the second line as well as the third on the words ἀναστάσει, φθορᾶς, ἔστησε, we applied the third orthographic rule.

These four basic rules of orthography, as exactly happens in a language, there are three exceptions of the basic rules:

1) When after the accented descending notes with a gamma placed, but the petaste, for example,

θῆναι μεν Κῦριο ἐστὶν τῷ ἐξαλλῷ ἁμαρτίᾳ

2) a) When the accented syllable follow two or more commas, the psifiston is not placed, but

θῆναι μεν Κῦριο ἐστὶν τῷ ἐξαλλῷ ἁμαρτίᾳ

When, however, the accented syllable does not follow, then the basic rule of orthography

κῦριο ἐστὶν τῷ ἐξαλλῷ ἁμαρτίᾳ

b) When after the accented syllable clasmata, then the psifiston is placed, for example

πῶς ἐστὶν τῷ ἐξαλλῷ ἁμαρτίᾳ

3) When after a final accented syllable with apostrophoi and a significant syllable, then before each

example: ἔστην

ever, the syllables placed, for example

ἐστὶν
the first three exceptions of the basic rules of orthography:

1) When the accented syllable has a clausema and with it follow two or more descending notes, then the psi-fistion is not placed, but the petaste, for example:

\[ \text{Σω} \quad \text{ω} \quad \text{σω} \quad \text{μεν} \]

2) When the accented syllable has a clausema but with it follow two or more descending notes, then the psi-fistion is not placed, but the petaste, for example:

\[ \text{Εν} \quad \text{δο} \quad \text{ο} \quad \text{ο} \quad \text{εξως} \]

When, however, the accented syllable does not have a clausema, then the basic rule of orthography is applied, placing a psi-fistion:

\[ \text{Α} \quad \text{σ} \quad \text{ω} \quad \text{μεν} \]

b) When after the accented syllable all the descents have clausema, the psi-fistion is placed, for example:

\[ \text{Πα} \quad \text{α} \quad \text{τερ} \]

Likewise, when the two first descending notes have clausema, the psi-fistion is placed still in the script:

\[ \text{Σω} \quad \text{ω} \quad \text{σον} \quad \text{ον} \]

3) When after a final ascent there is a continuous descent with apostrophoi and there is by couples the same syllable, then before each couple the bareia is placed, for example:

\[ \text{Δο} \quad \text{εξα} \quad \text{α} \quad \text{σον} \quad \text{ον} \quad \text{ιν} \]

When, however, the syllables are uncannical, then nothing is placed, for example:

\[ \text{Σω} \quad \text{σον} \quad \text{ημας} \quad \text{η} \quad \text{ε} \]

The example of the 59th exercise we have of orthography the following:

on the syllable και we applied the orthography, or we place a petaste for the accented syllable a significant (…).

on the line and on the syllable τέ (ραν) the third orthographic rule, according to the accentuated syllable there follow three descent we use a psi-fistion. We have a similar and on the word τάν (Σεραφήμ).

And on the word λό (γον) we applied for after the accented syllable λό significant syllable, thus we use the

the 60th exercise we, likewise, applied the second rule on the and applied the third rule on the.

The 61st exercise we the words Χριστέ and πατρι.

The second orthographic rule, using the follows a significant note. This also και (τῆς ἀναστάσει Σου).

as well as the third on the words

we applied the third orthographical rule, using the psi-fistion.

These four basic rules of orthography also have their exceptions, as exactly happens in a language. Thus, we have the following three exceptions of the basic rules of orthography:

1) When the accented syllable there follow two descending notes with a gorgon, then the psi-fistion is not placed, but the petaste, for example:
Likewise, in orthography recitation of the notes is also taken into consideration, which have their own value. In order to ascend on note, we must judge, when we will use the oligon, the kentimata, and the petaste. This is examined from the manner of recitation of each note. Thusly:

a) We use the oligon, when ascending continuously we change syllable, when the note of the oligon is pronounced separately and lively, for example:

\[ \text{\text{π}} \text{ \text{τας \ αγ \ γελι}} \text{ \text{κας \ oι \ τα \ Χε \ ρου \ βιμ}} \]

b) We use the kentimata, when ascending we do not change the syllable, but repeat the vowel of the same syllable; the note of the kentimata is recited meekly, for example:

\[ \text{\text{Πα \ Xα \ τρι}} \]

When after the kentimata an ascent or equality follows, then the kentimata are placed on a separate line, for example:

\[ \text{\text{π}} \text{ \text{Δε \ Ευ \ Τε}} \]

When, however, after the kentimata a descent follows, then these are placed above the oligon, for example: \[ \text{\text{α \ α \ πο}} \]. When in script \[ \text{\text{ψι}} \] finds a psifiston (\[ \text{\text{ψι}} \]), then the psifiston works on the kentimata.

When before the kentimata with a gorgon an apostrophos is found and another apostrophos follows, then the apostrophos before the kentimata and the kentimata are placed above the oligon, for example: \[ \text{\text{ς}} \text{ \text{γρ}} \]

When the kentimata are found above or below the oligon with a gorgon, then the gorgon always belongs to the kentimata, for example: \[ \text{\text{ς}} \text{ \text{γρ}} \text{ or \text{ς}} \text{ \text{γρ}} \text{.}

When the characters have a gorgon instead of the kentimata, for example:

\[ \text{\text{ς}} \text{ \text{α \ ι \ υε}} \]

c) We use the petaste when according to what has been the rules of accentuation.

In order to descend two notes have three methods of script: \[ \text{\text{ς}} \text{ \text{ι \ ο}} \]

a) The hyppore is placed, syllable takes place and is

\[ \text{\text{ς}} \text{ \text{Σο \ ω}} \]

b) The continuous elaphron is of the syllable in the second

\[ \text{\text{ς}} \text{ \text{Σο}} \]

c) Two apostrophoi are placing notes (apostrophoi) for example:

\[ \text{\text{ς}} \text{ \text{Α \ γυ}} \]

CHAPTER

Relationship of Byzantine M

There is an immediate relation between Byzantine and European music in most of the Byzantine music, which belong to Second Plagal), where the relation also comes from an approximation, because found among their interval spaces,

Manner of Transposizioni

Toward a successful transportation to European musical notation we make

a) the correspondent of note

b) the rhythmical correspondence and of time of Byzantine

79
When the characters have a gorgon, then the oligon is placed instead of the kentimata, for example:

\[
\begin{align*}
&\text{π} \quad \text{a} \quad \text{v} \\
&\text{a} \quad \text{v} \quad \text{e} \quad \text{e} \quad \text{e} \quad \text{e}
\end{align*}
\]

c) We use the petaste when after it there follows a descent according to what has been mentioned above concerning the rules of accentuation.

In order to descend two notes continuously with a gorgon we have three methods of script: 

\[
\begin{align*}
&\text{π} \quad \text{ο} \\
&\text{ο} \quad \text{ε} \quad \text{ε} \quad \text{ε} \quad \text{ε} \\
&\text{ε} \quad \text{ε} \quad \text{ε} \quad \text{ε} \quad \text{ε}
\end{align*}
\]

a) The hypare is placed, when a repetition of the same syllable takes place and in a double descent, for example:

\[
\text{π} \quad \text{ο} \\
\text{ο} \quad \text{ε} \quad \text{ε}
\]

b) The continuous elaphron is placed when there is a change of the syllable in the second descent, for example:

\[
\text{π} \quad \text{σω} \quad \text{σω}
\]

c) Two apostrophoi are placed, when the second descending notes (apostrophoi) have the same syllable, for example:

\[
\text{π} \quad \text{ο} \quad \text{ε} \quad \text{ε}
\]

CHAPTER VI

Relationship of Byzantine Music to European Music

There is an immediate relationship between Byzantine music and European music in most of their melodies. The melodies of Byzantine music, which belong to the chromatic tones (Second, Second Plagal), where the relation and transportation of the hymns comes from an approximation, because of the difference that is found among their interval spaces, constitute an exception.

Manner of Transportation of Melodies

Toward a successful transportation of melodies from Byzantine to European musical notation we must know:

a) the correspondent of notes of a music toward another,

b) the rhythmical correspondents of characters of quantity and of time of Byzantine music toward comparison to
the characters of European,
c) the correspondent of scales of the tones of Byzantine
music to the scales of European music.

1) Correspondents of notes
- Νη corresponds to Do
- Πα corresponds to Re
- Βου corresponds to Mi
- Γα corresponds to Fa
- Αι corresponds to Sol
- Κ ε corresponds to La
- Ζω corresponds to Ti
- Νη corresponds to Do

2) Rhythmical correspondents

3. The correspondent of scales is for:

A) Diatonic

First Tone

The First Tone is transferred to European music, without the seventh change from Do as happens in European music; they are a tone and thus a half-tone. Also we reach Ζω (Ti) and returns, then happens to all the Ζω, which belong:

Example of Transform: 

As is evident from the above:
3. The correspondent of scales is examined by the families and tones.

\[ \text{A, Diatonic Family} \]

**First Tone**

The First Tone is transferred to the scale Re elasson of European music, without the seventh character receiving a sharp, i.e., Do as happens in European music; thus the high interval Do-Re is a tone and not a half-tone. Also when its melody or phrase only reaches Zo (Ti) and returns, then Ti is always flatted, as exactly happens to all the Zo, which belong to the diatonic tones.

**Example of Transformation First Tone**

\[ \text{Ev to théi geosa mé ei sà kou sòn mòu tòv} \]

\[ \text{En to thli ve sthe me i sa ku son mu ton} \]

\[ \text{O dò nov ón ku ri e sói kòs zo} \]

As is evident from the above:
a) the rhythmical subdivision is brought about with the basic disimos rhythm, toward a greater ease;

b) when, because of accentuation, there are exceptions, then this is noted (for example: 3/4);

c) returning to the initial rhythm, we note this (for example: 2/4);

d) all the syllables of the words are separated by a dash (for example Κό-πε-

e) when in a syllable the same vowel in two or more notes corresponds, then a small dash is placed and not the same vowel, as happens in Byzantine music;

f) the words are accented oppositely as in Byzantine music;

g) the rhythmical subdivision can become with the base the tetrasismos rhythm, when the disimoi and trisimoi will constitute the exceptions.

Example of Transportation of the First Plegal

This tone, as we know, uses two scales, Παξ, for the stichirarica and Papadica melodies, and Κε for the eirmologica. For the first melodies it is transposed into the elasson scale of Re, without Do becoming heightened; also Ti (Ζω) is sometimes natural, sometimes flatted. When Ti is natural, the Fa will be sharped; when Ti is flatted, the Fa will be natural, as exactly happens in Byzantine music, where Ζω of this tone influences Γα.

For the second melodies (eirmologica) it is transposed into an elasson scale of La; it works in the high tetrachord La-Re. Usually these eirmologica melodies are extended to Mi (Βού). When the melody descends to Fa, then Fa is flatted.

Example of Transportation

We know that the Fourth Tone to which it is transposed into Eπαξ:

1) The Papadica melodies (Hagia) and work in the Wise, the correspondent and Sol-Do = Δι-Παχ from Sol, as exactly hap

2) The stichirarica melodies base Παξ. Hence, some a the note Βού (Mi) ge places the ear in the n a chord of a natural tor

Thus their base Παξ is tran for only natural notes, without ha pean music. During the rule of dominates, of which the corres the tonical note is Re.

3) The eirmologica melo these also composed as was exactly printed
division is brought about with the basic
accentuation, there are exceptions, then
example: 3/4);

tial rhythm, we note this (for example:
of the words are separated by a dash
W-ri-e

the same vowel in two or more notes
a small dash is placed and not the same
in Byzantine music;
inted oppositely as in Byzantine music;
division can become with the base the
, when the dismroi and trismoi will
ceptions.

portation of the First Plagal
uses two scales, Πα, for the stichirarica
Ke for the eirmologica. For the first
to the elasson scale of Re, without Do

Ti ( Zo ) is sometimes natural, some-
natural, the Fa will be sharped; when
atural, as exactly happens in Byzantine
influences Γα .

(eirmologica) it is transposed into an
in the high tetrachord La-Re. Usually
extended to Mi ( Bou ). When the
Fa is flattened.

Example of Transportation of the Fourth Tone

We know that the Fourth Tone has three bases, accordingly
to which it is transposed into European music.

1) The Papadica melodies of this tone have the base Δι
(Hagia) and work in the high tetrachord Δι-Νι . Like-
wise, the correspondent transportation will be Sol = Δι
and Sol-Do = Δι-Νι , with Fa attracted by a sharp
from Sol, as exactly happens in Byzantine music.

2) The stichirarica melodies of the Fourth Tone have as a
base Πα . Hence, some attention is needed, for most times
the note Bou (Mi) governs, when the harmonic feeling
places the ear in the meizion chord Do-Mi-Sol, which is
a chord of a natural tonical of the meizion scale Do.

Thus their base Πα is transposed to Re, where there is use
for only natural notes, without having corresponding scale in Eu-
pean music. During the rule of Πα the tetrachord Πα-Δι
dommates, of which the correspondent in European is Re-Sol, when
the tonical note is Re.

3) The eirmologica melodies have as a base Bou (Mi),
these also composed of only natural notes. Sometimes,
as was exactly printed in the theory of eirmologica melo-
dies of the Fourth Tone, we can use a sharp on the notes Re and Fa, which represents the attractions of Πα to Βου and Γα to Δι.

**Papadica**

High tetrachord Δ-Νη or Sol-Do. Apichima Hagia.

**Stichirarica**

Base Πα or Re

**Eirmologica**

Base Βου or Mi

Usual extent of the Melody

Use of the attractions

Example of Transport

This tone, we know, has two system is the diapason or entire set, Do; and the second the triphone, the diapason is transposed into the triphone is transposed into the major, already know, an armed flat on the
This tone, we know, has two bases and two systems. The first system is the diapason or entire scale, where it has as a base Νη or Do; and the second the triphone, where it has Γα or Fa. Of these the diapason is transposed into the meizon diatonic scale of Do, the triphone is transposed into the meizon scale of Fa which has, as is already know, an armed flat on the note Ti.
Example A (Diapason)

Δο ο έξα Σοι το δειξαντι το φως δο έξα εν θ

ψι στοις Θεω και ε πι γης ει ρη η η νη

εν αν βρωτοις εν δο κι θα

Example B (Triphone)

φην και τε έξα Σοι
B) Chromatic Family

Second Tone

As is already known, this tone has the base Δτ. It works in the high tetrachord Δτ-Νη, of which the note Κε is lowered by a flat. Its transportation into European music will be in the tetrachord Sol-Do with the note La flatted.

The flat, however, of La is not given wholly, for the corresponding sign is not found in European music, where the La flat is by two moria lower than the correspondent of Κε of Byzantine music. Accordingly to the immense theory of the Second Tone, when we descend to the lower tetrachord and to Πα or Re, then Re is natural; if we descend to Νη or Do, then Re is flatted.

Second Plagal Tone

We know that it has two scales, the clearly chromatic and the mixed. In the chromatic it is transposed to Πα or Re, which is neither a meizon nor an elasson, but has its own report using two sharps on the notes Fa and Do and two flats on the notes Ti and Mi thus forming two 1/3 tones Mi♭ and Fa#: and Tib and Do#. Thus, the chromatic scale is transposed thusly: Second Tone

Chromatic Tetrachord (Δτ - Νη or Sol-Do)
Cromatic Family

This tone has the base Δι. It works in
, of which the note Κε is lowered

into European music will be in the tet-

r Lα flatted.

Lα is not given wholly, for the corre-

spondent of Κε of Byzantine

mense theory of the Second Tone,

tetrachord and to Πα or Re, then Re

η or Do, then Re is flatted.

In scales, the clearly chromatic and the

is transposed to Πα or Re, which is

on, but has its own report using two

and two flats on the notes Ti and Mi

b and Fa♯; and Tib and Do♯

transposed thusly: Second Tone

(η - Νι or Sol-Do)
Second Plagal Tone

Base tetrachord con note high tetrachord

When the mixed scale is used then it is transferred thusly:

Base tetrachord con note high tetrachord

Example

μις τον εκ λε κτον αυ τον
τα τον εκ λε κτον αυ τον

Third Tone

As is known this tone has Ὅα as into the meizon scale, Fa, having
When it leaves the main tetrachord
becomes diatonic, placed on Τι a

Example
the tetrachord con note high tetrachord

Example

Third Tone

As is known this tone has Γα as its base. It will be transposed into the meizon scale, Φα, having an armed flat on the note Τι. When it leaves the main tetrachord of Γα - Ζω flatted, then it becomes diatonic, placed on Τι a refutation.

Example

C) Enharmonic Family
Barys Tone (Grave Tone)

We know, that the Grave Tone has three bases. Thus it will be transposed in three scales:

1) when it has the base Γα, then it will be transposed into the meizon scale of Fa, as also is the Third Tone;

2) When it has the base Ζω natural (Grave diatonic), then it will be transposed into a special scale, which will have as its base Ti, being natural and the notes Fa and La raised by sharps (attractions):

3) when it has the base Ζω (Grave enharmonic from Ζω) then it will be transposed in the meizon scale of Ζω, which has two armed flats:
Grave Tone has three bases. Thus it will be:

- Base $\Gamma\alpha$, then it will be transposed into the scale of Fa, as also is the Third Tone;
- Base $\zeta\omega$ natural (Grave diatonic), then it will be transposed into a special scale, which will have notes Fa and La (as in the following example of attractions):

$$\text{Example A}$$

\[ \begin{array}{c}
\text{Tn aich mal o si an Si on ek pla nis e}
\end{array} \]

$$\text{Ti stren e psas ka me So tir zo o son e xe}$$

\[ \begin{array}{c}
\text{ron thou lo pa this i as}
\end{array} \]

$\zeta\omega^\$ (Grave enharmonic from $\zeta\omega$) is transposed in the meizon scale of $\zeta\omega^\$

\[ \begin{array}{c}
\text{93}
\end{array} \]

\[ \begin{array}{c}
\text{94}
\end{array} \]
Example B (Grave diatonic)

Δο ξα Σοι τω δει ξαν τι το φως δο ξα
Tho xa Si to thi xan ti to fos tho xa

εν υ ψι στοις Θεω και ε πι γης ει ρη νη εν
en i psi stis Theo ke e pi gis i ri ni en

αν θρω ποις εν δο κι η α
an thro pis ef tho ki i a

Example C (Grave Enharmonic)

Δο ξα αιρα α
Tho xa a a

εξα αιρα ει το o
exa aira e i to o

υ ψι i στοις οις
psi i stis is

και ε πι γης ει
ke e pi gis i

αν θρω ποι οις εν ε
an thro pi is e e

α α
a a
SUPPLEMENT

Diverse Exercises

1

Σε ευ χα ρι στου μεν Κυ ρι ε Χ και δε
Se ευ λο γου μεν Se e ευ λο gου μεν

Si ef ha ri stu men Ki ri e ke the

ο με θα ο Σου η θε ος η μον
o me tha a Su o The os i mon

2

3
Chromatic Exercice

Second Tone (ع)
Chromatic Exercises

Second Tone (−∞)
38. From my youth up many passions I have, but do thou succour and save me, O my God.

41. Hail, holy Sion, Mother of the Church, you who accepted the first forgiveness of sin in the resurrection.

43. Glory to Thee, Who hast shown forth Thy power among the Gentiles.

45. O Lord and King, heavenly God, from the only-begotten Son Jesus Christ, and from the Holy Spirit, from the choirs of the Seraphim, do thou dost bear God the Word; Thee, verily, magnify.

47. O Lord, Thou hast been a refuge to Thine generation.

49. Accept our prayer, Thou that sittest upon the right hand of the Father, and have mercy on us.

59. Thee that art more honorable than all thy creatures, and more glorious than all the Seraphim, dost Thou dost bear God the Word; Thee, verily, magnify.

60. With the suffering, O Christ, Thou didst bear Thy Cross, and with Thy Resurrection Theodochus gives glory to Thee.

96. In my sorrow, I sing to Thee, O my God, save my soul from sin.

98. Blessed art Thou, O Lord, teach me Thy statutes.

103. From my youth many things have befallen me, but understand him, and save me my life and resurrection, O Lord, glory to Thee.

104. By the intercessions of the Most Holy Theotokos we are saved.

105. With men who commit sin, and with their chosen ones.

106. Those who fear the Lord, the Lord blesses, and they shall obey Thy commandments.
Translation of Hymns

38. From my youth up many passions have warred against me. But do thou succour and save me, O my Saviour.

41. Hail, holy Sion, Mother of the Churches, the dwelling of God; you who accepted the first forgiveness of sins through the Resurrection.

43. Glory to Thee, Who hast shown forth the light.

45. O Lord and King, heavenly God, Father Almighty; O Lord, the only-begotten Son Jesus Christ, and Holy Spirit.

47. O Lord, Thou hast been a refuge of us from generation to generation.

49. Accept our prayer, Thou that sittest on the right hand of the Father, and have mercy on us.

59. Thee that art more honorable than the Cherubim, and incomparably more glorious than the Seraphim, who without spot of sin didst bear God the Word; Thee, verily the Mother of God, we magnify.

60. With the suffering, O Christ, Thou hast freed us from our sufferings and with Thy Resurrection Thou hast freed us from destruction. Lord, glory to Thee.

96. In my sorrow, I sing to Thee, O my Saviour as David did; save my soul from sin.

98. Blessed art Thou, O Lord, teach my Thy statutes.

100. From my youth many things have fought me with passion; but understand him, and save me my Saviour.

102. From high the compassionate one descended, He received the tomb for three days, in order to free us from our passions. Our life and ressurrection, O Lord, glory to Thee.

104. By the intercessions of the Mother of God, O Saviour, save us.

105. With men who commit sin, and do not combine me with their chosen ones.

106. Those who fear the Lord, they shall walk through sin blessed, and they shall obey Thy commandments, a living fruitfulness.
106. Those who fear the Lord, they shall walk through sin
blessed, and they shall obey Thy commandments, a living fruitfulness.

107. You, Who has returned from error the bondage of Sion, O
Saviour, also watch over me, freeing me from the slavery of passions.

111. We praise Thee, we bless Thee, we give thanks to Thee, O
Lord, and we pray to Thee, O our God.

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the Lord, they shall walk through sin
bey Thy commandments, a living fruitful-

turned from error the bondage of Sion, O
me, freeing me from the slavery of pas-

we bless Thee, we give thanks to Thee, O
Thee, O our God.

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