A GUIDE TO THE MUSIC OF THE EASTERN ORTHODOX CHURCH

by

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GRAMATICA MUZICII PSALTICE
STUDIU COMPARATIV CU NOTAȚIA LINIARĂ

Tipărită cu aprobarea Șfintului Sinod și cu binecuvântarea Prea Părintelui
JUSTINIAN
PATRIARHUL BISERICII ORTODOXE ROMÂNE

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CONTENTS

Foreword to the Romanian Edition ......................... ix
Foreword to the English Edition ........................ xi
Some General Comments about Music ...................... 1
Musical Signs ............................................. 2
Temporal Signs ............................................ 13
Combination of Various Signs .............................. 18
Tone, Semi-Tone, and Tetracord ......................... 25
Rests in Psaltic Music .................................... 33
Concerning Tempo ........................................ 44
Signs of Alteration ....................................... 45
The Diatonic Scale and Martyria .......................... 46
The Diatonic Scale and its Phtorai ....................... 47
Concerning Cadences ..................................... 49
The Plagal of the First or Fifth Tone .................... 58
Cadences of the Plagal of the First or Fifth Tone ........ 59
Fourth Tone ............................................... 63
The Plagal of the Fourth or Eighth Tone .................. 69
The Second Tone ......................................... 76
The Plagal of the Second Tone, the Sixth Tone .......... 83
The Third Tone .......................................... 94
The Seventh Tone ....................................... 101
The Theory of the Law of the Attraction of Sounds ..... 111
From the Protovarys Doxology ........................................... 120
General Considerations about Martyria and Phthorai ............. 122
Temporary Modulations .................................................... 127
Katavasia of the Holy Cross ............................................. 130
Final General Observations ............................................. 132
Psaltic Orthography ..................................................... 135
  1. Ison ................................................................. 135
  2. The Oligon ......................................................... 141
  3. Petasti ............................................................. 149
  4. The Kentimata ..................................................... 152
  5. The Kentima and Ipsi ............................................ 156
  6. The Apostrophos .................................................. 156
  7. The Hyporoe ...................................................... 159
  8. The Elaphron ...................................................... 163
FOREWORD TO THE ROMANIAN EDITION

The traditional music of our Church, the music to which the Romanian people were introduced along with Christianity, has its origins in the same part of the Middle East that was also the cradle of Christianity. It was originally transmitted to us through the oral tradition, and then later through the written tradition.

Psaltic musical writing or notation has its beginnings in the ekphonic semiography of the first Christian centuries, a simple notation which was used only for the singing of the Gospels and Epistles. This semiography, through its augmentation and enrichment by other signs, gave birth to two other semiographies: The Constantinopolitan, which the Russians adopted in the 10th century when they were converted to Christianity, and the Aghiopolitan, whose author is St. John of Damascus.

Because it was well organized and sufficiently complete, the notation of St. John of Damascus asserted itself, being in use for several centuries. It also passed through many modifications and reforms which both added and simplified signs. It was further modified in the 19th century when three great Orthodox teachers: Chrisanthos Metropolitan of Dyrachion, Gregorios Protopsaltis, and Hurmuzios the Chartophilax (Archivist) established a new system of musical notation, rendered into Romanian through the work of the Protopsaltis Macarie the Hieromonk, and the talented Anton Pann. They were succeeded by an entire line of other skillful Romanian protopsaltites.

Bucharest became at the beginning of the 19th century the most important center for ecclesiastical music. Peter Ephesios published the first book in all of Orthodoxy of psaltic music here. It was here that the great protopsaltites of Constantinople and Greece found unlimited support for the development of this music. And it is also here where the greatest number of books concerned with the theory and practice of psaltic music are found today.
FOREWORD TO THE ROMANIAN EDITION

It should be added that all the effort of the various reformers of psaltic notation was to make this notation easily understood and therefore accessible to the general public. They will not then have succeeded if its use remains only with the specialists, who have studied this music over a long period of time, either in seminaries, or different schools of ecclesiastical music attached to Episcopates and monasteries (which after the appropriation of the monasteries' holdings have become rare). It naturally follows, that faced with the fear that psaltic notation would no longer be able to be understood, we should attempt to transcribe psaltic notation into linear notation.

To accomplish this transcription (initiated for the first time in 1882 by Bishop Melchisedek of Roman) and to accomplish the desire of His Beatitude Patriarch Justinian to uniformize the Romanian ecclesiastical melodies through the composition of a manual of uniform ecclesiastical melodies, the Holy Synod established a commission of renown professors of both psaltic and linear music to proceed first to systematize--through a grammar book more indepth and complete than previous ones--the precise theoretical rules which would permit the uniform execution of the melodies, and after that to begin on uniform manuals of church hymns.

The result of the work of the commission composed of Prof. N. Lungu, Rev. Prof. Gr. Costea and Prof. Ion Croitoru, can be seen in this work: The Grammar of the Psaltic Music of the Church: a comparative study with linear music. In addition, in the appendix, there is the Orthography of Psaltic Music by Macarie and Anton Pann. This entire work has been published with the approval of the Holy Synod and the blessings of His Beatitude Patriarch Justinian by the Press of the Bible and Mission Institute in the year 1951. In the preface of these editions the authors have presented in large part the principles with which they began, the difficulties which they encountered and the methods which they used to overcome them.
FOREWORD TO THE ROMANIAN EDITION

This book is republished for a second time by the direction and
guidance of His Beatitude Patriarch Justinian in order to make this,
as everything, a true altar of faith, and so that these songs of praise
and prayer may be raised. And, in order that we may continue to the
end of the road on which we began, we present this book of Psaltic Music
Theory.

The Press of the Bible and
Mission Institute
INTRODUCTION TO THE ENGLISH EDITION

The study of Psaltic, or, as it is known more commonly here in the west, Byzantine Music, has been hampered by the inavailability of texts in English. In addition, Byzantine Music itself presents difficulties because it is not simply a different set of melodies which are based on current musical theory, rather, it is itself an entire musical system based on distinct and unique premises. Therefore, the student of Byzantine Music, the music of the Holy Orthodox Church, confronts serious obstacles in his or her attempt to carry on the musical tradition of the Church. It is with regard for the need of a coherent text on Byzantine Music Theory and for the need to adapt the traditional music of the Church to the current situation that this book is presented.

In the Forward to the Romanian edition of this book, the authors wrote: "They will not then have succeeded if its [Byzantine Music's] use remains only with the specialists, who have studied this music over a long period of time." And, "It naturally follows, that faced with the fear that psaltic notation would no longer be able to be understood, we should attempt to transcribe psaltic notation into linear notation." The concern of the Romanian commission who compiled and wrote this book remains our concern. That is why I undertook to translate this book from the Romanian and edit it for its most effective use for our situation in America.

Byzantine Music will fall into disuse if serious measures are not taken. It is the opinion of some that this would be of little consequence. But before we elect to discard an important piece of our tradition, we should take a closer look at why this specific form of music was chosen, and what the result would be if, by default, we choose another form of music which may be less suitable for use by the Church. The ancients understood that music was not necessarily
INTRODUCTION

benign. That is evident in the way they describe music theory. And the Fathers of the Church chose only eight modes or tones (ihoi), from the many which existed, for use in the Church. Others were rejected because they were seen to have a negative effect on the disposition of the soul for prayer and even encouraged the passions. We can see that same truth at work today. Is there any doubt that the structure, rhythm, and melodies of rock music heighten what is referred to in the spiritual realm as the fleshly passions? Music, all kinds of music, affects the soul in ways that are barely perceived by those of us whose spiritual eyes are clouded over by the cares of this world. If then, the Church is the means by which we are shaped into spiritual beings, as we Orthodox Christians believe, we must be extraordinarily careful about such an important medium as music and how it is used in the Church.

This is not to say that Byzantine Music in every detail is absolutely adaptable to the current situation of the Church especially in the diaspora. There will be some modifications necessary. For example, throughout the text in the sections on the theories of each tone, there are examples of hymns for that tone. What I did was to preserve the melody by manipulating the words to fit the music. This is not good Byzantine Music. In Byzantine Music the words are primary. If a hymn does not make sense in the language in which it is being sung, then it does not matter how beautiful the melody is. The music is there to serve the words; the words do not serve the music. This is theology, not simply 'taste.' The human person is first 'logical' or 'rational' being created in the image and likeness of God. The words of the hymn are the means by which we contemplate God, pray to God, and learn about God. The music is but a 'skin,' if you will, surrounding the words of the hymn. Unfortunately, creating both the best translations of the hymns and the most effective melody for the hymn requires generations of effort and is beyond the scope of this work. This book's first purpose is music theory, and therefore, I sacrificed absolute purity of
INTRODUCTION

Translation for the sake of the music.

Now lest we think that creating beautiful and poetic translations of the magnificent hymns of our Church and remaining faithful to traditional Byzantine melodies is impossible in English, I should like to remind you that this book is translated from the Romanian. The Romanians use Byzantine Music. They have even translated the various prosomia to fit the traditional Byzantine prologues (pattern melodies). I am continually amazed at how faithful they have been to both the words of the hymns and the music. And it is a source of courage for me that it is possible to transmit through the English language both the wealth of Orthodox hymnography and the beauty of Byzantine Music. But theirs was a process that took hundreds of years with generations of translators, one improving on the other. It was a process of the Church not of individuals, because the Church as a whole was committed to the transmission of the faith in the native language. I might also observe here that this process of translation has not stopped. Each new edition of the various liturgical books is reviewed by a commission appointed by the Patriarch, ensuring that the translations remain faithful to both the original language and the current usage in the Romanian vernacular. Therefore there has been no evolution of a Liturgical Romanian as we have seen in the Greek or in the Slavonic. The language of the Church is truly the language of the people.

This book then is offered not as the last word on the subject, but as a first step in the long pilgrimage of making Orthodoxy comfortable in America, as comfortable as we can ever be in our earthly sojourn to the Kingdom of Heaven.

Rev. Fr. Nicholas K. Apostola
Epiphany, 1984
SOME GENERAL COMMENTS ABOUT MUSIC

Music is an art. It concerns itself with the study of musical sounds.

A musical sound is any sound which pleases the ear, except for noise, which is not pleasing and with which the art of music does not occupy itself.

The Properties of Musical Sound. There are four properties of musical sounds, called: pitch, duration, strength or intensity, and timbre, that is to say the specific musical quality of each voice or of each musical instrument.

The Name of the Musical Sounds. We distinguish in the psaltic music of the Church between seven different sounds called: Ni, Pa, Vou, Ga, Di, Ke, and Zo, which correspond in western linear notation to: Do, Re, Mi, Fa, Sol, La, and Ti.

The Writing of Musical Sounds. All musical sounds can be shown in writing through specific musical signs, in the same manner that spoken words can be shown through letters.

Musical Scale. When musical sounds represented by the seven names are linked together progressively, that is in the order of the pitches—either ascending or descending—with the repetition of the sound from the beginning, it forms that which we call a musical scale.

Here is the scale, both ascending and descending:

**Ascending:**
Ni, Pa, Vou, Ga, Di, Ke, Zo, Ni
Do, Re, Mi, Fa, Sol, La, Ti, Do

**Descending:**
Ni, Zo, Ke, Di, Ga, Vou, Pa, Ni
Do, Ti, La, Sol, Fa, Mi, Re, Do
Here is the Scale graphically:

Do'   Si   La   Sol   Fa   Mi   Re   Do
    ST    T   T    T   ST    T    T    Ni
    Zo   Ke   Di   Ga   Vu   Pa   Ni

Exercise:
Do an exercise by reading and singing the sounds of the steps both up and down the scale, with the psaltic and linear names, shown here, using the following example:

1. Ni-Pa-Ni (Do-Re-Do)
2. Ni-Pa-Vou-Pa-Ni (Do-Re-Mi-Re-Do)
3. Ni-Pa-Vou-Ga-Vu-Pa-Ni (Do-Re-Mi-Fa-Mi-Re-Do)
4. Ni-Pa-Vou-Ga-Di-Ga-Vou-Pa-Ni (Do-Re-Mi-Fa-Sol-Fa-Mi-Re-Do)
5. Ni-Pa-Vou-Ga-Di-Ke-Di-Ga-Vou-Pa-Ni- (Do-Re-Mi-Fa-Sol-La, etc.)
6. Ni-Pa-Vou-Ga-Di-Ke-Zo-Ke-Di-Ga-Vou-Pa-Ni (Do-Re-Mi, etc.)
7. Ni-Pa-Vou-Ga-Di-Ke-Zo-Ni-Zo-Ke-Di-Ga-Vou-Pa-Ni (Do-Re-Mi, etc.)

Musical Signs

In the psaltic music of the Church we distinguish between four kinds of musical signs: Vocal, Temporal, Consonant and Phthoral.

The Vocal signs are those which serve to show us in writing the different distances of ascent or descent in singing. There are a total of ten signs of which there are five of ascent, four of descent, and one which neither ascends nor descends but maintains the preceding sound.
Vocal Signs of Ascent

Ison. This neither ascends nor descends, but repeats the sound before it.

\[
\text{Ni} \quad \text{Ni} \quad \text{Ni} \quad \text{Ni}
\]

Oligon. Ascends one step (a second).

\[
\text{Ni} \quad \text{Ni} \quad \text{Pa} \quad \text{Pa}
\]

Petasti. Ascends one step, and is sung with an accent (a second).

\[
\text{Ni} \quad \text{Ni} \quad \text{Pa} \quad \text{Pa}
\]

Ex.: \[
\text{Ni} \quad \text{Pa} \quad \text{Pa}
\]

Kentima. Ascends one step, and is sung softer without an accent (a second).

\[
\text{Ni} \quad \text{Ni} \quad \text{Pa} \quad \text{Pa}
\]

Ex.: \[
\text{Ni} \quad \text{Pa} \quad \text{Pa}
\]

Kentima. Ascends two steps transgressively (a third).

\[
\text{Ni} \quad \text{Ni} \quad \text{Vu} \quad \text{Vu}
\]

Ex.: \[
\text{Ni} \quad \text{Vu} \quad \text{Vu}
\]

Ipsili. Ascends four steps transgressively (from one step to its fifth, i.e., a fifth).

\[
\text{Ni} \quad \text{Ni} \quad \text{Di} \quad \text{Di}
\]

Ex.: \[
\text{Ni} \quad \text{Di} \quad \text{Di}
\]

1:

The kentimata (\(\rightarrow\)) can be written either alone, or it can be written above or below an oligon. In this case it represents two ascending steps in sequence (i.e., the oligon one sound, the kentimata another sound). The sign which is below is sung first, then the other sign is sung.

\[
\text{Ni} \quad \text{Ni} \quad \text{Ni} \quad \text{Ni}
\]
NOTE 2a:
The kentimata is always sung together with the preceding vocal sign (ex. a).

\[\text{music note}\]

NOTE 2b:
When it is accompanied by a text, it does not receive a new syllable, rather it elongates the syllable of the word written under the preceding note (ex. b).

\[\text{music note}\]

NOTE 3:
The distance between a given note on a given step of the scale, and another note is called an interval. Intervals take their name from the number of steps which they comprise, taking into account the step from which we leave to the step on which we arrive. Take, for example, the following intervals: a second 1-2 Ni-Pa (Do-Re); a third 1-3 = Ni-Vou (Do-Mi); a fourth 1-4 = Ni-Ga (Do-Fa); a fifth 1-5 = Ni-Di (Do-Sol); a sixth 1-6 = Ni-Ke (Do-La); a seventh 1-7 = Ni-Zo (Do-Ti); and an octave 1-8 = Ni-Ni (Do-Do).
NOTE 4:

In psaltic music, calculation of vocal signs, whether ascending or descending, does not take into account the step from which one leaves. The computation begins with the step immediately above, if it is an ascending interval, or immediately below, if it is a descending interval. This will be seen more clearly in the chapter on intervals.

The Vocal Signs of Descent

- **Apostrophos.** This descends one step (a second).

\[ \text{Ex.:} \]

- **Hyporoe.** Descends two steps, one after the other.

\[ \text{Ex.:} \]

- **Elaphron.** Descends two steps transgressively, that is from one step to the third (a third).

\[ \text{Ex.:} \]

- **Hamili.** Descends four steps transgressively, that is from one step to the fifth (a fifth).

\[ \text{Ex.:} \]

NOTE:

The hyporoe, like the kentimata, is sung together with the preceding note, elongating the syllable under that note, if there is a text.
EXAMPLES FOR SINGING THE SIMPLE VOCAL SIGNS

1. Ni —— Ni —— Pa ——

2. —— Pa —— Vu —— Ga

3. ——

4. —— Ga

5. ——

6. ——

7. —— Ga

8. ——

9. —— Ga

10. ——

11. ——

12. —— Di ——

13. ———— Vu ——— Pa

14. ——— Pa ——— Ni ———

15. ——— Ni ———

16. ——— Ni

17. ——— Ni
Note: Each vocal sign has the duration of one beat.
Other Exercises without the Kentima or Ipsili

Note:
In the exercises learned up until now, we have observed that the \( \mathbf{\cdot} \) (kentima) and \( \mathbf{\cdot} \) (ipsili) have not been used. This is because these two vocal signs are not written alone, but only in conjunction with either an oligon or petasti, in which case the oligon or petasti, as auxiliary signs, do not enter into the calculation of the distance between notes.
For example: a) \[ \text{Ni} - \text{Vu} - \text{Vu} - \text{Di} \] or \[ \text{Ni} \] or \[ \text{Ni} \], the kentima when located at or under the right end of an oligon ascends two steps transgressively (1-3) with the oligon simply serving as an auxiliary.

Example:

\[ \begin{array}{c}
\text{Ni} \quad \text{Vu} \\
\text{Di} \\
\end{array} \]

b) \[ \text{Ni} \] or \[ \text{Ni} \] or \[ \text{Ni} \] or \[ \text{Ni} \], the ipsili located at either the right end or the middle of the oligon or petastis ascend four steps transgressively (1-5) with the oligon or petastis simply serving as auxiliaries.

Example:

\[ \begin{array}{c}
\text{Ni} - \text{Di} \\
\text{Di} \\
\end{array} \] or \[ \begin{array}{c}
\text{Ni} - \text{Di} \\
\text{Di} \\
\end{array} \]

In the same way the oligon and petastis can also serve to assist the ison, and all the vocal signs of descent. In which case they are sung with an accentuation.

Example: \[ \text{Ni} - \text{Vu} - \text{Vu} - \text{Vu} - \text{Vu} - \text{Vu} \]

Exercises for writing, reading and singing the above vocal signs both simply and compound

The Application

Note: In order to become fully acquainted with psaltic music, signs, especially in comparison with linear notation, exercises such as these are invaluable. Therefore they will be employed frequently.
Recapitulative exercise of reading and singing applying all the signs
learned up until now including those assisted by the oligon and petasti
Note: One should sing the notes very carefully, executing them in a proper manner. One should avoid haste.
TEMPORAL SIGNS

In the exercises up until now, each vocal sign has had the duration of one beat. That is to say the time it takes to drop and lift the hand. There are hymns which require that some of the sounds be longer or shorter than one beat. In these cases we have signs which are placed next to the vocal signs called temporal signs. For the time being we will use only two of these signs, namely:

1) The clasma, \( \uparrow \) which is placed above or below a vocal sign and which causes each sound represented by that sign to be extended by an additional beat.

Example:

\[
\begin{array}{c}
\text{Ni} \\
\text{Di}
\end{array}
\]

NOTE: When the clasma appears written below the petasti thusly ( \( \uparrow \) ), the effect is not only to extend the duration of the note another beat, but also to produce an accentuated modulation ascending to the step immediately above it in the first beat, then, in the second beat, returning to the note from which one left. Example:

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

2) The Gorgon ( \( \rightarrow \) ), which is placed above or below a given note and which causes the note to be executed in the time it takes to lift the hand, shortening thenote preceeding it by one-half a beat.

Example:

\[
\begin{array}{c}
\text{Ni} \\
\text{Pd} \\
\text{Ni}
\end{array}
\]
NOTE 1: When the gorgon is located on an oligon, which has a kentimata above or below it, the gorgon always refers to the kentimata, which is sung together with the preceding note in one beat.

Example:

![Example Note 1](image)

NOTE 2: When the gorgon is placed above an hyporoe (§), it causes the first descending note of the hyporoe to be sung in one beat together with the preceding note.

Example:

![Example Note 2](image)

NOTE 3: When an apostrophos is immediately followed by an elaphron (\(\cdot\)) the apostrophos is sung as though it had a gorgon above it, while the elaphron descends only one step, instead of two steps progressively. This is called the continuous elaphron.

Example:

![Example Note 3](image)
NOTE 4: When an elaphron, which follows an apostrophos, is located at a greater distance or is separated by a comma, then the apostrophos descends one step, and the elaphron descends two, each retaining one whole beat.

Example:

\[
\text{Ni} \quad \text{or} \quad \text{Ni}
\]

EXERCISES, Applying the clasma and the gorgon

A. Clasma; the gorgon above the hyperor and the oligon with a kentimata...

\[
\text{Di} \quad \text{Vu} \quad \text{Ni}
\]
B. Petasti with a clasma, and the continuous elaphron (\(\text{\textbullet} - \text{\textbullet}\))

NOTE: In executing these exercises use the psaltic as well as the liniar names of the note, keeping in mind, as much as possible, musical phrasiology.

C. Recapitulative exercises using the temporal signs learned up until now.
OMBINATIONS OF VARIOUS VOCAL SIGNS

In the hymns which we will be learning we will encounter a variety of intervals, some greater and some smaller than those with which we are already acquainted.

These intervals are created with the assistance of those vocal signs already learned which can be combined in different ways in order to give the possibility to ascend or descend however much is necessary to execute the melody formed from this kind of interval. Most of the vocal signs we know we will also find in combination with, or as an auxiliary to the oligon or petasti.

Here is a listing of the combinations.

Combination Signs of Ascent:

Petasti combined with an oligon ascends two steps transgressively (a third)

An oligon or petasti combined with a kentima ascends three steps transgressively (a fourth)

An ipsili, when located at the right end or middle of an oligon or petasti, ascends four steps transgressively (a fifth)

An ipsili, when located at the left end of an oligon or petasti, ascends five steps transgressively (a sixth)
A kentima in combination with an ipsili when using the oligon or petasti as an auxiliary ascends six steps transgressively (a seventh)

An oligon or petasti, combined with a kentima and ipsili ascends seven steps transgressively (an octave)

Two ipsilis combined and located above an oligon or petasti ascend eight steps transgressively (a ninth)

And so forth.

Combination Signs of Descent:

An elaphron combined with an apostrophos descends three steps transgressively (a fourth)

A hamili combined with an apostrophos descends five steps transgressively (a sixth)

A hamili combined with an elaphron descends six steps transgressively (a seventh)

A hamili combined with an elaphron and an apostrophos descends seven steps transgressively (an octave)

Two hamilies combined descend eight steps transgressively (a ninth).

And so forth.
Combination and Assorted Signs of Descent

A hamili assisted by an oligon or petasti descend four steps transgressively (a fifth)

A hamili combined with an apostrophos and assisted by an oligon or petasti descends five steps transgressively (a sixth)

A hamili combined with an elaphron and assisted by an oligon or petasti descends six steps transgressively (a seventh)

A hamili combined with an elaphron and an apostrophos and assisted either by an oligon or pestasti descends seven steps transgressively (an octave)
Two families combined and assisted by an oligon or petasti descend eight steps transgressively (a ninth).

\[ \text{\textit{Pa' Ni}} \]
\[ \text{\textit{Pa' Ni}} \]
\[ \text{\textit{Pa' Ni}} \]

And so forth.

**NOTE 1:** The ison, in like manner, can be assisted by either the oligon or petasti.

\[ \text{\textit{Ni Ni} or \textit{Ni Ni}} \]

**NOTE 2:** In psaltic music, the computation of the vocal signs or ascent or descent, be they simple, combined, or assisted, begins with the next step. For this reason, the step from which we leave should also be added, to the number of steps which form an interval, as in linear notation.

\[ \text{\textit{Ni Di}} \]

**Explanation:** The ipsili, located on the right side of the petasti ascends our steps. In its ascent from Ni to Di (Do to Sol) it has formed an interval of a fifth resulting from those four steps: (Pa, Vou, Ga, Di (Re, Mi, Fa, Sol) to which we add Ni (Do), the step from which we left.

**General Rule:** Vocal signs assisted by an oligon or petasti are sung more accentuatedly.
EXAMPLES OF ASCENDING AND DESCENDING INTERVALS

Note: Inasmuch as psaltic notation lacks the lines and spaces of a staff which show the location of the notes, the interval's intonation, and the mental calculation of the number of transgressive steps which form the interval, it requires much more attention, as compared to linear notation, when executing intervals. For this reason it is recommended that the above section on intervals be stressed and be returned to frequently until one acquires a definite skill at intoning them.
Note: These exercises should first be read and only after they have been learned well should they be sung.
EXERCISES AT SINGING ALL THE INTERVALS
TONE, SEMI-TONE, AND TETRACORD

We have seen that the musical scale which begins with Ni (Do), is composed of eight steps. (Observe the scale below):

Singing anew the sounds of this scale, in ascent and descent, we notice that all the distances between the notes are not the same. For example, we can observe that between Vou-Ga (Mi-Fa) and Zo-Ni (Ti-Do) the distances heard are much smaller. Therefore, we have two kinds of distances: five larger which we call tones and two smaller which we call semi-tones.

Looking at the construction of this scale we see that it is composed of two perfectly equal parts (Ni-Ga; Do-Fa and Di-Ni; Sol-Do) divided by the distance of one tone (Ga-Di; Fa-Sol).

Both the bottom and top parts of the scale are formed by four steps. Each of these parts is called a tetracord (four-step). We have, therefore, a lower and upper tetracord, divided by the distance of one tone.

NOTE: Sing the scale many times, both ascending and descending, observing the tones, and semi-tones as well as the tetracords.
DISDIAPASONATE SCALE

Inasmuch as we will encounter in different ecclesiastical hymns sounds that will go beyond high Ni and below low Ni it is necessary that the scale with which we have been familiar until present be expanded beyond high Ni by fourstep to Di (Sol) and likewise to be expanded beyond low Ni to Di (Sol). In this way we obtain a double-scale which begins with low Di (Sol) and goes to Di (Sol) above high Ni.

This double-scale is called the Disdiapasonate Scale.

Note: Sing this disdiapasonate scale many times up and down, observing its structure and scope; you will learn the foundation of the diatonic scale from low Ni (Do) to high Ni (Do).

Apli = . As distinguished from the clasma, it adds one simple beat to the note under which it is written.

Dipli = --. It is a composite of the apli which adds two beats to the note under which it is written.

Tripli = ---. It is also a composite of the apli which adds three beats to the note under which it is written. The apli and those signs composed from it have additional uses which we will see later.
Argon \[\rightarrow\] is placed only above an oligon which has a kentimata under it. It causes the kentimata to be sung in the time it takes to lift the hand, as though it had a gorgon above it; and the oligon is lengthened by another beat as though it had a clasma above it.

Example:
Diargon has the same effect as the argon except that the oligon's duration is lengthened by two beats.

Example:

\[
\begin{align*}
\text{Ni} & \rightarrow \text{Vu} \\
\text{Di} & \rightarrow \\
\text{Ni} & \rightarrow
\end{align*}
\]

Exercise Applying the Temporal Signs: Argon and Diargon

Digorgon is a composite of the gorgon which causes three notes to be sung in one beat. It is placed on the middle of the group of the three notes. In linear notation it corresponds to a triplet.

Example:

\[
\begin{align*}
\text{Ni} & \rightarrow \text{Ni} \\
\text{Ni} & \rightarrow \\
\text{Ni} & \rightarrow
\end{align*}
\]
Trigorgon - It also is a composite of the gorgon which causes four notes to be sung in one beat. It is placed on the second note of the group of four notes. It corresponds to sixteenth notes in linear notation.

Example:

Exercises Applying the Temporal Signs: Digorgon and Trigorgon

[Musical notation images are shown here]
Stavros (cross) = + It is a symbol in the form of a cross and which is written after a note which is of no longer duration than a beat. It is used to interrupt the singing for a short breath (i.e., a breath mark)

Example:

The Punctuated Gorgon

We have become familiar with the two temporal signs apli and gorgon and their composites and how each works. But here below we now see the different uses of the apli and the dipli in conjunction with the gorgon:

1. Apli before a gorgon, like this

2. Apli following a gorgon, like this

3. Dipli before a gorgon, like this

4. Dipli following a gorgon, like this

5. Apli before a digorgon, like this

6. Apli following a digorgon, like this
7. Apli in the middle of a digorgon \( \text{syncope} \)

8. Apli in the following formula \( \text{Ga} \rightarrow \text{Pa} = \) as it is most frequently used

RECAPITULATIVE EXERCISES
Note: The above exercises are given only to acquaint you with the technique of rythym.
Rests in Psaltic Music

In order to show the various rests that one will meet in singing psaltic music, we make use of the temporal signs: the apli and its composites, the dipli, and tripli, and the gorgon, each preceded by a sign called the varia (\_\_\_\_\_\_\_) which we will meet again in another chapter.

Rest Signs

A one beat rest (in linear notation, a quarter rest) is expressed by a varia followed by an apli. Example:

A two beat rest (a half rest) is expressed by a varia followed by a dipli. Example:

A three beat rest (a half and quarter rest) is expressed by a varia followed by a tripli. Example:

A four beat rest (a whole rest) is expressed by a varia followed by a tetrapli. Example:

A half-beat rest (an eight rest) is expressed by a varia followed by an apli with a gorgon preceded by a vocal sign. Example:

A sixteenth rest. Example:
Consonants: Signs of Expression and Ornament

The consonants are various signs, which are written next to the vocal signs, and which give them a particular expression in singing.

There are five symbols in all and called:

1. Varia = \ which in addition to the use with which we are already familiar, also fulfills the function of a consonant in the following ways:
   
   A. When it is located before a vocal sign which as the duration of one beat, it causes that note to be executed with a certain raising of the voice going up to the note immediately above and returning to the note from which you left.

   Example:
   \[ \text{Example:} \]

   B. Before a note of which has the duration of one-half beat (being effected by a gorgon), the varia simply produces an accent.

   Example:
   \[ \text{Example:} \]

   NOTE: The same effect is produced by a varia on notes of one beat, but only when they are part of a hymn which has a lively tempo (irmologica).

   C. In the following melodic formula, which is encountered frequently, the varia is executed in this way:

   Example:
   \[ \text{Example:} \]
NOTE: When the varia is followed by an ison with an apostrophos below it, like this \( \text{\textit{\textbullet\textbullet}} \), then the ison, with the effect of the varia, is sung first, then the apostrophos elongating the syllable of the text underneath the ison.

Example:

![Example notation](image)

2. Omalon = \( \rightarrow \) It is usually written under two or three notes representing the same sound, and causes the tie between the notes to be sung with a rapid undulation, crescendoing to the step immediately above and returning again lightly to the initial sound.

The omalon in this case is preceded by a varia (\( \backslash \)) which replaces the accent of a clasma transformed into an ison.

Example:

![Example notation](image)
The omalon can also be placed under a single note, but in this case it must have either a clasma (Ex. A) or an argon (Ex. B). However, it is no longer preceded by a varia.

Examples:

\[\begin{align*}
\text{A} & & \text{B} \\
\text{Di} & & \text{etc.} \\
\text{etc.}
\end{align*}\]

NOTE: Exceptions to this rule occur in the formula of the final cadence of the "Glory Dogmatikon" of the Tone V and of the "Glories" stihirarica of Tone V where a note with an omalon has neither a clasma nor an argon.

Example:

\[\begin{align*}
\text{Di} & & \text{etc.} \\
\text{etc.}
\end{align*}\]

3. Antikenoma = Cause the note under which it is placed to be sung with an ascent more lively than the tempo, in comparison with the other consonants.

We find it most frequently used in the following ways:

A. Under a Vocal sign with an apli: \(\text{\textendash}\), etc.

Example:

\[\begin{align*}
\text{Ni} & & \text{Ni} \\
\text{etc.}
\end{align*}\]

B. Under an oligon without an apli and without a gorgon:

\[\begin{align*}
\text{Ni} & & \text{Ni} \\
\text{etc.}
\end{align*}\]
NOTE: This symbol causes the intonation of the note to descend by a semi-tone (i.e., a flat).

C. Under an oligon with a gorgon, in which case, on account of the gorgon, the function of the antikenoma is reduced to a small crescendo.

Example:

\[ \text{Example:} \]

\[ \text{Ni} \rightarrow \text{Ni} \]

D. In the melodic formula below, frequently used in the various cadences, the antikenoma in conjunction with the varia produces the following effect:

a) Example:

\[ \text{Example:} \]

\[ \text{Ga} \rightarrow \text{Ni} \]

NOTE: This is the correct transcription, but it can be executed only by a single chanter, and not by a group.

b) Example:

\[ \text{Example:} \]

\[ \text{Ga} \rightarrow \text{Ni} \]

NOTE: The effect of the antikenoma simplified and reduced to a small crescendo. This is the preferred version.

4. **Psifiston** = ~ It is usually written under either an ison or an oligon, and all of their combinations. It gives a strong accent in the form of a grace note to the note under which it is written. Two or more descending notes must follow it. The psifiston is used in the following three cases:
A. Placed under a note which has the duration of one beat, the psifiston causes this note to be sung accentuatedly and to be proceeded by another note of short duration, located on the step immediately above. In linear notation, this note of short duration which precedes the real note under which the psifiston is written is called a grace note.

Example:

\[\text{[Diagram]}\]

B. Placed under a note which is followed by an apostrophos with a gorgon, that is, having the duration of one-half a beat, the psifiston has the same effect as in the first case.

Example:

\[\text{[Diagram]}\]

C. Placed under a note which as a clasma, the psifiston causes this note to be sung with energy and to be proceeded by another note, which has the duration of a half beat, located on the step immediately above. In this case, the effect of the psifiston gives much expression to the hymn.

Example:

\[\text{[Diagram]}\]

5. Eteron = \text{[Symbol]} It is written under two or more notes on the same step or on different steps, causing these notes to be sung uninterrupted, that is in a single breath, in the following manner:
A. When the eteron is placed under two or more notes on
different steps, it causes these notes to be sung in a single
breath (a tie), having in this manner the function of a
legato in linear notation.

Example:

B. When the eteron unites two notes on the same step, be
they alone or in a group with other kinds of notes, the
similar notes (those on the same step) are sung with a
slight undulation upward.

Example:

C. Placed under a single note which has a dipli or tripli and
is preceded by a varia, the eteron causes the note to be
elongated without a breath, and having on the penultimate beat the
effect of an antikenoma with an apli.

Example:
EXERCISES USING THE CONSONANTS (Signs of Ornamentation)

VARIA -

OMALON =
Note: a) Note well the effect of the antikenoma in conjunction with the varia.

b) Similarly, note the effect of the psifiston on notes with greater and lesser value (the kind of grace notes).
ETERON = ～

Note: a) Consonants in psaltic music correspond to signs of ornamentation in linear notation and enrich and beautify the melody when they are placed alongside the vocal signs.

In order to see this in action, and to verify the correct execution of the ornamentation, that is the consonants, it is recommendable to sing the melody with only the vocal signs, as though the consonants were not there, and then to sign it using the consonants.
The pace used in the execution of a song is called **tempo**.

In psaltic music there are four types of tempo; called:

1. **Papadica** (Adagio, Largo) which is represented by a "T" with a digorgon above it (♩) and which indicates a very slow tempo, and is used especially in heruvika and koinonika.

2. **Stihirarica** (Andante, Larghetto) which is represented by a "T" with an argon above it (♩♩) and indicates a tempo slightly faster than the papadica. The stihi, the doxastika and the Axions, are sung in this tempo.

3. **Irmologica** (Moderato and Allegretto), which is represented by a "T" with a gorgon above it (♩♩), is used in the following ways:
   a) **Moderato** in which are generally sung the troparia (Apolotyokia) of the Resurrection, of the feasts, of the saints, the irmoi of the canons, and other hymns of Vespers and Matins which are found in this tempo.
   b) **Allegretto**, a variant in this same irmollogica tempo in which generally are sung the Katavasia, the troparia of the canons, and other hymns appropriate to this tempo.

4. **Recitative** which is represented by a "T" with a digorgon above it (♩♩♩) and indicates that it should be executed as though singing the spoken word (recitativo).
Signs of Alteration (Accidents)

In psaltic music we use two signs of alteration called diesis (\(\#\)) which located under a note causes it to be raised by a semitone, and an hyphesis (\(\flat\)) which located above a note causes it to be lowered by a semitone. These two accidentals of ecclesiastical music correspond in linear notation to a sharp and flat. The diesis (\(\#\)) and hyphesis (\(\flat\)) have influence only on the notes upon which they are located, not on other similar notes which might follow.

Example:

![Example Diagram]

NOTE: We do not have in psaltic music a special sign which returns the altered note, to its natural intonation, as we have a natural sign in linear notation. For this function we have certain signs called phthorai about which we will speak in a future chapter. Otherwise, in this musical system, the effect of the diesis and hyphesis is confined to only the notes on which they are located; the other similar notes which follow are considered to be by themselves natural.

Concerning Nuances

In order to more accurately convey the varieties of nuances needed to faithfully render the meaning of the text we have found it necessary to adopt in psaltic notation Italian signs and terms of nuance. These signs and terms used in Western linear notation are well known and are in almost universal usage.
Therefore we have adopted as terms of nuance: piano (p) - soft sweet; pianissimo (pp) - very soft; forte (f) - strong; mezzo-forte (mf) - stronger; and also crescendo (cresc. or <) and decrescendo (decresc. or >).

Otherwise we should know that the melodic line itself largely indicates the nuances that necessarily must be applied in phrasing. For example, as the melodic line ascends, it should be sung more and more strongly; as it descends, more and more softly, that is crescendo and decrescendo.

THE DIATONIC SCALE AND MARTYRIA

The musical scale which we have used from the beginning of the book and with which we have sung the various exercises is called the Diatonic Scale because it is formed only by tones and semitones.

In as much as we have in psalms music neither a staff nor keys which indicate to us the precise location of every note of the scale, there was a need for various symbols called martyria (indicators).

Martyria (indicators) are placed on each step of the scale and indicate, at the same time, the name of the step and the kind of scale (in the case before us--the Diatonic Scale).

Each step of the scales has a martyria which is composed of two symbols located one on top of the other. The symbol on top is the first initial of the name of the step (in Greek letters) and the symbol below indicates the type of scale. Analyzing the scale shown here, we see that the lower symbol of each martyria of the first tetracord is repeated in the same order in the second tetracord.
We should also notice that the martyria of the second tetracord are
distinguished from those of the first by two commas (,,) underneath Di
and Ke and by an apostrophy on Zo and high Ni (\(z'\) \(\nu'\)).

NOTE: Exercise by reading and singing the diatonic scale, taking note
of the martyria of each step.

THE DIATONIC SCALE AND ITS PHTHORAI

Along with the martyria, the diatonic scale also has for each step an-
other symbol called a phthora. The phthorai peculiar to the diatonic scale
are called diatonic phthorai. And they also in
many ways strengthen the scale as we will see
more precisely when we learn other types of scales
other than the diatonic.

There are eight diatonic phthorai called:
\[ \Omega = \nu' ; \Phi = \pi \alpha ; \Delta = \delta \alpha ; \Phi = \gamma' \alpha ; \Gamma = \Lambda ; \Phi = \kappa \epsilon \]
\[ \zeta = z' ; \upsilon = \upsilon . \]

In the diatonic scale as here presented you can
clearly see on the right side the diatonic
martyria and on the left side the diatonic phthorai.

NOTE: The word phthora in Greek means to brake, or
in the musical sense, to change or alter.

Concerning the Tones or Ihos

In ecclesiastical music by tone or ihos we do not understand the tone
or voice of a person, but rather a certain type of melody bound to a specific
scale.

The Eastern Orthodox Church, in its ritual, uses eight tones arranged
according to specific rules by St. John of Damascus in the 8th century. But
the melodic origin of these tones dates much early, having its roots in the
ancient popular music of Greece and Asia Minor, the part of the world that
was the cradle of Christianity.
The Fathers taking into consideration the origin of the hymns, divided the tones of the church into authentic (or primitive) tones and plagal (derivative or related) tones.

The authentic are the I, II, III and IV tones. Taking into consideration the place of their origin they took on the following names:

Tone I - Dorian
Tone II - Lydian
Tone III - Phrygian
Tone IV - Milesian or Mixolydian

The plagal are the V, VI, VII and VIII tones derived from the four authentic tones. They take the following names from them:

Tone V - Hypodorian
Tone VI - Hypolydian
Tone VII - Hypophrygian
Tone VIII - Hypomilesian or Hypomixolydian

The ecclesiastical tones have been divided into three categories according to their scale or tonality:

I - Diatonic Tones: I, V, IV, VIII
II - Chromatic Tones: II, VI
III - Enharmonic Tones: III, VII

Each tone has a particular symbol, indicating a key, which is written at the beginning of the hymn in this way:

Tone I has the symbol $\natural_1$ and its plagal, Tone V, has the symbol $\natural_5$ or $\natural_1$.

Tone II has the symbol $\natural_2$ and its plagal, Tone VI, has the symbol $\natural_5$ or $\natural_1$.

Tone III has the symbol $\natural_3$ and its plagal, Tone VII, has the symbol $\natural_5$ or $\natural_1$.

Tone IV has the symbol $\natural_4$ and its plagal, Tone VIII has the symbol $\natural_5$ or $\natural_1$. 
After the key signature it is customary to also add the name of the interval which is the base or vasis of the scale (the tonic of the tone). For example for Tone VIII: 6\textsuperscript{th} \textit{v}.

Melodic Formula. Before beginning to sing a piece of psaltic music, the ecclesiastical singer (psaltis) has the custom of formulating an impression (the tonality) of the tone of this piece through a melodic formula composed of a few of the characteristic notes which give an idea of the respective tone. These formulae will be indicated when studying each tone. In the ancient music these formulae were tied to mmemotechnic (rememberance) words. For example, for Tone I - Ananes, for Tone II - Neanes, etc. Today we no longer use similar designations, rather we simply sing the names (paralagi) of the notes of the formulae.

For example, here is the melodic formula for Tone VIII.

[Diagram]

CONCERNING CADENCES

By cadence we understand the pause which is made in singing on the different steps of the scale. Cadences in music have the same function as punctuation in writing. There are four types:

1. Semicadence corresponds to a comma, and it is the pausing on the 5th step of the scale in which the hymn is written.

2. Imperfect Cadence is the pausing on the 3rd or other step (except for the 1st or 5th step). It corresponds in punctuation to a comma or often, depending upon the text, to a semicolon.
3. **Perfect Cadence** is the pausing on the 1st step and corresponds in punctuation to a semicolon or to a period, when it is found at the end of a complete thought in the hymn.

4. **Final Cadence** is the stop made on the 1st step at the end of the hymn and always corresponds to the final period.

The cadences are indicated by their respective martyria and they also have the function of facilitating the correct singing by **paralagi** (i.e., by the names of the notes).

**OBSERVATIONS CONCERNING THE CADENCES AND RECITATIVE AND PAPADICA TEMPOS**

The pauses produced by cadences on the different steps of the scales are noted by a duration longer than one beat, that is having a temporal sign of prolongation (clasma, apli, etc.) and being followed by the respective martyrria.

Here is an example of a semicadence in the VIII tone:

![Semicadence Example](image)

The cadences divide the singing into musical sentences and phrases. We will see the rule for forming different cadences of each tone, according to the tempo in which the hymn is written. Through the assistance of the cadences we are able to distinguish between two tone which use the same scale and the same tonic (vasis). For example Tones I and V, which use the same diatonic scale and the same tonic (vasis) are distinguished by the imperfect and final cadences as we will see later when studying these tones.
That which has been discussed above concerning cadences is applicable only to those hymns sung in the stihiarica and irmologica tempos because the recitative tempo does not in fact form cadences but is used only to recite the verses (stihi) which precede the various hymns of Vespers and Matins, in the ison of the respective tone's tonic (vasis). Similarly, we will not encounter in our study of the tones the rules regulating the cadences for the papadica tempo.

As we saw in the chapter on tempos, the papadica tempo is used in hymns which are sung extremely slowly, i.e., Heruvika and Koinonkia. It is also used in some axions, polyeleoi, and other hymns which today are rarely encountered except in some monasteries and churches with an ancient monastic tradition.

The hymns of this tempo are not performed according to the cadence rules of the tones. The martyrria, which usually mark the resolve of the cadences, in the singing of papadica hymns, serve only to guide the direction of the melody and is more often found on the tonic (vasis) of the tone and rarely on other steps.

The papadic hymn is a distinct genre of singing, a result of the freer inspiration of the psaltic composer.
THE DIATONIC TONES

Ecclesiastical hymns make use of eight tones or ihoi. Out of these four are diatonic: I, IV, V and VIII. They use the diatonic scale with which we are already familiar. We will begin our study of the tones with the first.

The First Tone (Dorian Ihos)

The first tone makes use of the diatonic scale with which we are familiar, but it begins on Pa (Re) its tonic or vasis. In singing, due to the law of the attraction of sounds, Zo almost always becomes flatted in descent (Ti flat).

The same modification is found less often on the second step, Vou, which in descent--during perfect and final cadences--become Vou flat (Mi flat). See the hymn "Lord I Have Cried" on page 85.

Here is the scale of the first tone:

Ascending

\[ \text{\includegraphics[width=\textwidth]{scale-first-tone-ascending.png}} \]

Descending

\[ \text{\includegraphics[width=\textwidth]{scale-first-tone-descending.png}} \]

The symbol for the first tone is \( \text{\includegraphics[width=\textwidth]{symbol-first-tone.png}} \), and the melodic formula used before signing a hymn is the following:

\[ \text{\includegraphics[width=\textwidth]{melodic-formula-first-tone.png}} \]

In this tone, because we frequently meet Zo flat (Ti flat) we place it as a constitutive element of the key signature.
Cadences of the First Tone

In the stihlarica tempo, tone one has an imperfect cadence in GA (Fa) and Pa (Re); perfect and final in Pa (Re).

In the irmologic tempo, we find the imperfect cadence on Di (Sol); the perfect and final on Pa (Re).

Observations:

a) The usual scale of the first tone used in singing extends from Ni (Do) below Pa (Re) to Ke (La). In hymns which extend beyond this we find cadences on other steps than those discussed above.

b) The first kathisma and that "Glory," and "Now and Ever" which we encounter at Matins are sung according to the scales of the second tone, which we will discuss later.

This type of hymn is encounter having been written with the chromatic phthora $\mathfrak{d}$ of the second tone placed on the note Ke which takes the name Di and which causes Ke (La) to be flatted throughout the hymn. In order to make the execution of the hymn easier, we have placed this phthora on Di. This placement upon Di is much more suited to the execution of the hymn, both for the phthora and for the cadences as they are in fact found in the hymns of the second tone.

c) In the old system of psaltic music, the Dorian ihos had its own phthora called umanes (∅) placed, like we do today, on Ke, which serves as the vasis of this tone. It is preserved today, in the same form, in hymns called: Tone one-tetraphone.
"Lord I Have Cried" Tone ḳ

Andante

O - Lord I have cried un-to Thee - O, lis-

- ten to me; O lis-ten to me, O -

- ten to me O lis-ten to me- O -

Lord! O Lord I have cried un-to Thee O lis-ten-

to - me; give an ear to the voice of-

to - me; give an ear to - the voice of -

my sup-pli-ca-tion when I -

my sup-pli-ca - tion when I -

call-up-on-Thee-

call-up-on-Thee - has-
Observation: In order to clearly show the law of the attraction of sounds over Zo and Vou, we have used, both in psaltic and liniar notation, the respective accidentals.

EXAMPLE OF AN IRMOLIGGA HYMN IN TONE I

"O Thou who art the Joy of the Heavenly Hierarchs" (Prologue)

TONEL

Moderato

O Thou who art the joy of the heavenly hierarchs

and of the people on the earth firmest of

intercessors O Thou most immaculate

Virgin have mercy on us We who have
AN EXAMPLE OF AN IRMOLOGICA HYMN IN TONE I (in the form of Tone II)

"Thy Tomb O Savior" Kathisma

Moderato

The soldiers who were keeping watch over Thy tomb O

Thou our Savior Fell down as dead at the lightening brightness of the Angel who appeared

Tone I

dupa Macarius
and who proclaimed to the women the
Resurrection We glorify
Resurrection We glorify
Thee The destroyer of corruption
Thee the destroyer of corruption
We fall down before Thee
We fall down before Thee
who has arisen from the tomb. O Thou Who
who has arisen from the tomb. O Thou Who
alone art our God.
a lone art our God.
THE PLAGAL OF THE FIRST TONE OR FIFTH TONE (Hypodorian Ihos)

The plagal of the first or fifth tone uses the same diatonic scale as that of tone one.

It has two tonics or vasis:

In the sthiharica tempo its vasis is Pa (Re)

In the Irmologica tempo its vasis is Ke(La)

The symbol for the fifth tone is \( \text{\textdegree} \), to which is added the name of the vasis or tonic: Pa (Re) or Ke(La). Example Tone V \( \text{\textdegree} \text{ ni} \) or Tone V \( \text{\textdegree} \text{ re} \).

Here is the scale of the fifth tone with its tonic on Pa (Re)

\[ \text{\textdegree} \text{ ni} \]

In order to enter the tone, Tone V uses two melodic formulae:

1) For the sthiharica tempo:

2) For the irmologica tempo:

The key signature for tone five in the sthiharica tempo and for Agem is the following: \( \text{\textdegree} \text{ ni} \)
CADENCES OF THE PLAGAL OF THE FIRST OF FIFTH TONE

A) In the stihirarica tempo Tone V has its semicadence on Ke(La); imperfect and perfect on Pa (Re) and final on Di(Sol) when there are more verses or stihis, and on Pa (Re) on the final verse or stih, that is the one with a "Glory" or a "Now and Ever."

B) In the irmologica tempo we find the imperfect cadence on high Ni (High Do) and the perfect and final on Ke(La).

Observations:

1) Tone V stihirarica uses the entire diatonic scale from Low Pa (Re) to High Pa (Re), causing, almost always, Zo(Ti) to be flatted while descending and less often Vou(Mi) to be flatted, due to the law of attraction of sounds.

2) Tone V irmologica uses only the tetracord from Ke to Pa (La-Re) sometimes touching Di(Sol) below Ke(La), and Vou (Mi) above Pa (Re).

3) Oftentimes, in the irmologica tempo, Ke has the phthora of Pa like this: ♩. This means that the tetracord Ke-Pa (La-Re) should be sung just like the first tetracord Pa-Di (Re-Sol) of the first tone.

4) Another variant of this tone is the so-called: Tone V Agem, which has on Zo the agem (or enharmonic) phthora ♩ which causes this note to be flatted by a halftone both when descending and ascending, while the other notes remain unaffected maintaining their place on the diatonic scale. The cadences of the Fifth Tone Agem are: imperfect on Di, Zo, and Pa (Sol, Ti, and Re); perfect and final on Pa (Re). We find: doxologies, axions and liturgical responses written in this scale. When transcribing hymns of Tone V agem to liniar notation, Ti Flat, which corresponds to Zo Agem is written into the key signature in the same way as for hymns of the stihirarica tempo.
EXAMPLE OF A STHIRARICA HYMN IN TONE V
"Lord I have Cried"

Tone V  ᵇ ᵃ ᵇ  ᵇ

Andante

Lord I have cried unto Thee—

Lord I have cried unto Thee—

O listen to me O listen to me

O Lord! O Lord I have cried unto Thee—

O listen—

have cried unto Thee—

have cried unto Thee—

O listen—

give an ear—

give an ear—

of—my supplication;

of—my supplication;
EXAMPLE OF AN IRMOLOGICA HYMN IN TONE V (Ke like Pa) "Isaiah Dance" (from the wedding service)

Moderato

when I call upon Thee, hasten to me O Lord!

when I call upon Thee, hasten to me O Lord!

Isaiah O dance thy joy! For the Virgin has conceived a child and has borne a Son called Emmanu-el He who is both God and man and Orient is His
AN EXAMPLE OF TONE V 'Agen' from the "Doxology"

Tone V \( \frac{\pi}{4} T \)

Allegretto

Glory be to Thee-who has shown us the light-

Glory be to God in the highest and upon the earth—peace and good-will among all-human-kind!
THE FOURTH TONE (Milisian or Mixolydian Ihos)

The Fourth Tone makes use of the diatonic scale, except that its vasis (tonic) varies according to the tempo in which the hymn is written.

Therefore, in the papadica tempo the tonic is $\text{Di (Sol)}$ (the natural tonic of the fourth tone), while in the stirirarica and irmologica tempos the tonic (vasis) is $\text{Vou(Mi)}$.

Tone four in the irmologica tempo is also called legetos. Here is the scale of the fourth tone with all of its variants and branches.
*Eloïdique Formulae of the Fourth Tone*

In *Papadica*:

![Musical notation](image)

In *Stihirarica*:

![Musical notation](image)

In *Irmologica*:

![Musical notation](image)

The symbol for the fourth tone is $\text{ο}_{\text{i}}$ to which is added the initial of the basis, for example, Tone $\text{ο}_{\text{i}}$ Bou.

This tone presents a number of difficulties in execution. In order to sing it correctly, you must remember that Zo(Ti) is at all times diatonic (natural). An exception to this rule is found in *Irmologica* hymns *legetos* in which Zo(Ti)—because of the law of attraction of sounds—becomes flatted when descending. This Zo flat is also encountered when musical phrases tend towards a perfect cadence on Pa, that is when there is a phrase in the first or fifth tones, which have as a rule Zo flatted in descent.
Cadences of the Fourth Tone

In the stihinarica tempo, with the basis on Vou(Mi) tone four has the following cadences: imperfect on Di(Sol) and Vou(Mi), perfect on Pa(Re); and final on Vou(Mi).

The irmologica tempo called legetos with the vasis also on Vou(Mi) has the following cadences: imperfect on Di, Vou and Pa (Sol, Mi, and Re) and perfect and final in Vou(Mi).

With regard to the papadica tempo—as we said in a previous chapter—these hymns do not in fact have cadences, but only martyria which indicate the direction of the hymn, with only the martyrria at the end of the hymn taking the place of a final cadence.

NOTE 1: From the frequent perfect cadences in Pa, which we encounter when singing the fourth tone, we must not come to the false conclusion that this Pa could be thought of as a tonic (vasis) of a variant of this tone. This cadence on Pa occurs only for variety and to avoid the use of Ni which is a fundamental of its sister tone—i.e., the eighth.

NOTE 2: In the apolitykia and kontakia of the fourth tone we will encounter a new phthora called . It assumes the properties of the second tone causing Ke(La) to be flatted throughout the hymn, in this way creating a distance of a tone and a half between Ke(La) and Zo(Ti). We will become better acquainted with this phthora when we study the scale of the second tone.
EXAMPLE OF A STIHIRARICA HYMN OF TONE IV "Lord I Have Cried"

Andante

O Lord I have cried unto Thee - O
O Lord I have cried unto Thee - O

lis - ten to - me lis - ten -
lis - ten - to - me lis - ten -

lis - ten - to - me lis - ten -
lis - ten - to - me lis - ten -

O - Lord! O Lord
O - Lord! O Lord

I have cried unto Thee - O lis -
I have cried unto Thee - O lis -

ten - to - me! give an ear to the - voice of
ten - to - me! give an ear to the - voice of

my sup-pli - ca - tion; when
my sup-pli - ca - tion; when
I call upon Thee has-

ten - to me O - Lord!

I call upon Thee, has-

ten - to me O - Lord!

\text{\textsc{ample of an irmologica hymn in tone IV-Legetos "From my youth" (Antiphon)}}

\text{\textsc{tone IV $\frac{3}{4}$, $\delta = \frac{f}{2}$}}

\text{\textbf{Moderato}}

From the time of my youth up - ward

From the time of my youth up - ward

\text{\textbf{man-y pas - sions have made - war a-against me}}

\text{\textbf{man-y pas - sions have made-war a-against me}}

\text{\textbf{but do thou thy-self as-sist me and be}}

\text{\textbf{but do thou thy-self as-sist-me and be}}

\text{\textbf{my sal-va- tion O thou my Sav - ior.}}

\text{\textbf{my sal-va- tion O thou my Sav - ior.}}

\text{\textbf{Note: Any accidental is effective only over the note on which it is placed. The effect is maintained in the case of a note which is immediately repeating the same sound. See the note Ti flat repeated in the third staff.}}
EXAMPLE OF A HYMN IN TONE IV (Polytikion in the form of Tone II)
Polytikion of Sts. Peter and Paul

Tone 0

Moderato

O ye who among the Apostles have filled

the first seats in their ranks and are teachers of

the whole world with the Master of all interceded

for us that He might give to the whole world

peace and that He might give our souls his great mercy

---

---
THE PLAGAL OF THE FOURTH OR EIGHT TONE (Hypomixolydian Ihos)

This tone make use of the diatonic scale, having its tonic (vasis) on Ni(Do). It corresponds to the Do Major scale of Western/liniar music.

Here is the diatonic scale of the eighth tone and the Do Major scale, its equivalent, in Western/liniar music:

```
\begin{align*}
\text{Tetrac. I} & \quad \text{Tetrac. II} \\
\begin{array}{c}
\text{SI} \\
\text{T} \\
\text{T} \\
\text{T} \\
\text{T} \\
\end{array} & \quad \begin{array}{c}
\text{T} \\
\text{T} \\
\text{ST} \\
\end{array}
\end{align*}
```

The symbol for the eighth tone is $\mathfrak{g}$, and is melodic formula, the formula which has the same role as the arpeggio in western/liniar music, is the following:

```
\begin{align*}
\begin{array}{c}
\text{T} \\
\text{T} \\
\text{T} \\
\text{T} \\
\end{array} & \quad \begin{array}{c}
\text{v} \\
\text{v} \\
\text{v} \\
\text{v} \\
\end{array}
\end{align*}
```
The cadences of the eighth tone, which are the same both in the stihirarica and irmologica tempos, are the following:

Semicadence on the fifth step--Di(Sol); imperfect cadence on the third step--Vou(Mi), and a perfect and final cadence on the first step--Ni(Do).

NOTE 1: We will oftentimes find Zo(Ti) flatted in this tone. This Zo(Ti) flat is due to the law of attraction, of which we will speak later.

NOTE 2: Troparia, kontakia and kathiymata, although they make use of the same scale, the tonic (vasis) in moved from Ni(Do) to Ga(Fa) with the help of the phthora of \( v_i \) placed on Ga giving birth to the scale called: Triphone Diatonic. In this case the imperfect cadence will be on Di(Sol) and the perfect and final cadences will be on Ga.

Here is the triphone diatonic scale of the eighth tone:

![Triphone Diatonic Scale](image)

By these diagrams it can be clearly seen that the first tetracord Ni-Ga(Do-Fa) is exactly like the one of the preceeding scale of the eighth tone. When we sing higher up the scale--from Ga as though it were Ni(Fa as though it were Do) we must do the following. On Ga(Fa) we must place the phthora and the lower martyria of Ni(Do) from the first tetracords, in this way constructing the same tetracord above as you have below (tone, tone, semitone).
Similarly we will also place the phthora and lower martyria of Pa on Di; we will place the phthora and lower martyria of Vou on Ke; we will place the phthora and lower martyria of Ga on Zo, and we will place on high Ni the phthora of Di Ai(‘a) but the martyria will be exactly as for lower Ni, but with an apostrophe (ʼ).

NOTE: In the linear transcription, Zo flat is translated by a flat in the key signature, thusly: \[\text{\includegraphics{flat}}\]

EXAMPLE OF A STIHIRARICA HYMN IN TONE VIII "Let my supplication"

\[\text{\includegraphics{music}}\]
NOTE: Keeping in mind the fact that voices of singers vary (bass, baritone, tenor, etc.) plastic hymns can be executed higher or lower according to the voice of the singer, without regard to the actual pitch of the scale in which the hymn is written.

AN EXAMPLE OF AN IRMOLOGICA HYMN IN TONE VIII
"What shall we call you?" (Prologue)

TONE ch, ch, f
după D. Suciu-Veaceslav

Moderato

What shall we call you O - most ho-ly saints?

What shall we call you O - most ho-ly saints?

He-ru-vim, be-cause in you the - Lord-

He-ru-vim, be-cause in you the - Lord-
has taken rest; Seraphim, because in-

has taken rest; Seraphim, because in-

cessantly you glorify Him;

An-gels, because you've over-flesh;

An-gels, because you've over-flesh;

The Powers, because you have worked

The Powers, because you have worked

miracles; Many are the names which

miracles; Many are the names which
we call you but more are the gifts you've given
we call you but more are the gifts you've given

en O pray for us that the Lord may
en O pray for us that the Lord may

save our souls that He may save our souls.
save our souls that He may save our souls.
EXAMPLE OF AN IRMOLOGICA HYMN IN TONE VIII
(The tempo for apolytikia, kontakia, etc.)
"God is the Lord"

Moderato

God is - the Lord and - has re-vealed

God is - the Lord and - has re-vealed

Him-self - to - us Bless-ed is - he

Him-self - to - us Bless-ed is - he

who comes in the name of the Lord!

who comes in the name of the Lord!
HE SECOND TONE (Lydian Ihos)

The second tone uses its own chromatic scale, having its tonic (vasis) n Di(Sol) and less frequently on Vou and Ni(Mi and Do). Likewise, it has its own chromatic phthora and martyria. The martyria are: çç for Ni, Vou, i, and Zo, and ç for Pa, Ga, Ke, and high Ni. The phthoria are: n Di which cause Ke(La) to be flatted and ç on Ke which cause Ke and a (La and Re) to be flatted.

Here is the scale of the second tone:

![Scale Diagram]

We can see that this scale is composed of two identical tetrachords separated by the distance of a whole tone.

The center of the scale is its tonic Di(Sol).

The note which is continually heard throughout hymns written in this tone.

The symbol for the second tone is çç and the melodic formula is the following:

![Melodic Formula]

The Key Signature: In this tone, because the sixth step, Ke(La), is continually flat throughout, in transcription we use the following key signature:* çç

*) We have not introduced Pa flat of the first tetracord into the key signature in transcription because this tetracord is rarely used, the melody usually descending only as far as Vou(Mi).
Cadences of the Second Tone

1. In the stihirarica tempo: imperfect cadences on Di, Vou, and Zo (Sol, Mi, and Ti) and sometimes on Low Ni (Do); perfect cadences on Di and Vou (Sol, Mi) and final on Di (Sol).

2. In the irmologica tempo, which make use of two variant scales, we have the following cadences:

a) In hymns written using the scale of the second tone: imperfect cadences on Di (Sol); perfect on Vou (Mi) and final on Di (Sol).

This form is used for: apolytikia (Troparia of the day); kathismata; as well as other hymns suited to the scale of the second tone.

b) In hymns which use the scale borrowed from the Sixth Tone (which, as we will see, is an elaboration of the scale of the second tone, except for a single difference—that it begins on Pa instead of Ni) we have the following cadences: imperfect on Di (Sol) and perfect on final on Pa (Re).

This form is used for: Aposticha; Antiphones; The Beatitudes as well as other hymns suited to the scale of the sixth tone.
EXAMPLE OF A STIHIRARICA HYMN IN TONE II "Lord I have Cried"

Andante

O - Lord I have cried un-to Thee-

O - Lord I have cried un-to Thee-

O - listen to me O listen to

O - listen to me O listen to

O - - Lord! O - Lord, I

me O - - Lord! O - Lord I

have cried un-to Thee - O - listen to me;

have cried un-to Thee - O - listen to me;
give an ear to the voice of my supplication,

give an ear to the voice of my supplication,

call upon Thee hasten to me O Lord
EXAMPLE OF AN I RM OLOGICA HYMN IN TONE II (The form proper to Tone II) "When Thou did descend" (The Apolytikion of the Resurrection)

Tone II

[Music notation]

Moderato

When Thou did descend to death

When Thou did descend death

O Thou who are Life Himself and are without

O Thou who are Life Himself and are without

out of death and then was Hades hard

out of death and then was Hades hard

rowed by the dazzling light of the
divinity; and when Thou

divinity and when Thou
did resurrect those dead from the lower regions. Then all the heavenly powers cried aloud, O Thou Who art the Giver of life! O Christ Thou Who art our God—glory be to Thee!
EXAMPLE OF AN IROMOLOGICA HYMN IN TONE II (Form of Tone VI) "Thy Holy Resurrection" (Aposticha)

Moderato

Thy ho-ly Res-ur-rec-tion O Christ-our

Thy ho-ly Res-ur-rec-tion O Christ-our

Savior to the whole world has given light and has called up Thy cre-a-tion Therefore O al-might-y

called up Thy cre-a-tion Therefore O al-might-y

God Glo-ry-be to Thee-

God Glo-ry-be to Thee-

*) In singing this hymn according to the psaltic notation, we must take note of the phthora \( \flat \) of the sixth tone which cause You and Zo (Mi-Sol) to be flatted and Ga and high Ni (Fa and high Do) to be sharped.

Note: In order that you might become thoroughly acquainted with the sound and structure of the sixth tone, we have placed the accidentals in the course of the linear music rather than in the key signature.
THE PLAGAL OF THE SECOND TONE, THE SIXTH TONE (Hypolydian Ihos)

The plagal of the second tone makes use of two scales, namely:
a) the chromatic scale proper to the sixth tone, with the vasis (tonic)
on Pa (Re) having its own particular martyria and phthorai; and b) 
the chromatic scale of the second tone which, as we know, has its tonic 
on Di (Sol).

Here is the chromatic scale proper to the plagal of the second tone:

\[
\begin{align*}
\text{Tetrac. I} & \quad \text{Tetrac. II} \\
\text{St. Ti.} & \quad \text{T.} \\
\text{St. Ti.} & \quad \text{Si.} \\
\text{St. Ti.} & \quad \text{Si.} \\
\text{St. Ti.} & \quad \text{Si.} \\
\text{St. Ti.} & \quad \text{Si.} \\
\end{align*}
\]

This scale has two similar chromatic
tetracords constructed with the assistance of its
two phthora \( \flat \) and \( \sharp \), which causes Vou and 
Zo (Mi and Ti) to be flatted and Ga and high Ni 
(Pa and high Do) to be sharpeed.

It has the following chromatic martyria:

\[
\begin{align*}
\text{I.} & \quad \text{II.} & \quad \text{III.} & \quad \text{IV.} \\
\text{\flat} & \quad \text{\flat} & \quad \text{\sharp} & \quad \text{\sharp}
\end{align*}
\]

The symbol for the sixth tone is \( \lambda \), and
its melodic formula is:

\[
\text{Key Signature}
\]

The accidentals which form the key signature, have effect only over 
those notes which comprise the octave used, i.e., Pa-Pa (Re-Re ).
There are hymns which go beyond the limits of the octave, going above high Pa (Re) and going below low Pa (Re). You can see that these instances produce great modifications in singing some of the notes.

This diagram of the chromatic scale of the sixth tone shows the extensions above and below the octave.

In carefully analyzing the two tetracords which extend the scale above and below, we see that in the extention, the steps of the scale undergo modifications with the exception of Di (Sol) of the tetracord below the scale and of Ke (La) of the tetracord above the scale.

NOTE: The extentions of the octave, above and below, are rarely encountered, and only in papadica or stihirarica hymns of the sixth tone.
The Cadences of the Sixth Tone

In the stihirica tempo we have: a semicadence on Ke (La), imperfect cadence on Di (Sol), and perfect and final cadences on Pa (Re).

The irmologica tempo makes use of two scales:

a) The scale proper to the sixth tone, in which the verses of the Vesper's psalm, doxologies, and other hymns are sung. The cadences are: imperfect on Di (Sol) and perfect and final on Pa (Re).

b) The scale of the second tone, in which the apolitykia (troparia of the day) kathismata, and other hymns are sung. The cadences are: imperfect on Di (Sol), and perfect and final on Vou (Mi).

NOTE: In many hymns we encounter a mixed scale of the sixth tone: a) with the first tetracord chromatic and the second diatonic; b) with the first tetracord diatonic and the second chromatic.

Here is how they are diagramed:
EXAMPLE OF A STIHIRARICA HYMN IN TONE VI "Lord I have Cried"

Andante

O Lord - I have cried un-to Thee O listen to

O - Lord - I have cried un-to Thee O listen to-

me O listen to - me O -

me O listen to - me O -

-Lord! O - Lord I have cried un-to Thee O

Lord! O - Lord I have cried un-to Thee O

listen to me; give an ear - to the -

listen to me; give an ear - to the -
voice - of - my sup - pli-ca-

voice - of - my sup - pli-ca-

- tion when I - call up - on-

- tion when I - call up - on-

Thee has - ten - to - me

Thee has - ten - to - me

O - Lord-

O - Lord-
EXAMPLE OF AN IRMOLOGICA HYMN (Form of Tone VI) In TONE VI
From the "Doxology"

Tone VI $\frac{6}{8}$

de STEFANACHE POPESCU

Allegretto

Glo-ry be to Thee- who has shown to us the
light-Glo-ry be un-to God in the high-est
and up-on the earth-peace and good-will-a-

Glo-ry be to Thee- who has shown to us the
light-Glo-ry be un-to God in the high-est
and up-on the earth-peace and good-will-a-

and up-on the earth-peace and good-will-a-

and up-on the earth-peace and good-will-a-

mong all hu-man-kind!
mong all hu-man-kind!

EXAMPLE OF AN IRMOLOGIC HYMN IN TONE VI (Form of Tone II)
"The Angelic Powers" (Apolytikon of the Resurrection)

Tone VI $\frac{6}{8}$

duba MACARIE

Moderato

The An-gel-ic pow-ers were up-on Thy

The An-gel-ic pow-ers were up-on Thy
tomb and those that watched Thee were as dead and

Mar----y stood---at the tomb look-ing

for-- Thy most pre-cious bod-y but

Thou has des-poiled had-es with-

out be-ing tried by him. Thou has come
down to meet the Vir-gin and thus

grant ing life - Thou who has a-

grant ing life - Thou who has a-
NOTE: In general, the chromatic tones, i.e., the second and sixth, in irmologica hymns borrow the melodic formulae of each other's respective scales, for a greater degree of variety. Here is what Anton Pann says in this regard: "Those who structured ecclesiastical music have used the melodies of these two chromatic tones in this way, desiring to color the melody, so that it would not be monotonous: in the rapid-irmologica hymns of the second tone they used the scale of the plagal of the second (that is the sixth tone); and in rapid-irmologica melodies of the plagal of the second (that is the sixth tone) they used the scale of the second tone--and having created the practice, it has continued to be sung in this way until today."

(Bazul Teoritic si Practic, pp. 105-106.)

In order to more clearly illustrate the interweaving of these two tones mentioned above, we offer an example from the typicon: the "Katavasia of Epiphany" by Anton Pann: The First Irmos ("In the Depths of the Sea") and the second irmos ("Verily Israel") both written in the irmologica tempo. The impression that is given when moving from one irmos to the other is most powerful, most beautiful and very majestic.
FROM THE KATAVASIA OF EPIPHANY "Having Uncovered the Bottom"

Irmologica Hymn Tone II

Allegretto

Having un-covered-the bottom of the deep and having led His servants-on

dry ground He then covered their advers-
saries with the waters, He who-
is mighty in battle the Lord has

been glorified
Irmologica Hymn Tone VII Pl. A, from Tonell T

Alllegretto

Ver - i - ly Is - ra - el passed through the storm-tossed deep of the raging sea that

had been turned by God into dry land -

but the murky waters completely covered up the chiefs of the Egyptians

Ver - i - ly Is - ra - el passed through the storm-tossed deep of the raging sea that

had been turned by God into dry land -

but the murky waters completely covered up the chiefs of the Egyptians

Ver - i - ly Is - ra - el passed through the storm-tossed deep of the raging sea that

had been turned by God into dry land -

but the murky waters completely covered up the chiefs of the Egyptians

Ver - i - ly Is - ra - el passed through the storm-tossed deep of the raging sea that

had been turned by God into dry land -

but the murky waters completely covered up the chiefs of the Egyptians
ry-ing them in a water-y grave

ry-ing them in a water-y grave

through the might and the strength of the

through the might and the strength of the

right-hand of our Mas-ter.

right-hand of our Mas-ter.
THE THIRD TONE (Phrygian Ihos)

The third tone makes use of the diatonic scale, improperly called by some enharmonic. Enharmonic, in psaltic music, is nothing more than Zo (Ti) being lower close to Ke (La) and Vou (Mi) being raised closer to Ga (Fa) through the assistance of the phthora ρ called agem, the phthora of the third and seventh tones.

Here is the scale of the third tone:

NOTE I: This scale, although it begins on Pa (Re), has as its vasis (tonic) on Ga (Fa), which is at the center of the scale. In the course of singing hymns, we find that the scale descends to low Ni (Do).

NOTE II: The melodic line of this tone is very similar to that of Tones I and V and only at the end in the final moments, as it goes into the final cadence in Ga (Fa) does it give the impression of Fa major.

NOTE III: Inasmuch as the third tone borrows, in the composition of its hymns, the melodic formulae of Tones I and V, that is notes Zo (Ti) and Vou (Mi) variable, the phthora ρ (agem) does not have a permanent character in this tone, but those two notes, are subject to the law of the attraction of sounds, and are executed as though Zo (Ti) had a simple flat on it, and the distance between Vou-Ga (Mi-Fa) with the interval of a semitone as in the diatonic scale.

NOTE IV: The verse of the Vespers Psalm and of the Matins Praises are sung in the irmologica tempo. "Lord I Have Cried" and "Glory and Now" are sung in the stihirarica tempo, that is more slowly, render in liniar music by the term "Andantino."
The symbol for the third tone is _MAKE_SYMBOLlico to which is added the name of its vasis (tonic), MAKE_SYMBOLlico ra., in this way: Tone III, _MAKE_SYMBOLlico ra. When the following is also added to the symbol: Tone III _MAKE_SYMBOLlico it means that we begin from Pa (Re), the note on which the preceeding hymn or verse ended.

Cadences (In the stihirarica and irmologica tempos)

Imperfect: on Ke (La);

Perfect: on Pa (Re) and sometimes on low Ni (Do);

Final: on Ga (Fa).

Here is the melodic formula of the third tone with its key signature (Ti flat):

\[ \text{NOTE: The diatonic scale of the third tone, for the papadic tempo, is formed with the assistance of the diatonic phthora=v=v=oplacem on Ga, it being sung as though it were from Ni (Do) of the diatonic scale. The symbol for this tone is: Tone III  MAKE_SYMBOLlico= MAKE_SYMBOLlico v.= The cherubim and communion hymns are written in this scale, which being papadica have no rules with regard to cadences.} \]
EXAMPLE OF A STIHIRARICA HYMN IN TONE III "Lord I have Cried

Andantino

O - Lord I have cried un - to Thee -
O - Lord I have cried un - to Thee -
O - listen - to me - Listen - to
O - listen - to me - Lis - ten - to
me O - Lord! O Lord I have me O - Lord! O Lord I have
cried un - to Thee - O listen - to me cried un - to Thee - O lis - ten - to me
give - an ear to the - voice of my
give - an ear to the -- voice of my sup - pli - ca - tion when I -- sup - pli - ca - tion when I --
EXAMPLE OF AN IHRMOLOGICA HYMN IN TONE III
"Let the Heavens Rejoice" (Apolytikion of the Resurrection)

Moderato

Let all those in heaven become joyful

and become glad all those dwelling on the earth

because the Lord has been victorious with his mighty arm by trampling down death--
His death He has become the first born from the dead and through this He has rescued us from the bowels of Hell and thus giving the world great mercy.
EXAMPLE OF A PAPADICA HYMN IN TONE III (On the diatonic scale)
A selection from the "Cherubim Hymn"

Tone III Ω – T

Adagio

We who rep- re-

We who rep-re-

sent

sent

Represent the Cher- ru-bi-

Represent the Cher- ru-bi-

im the Cher- ru-bim mys- ti-

im the Cher- ru-bim mys- ti-
Note: From this example, it can be seen that in papadic hymns of this tone, rules of cadence do not exist. This fact also applies to Communion Hymns written in this scale.
THE SEVENTH TONE

Hymns written in the seventh tone make use of two forms of the scale, namely:

a) **The Enharmonic-Agem Form**, which uses the enharmonic-agem scale, with the vasis (tonic) on Ga (Fa), and with the help of the agem phthora located on Zo and Ga. In order to distinguish this tone from the third the agem phthora located on Zo (Ti) has a permanent character throughout the course of the hymns. Regarding the agem on Ga, this does not have any effect; the Ga-Vou (Fa-Mi) interval being executed as diatonic in the same manner as in the third tone.

b) **The Diatonic Form**, having its vasis (tonic) on low Zo (Ti).

This form is called Varys or Proto-varys.

Here is the enharmonic-agem scale with the vasis on Ga (Fa):

The enharmonic-agem scale of the seventh tone is identical with the Fa Major scale which has a flat on Ti (Zo Fa). Although it begins with Ni (Do), it has its vasis (tonic) on Ga (Fa). From the hymns written in this tone it can be observed that they mostly uses the two tetracords bound together by the tonic, that is Ni-Ga (Do-Fa) and Ga-Zo (Fa-Ti flat). The melodies go up to high Ni (Do) and often touch even Pa (Re). The symbol for the seventh tone is F or simply F. Here is the melodic formula and the key signature:
Cadences

In both the sthirarica and irmologica tempos, the hymns written in this enharmonic-agem scale of the seventh tone have imperfect cadences on Di (Sol) and sometimes on Pa (Re); and perfect and final on Ga (Fa).

NOTE I: Sometimes a perfect cadences is also formed on low Ni when the sense of the text requires it.

NOTE II: The great majority of hymns in the seventh tone use this enharmonic-agem scale with the vasis (tonic) on Ga (Fa).

The Varys and Proto-varys Diatonic Forms

There are two forms of Varys Diatonic. The first is Varys Diatonic proper and the second is a mixture of the first tone (protos) and Varys Diatonic called: Proto-varys.

Here is the scale of the Varys Diatonic form:

As we can see the scale used by the Varys Diatonic form is a diatonic scale with its vasis (tonic) on low Zo (Ti) natural. The name varys comes from the fact that this form has as its base note that most grave (the lowest) of all the tones, namely low Zo (Ti). The symbol for this form of the seventh tone is $\n_0^\chi$, or simply $\chi$ and its melodic formula is:

As you can see Ga (Fa) and Ke (La) are permanently sharped in this scale. Cadences are: imperfect on Ga and Di (Fa and Sol); perfect on Pa and low Zo (Re and low Ti); and a final cadence on low Zo (Ti).
The Proto-Varys Diatonic Form

The second form of Varys Diatonic is called Proto-Varys because, as stated above, it is a mixture of both the first and varys tones.

Here is the scale of this form:

![Scale Diagram]

It makes use of the same symbols as for the Varys Diatonic above. The distinction comes in its use of the cadences borrowed from the Diatonic Tones I and V. We find imperfect cadences on Ga and Di (Fa and Sol)—found also in Tones I and V—as well as on high Zo (Ti); and perfect cadences on Pa (Re)—as in the first tone—and on low Zo (Ti); and final cadences on low Zo (Ti).

The melodic formula for this form is:

![Melodic Formula]

There is a third form of the seventh tone called Varys Enharmonic from high Zo О, which is not discussed in this work, and is rarely encountered.
EXAMPLE OF A STIHIRARICA HYMN IN TONE VII (Enharmonic form)
"Lord I have Cried"

Tone VII  ὀ ῳ ῳ ῳ ῳ ὀ ῳ ῳ ῳ ῳ ῳ ῳ

Andantino

O Lord I have cried unto Thee--O listen

O Lord I have cried unto Thee--O listen
to me O listen to me Lord!
to me O listen to me Lord!

O Lord I have cried unto Thee--O listen

O Lord I have cried unto Thee--O listen
to me give an ear to the voice of my supplication when I call upon

to me give an ear to the voice of my supplication when I call upon
Thee O hasten to me

Lord!
EXAMPLE OF AN IRMOLOGICA HYMN OF TONE VII
"Having destroyed death by Thy Cross" (Apolytikion of the Resurrection)

Moderato

Having destroyed death by Thy Cross Thou hast opened Paradise to the thief. Thou hast changed the
lament of the myrrh-bearers to joy and Thou has commanded them to proclaim unto the Apostles that Thou
has arisen O Christ our Lord and God granting the
world great mercy.
EXAMPLE OF A HYMN IN TONE VII PROTO-VARYS
"In the Depths of the Sea" (Katavasia of Pentecost)

Tone VII $\alpha^2_r \frac{5}{4}$

$\textit{Allegretto}$

\begin{align*}
\text{In the depths of the sea} & \quad \text{He—} \\
\text{In the depths of the sea} & \quad \text{He—}
\end{align*}

\begin{align*}
\text{covered over both the Phar-oah— and his} \\
\text{covered over both the Phar-oah— and his}
\end{align*}

\begin{align*}
\text{Char-ri-ots He who with His migh-ty} \\
\text{Char-ri-ots He who with His migh-ty}
\end{align*}

\begin{align*}
\text{arm is a-ble to crush-war-fare} \\
\text{arm is a-ble to crush-war-fare}
\end{align*}

\begin{align*}
\text{Let us sing to Him for He— has} \\
\text{Let us sing to Him for He— has}
\end{align*}

\begin{align*}
\text{been-glo-ri-fied} \\
\text{been-glo-ri-fied}
\end{align*}
Other Scales Formed Through the Help of the Phthorai: Zygos (♂), Cliton (♀) and Spathi (♀)

The Chromatic Phthora Zygos (♂) and its Scale

In addition to the chromatic phthora of the second tone (Di - ♪ and Ke (♂)) and of the sixth tone (Na - ʌ i ʌ i (♂)), we encounter another phthora (♂) called Zygos, which is located on Di (Sol) and causes Pa and Ga (Re and Fa) to be sharpened; the other intervals remain diatonic.

The chromatic scale Zygos, formed with the assistance of the Zygos phthora, is nothing more than the diatonic scale of Tone VIII (Do Major) with its second and fourth intervals modified upwardly, causing it to become chromatic.

The chromatic scale Zygos is not found used in its totality, but only in fragments, as is shown in the example below taken from the "Katavasier" of A. Pann.

The furnace of the Chalce-

The furnace of the Chalce-

Zygos Fragment

don-i-ans raging with fire...

Zygos Fragment

don-i-ans raging with fire...
The Enharmonic Phthora Cliton and its Scale

In the enharmonic family, in addition to the phthora agem (◊) which we know from Tones III and VII, we meet another phthora ◊ called Cliton which is placed on Di (Sol) and causes both Ga and Vous (Fa and Mi) to be sharped; the other intervals remain diatonic.

The enharmonic scale Cliton, formed with the assistance of the phthora Cliton, is nothing more than the diatonic scale of Tone VIII (Do Major) with its third and fourth intervals modified upwardly: Vous and Ga (Mi and Fa) sharped.

In practice the enharmonic scale Cliton is not sung in its totality but only in fragments, as can be seen in the example below taken from "The Paraclisis Hymn."

```
Thou art blessed and glorified the Mother
```

```
Thou art blessed and glorified the Mother
```

```
Fragment
```

```
of our God
```

```
of our God
```
The Enharmonic Phthora Spathi and its Scale

Another enharmonic phthora, which we meet in ecclesiastical music, is the phthora called Spathi which is placed on Ke (La) and causes Zo (Ti) to be flattened and Di (Sol) to be sharpened; the other intervals remain diatonic.

The enharmonic scale Spathi, formed with the assistance of the Spathi phthora, is nothing more than the diatonic scale of Tones I and V with a vasis on Pa (Re), which has its fourth interval Di (Sol) sharpened, and its sixth interval Zo (Ti) flattened.

On account of Thy great glory.

On account of Thy great glory.
The Theory of the Law of the Attraction of Sounds

We have seen that in the first and fifth tones the intervals Vou and Zo are, in ascent, diatonic (i.e., natural). However, in descent, Zo (most often) and Vou (less often) are attracted to the steps immediately below, therefore they descend an additional semi-tone.

The tendency for these two steps to draw near to the step immediately above when ascending, and to the step immediately below when descending is produced by an accustical rule called the "Law of the Attraction of Sounds."

In keeping with these rules, each step within a scale fulfills a particular function, being bound and influenced by the vasis (tonic). Because of the way in which psaltic music borrows melodic formulae and cadences from one tone to another, it is natural that the influence of this law of the attraction of sounds would make itself very much felt.

Through this law the key to many of the enigmas involved in executing psaltic music is found. Through it one is able to create the specific atmosphere of this music, and also through it one is able to clearly explain all the questions and confusion involved in the problem of quarter tones. Similarly, through this law one can explain the affinity between some tones as well as the variances caused because of the different tempos.

And because in liinar notation each effect of the law of the attraction of sounds is shown and fixed by the respective accidentals, we have decided to also place, in the psaltic music, the effects of this law by placing the respective accidentals on the effectted notes. In this way we hope to eliminate all confusion which often occurs today, causing mistakes in the execution of psaltic music.

So that you might better understand what we have said above, regarding the precise placement of the effects of the law of attraction of sounds, we give you these fragments from the hymn: "Lord, I Have Cried," both in Tone I and Tone V:
Tone I

give an ear to the voice of — my suppliant

give an ear to the voice of — my suppliant

Tone Pl. I

give an ear — to the voice of —
give an ear — to the voice of

— my supplication

— my supplication.
We have seen that many times in Tone VIII when descending Zo (Ti)
becomes Flat, because of the law of attraction, thus forming a major scale,
without a 'note sensibile' (i.e., without there being a semitone between the
7-8 steps, i.e., a semi-tone before the tonic), a scale which has a unique
musical quality. We give as an example the hymn "Blessed be the Name of
the Lord" by Anton Pann in the Eighth Tone.

The Fourth Tone, which in fact has the same scale as the Eighth Tone,
applies the law of attraction on the same step--Zo, descending by a semi-
tone to Zo (Ti) flat. This is made permanent in the irmologica (legetos)
tempo, with a final cadence in Vou (Mi), its vasis. We give as an example
the irmos "I Shall Open My Mouth" by the Proto-Psaltes Emanoil Smeu and
Neagu Ionescu.
The Third Tone, as we have already shown, has an affinity with Tones I and V. It makes use of the cadences of these tones and just in the last moments of the hymn, turns toward its final cadence in Ga, its feature (Fa Major). It is natural, therefore, that in singing one would apply to this tone the law of attraction in conjunction with the interweaving of the
The melody of the other two tones: I and V, although taking into account the change in tonics. This point can be seen clearly in the hymn "Let the Heavens Rejoice" in the Third Tone on page 97.

The Seventh Tone enharmonic is very similar to the eighth tone from Ga (as though it were Ni) (Fa like Do). Evidence of this similarity can be seen in how the law of attraction is applied in this tone. For example, we have transposed the same hymn "The Wealthy Have Become Poor" into three tones:

```
Tone VIII  v  V
```

```
The weal-thy have be-come poor and be-come hun-gry

The weal-thy have be-come poor and be-come hun-gry

But those who are search-ing for the - Lord-

But those who are search-ing for the - Lord-

will - not be in want - for that which is - good.

will - not be in want- for that which is - good.
```
We now transpose this same hymn, again in the Eighth Tone, but a fourth higher, that is in Fa Major, and we sing it exactly the same, on Ga as from Ni:

The weal-thy have be-come poor and be-come hun-

gry, but those who are search-ing for the Lord-

will not be in want for that which is good.

will not be in want for that which is good.
And if we write the same hymn once more with the martyria of the
Seventh Tone enharmonic, and sing it, we realize that they sound exactly
the same. This shows us that in reality, the Seventh Tone can be thought
of as a diatonic tone:

\[ \text{ToneVII}_{\text{e}}: \quad \text{Ca} \rightarrow \text{F} \]

The wealthy have become poor and become
The wealthy have become poor and become

hungry. But those who are searching for the
hungry. But those who are searching for the

\[ \text{Lord} \quad \text{will not be in want for} \]

\[ \text{Lord} \quad \text{will not be in want for} \]

that which is good
that which is good

In conclusion, if the Seventh Tone is exactly like the Eighth
Tone from Ga as from Ni, it means that it is under the influence of the
law of the attraction of sounds, as in the Eighth Tone, through the
lowering of Zo by a semi-tone: i.e., Zo (Ti) flat.
In this way the Agem ♮, which theoretically speaking takes an interval of less than a semi-tone, in contrast, works diatonically, its scale being one and the same as that of tone eight diatonic "Ga as from Ni."

In order that we might dispel all the controversy around the model structure of this enharmonic-agem scale of the Seventh Tone, we give as an additional example a verse from the third stasis of the "Lamentations."

```
Tone VII  Ga  

O my sweet-est spring-time, O my sweet-est Son-wi-ther has Thy beau-ty vanished?
```

The second form of the scale of the Seventh Tone is the "Proto-varys" which has nothing in common with the first form, the so-called enharmonic.

In reality this proto-varys is a melodic formula whose range simply comprises a fifth, descending from Ga to Zo (Fa to Ti natural) its vasis (tonic) being low Di (Sol).

From the following four examples we can see that the note Ga (Fa), which begins the formula for proto-varys, is also common to Tones I and V. Ga, likewise, is a common note and fundamental to Tone Three, which as we know, has an affinity with the two tones mentioned above. And lastly, Ga is also common with and fundamental to Tone Seven.
a) Entrance into proto-varys from Tone I

b) Entrance into proto-varys from Plagal of Tone I

c) Entrance into protovarys from Tone III

d) Entrance into protovarys from Tone VII-enharmonic.

From the above examples, we can see that the proto-varys formula is obtained by a melodic mixture of Tones I, V, and III, the tones which, by the law of attraction have Zo diatonic (Ti natural) in ascent, and Zo (Ti) flat in descent. Zo (Ti) flat in descent, in Tones I, V, and III, forms with the note Ga (Fa) a perfect descending fourth: (Zo flat-Ga; Ti flat-Fa). Therefore one is assured of having the note Ga (Fa) well fixed in order to begin the formula of proto-varys.

What especially attracts our attention, however, is, that Zo (Ti) flat naturally and indestructably bound to Ga (Fa)—in the final cadence of the lower octave becomes Zo diatonic (Ti natural).
This shows us clearly that "Zo diatonic" (Ti natural) of the final cadence, is the third of the melody. Its true vasis, that is its fundament, is low Di (Sol), which, from the harmonic point of view, is able to form an interval equally consonant with "Zo diatonic (Ti natural)" and "Zo (Ti) flat."

The following two examples will show us more clearly the instance when "Zo diatonic" (Ti natural) could be considered as the vasis (tonic), as well as other aspects of the proto-varys form.

FROM THE PROTOVARYS DOXOLOGY

Tone VII

Dino GHELASIE BASARABEANU

Re-ceive our sup-plica-tion O - Thou
Re-ceive our sup-plica-tion O - Thou

Who sits at the right hand of the Fa-ther and
who sits at the right hand of the Fa-ther and

have mer-cy - up-on us
have mer-cy - up-on us

For Thou on-ly art Ho-ly Thou on-ly art
For Thou on-ly art Ho-ly Thou on-ly art
From these two examples it can be clearly seen that if, in this proto-varys form, the melodic range goes beyond Ga (Fa)--the note which begins the formula for proto-varys in descent--and especially if this melody hovers around Zo diatonic (Ti natural), then Ke and Ga (La and Fa) are altered upward, that is they become sharpened. But if the melody returns, descending toward low Zo (Ti natural), Ga again becomes diatonic (Fa natural).

In other words, this scale which extends from low Zo (Ti natural) to high Zo (Ti natural), in ascent causes Ga and Ke (Fa and La) to be sharpened, and when it descends, Ga becomes diatonic (Fa natural).

Example:
GENERAL CONSIDERATIONS ABOUT MARTYRIA AND PHTHORAI

From what we have learned up until now, we realize that psaltic musical notation has no other means than the signs called Martyria and Phthorai to demonstrate the melodic construction and the type of scale of a given hymn.

The Martyria

From their very name we know that the martyria are signs which "confess," that is show or confirm that at a given moment in a hymn we are on a specific note of the scale. Therefore they have the same role as keys and staffs in western liniar music.

In addition, they also indicate the cadences as well as the type of scale on which we are singing. For this reason they are composed of two parts, one on top of the other, each having its special significance.

Accordingly, the top sign of a martyria is the Greek initial of the name of the note from which we start or to which we have come in the course of the hymn. The bottom sign tells us in which scale the hymn is written (Diatonic, chromatic of enharmonic).

For example: Λ. The letter λ, from the top part tells us that the name of the step with which we begin is Ni, but the bottom sign α tells us that we are in the diatonic scale.

Therefore, there must necessarily be three types of martyria: diatonic martyria, chromatic martyria, and enharmonic martyria.
But since the enharmonic scale uses as martyria the same symbols as the diatonic scale, we actually have only two types of martyria—diatonic and chromatic.

NOTES:

The martyria are often written at the beginning of a hymn in order to indicate the type of scale and to serve as a point of departure for starting the hymn. Therefore, usually at the beginning of a hymn, only the symbol of the tone is written as we have seen in each hymn, it having the same role as a key signature in western music. After that comes the name of the note which is the basis of the tone, and at the end the tempo in which the hymn is sung is indicated.

Example Ⅵ, Ⅳ Ⅶ

Here are the martyria of the diatonic and chromatic scales:

Diatonic Martyria: \[ \underline{\text{φ}}, \underline{\text{φ}}, \underline{\text{ψ}}, \underline{\text{ψ}}, \underline{\text{α}}, \underline{\text{α}}, \underline{\text{β}}, \underline{\text{β}}. \]

Chromatic Martyria of Tone II:
\[ \underline{\text{φ}}, \underline{\text{φ}}, \underline{\text{β}}, \underline{\text{β}}, \underline{\text{ψ}}, \underline{\text{ψ}}, \underline{\text{α}}, \underline{\text{α}}. \]

Martyria of Tone IV:
\[ \underline{\text{φ}}, \underline{\text{φ}}, \underline{\text{ψ}}, \underline{\text{ψ}}, \underline{\text{α}}, \underline{\text{α}}, \underline{\text{β}}, \underline{\text{β}}. \]

The martyria of the enharmonic scale are the same as the diatonic, which are borrowed by the respective enharmonic scales (Agem, Spathi and Cliton).

The Phthora

In the chapter "The Diatonic Scale and the Diatonic Phthora" we saw that the name Phthora comes from the Greek; it means to alter or change, in the sense that the intervention of a phthora placed on any note causes an immediate change of scale in which you had been singing up until then, moving to another scale. This operation is called modulation. We will speak of modulation more completely in the following chapter.
The power of a phthora to change in a moment and unexpectedly the course of a hymn creates the beauty and charm of ecclesiastical psaltic music. This means that a single phthora has the power of an entire key signature in western music.

There are 18 phthorai in all and they are divided into three categories: diatonic, chromatic, and enharmonic.

There are eight diatonic phthorai, each step of the scale having its own.

Here again are the diatonic phthorai: \( \mathcal{Q} = \text{ul} \); \( \vartheta = \text{na} \); \( \varepsilon = \text{lu} \); \( \phi = \text{re} \); \( \nu = \text{si} \); \( \delta = \text{ke} \); \( \xi = \text{sa} \); \( \zeta = \text{si} \).

Here they are written on top of vocal signs:

\[
\begin{align*}
\mathcal{V}, & \quad \mathcal{P}, \quad \mathcal{A}, \quad \mathcal{G}, \quad \mathcal{D}, \quad \mathcal{K}, \quad \mathcal{Z}, \quad \mathcal{N}, \quad \mathcal{V}'.
\end{align*}
\]

NOTE: The diatonic phthora can be placed on other steps of the scale. A phthora placed on a step other than its own causes that note to lose its name, and that note takes the name and tonality of the phthora which has been placed on it.

For example:

\[
\begin{align*}
\text{chromatic} & \rightarrow \text{diatonic}.
\end{align*}
\]

Explanation: The sound represented by \( \text{\textumlaut} \) is the same as the note before it, but because of the diatonic phthora of Ke \( \delta \), it takes the name Ke and the following notes are named and sung as a diatonic fragment from Ke to low Pa.
Di (Sol)--The last note of the melodic fragment of the sixth Tone (Chromatic) is an enharmonic sound (in the western music understanding) with Ke (La double flatted) as a result of the diatonic phthora of Ke ( ν ). In order to make this clearer, the transcription of the second fragment, the diatonic, could be written in this manner:

However, when a phthora is located on is proper note, that is the note which it represents, then this note retains its name, simply changing the intonation according to the effect produced by the new phthora.

The Chromatic Phthora: There are 5 chromatic phthora, namely:

a) Those of the Second Tone: The phthora of Di ν which may also be written on Ni, Vou, and Zo, and the phthora of Ke- φ, which may also be written on Pa, Ga, and Ni (look at the chromatic scale of second tone on page 87).
NOTE: Both of the phthorai (Di- ⤿ and Ke- ⤿ ) can also be placed on any other note. In this case that note takes the name and intonation of the phthora placed on it; also the initial of the note to which we will be moving should also be written. (Ex. ⤿ or ⤿ ).

b) Those of the plagal of the second tone: The phthora proper to PA- ⤿ which is placed on low Pa, also on Ga, Ke, and high Ni; and the phthora of Di- ⤿ which is also placed on low Ni, Vou, Zo and high Pa.

c) The Zygos phthora ⤿ which is place on Di and causes Pa and Ga to be sharped.

The Enharmonic Phthorai: There are a total of 5 enharmonic phthorai, namely:

1) Agem - ⤿ which is written on Zo, Vou, and Ga
2) Cliton - ⤿ which is written on Di
3) Spathi - ⤿ which is written on Ke
4) General Flat - ⤿ which is usually written on Ke and makes all the Zo's met within a given hymn flat until another change of phthora.
5) A General Sharp - ⤿ which is written on Ga and makes all Vou's met within a given hymn sharp.

NOTE: These two phthorai (general flat ⤿ and general sharp ⤿ ) are encountered very rarely in ecclesiastical music. The phthora ⤿ (general flat) often takes the place of the phthora ⤿ agem in the enharmonic scale of the Third Tone, producing the desired lowering of Zo by a semitone.

Concerning Modulation

We saw in the preceding chapter that phthorai produce a change or movement from one scale to another, or from one tone to another. We call that change modulation. Modulation is extremely necessary in singing for two important reasons:
1. For variety in singing, which, if we were to remain for an extended time in the same scale, it would become monotonous.

2. Through modulations we are able to restate more expressively the meaning of the hymn's text.

As in western, linear music, a modulation can be either passing (temporary) or definitive. But usually psaltic music returns, after a modulation, to the original tone.

In psaltic music modulations are accomplished with the help of phthorai, in the same way western music uses accidentals.

TEMPORARY MODULATIONS
From Di of Tone II to all the scales of the other tones

```
1. Tone II          Tone VIII
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\

2. Tone II          Tone VIII
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\
```

(on low Di)

```
3. Tone II          Tone V or
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\
   \  \          \  \\
```
NOTE I: From the above examples, we can see that the note Di (Sol) the
basis of the second tone, is a central note in the formation of all the
scales (look at the disdiapasonate scale which begins on low Di (Sol)).

NOTE II: It has been said that the second tone is also a 'semi-chromatic'
tone, because the movement of the melody is made almost exclusively in the
second tetracord, leaving the first tetracord large possibilities to bind
itself to the other tones through modulation.
KATAVASIA OF THE HOLY CROSS
"The Senseless Decree" (Ode 7)

după A. PANN și N. IONESCU

Tone VIII

The senseless decree of the pagan and wicked
The senseless decree of the pagan and wicked

Tone VIII

tyrant disconcerted the people
tyrant disconcerted the people

Fragment with Zygos phthora

by breathing forth terrible threats
by breathing forth terrible threats

Tone VI

and blasphemy hateful to God; however
and blasphemy hateful to God however

Tone VIII

the three children could not be frightened
the three children could not be frightened

Tone VIII

by neither the fury of wild beasts nor
by neither the fury of wild beasts nor
Tone VI
the-roar-ing of the fire
But standing

Tone VIII
the-roar-ing of the fire But standing

Tone VIII
in the flame fanned by wind-together
They-

Tone VIII
sang aloud Blessed art Thou and praised above-all,

Tone VIII
sang aloud Blessed art Thou and praised above-all,

Tone VIII
O our God and God of our Fathers-

O our God and God of our Fathers-
Final General Observations

Keeping in mind the numerous changes which psaltic music semiography has undergone over time, and also the different interpretations given to various vocal and especially consonant signs; and similarly keeping in mind the way in which the text was reproduced and set, accompanied by the psaltic notation in the present publications, we make the following necessary observations:

1. On the Petasti

Taking into consideration the variant theories and interpretations of the petasti, but especially taking into consideration the fact that in today's practice a simple pestasti (without a clasma or other psaltic sign) is always executed by ascending one step with a pronounced accent, we have adopted the definition given by most psaltic composers: "The petasti ascends one step, sing it more accentuatedly."

Likewise, in all the transpositions from psaltic to linear notation published up until the present by competent composers, the petasti is transposed by ascending one step accentuatedly. This is the way it is found in "The Angel Cried" by Macarie, and harmonized by D.G. Kiriac; and in "It is Truly Meet" in Tones V and VI by Stefanache Popescu, (In The Book of Ecclesiastical Hymns, compiled by Nifon N. Ploesteanu); in Hymn of the Divine Liturgy published by I. Popescu-Pasare; in the transposition of different ecclesiastical hymns and their harmonizations by G. Cucu, I. Chirescu and others; as well as in those published by the Greek musical review Μουσική of Constantinople (1912), etc.
Observations on Consonants

The excessive use of consonants, as can be seen in many of the psaltic hymns published up until now, is to the detriment of the melodic beauty of our ecclesiastical hymns. For this reason, in the examples in this book they are employed only when necessary and being careful not to destroy the beauty of the hymns.

In this category is included: varia, psifiston, antichenoma: the consonants which through their frequent use often distort the melodic line. In an attempt to maintain the beauty of these hymns, we have used them only where the sense of the text requires them.

The Simple Antichenoma (without an apli) especially is found used frequently and often without any reason. Keeping in mind that in practice its execution, especially in the minor grace notes, is hardly able to be perceived, much less to be heard, being unable to be executed by a group of singers, it has been often used with an apli, but is used alone only when there is a need.

Similarly, the varia has been used most often in the formulae of cadences, when it is followed by a note with a clasma.

Concerning the use of the psifiston, which in transcription is always translated by either a long or short arpeggio, as may be the case. This is used rarely, keeping in mind that its frequent repetition is detrimental to the hymns.

Otherwise, we should remember that the use of psaltic consonants, as with the use of different ornamentations in western linear music, vary in interpretation from age to age and even from composer to composer.
3. Observations about the Text

The writing of the text under the psaltic and liniar notes was made in conformity with the grammatical rules observed today by all the publishers of liniar music. Likewise the repetition of vowels under all the notes which prolong them as was the custom in earlier psaltic publications, has been avoided. If a vowel was prolonged and not repeated, then this prolongation was shown by a dash as in western publications.

4. Observation about Rythmn

a) In the area of rythmn of psaltic hymns we have seen that in these hymns we encounter notes with a value of 1, 2, 3, and 4 beats. Similarly we encounter 2, 3 and 4 notes to one beat, etc. All these rythmic formulae are sufficient for the execution of ecclesiastical hymns, which is the object of this study. More complicated rythmic formulae formed by the combination of digorga and trigorga with an apli, dipli, or tripi, are subject material for another special study.

b) As a complement to that which was said in the chapter: "Concerning Tempo," we add: Therefore the stihirarica tempo which indicates a slow tempo, has been render in liniar music by the following terms: Andante and Larghetto; in the stih of Vespers and Matins of the Third and Seventh Tones which have a more lively tempo, we have adopted the term: Andantino.
PSALTIC ORTHOGRAPHY - According to Macarie and Anton Pann

Appendix

From the first part of this book we have seen that psaltic music has four types of signs, called: vocal, temporal, consonant, and phthoral.

The most important of these, without which we would be unable to sing anything, are the vocal signs. The other signs merely embellish and beautify the melodies which are outlined by the vocal signs.

For this reason, in this section on psaltic orthography, we will take each of the ten vocal signs, in order, and we will show the manner in which they can be written and embellished both with other vocal signs and with the other temporal, consonant, and phthoral signs.

We therefore begin with the first vocal sign:

1. ISON: \[ \text{\textbf{ISON}}: \]

The ison can be written both by itself and with other vocal signs. It is written alone when the sound which it represents should be sung simply, without any accent.

\[
\text{Ex. 1.}
\]

1) With Vocal Signs

The ison is written only with the oligon and the petasti. This is when it is assisted by these two vocal signs, thusly:

a) Assisted by an oligon. Written thusly when the syllable of the word under it is slightly accented, after which another ison follows and then a vocal sign of descent.

\[
\text{Ex. 2.}
\]
b) Assisted by a petasti. Written thusly when the syllable under it requires more accentuation, after which a vocal sign of descent follows.

Ex. 3

\[
\begin{align*}
&\text{place a gourd Lord o-ver...} \\
&\text{place a gourd Lord o-ver...}
\end{align*}
\]

NOTE: If the petasti has a clasma, then two vocal signs of descent must follow:

Ex. 3 b

\[
\begin{align*}
&\text{Lov-er of hu-man-kind} \\
&\text{Lov-er of hu-man-kind}
\end{align*}
\]

2) The ison can be written with each of the temporal signs except for the argon. The gorgon is written either above or below it; the clasma above it; and the apli with its various compounds, below it.

We should make the following observation with regard to how the ison is written with the apli and its compounds.

a) The ison takes an apli (・), only when it is written under an antichenoma, the text having a syllable which is being elongated by a vocal sign of descent.

Ex. 4

\[
\begin{align*}
&\text{Thee-ee ---} \\
&\text{Thee-ee ---}
\end{align*}
\]

b) If the syllable is not elongated, then the antichenoma with apli is replaced with a clasma.

Ex. 5

\[
\begin{align*}
&\text{and the sigh-ing} \\
&\text{and the sigh-ing...}
\end{align*}
\]

c) The ison is written with the other compounds of the apli (〃, 〃, etc.) only if it has below it an eteron preceeded by a varia, and the syllable of the text is elongated further.

Ex. 6

\[
\begin{align*}
&\text{We-e-Who} \\
&\text{We-e-who}
\end{align*}
\]
d) But if there is a new syllable of the text under the vocal sign of descent which follows the ison, then the compounds of the apli are written without an eteron and varia.

\[
\text{Ex. 7}
\]

3) With Consonants

The ison can be written with each of the consonants thusly:

a) With a varia. In addition to its use shown above in 2c, it can also be used with a varia when a vocal sign of descent follows the ison and the text has the same syllable being elongated.

\[
\text{Ex. 8}
\]

NOTE: When the vocal sign of descent is an hyporoe, a varia is written only if both descending notes of the hyporoe are on the up-beat by means of a digorgon; or if an apostrophos follows the hyporoe and all the notes are on the up-beat by means of a trigorgon.
An exception to this is made at the end of a musical phrase, when it is possible for an hyporoe to have only a gorgon. (Ex. 10a). But often it also appears without a gorgon (Ex. 10b).

**Ex. 10 a**

![Ex. 10 a](image)

**Ex. 10 b**

![Ex. 10 b](image)

b) With an Omalon. An ison is written with an omalon when it is preceded by either another ison or an oligon. It can either have a gorgon or not. It also must elongate a syllable which begins either on the preceding ison or oligon. And this group of notes must also be preceded by a varia which gives more emphasis to the effect of the omalon.

**Ex. 11**

![Ex. 11](image)

c) With a Psifiston. When the ison is followed by two or more descending notes and the idea of the text requires the ison to be sung with greater emphasis, then the ison is written with a psifiston.

**Ex. 12**

![Ex. 12](image)
But if the ison has a clasma, then two of more descending notes must follow, and at least the first of these descending notes must have a clasma.

Ex. 13

Thou who weakest won---ders

Thou who weakest won---ders

\[ \text{Ex. 14} \]

\[ \text{Ex. 15} \]

or

\[ \text{Ex. 15} \]

or

\[ \text{Ex. 15} \]

or

\[ \text{Ex. 15} \]

or

\[ \text{Ex. 15} \]

or

\[ \text{Ex. 15} \]

or

d) With an eteron. In addition to the uses of the ison with the eteron in conjunction with temporal signs (dipi, tripli, etc.) shown above (I,2,c), the ison also makes use of the eteron in the following instance:

When an ison or an oligon with a syllable or an elongation of a syllable is followed by another ison which elongates the preceding syllable, and the idea of the text requires a slight modulation upward between the two notes of the same step, then these notes are bound together by an eteron.
e) With phthoral signs. The ison can be written with any of the phthorai, according to the wish of the composer. Phthorai can be written both above and below the ison, in the most convenient place, keeping in mind the location of the other signs: temporal or consonant which have their given place.

Ex. 17.

It should be noted that the accidental sharp ($\sharp$) and flats ($\flat$) continue to be written above and below the ison, respectively.
II. The Oligon

The oligon uses the vocal, temporal, consonant and phthoronal signs in the same way as the ison, of course keeping its distinctive characteristic.

In general its function is to ascend one step in a simple fashion. It can be written either alone or with other psaltic signs.

It is written alone when the melody ascends one step at a time and a new syllable is under each note.

Ex. 18.

\[ \text{Thou who art the Au-thor... etc.} \]

In hymns with slower tempo (heruvika, axions, etc.) the oligon can also be used to elongate a syllable:

Ex. 19.

\[ \text{in Thy re-sur-rec-tion... etc.} \]

\[ \text{etc.} \]

\[ \text{etc.} \]

\[ \text{in Thy re-sur-rec-tion...} \]
1) With Vocal Signs

Among the vocal signs, the oligon uses the kentimata most frequently and it can be written either above or below the oligon.

a) The kentimata is written under the oligon when the syllable of the text ascends in pairs of notes.

Ex. 20.

When a two syllable word ascends an odd number of notes step by step, then only the first syllable is used to ascend with.

Ex. 21

b) Oligon followed by kentimata. Kentimata are written alone after an oligon, when after having ascended step by step there follows descending notes of similar duration. The final kentimata, however, is written above the oligon with a psifiston below.

Ex. 22.
c) Kentimata above an oligon. Kentimata can be written above an oligon either with or without a gorgon, when the syllable below the oligon requires an ascending note; after which either an ison or descending note follows.

Ex. 23

\[
\begin{align*}
\text{for Thou a- lone art- Ho- ly} \\
\text{for Thou a- lone art Ho- ly}
\end{align*}
\]

Ex. 24

\[
\begin{align*}
\text{Thou a- lone art- the- Lord-} \\
\text{Thou a- lone art- the- Lord-}
\end{align*}
\]

One can also place two or three oligons with kentimatas one after the other, if an ison follows afterward. Ex. 25, 26

Ex 25

\[
\begin{align*}
glo- ry to - Thee-
\end{align*}
\]

Ex 26

\[
\begin{align*}
glo- ry- to Thee- ee- ee- ee--
\end{align*}
\]

General Observation

The oligon, in addition to combination with the vocal signs ˘, ˚, can also be placed below an ison and all the vocal signs of descent, in which case they are all sung a little more accentuatedly. (See page 24.)
2. Oligon with Temporal Signs

The oligon can be written with all the temporal signs according to the following rules:

a) With a clasma. Usually the clasma is written above the oligon in this way: \[ \text{Ex 27} \]

\[ \text{To Thee O - Lord} \]

However, if the oligon has a kentima or an ipsile above it, then the clasma is written below the oligon in this way:

\[ \text{Only when the oligon has a psifiston below it, is the clasma written next to the kentima.} \]

b) With the gorgon and its composites. The oligon can always be written with a gorgon and its composites, except when the oligon has a psifiston or an omalon, which do not go with a gorgon. In general, the gorgon is written above the oligon, but is written below when the oligon begins a musical phrase. However, we must always keep in mind its most suitable positioning when confronting consonants or phthorai whose position is firmly regulated.

\[ \text{Ex. 28} \]

\[ \text{the singing of the angelic host...} \]

\[ \text{the singing of the angelic host...} \]

c) With the apli and its compounds. The oligon is written with these according to the same rules as for the ison (I,2, a and c).

d) The argon and diargon are written only above the oligon, which has a kentimata below and does not take any other consonants except an omalon or a psifiston.

\[ \text{Exemplu: 29} \]

\[ \text{We who like Che-rub-im} \]

\[ \text{We who-- like --Che-rub-im} \]
3. Oligon with consonants

The oligon, like the ison, makes use of all the consonants, in this way:

a) The oligon preceded by a varia is written when a descending sign with a gorgon follows it extending the same syllable.

\[ \text{Ex. 30} \]

\[
\begin{array}{c}
\text{To - Thee O - Lord} \\
\text{To - Thee O - Lord}
\end{array}
\]

b) The oligon with a varia and eteron, will be examine later in this chapter at: 3,6.

c) Oligon with omalon. When the sense of the text requires a greater accentuation, the oligon takes a clasma or an argon and is written with an omalon, and is followed by an apostrophos also with a clasma.

\[ \text{Ex. 31} \]

\[
\begin{array}{c}
\text{Bless'd Bless'd is the Lord} \\
\text{Bless'd Bless'd is the Lord}
\end{array}
\]

\textbf{NOTE 1:} However, often the additional beat of the apostrophos with clasma can be replaced by a kentimata which follows immediately after the apostrophos; the effect of the omalon continues to refer to the oligon.

\[ \text{Ex. 32} \]

\[
\begin{array}{c}
\text{Bless'd Bless'd is the Lord} \\
\text{Bless'd Bless'd is the Lord}
\end{array}
\]

\textbf{NOTE 2:} An oligon with a clasma can take an omalon, in which case a simple apostrophos without any temporal sign follows.

\[ \text{Ex. 33} \]

\[
\begin{array}{c}
\text{O Thou lover of all mankind} \\
\text{O Thou lover of all mankind}
\end{array}
\]
NOTE 3: But if the melodic sense of the text does not require an oligon with clasma modulated by an omalon, then do not place an omalon underneath the oligon, although the apostrophos with a clasma follows.

Ex. 34

We bless Thee We - - - - - givethee thanks

We bless Thee We - - - - - givethee thanks

d) An oligon with a psifiston, is written:

1) When a vocal sign of descent of the same duration follows.

Ex. 35

glo - ry to Thee O - Lord

glo - ry to Thee O - Lord!

NOTE: But if the descending sign which follows has a lesser duration, then the oligon with psifiston is replaced by a petasti with clasma in his way:

Ex. 36

O my Lord and Godmy Lord and my God.

O my Lord and Godmy Lord and my God.

2) When an oligon is followed by a continuous elaphron, then the oligon takes a psifiston.

Ex. 37

And Thou - who - art with out - guilt

And Thou - who - art with out - guilt

3) When, after an oligon with a kentimata above it, two apostrophos with the same syllable follow, in the place of a varia, an oligon is written, with a psifiston.

Ex. 38

O Lord - glo - ry - to - Thee -

O - Lord - glo - ry - to - Thee -
4) When two or more descending notes follow an oligon, and the first of these has the same duration as the oligon, then the oligon takes a psifiston.

Ex. 39

When I call up - on - Thee
When I - call up - on - Thee

e) Oligon with an antichenoma. An oligon can take an antichenoma, when we desire that the step be sung with a quick upward modulation, but without a new syllable which would require a kentimata. In addition, one or more descending steps must then follow (apostrophos or elaphron) similarly without a new syllable.

Exemples 40 et 41.

With an apostrophos

40

We who... etc.

With an elaphron

41

We who... etc.

We who... etc.

NOTE 1: If after an oligon with an antichenoma which is followed by an apostrophos, there is an oligon followed by an elaphron, then the antichenoma is placed only on the oligon which is followed by the apostrophos.

Ex. 42

We who... etc.
NOTE 2: If under the elaphron there is a new syllable, the oligon cannot take an antichenoma, but is written simply, like this:

\[
\text{Ex. 43.}
\begin{align*}
\text{We } & \text{ glor-i-fy the Moth-er...} \\
\text{We } & \text{ glor-i-fy the Moth-er...}
\end{align*}
\]

f) An oligon which has an antichenoma with apli. As with the ison, the oligon is able to use the antichenoma with apli, if the descending note which follows it has the same syllable.

\[
\text{Ex. 44}
\begin{align*}
\text{Bless'ed } & \text{Bless'ed } \text{Bless'ed is- - the - Lord-} \\
\text{Bless'ed } & \text{Bless'ed } \text{Bless'ed is - the - Lord}
\end{align*}
\]

NOTE: When the descending note which follows has a new syllable, the oligon is written with a clasma, as described with the ison (I,2,b).

\[
\text{Ex. 45}
\begin{align*}
\text{...and the sigh-ing...} \\
\text{...and the sigh-ing...}
\end{align*}
\]

g) Oligon with eteron. An oligon preceded by a varia takes an eteron:

1) When it is followed by a descending note with a gorgon, bound to another oligon by the elongation of a syllable.

\[
\text{Ex. 46.}
\begin{align*}
\text{Ex. 46.}
\end{align*}
\]
2) This is also the case when, after the descending note with gorgon, another oligon with a kentimata follows having a gorgon on top, and this is followed by a descending note or an ison.

Ex. 47

3) The oligon also takes an eteron, followed by a descending note with the same syllable, when its duration is prolonged by two, three, or more beats by means of a dipli, tripli, etc.

Ex. 48

h) With phthorai the oligon follows the same rules as the ison (I,3,e).

III. PETASTI

In addition to what was said in the first part of the book relative to the petasti both alone and with clasma, we would like to explain the following orthographic rules pertaining to the petasti.

The petasti is written alone or with other vocal signs, temporal signs, consonants and phthoral signs.

When it is written alone it ascends one step like an oligon, however, in a slightly more accented fashion. This is why it is always written over the accented syllable of a word in the text. After it one or two descending signs follow. The petasti is used then when we have need of an accentuated step upward during the course of the melody, and after which follows a descending note with or without a clasma.
NOTE: After the petasti one cannot place an ison, nor any of the vocal signs of accent; neither can one place two or more petasti one after the other, rather a vocal sign of descent always follows.

Ex. 49.

1. With Vocal Signs

All the vocal signs (both combination and assisted) except for the kentimata, can be written with the petasti; they receive the petasti's characteristic accentuation.

Ex. 50.

NOTE 1: When the melody ascends step by step, and the final ascending note has a clasma, and two descending vocal signs follow, then the final ascending note must be a petasti, like this:

Ex. 51.

NOTE 2: If after the final ascending note there immediately follows an apostrophos and an hyporoe, then the final ascending sign must again be a petasti, like this:

Exemplul 52
2. With Temporal Signs

From among the temporal signs, the petasti takes a clasma and an apli with antichenoma. But it never takes a gorgon and its compounds, nor the argon and the diargon, nor the dipli, tripli, etc.

a) When a petasti has a clasma then two or more descending notes or a descending note with a clasma must follow.

\[
\begin{align*}
\text{53} & \quad \begin{array}{c}
\text{A - rise.} \\
\text{A - rise.}
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
\text{54} & \quad \begin{array}{c}
\text{Heaven and earth re-joice at...} \\
\text{Heaven and earth re-joice at...}
\end{array} \\
\end{align*}
\]

\[
\begin{align*}
\text{55} & \quad \begin{array}{c}
\text{O most glorious...} \\
\text{O most glorious...}
\end{array} \\
\end{align*}
\]

NOTE: A petasti with clasma, followed by a single descending note without clasma, is never written except in the following cadence formula:

\[
\begin{align*}
\text{Ex. 6.} & \quad \begin{array}{c}
\text{O my God -- my -- Lord} \\
\text{O my God -- my -- Lord}
\end{array} \\
\end{align*}
\]

b) If the petasti has an apli with antichenoma, it must be followed by a descending note with a gorgon.

\[
\begin{align*}
\text{Example 57} \\
\end{align*}
\]
3. With Consonants

The petasti takes only the varia and the psifiston from among the consonants.

a) A varia is placed before a petasti only when the petasti has an antichenoma with apli, as in example 57 above or like this:

```
let
us
lay
to  a
side...
```

b) The psifiston is written below a petasti only in the cadence formula shown in example 56 above.

**NOTE:** The antichenoma is written below the petasti only in conjunction with the apli, as we saw in Section 2,b, Ex. 57 above.

4. With Phthorai

The petasti takes all the phthoral signs, sharps, and flats following the same rules as the oligon.

IV. THE KENTIMATA ""

The kentimata can be written either alone or with other vocal signs, temporal signs and consonants. It can never be used to start a syllable, but is always used to elongate a syllable (that is after another vocal sign which can take a new syllable). It is never written alone at the beginning or the end of a musical phrase, but is placed after other vocal signs to which it is bound.

```
Ex. 59. Let us  say - O-Breth-ren
```

Let us - say - O - Breth-ren
1. With Vocal Signs

The kentimata can be written in conjunction with all vocal signs except the petasti or the kentima. However, it is usually joined to the ison or the oligon.

a) With the ison. The kentimata is never written above nor below the ison, but only along side it. After the kentimata neither a descending nor ascending sign can follow, but only an ison.

Exempli 60

Ex. 61.

b) With the oligon. The kentimata is written with the oligon in three ways: above, below and after the oligon.

1. It is written above the oligon when a vocal sign of descent follows.

Ex. 61.

Serv-ants- ser-vants-of the Lord

2. It is written below the oligon when the syllable which began on the preceding note continues, finishing its ascent on the oligon above the kentimata.

Exempli 62

Under your protection Lord

Or if it continues to another note.

Ex. 63.

And heaven will receive you
3. After the oligon. The kentimata is written after the oligon when the syllable which began under that oligon is elongated by the kentimata and the melody continues to climb with another syllable.

```
Ex. 64.
Jesus - Chri - sist
Jesus - Chri - sist
```

NOTE 1: However, if after the last kentimata, an ison above a petasti follows in place of a vocal sign of ascent, then the kentimata is not written after the oligon but above it.

```
Ex. 65.
Jesus Chri - sist
Jesus Chri - sist
```

NOTE 2: But when the text has only two syllables (ex. mankind) then the first kentimata is written under the oligon, and the final one is changed into an oligon.

```
Ex. 66.
man - ki - ind
man - ki - ind
```

2. With Temporal Signs

The kentimata takes only the gorgon with its compounds, and the argon and diargon from among the temporal signs, like this:

a) The kentimata can take the gorgon above or below it, according to where it is written, that is: it takes the gorgon below when it is written after an oligon, and take it above when the kentimata is written above or below the oligon.

```
Ex. 67.
Tri - ni - ty
Tri - ni - ty
```
b) The kentimata with an argon is always written like this: the argon above the oligon with the kentimata below). The argon has the function of a gorgon and clasma; that is, it takes the kentimata in the upbeat, and one beat is added to the oligon.

3. With Consonants

The kentimata makes use of the varia, omalon, and psifiston from among the consonants.

a) The varia is used by the kentimata only when it is on the upbeat by means of a digorgon, trigorgon, etc.

b) Omalon. The kentimata takes an omalon when it is placed after an ison and is on the upbeat by means of a digorgon.

NOTE: When a descending note immediately follows a kentimata, then both the ison which is before this kentimata, and the kentimata are written above an oligon, like this:

Ex. 71.
c) Psifiston. The kentimata takes a psifiston only when it is written above an oligon, elongating an accented syllable of the text. But a descending sign must follow it, according to the rule of oligon with psifiston, that is it must be of the same duration and descending step by step.

\[\text{Ex. 72}\]

\[
\begin{array}{c}
\text{We give Thee praise we give Thee thanks we bless Thee} \\
\text{We give Thee praise we give Thee thanks we bless Thee}
\end{array}
\]

4. With Phthorai

The kentimata can take phthorai or any of the other signs of alteration, but this usage is rarely encountered.

V. THE KENTIMA AND IPSILI

The usage of these two vocal signs is not regulated by special rules, rather they are bound by those regulating the oligon and petasti with which they are always written.

It should be noted, however, that to eliminate any confusion, a kentimata should not be placed after a kentimata \[\text{\textbf{\textit{\textsuperscript{1}
\begin{array}{c}
\text{\textbf{\textit{\textsuperscript{1}}}
\end{array}
\]

VI. THE APOSTROPHOS

The apostrophos is written alone, if the descending note does not need to be accented. When it should be accented, however, it is written above other vocal signs, which are subject to the apostrophos. But in return they give it the necessary accentuation. Also, if one desires a special kind of expression on a certain note, then the vocal sign underneath the

\[\text{In Macarie's Theory Book (Chapter 7) there is also this arrangement \[\text{\textbf{\textit{\textsuperscript{1}}}
\end{array}
\], but as he himself notes, this is very unusual and rarely encountered.\]
apostrophos can take a consonant, according to the expression desired, or a phthora if the sense of the text requires a modulation.

The apostrophos can be written in these ways:

1) Alone, its most usual use:  

Ex. 73.

2) Above a vocal sign, excepting an ison, kentimata, or hyporoe.

Ex. 74.

3) With all of the temporal signs except for the argon

(see the preceding example).

4. Apostrophos with the Consonants

a) An apostrophos alone can only take a varia or an antichenoma with apli.

Ex. 75.

NOTE 1: Each pair of apostrophi, in the above example, is preceded by a varia. This is the orthographic rule, when a syllable is begun by the first of the two apostrophi which form the pair. However, if the syllable of the text begins on another note, then the first pair of apostrophi no longer takes a varia.

Ex. 76.
NOTE 2: But if the apostrophi are not in pairs, and if the last one has a new syllable, then none of them takes a varia.

Ex 77.

pray-forus-un-ceasing-ly

prayer-forus-un-ceasing-ly

b) With the antichenoma and eteron. The apostrophos can only take the antichenoma with an apli, after which a descending note with a gorgon follows.

Ex. 78.

thrice Holly

thrice Holly

NOTE 1: When an apostrophos needs to be held longer, then in place of an antichenoma, one places an eteron with a dipli, tripli, etc., as we saw with the ison (I.2,c) and with the oligon (II.3,g).

Ex. 79.

thrice Holy

thrice Holy

NOTE 2: The apostrophos can take an eteron without a dipli, tripli, etc., if another apostrophos with the same syllable follows, after which either an ison or oligon follows.

Ex. 80.

To Thee-O Lord

To Thee-O Lord

c) The apostrophos can be written with the omalon and the iston like this:

Example with omalon

Exemplul 81 și 82.

Thrice Holly

Thrice Holly
5. With Phthorai

As we said above, the apostrophos can use phthorai when the text requires a change or modulation in the melody. In this case the apostrophos can take accidental sharps and flats, as well as any of the diatonic, chromatic, or enharmonic phthorai.

VII. THE HYPOROE

The hyporoe is not written at the beginning of a musical phrase, nor is it written alone, but always in conjunction with other vocal signs. This is because it is used only to elongate a syllable.
1) With vocal signs. It is written along side of all the vocal signs, except for the kentimata, precisely when there is a need or two progressive descending notes that elongate the syllable of the preceding note.

Ex. 86

\[ \text{Ali-lu-ia} \rightarrow \text{Ali-lu-ia} \rightarrow \]

a) The hyporoe can be written above an oligon when a kentimata follows it, and when two or more descending notes follow the kentimata.

Ex. 87

\[ \text{Ali-lu-i-ia} \rightarrow \text{Ali-lu-i-ia} \rightarrow \]

b) It can also be written above a petasti with clasma when the second note of the hyporoe requires an accentuation. Another hyporoe must follow.

Ex. 88

\[ \text{...instant...instantly...} \]

It should be noted that the second beat of the hyporoe can not be represented by an apli. Rather it takes a petasti with clasma to accomplish this task.

2) With temporal signs. From among the temporal signs, the hyporoe uses only the apli and gorgon with their compounds:

a) The apli and its compounds. The hyporoe can take neither an argon nor clasma. When the second descending note needs to be extended by two or more beats, then an apli, dipli, etc. is placed below it.

Ex. 89

\[ \text{for to...Thee...} \rightarrow \text{for to...Thee...} \]
b) The gorgon and its compounds are written above the hyporoe like this: the gorgon has its effect on the first descending note and the preceding note; but if both descending notes should be taken in the upbeat then it takes a digorgon; and likewise with the trigorgon, etc. With the digorgon, trigorgon, etc., other vocal signs will also begin to be affected by them.

3. With consonants. The hyporoe is never written with a psifiston, and it rarely appears with the other consonants.

a) It can be written with a varia, when it is assisted by a petasti.

Ex. 92

NOTE: The final descending note of the hyporoe receives the effect from both the petasti with clasma and from the varia.

b) It is written with an omalon when the final descending note of the hyporoe and the ison which must follow it, should be sung with its characteristic modulation.
c) The antichenoma with aphi can be placed on the second descending note to give it its characteristics leaping quality, like this:

Ex. 04

\[
\text{Earth} 
\]

\[
\text{Earth} 
\]

\[
\text{ly...}
\]

\[
\text{ly...}
\]

d) With an eteron. The hyporoe can be written with an eteron when: the second descending note is followed by an ison, they are both on the same syllable, and they need to be sung with a slight modulation.

Ex. 05

\[
\text{Lord}
\]

\[
\text{Lord}
\]

NOTE: When the second note of the hyporoe needs to be held longer, and a descending note with gorgon follows it, then the eteron is written with a dipli, tripli, etc.

Ex. 06

\[
\text{li - lu - ia.}
\]

\[
\text{li - lu - ia.}
\]

\[
\text{li - lu - ia.}
\]

\[
\text{li - lu - ia.}
\]

4) Phthorai and other accidentals can be placed above hyporoe affecting its first descending note, or below, affecting its second descending note. However, the most usual usage is the later.
VIII. THE ELAPHRON

The elaphron can be placed at the beginning, middle or end of a musical phrase. As we have previously seen, the elaphron, when written alone, descends two steps transgressively. But if an apostrophos is written immediately after it (continuous elaphron), then the apostrophos is sung on the upbeat, as though it had a gorgon, and the elaphron on the down beat, however descending only one step. The effect is similar to the hyporoe with gorgon. The difference between them, however, is in the manner of singing the text: the hyporoe has the same syllable for both descending notes, while the continuous elaphron takes a different syllable on each of the two notes.

Exemplul 97

\[
\begin{align*}
\text{he a-rose of the - midst of the ar- bor} \\
\text{he a-rose out of the - midst of the ar- bor}
\end{align*}
\]
Here is one example for each consonant’s use with the elaphron:

1) Elaphron with varia:

2) Elaphron with varia and omalon:

3) Elaphron with antichenoma and apli:

4) Elaphron with eteron (combined with dipli and tripli and preceded by varia):

5) Elaphron assisted by oligon with psifiston:
4. The Elaphron with Phthorai and Accidentals

The elaphron can take any phthorai or accidentals both above (as in Ex. 107 above) and below it, as with the apostrophos (VI. 5).

Example 108

Because of this you shall preach the Good News

IX. HAMILI

The final vocal sign in psaltic notation is the hamili. It can be written alone or assisted by other vocal signs as we have already seen.

The hamili is never written at the beginning of a hymn. It is also the most infrequently used of all the vocal signs, used only when the sense of text calls for a drop in the melody.

In general, the hamili uses the same orthographic rules as the elaphron, except, of course, for the continuous elaphron (→), which does not pertain to the hamili.
Here is an example of a hamili combined with an apostrophos, clasma, and a sharp:

\[
\text{Exemplul 110}
\]

\[
\begin{align*}
&\text{and on the third day He rose again}\text{ as}\quad \text{as} \\
&\text{and on the third day He rose again}\text{ as}
\end{align*}
\]

\[
\begin{align*}
&\text{it's written}\text{ as} \\
&\text{it's written}
\end{align*}
\]