

ENDINGS:

One must first read the text and consider at what points can a run-on sentence make grammatical AND logical "sense". Having established these points inside the text or run on sentence, one will find that they coincide at commas and periods. The "sense" points are considered TENTATIVE endings and the mid-point punctuation between "sense" points is considered an IMPERFECT ending. The PERFECT ending of course the end of the text.

EXAMPLES:

Κανὼν Ἀναστάσιμος

Ὡδὴ α' Ἦχος α' Ὁ Εἰρμὸς

«Σοῦ ἡ τροπαιοῦχος δεξιὰ,[I] θεοπρεπῶς ἐν ἰσχυῖ
δεδόξασται,[T] αὕτη γάρ, Ἀθάνατε ὡς πανσθενῆς[I]
ὑπεναντίους ἔθραυσε,[T] τοῖς Ἰσραηλίταις,[I] ὁδὸν βυθοῦ
καινουργήσασα»[P].

Ὁ χερσὶν ἀχράντοις ἐκ χοός, θεουργικῶς κατ' ἀρχὰς
διαπλάσας με, χείρας διεπέτασας ἐν τῷ Σταυρῷ, ἐκ γῆς
ἀνακαλούμενος, τὸ φθαρὲν μου σῶμα, ὃ ἐκ Παρθένου
προσείληφας.

Νέκρωσιν ὑπέστη δι' ἐμέ, καὶ τὴν ψυχὴν τῷ θανάτῳ
προδίδωσιν, ὃ ἐμπνεύσει θεία ψυχὴν μοι ἐνθείς, καὶ λύσας
αἰώνιων δεσμῶν, καὶ συναναστήσας, τὴν ἀφθαρσίαν ἐδόξασε.

Θεοτοκίον

Χαίρε ἡ τῆς χάριτος πηγὴ, χαίρε ἡ κλίμαξ καὶ πύλη
οὐράνιος, χαίρε ἡ λυχνία καὶ στάμνος χρυσή, καὶ ὄρος
ἀλατόμητον, ἡ τὸν τῶ κόσμῳ ζωοδότην Χριστόν, κυήσασα.

ΕΩΘΙΝΟΝ Α' Ἦχος α'

Εἰς τὸ ὄρος τοῖς Μαθηταῖς ἐπειροοομένοις, διὰ τὴν
χαμόθεν ἔπαρσιν, ἐπέστη ὁ Κύριος,[T] καὶ προσκυνήσαντες
αὐτὸν καὶ τὴν δοθεῖσαν ἐξουσίαν, πανταχοῦ
διδαχθέντες,[T] εἰς τὴν ὑπ' οὐρανὸν ἐξαπεστέλλοντο,
κηρύξαι τὴν ἐκ νεκρῶν Ἀνάστασιν , καὶ τὴν εἰς Οὐρανοὺς
ἀποκατάστασιν,[T] οἷς καὶ συνδιαίωνίζεις, ὁ ἀψευδῆς
ἐπηγγείλατο, Χριστὸς ὁ Θεός, καὶ Σωτὴρ τῶν ψυχῶν
ἡμῶν.[P]

NOTES ON THE RELATIONSHIP BETWEEN THE TONES, STYLES AND THE SCALES

TONE	Style	Scale Used	Particular points
FIRST	Eirmologic	Diatonic	Melody begins on Pa, revolves around Di on imperfect endings, around Pa on tentative and perfect endings
	Stichiraric	diatonic	Melody begins on Pa, revolves around Pa and Ga on imperfect endings and tentative endings and on Pa on perfect endings
	Papadic	diatonic	Melody begins on Pa, revolves around Pa and Ga on imperfect endings and tentative endings and on Pa on perfect endings
SECOND	Eirmologic*** (See notes later down)	Hard chromatic	Melody begins on Pa (or converts Vou to Pa with the fthora of Pa of hard chromatic), revolves around Di on imperfect endings and around Pa on tentative and perfect endings

SECOND	Stichiraric	Soft chromatic	Melody begins on Di with imperfect endings on Di, tentative endings on Vou and perfect endings on Di
	Papadic	Soft chromatic	Melody begins on Di with imperfect endings on Di, tentative endings on Vou and perfect endings on Di
THIRD	Eirmologic	Enharmonic	Melody begins on Ga with imperfect endings on Ke, tentative endings on Ga and Pa and perfect endings on Ga
	Stichiraric	Enharmonic	Melody begins on Ga with imperfect endings on Ke, tentative endings on Ga and Pa and perfect endings on Ga
	Papadic	Enharmonic	Melody begins on Ga with imperfect endings on Ke, tentative endings on Ga and Pa and perfect endings on Ga
FOURTH	Eirmologic (also known as Legetos)	Diatonic	Melody begins on Vou, imperfect endings on Di, tentative and perfect endings on Vou
	Eirmologic NENNANO	Mix of Diatonic and hard chromatic:	Melody begins on Di with imperfect endings on Ke,

		From Di and higher=diatonic, from Di and down=hard chromatic	tentative endings on Pa and Di and perfect endings on Di
	Stichiraric	Diatonic	Melody begins on Pa with imperfect endings on Vou and Di, tentative endings on Pa and perfect endings on Vou
	Papadic (also known as Agia)	Diatonic	Melody begins on Di with imperfect endings on Zo and Di, tentative endings on Di and final endings on Di
PLAGAL FIRST	Eirmologic	Diatonic	Melody begins from Ke with imperfect endings on Ni, tentative endings on Ke and perfect endings on Ke
	Stichiraric	Diatonic	Melody begins with Pa with imperfect endings on Di and Ke, tentative endings on Pa and final endings on Pa
	Papadic	Diatonic	Melody begins on Pa with imperfect endings on Ga and Ke, tentative endings on Ke and Pa and final endings on Pa
PLAGAL SECOND	Eirmologic	Soft chromatic	Melody begins on Di with imperfect endings on Di and Vou, tentative

			endings on Vou and perfect endings on Vou
	Stichiraric	Hard chromatic	Melody begins on Pa, revolves around Di on imperfect endings and around Pa on tentative and perfect endings
	Papadic	Hard chromatic	Melody begins with Pa, revolves around Ga and Ke on imperfect endings, around Pa, Di and Ke on tentative endings and on Pa on perfect endings
VARYS	eirmologic	enharmonic	Melody begins on Ga with imperfect endings on Di and Pa, tentative endings on Ga and perfect endings on Ga
	stichiraric	enharmonic	Melody begins on Ga with imperfect endings on Di and Pa, tentative endings on Ga and perfect endings on Ga
	Stichiraric TETRAPHONIC	DIATONIC	Melody begins on low Zo, imperfect endings on Ga, tentative endings on Ga and Zo and perfect endings on Zo
	Stichiraric PENTAPHONIC	Diatonic	Melody begins on low Zo, revolves

			around Ga, Di and high Zo as imperfect and tentative endings and perfect endings on Zo
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	Stichiratic HEPTAPHONIC	Diatonic	Melody begins on high Zo, revolves around Hi Zo and Di on imperfect and tentative endings and on High Zo or Low Zo as perfect ending
PLAGAL FOURTH	Eirmologic*** (see notes below)	Diatonic	Variant 1: Melody begins on Ga with imperfect endings on Di and Ni, tentative endings on Ga and perfect endings on Ga Variant 2: Melody begins on Ni with imperfect endings Di and Vou, tentative endings on Vou and perfect endings on Ni
	Stichiratic	Diatonic	Melody begins on Ni with imperfect endings on Di and Vou, tentative endings on Ni and perfect endings on Ni
	Papadic	Diatonic	Melody begins on Ni, imperfect endings on Vou

			and high Ni, tentative endings on Di and perfect endings on Ni

NOTES:

Second Eirmologic:

Soft chromatic scale used for ALL hymns except:
Anavathmoi and Canon (hard chromatic)

Plagal Fourth Eirmologic:

Variant 1 (From Ga) is used for some Kathismata and for Canon

Variant 2 (from Ni) is used for everything else