

## ABSTRACT

Title of Dissertation: THE DOXASTARION OF MARKOS  
DOMESTIKOS IN THE NEW ANALYTICAL  
METHOD: A CRITICAL ANALYSIS OF A  
MUSICAL LEGACY

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The New Analytical Method that was created by Chrysanthos Madytos (1770-1846), Gregorios Protopsaltis (d. 1821), and Chourmouzios Chartophylax (d. ca. 1840), came from an effort to simplify and standardize the system of neumatic notation and modal theory of old Byzantine chant notation in a more precise type of notation that would help to simplify the transmission of melodies. This reform was adopted by the Ecumenical Patriarchate in 1814 and led to the transcription of numerous musical compilations, including the Doxastarion of Petros Peloponnesios (d. 1778). The decision to reform the notation did not come without criticism and has led to discussions in present-day musicological forums. This is due to the reformers'

systematic removal of complex neumes and melodic formulae that existed in older Byzantine notation.

Gregorios and Chourmouziotis each created transcriptions of Petros's Doxastarion in the New Analytical Method. These editions have become standard repertoire for singers in the Greek Orthodox Church today. Another Doxastarion of Petros was also created in the New Analytical Method by Markos Domestikos (ca. 1790-ca. 1832). In the title it states that it makes corrections to Gregorios's Doxastarion, modifying his exegesis according to the tradition of his own teacher, Manuel. That claim, investigated here, is particularly important for Byzantine musicology, given the significance of Gregorios's contribution to the Church.

From my thorough investigation and comparative analysis of these Doxastaria and London MS 17718 and Bucharest MS 48m, described here, I demonstrate how the Doxastarion of Markos Domestikos helps us to understand the nature of oral tradition and the relationships between written music and its vocal rendering during the early years of use of the New Analytical Method.

THE DOXASTARION OF MARKOS DOMESTIKOS IN THE NEW  
ANALYTICAL METHOD: A CRITICAL ANALYSIS OF A MUSICAL LEGACY

by

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## PREFACE

This dissertation is informed by my experience as a trained Protopsaltis of the Greek Orthodox Church. My background includes over eighteen years of study and practice of Byzantine music. I have studied with well-known chanters who were students from the school of Simon Karas (1905-1999) and Lykourgos Angelopoulos (1941-2014).<sup>1</sup> My teachers included Dr. Yorgos Bilalis (Director of Romeiko Ensemble), Stelios Kontakiotis (Protopsaltis of The Holy Church of Panagia in Tinos, Greece), and Dr. Constantine Kokenes (former Lambadarios of the Greek Orthodox Metropolis of Atlanta).<sup>2</sup> I have served as the Lambadarios of St. Demetrios (Jamaica, NY), and the Protopsaltis of St. Nektarios (Charlotte, NC), St. Sophia Cathedral (Washington, DC), and St. Catherine's Greek Orthodox Church (West Palm Beach, FL). I have been a guest chanter on several occasions for the National Clergy Laity conferences in the United States, participated as a guest chanter at the Patriarchate in Istanbul, Turkey, and was responsible for Hierarchal services as the first female Protopsaltis at St Sophia's Greek Orthodox Cathedral (Washington, DC).

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<sup>1</sup> Simon Karas was highly regarded as a Byzantine musicologist and was the first to have examined musical signs in Middle Byzantine Notation in a systematic way. See Lykourgos Angelopoulos, "The Importance of Simon Karas's Research and Teaching Regarding the Taxonomy and Transcription of the Effect of the Signs of Cheironomy," *Communiqué to the Delphi Musicological Conference. September 4-7, 1986*, accessed September 2, 2016, [http://www.psaltiki.org/journal/2.1/angelopoulos/angelopoulos\\_karas.html#n11](http://www.psaltiki.org/journal/2.1/angelopoulos/angelopoulos_karas.html#n11). Lykourgos Angelopoulos was a professor at the School of Byzantine chant at the Conservatory of Athens and an Archon Protopsaltes of the Patriarchate of Constantinople.

<sup>2</sup> The terms Lambadarios and Protopsaltis refer to titles given to chanters (psaltis) in the Greek Orthodox Church. The Lambadarios is the head, left chanter (positioned at the left chanter stand, left of the Altar doors) and the Protopsaltis is the main chanter over all chanters (*Protos* or first of all chanters). These are titles that are earned through years of study with a trained psaltis and experience.

In 2004, I was given high-resolution digital photographs of a copy in private possession of Markos Domestikos's Doxastarion of Petros Lambadarios; in the Fall of 2016, I had the opportunity to speak with the owner of the manuscript, Mr. Georgios Chatzitheodorou, thanks to the assistance of Dr. Emannouil Giannopoulos of the Aristotle University of Thessaloniki. At this time, I saw the physical copy of the manuscript as well.

Although my study of Byzantine chant began with the lessons from the theory books of Simon Karas, as a chanter I was also exposed to a variety of other styles and philosophies regarding the ornamentation of neumes and melodic formulae. I cite Simon Karas primarily on account of his extensive descriptions of neumes that have the potential to be realized, such as the tromiko, oxeia, lygisma, and others. I do this with the understanding that there are other styles that tend to take a more conservative approach, i.e., that read the notation in its simplest form without excessive realization of neumes. This is of course explained and conveyed in my text that follows.

By identifying areas where there are differences, I show that there is both the skeletal structure of the music and the potential to realize it through the beauty of older practices passed down through oral tradition. I recognize that the oral tradition supporting the transcriptions in the New Analytical Method, much like those in improvisations in Western Baroque music, are equally important for an assessment of the New Analytical Method.

## DEDICATION

I dedicate my dissertation to my beloved family and friends who have been unbelievably encouraging throughout this process, and especially to my husband, Dimitrios Filis, for his patience. We are a team, and he has been my greatest supporter. My dedication extends to my daughter, Emily, who was present for the earliest beginnings of this process through the car rides up and down the East Coast from chanter stand to chanter stand, and to my two little ones, George and Olympia, who can have mommy and the kitchen table back for now. For my children, I hope this process has shown that with hard work and perseverance, one can accomplish great things.

I also dedicate this work to my teachers of Byzantine music, Dr. Constantine Kokenes, Dr. Yorgos Bilalis, and Maestro Stelios Kontakiotis, who were there to greet me as God opened each door. I began this journey with each one at different steps along the way. Their courage to teach and allow a “red-headed woman” to chant with them, when it was not always accepted by others, has pushed her to be a stronger musician. Dr. Bilalis sent me on my first trip to Athens to “clean out my ears,” and from the first time I heard *Axion Estin* chanted at the University of Athens, my world was forever changed.

Lastly, I also dedicate this work to my papou, William Indianos, who encouraged me to embrace my Greek heritage, to my parents, and to all my family and friends who provided indispensable support. There are too many others to mention by name, but they know who they are. I would not have made it through the tough times and great experiences without them.

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I also thank Dr. Alexander Lingas for his time and patience. I am especially grateful to him for the time taken to travel overseas at a very busy time of the year, for my defense. His expertise in Byzantine music has been an asset to my studies. I thank all of my committee members, Dr. Barbara Hagg-Huglo, Dr. Alexander Lingas, Dr. Olga Haldey, Dr. Fernando Rios, Dr. Nicholas Tochka, and Dr. Vessela Valiavitcharska, for graciously agreeing to serve on my committee. As I mentioned in my defense, I could not have had a better group of individuals for my committee. I am humbled by your participation in the final stages of my doctoral studies.

I would like to acknowledge and thank Mr. Georgios Chatzitheodorou, for his generosity in giving me the opportunity to study his manuscript. I thank him for permitting me to bring its contents to the attention of the scholarly public. As I mentioned to him in conversation, it is my fourth child. I will forever be grateful for his generosity. I would especially like to thank Dr. Emannouil Giannopoulos of the Aristotle University of Thessaloniki. I am humbled by his wisdom in this field and am thankful for all of the time and assistance he gave to me in my studies. I am

especially thankful for his assistance in helping to create the opportunity for me to meet Mr. Chatzitheodorou.

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## TABLE OF CONTENTS

Preface.....	ii
Dedication.....	iv
Acknowledgements.....	v
Table of Contents.....	vii
List of Examples.....	viii
List of Abbreviations.....	xii
List of Figures.....	xiii
List of Illustrations.....	xviii
Chapter 1: Introduction.....	1
Chapter 2: Description of the Doxastarion of Markos.....	28
Chapter 3: The First Mode.....	38
Chapter 4: The Second Mode.....	57
Chapter 5: The Third Mode.....	78
Chapter 6: The Fourth Mode.....	93
Chapter 7: The Plagal of the First Mode.....	109
Chapter 8: The Plagal of the Second Mode.....	126
Chapter 9: The Barys Mode.....	134
Chapter 10: The Plagal of the Fourth Mode.....	154
Chapter 11: Conclusions.....	160
Appendix I: Index of the Doxastarion of Markos Domesticos.....	169
Appendix II: Index of the Doxastika and Theotokia for Fixed Feast Days.....	182
Appendix III: Facsimile of the Doxastarion of Markos Domestikos.....	188
Appendix IV: Index of the Doxastaria of Petros Peloponnesios: London, British Library, Add. MS 17718 (ca. 1775) and and Bucharest, Stavropoleos Monastery, MS 48m (1775).....	291
Glossary.....	303
Works Cited or Consulted.....	305

## LIST OF EXAMPLES

Example	Page	Description
1.1	14	Signs added showing the intervals according to Chrysanthos
3.1	40	One realization by Chourmouzos to three different combinations of neumes used by Gregorios
3.2	41	Gregorios's use of the homalon
3.3a	43	Three consecutive apostrophes with a petasti and a klasma  by Gregorios and Chourmouzos and the oligon with a klasma  as used by Markos
3.3b	43	Three consecutive apostrophes with an ison and a klasma 
3.4	46	Alternatives for three consecutive apostrophes
3.5	48	Consistent ending for Markos
3.6	49	Three different melodies
3.7	51	Markos use of the antikenoma
3.8	52	Markos's use of the parakalesma
4.1	58	A lengthened opening phrase by Markos
4.2	60	An ending melodic formula
4.3	61	Melody with a realization of the bareia
4.4	63	Markos's use of the bareia
4.5	64	Karas's realization of the lygisma
4.6	65	A realization of the parakalesma
4.7	67	Use of the parakalesma by Gregorios and Markos
4.8	69	Three orthographic differences found in the second mode melodies

4.9	70	Gregorios's simple version of an ascending melodic formula
4.10	71	Markos's more elaborate style
4.11	73	An example of Markos's exegesis of a piesma
4.12	75	Markos's version missing a gorgon over the kentimata
4.13	76	Chourmouzos's and Markos's more elegant descending melodic phrase
5.1	80	Three different variations by Chourmouzos on an extended descending melodic phrase
5.2	83	Gregorios's use of a dotted antikenoma
5.3	85	Gregorios's use of the parakalesma
5.4	87	Simon Karas's interpretation of the oxeia
5.5	88	Gregorios's consecutive use of an oligon with a klasma
5.6	90	Use of a dotted antikenoma with a bareia at the end of a musical phrase
6.1	95	Use of the homalon by Gregorios and Markos
6.2	96	Use of the homalon only by Gregorios where Chourmouzos and Markos provide a different orthography
6.3	97	An analysis of a petasti with a klasma
6.4	98	Use of the homalon by Gregorios while Markos uses a parakalesma
6.5	100	A different variation by Chourmouzos
6.6	101	Markos's use of a the petasti
6.7	103	Homalons used consecutively
6.8	105	The psephiston in a melodic phrase
6.9	107	An ending phrase in fourth mode
7.1	110	Descending apostrophes at the end of a melodic phrase

7.2	112	A common melodic formula at the end of a musical phrase
7.3	113	Use of the klasma in plagal of the first mode
7.4	114	Analysis of the petasti with an apostrophos and a klasma
7.5	115	Consecutive use of the klasmata
7.6	116	A shortened melodic fragment by Markos
7.7	118	Use of a dotted antikenoma by Gregorios and Chourmouzos
7.8	120	Use of a dotted antikenoma by Markos
7.9	122	Use of the homalon by Gregorios
7.10	124	Use of the parakalesma by Markos
8.1	128	Use of the parakalesma by Markos and the homalon by Gregorios in the plagal of the second mode
8.2	130	Three different approaches to the same melodic phrase
8.3	132	Use of the digorgon by Chourmouzos
9.1	135	Three descending apostrophes
9.2	136	Use of a dotted antikenoma by Chourmouzos and Markos
9.3	137	Chourmouzos's analysis of the second apostrophos
9.4	140	Use of the bareia with an ison and an apostrophos at the end of a phrase
9.5	142	The ending of the phrase without a klasma
9.6	145	Different approaches to the neume combination of the oligon, the petasti, and a klasma
9.7	146	Use of the homalon by Gregorios
9.8	148	The dotted antikenoma in Barys mode with the Middle-Byzantine Notation (MBN) as it appears in conjunction with each fragment

9.9	152	The use of the apostrophos versus the elaphron in a melodic formula
10.1	155	Three different approaches to a melodic formula at the end of a phrase
10.2	157	Exegesis of the petasti with a klasma in the plagal of the fourth mode in the New Analytical Method (NAM)
10.3	158	Use of the homalon by Gregorios in the plagal of the fourth mode
11.1	162	Chourmouzos's neume combination of an oligon, the kentimata, and the gorgon followed by an apostrophos

## LIST OF ABBREVIATIONS

MBN	Middle-Byzantine Notation
NAM	New Analytical Method

## LIST OF FIGURES

Figure	Page	Description
2.1	35	Missing chants from the Doxastaria
3.1	38	Diagram of the central octave of the first mode
3.2	44	MBN of the doxastikon <i>Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ</i> , where Markos's orthography is closer to Petros's version.
3.3	45	MBN of the doxastikon <i>Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ</i> on the text "τας δια"
3.4	48	Area where the MBN is more similar to Gregorios and Chourmouzius
3.5	51	MBN of the doxastikon <i>Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ</i> at the end of a musical phrase
3.6	54	MBN of the doxastikon <i>Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ</i> , where the antikenoma is in the orthography
4.1	59	Opening incipit in the second mode
4.2	60	Another example of an opening incipit in the second mode
4.3	62	An example of the piesma in MBN
4.4	64	Use of the lygisma in MBN
4.5	67	An example of the psephiston in MBN
4.6	69	An example of the tromikon in MBN
4.7	71	A simple ascending melodic phrase written in MBN
4.8	72	A simplified fragment in MBN that contains an antikenoma
4.9	74	An example of a piesma in MBN
4.10	75	Consecutive antikenomata written in MBN
4.11	76	A descending melody with a psephiston

5.1	78	Diagram of the third-mode scale with hard diatonic tetrachords according to Karas
5.2	81	The MBN of Petros of a descending melodic phrase
5.3	82	The MBN of a descending melodic phrase
5.4	84	The MBN with a bareia where the NAM presents a dotted antikenoma
5.5	86	An area in MBN where the transcription into the NAM shows a psephiston
5.6	86	The oxeia used in different orthographic configurations
5.7	89	Incipit written in MBN that uses a lygisma as it ascends
5.8	91	A melodic fragment in MBN that contains two bareia
6.1	95	MBN that is interpreted by Gregorios as an homalon
6.2	96	Another instance in MBN that is interpreted as an homalon by Gregorios
6.3	99	A petasti with an antikenoma, an isaki, an oligon, and a klasma
6.4	102	The combination of the petasti, an antikenoma, and a klasma written in MBN
6.5	104	Two homalons used consecutively in close proximity
6.6	106	An ascending melody in MBN
6.7	107	An ending melodic formula for the fourth mode in MBN
7.1	111	The MBN in the plagal of the first mode, where the NAM has three consecutive apostrophes
7.2	112	The MBN in the plagal of the first mode at the end of a musical phrase

7.3	114	The MBN where the apostrophos and the klasma appear in the transcription
7.4	116	An oxeia in MBN
7.5	119	MBN where there are dotted antikenomata in the transcriptions
7.6	121	The MBN used where Markos Domestikos's transcription includes a dotted antikenoma
7.7	123	MBN where the homalon is seen in the transcription
7.8	125	MBN where Markos has indicated the parakalesma in the transcription
8.1	126	Diagram of the plagal of the second mode according to Chrysanthos and Chourmouziou
8.2	129	The MBN where Markos has presented an unusual use of the parakalesma in the transcription
8.3	130	Another occurrence in the MBN where Markos uses a parakalesma in the transcription
8.4	131	Markings that divide a beat
8.5	133	MBN where Chourmouziou has indicated a digorgon in his transcription
9.1	136	MBN with the oxeia
9.2	137	An antikenoma in MBN
9.3	139	Chourmouziou analyzing the second apostrophos and including a tromiko in MBN
9.4	143	MBN where the transcription indicates the phrase ending without a klasma
9.5	143	Another transcription indicating the phrase ending without a klasma
10.1	154	Diagram of the plagal of the fourth mode according to Chourmouziou

10.2	156	MBN for the plagal of the fourth mode at the end of a melodic phrase
10.3	157	The petasti in MBN

## LIST OF ILLUSTRATIONS

Illustration	Page	Description
1.1	5	Successions of teachers to students
2.1	30	Folio 1r of the Doxastarion of Markos
2.2	30	The colophon on folio 203r of the Doxastarion of Markos
2.3	32	An enlarged view of the date in the colophon
2.4	36	Markos Domestikos's edition of the Doxastarion: the doxastikon <i>Τόν ἐκ Παρθένου Ἥλιον</i>

## Chapter 1: Introduction

For the singer, learning the oral tradition within Byzantine music is much more than learning a scale and a combination of melodic phrases.<sup>3</sup> The art of the psaltiki is a living tradition as well as an analytical one. The oral tradition imprints its yphos from teacher to student and from the chanter to the listener. The notes and scales help to communicate just like the words to a story, yet it is the realizations or embellishments of the notation that help to carry the reader away to distant lands to feel the coldness of snow and taste the sweetness of honey.

Any effort to keep uniformity with regard to the melodies would need to be through a notational system. The history of Byzantine musical notation, like that of Western notation, is extended and complex.<sup>4</sup> There is much that musicologists still do not know about the earliest developments of Byzantine notation. By the thirteenth century, the chant had become quite melismatic and the notation accordingly more explicit.<sup>5</sup>

From scanty fragments of melismatic pieces in Palaeobyzantine manuscripts and from the transmission of melismatic chant to the Slavic countries through various Palaeobyzantine Notation types, it appears that the idea of writing down melismatic chant was then already old. Nevertheless, the specific style associated with the term

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<sup>3</sup> Christian Troelsgård suggests in “Byzantine Chant Notation – Written documents in an Aural tradition” (2014), p. 24, that Byzantine melodies traveled by aural transmission at length in his online text, “Byzantine Chant Notation – Written Documents in an Aural Tradition,” in which he looks at the transmission of Byzantine chant from its “sociological, ritual and physical contexts.” [https://auralarchitecture.stanford.edu/sites/default/files/troelsgard\\_feb\\_24.pdf](https://auralarchitecture.stanford.edu/sites/default/files/troelsgard_feb_24.pdf), 1-24. Accessed February 22, 2017.

<sup>4</sup> A thorough discussion of this history supported by the extensive scholarship would extend this study beyond reasonable length, so only a brief summary is provided as it pertains to the subjects treated here.

<sup>5</sup> Ibid.

“kalophonic” seems to have become a separate and well-defined melismatic chant genre form exactly in the period before 1300.<sup>6</sup>

Middle-Byzantine notation (hereafter MBN) came into use around the mid-twelfth century and precedes by many centuries the New Analytical Method (hereafter NAM), which began to be used in 1820. The MBN is the earliest form of Byzantine notation that is considered diastematic, but the rhythm and the structure of its scales can only be deciphered approximately.<sup>7</sup> In the time leading up to the NAM the quantity and complexity of neumes had increased to the point that only highly skilled chanters were able to interpret them. At the same time, there was an increase in the melismatic chant repertoire.

Just prior to the development of the NAM, one of the composers who stood at the forefront of the preservation of musical traditions of the Orthodox Church was Petros Peloponnesios (ca. 1730-1778), also referred to as Petros Lambadarios.<sup>8</sup> He became the first to introduce melodies in the new sticheraric style,<sup>9</sup> known as *syntomon* melodies.<sup>10</sup>

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<sup>6</sup> Christian Troelsgård, “Thirteenth-Century Byzantine Melismatic Chant and the Development of the Kalophonic Style,” *Palaeobyzantine Notation*, vol 3, ed. Gerda Wolfram (Dudley: Peeters, 2004), 67.

<sup>7</sup> Christian Troelsgård, *Byzantine Neumes, A New Introduction to the Middle Byzantine Musical Notation*, Monumenta Musicae Byzantinae, Subsidia, vol. 9 (Copenhagen: Museum Tusulanum Press, 2011), 187.

<sup>8</sup> Petros Peloponnesios is known as a psaltis, composer, and teacher. Petros served as an instructor of the Second Patriarchal School of Music (1776). See Dimitri Conomos. “Petros Peloponnesios.” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed December 7, 2015, <http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/21475>.

<sup>9</sup> Spyridon Antoniou defines sticheraric melodies as either in Παλαιό (Old) or Νέο (New) sticheraric style. The Old style is slower and more melismatic; the New is divided into two versions: Νέο Ἀργό (New Slow) and Νέο Σύντομο (New Quick). The New Quick style is more syllabic and shorter. See Antoniou, *Morphology of Byzantine Ecclesiastic Music* (Thessaloniki: Edision Vanias, 2008), 250. See also Chrysanthos Madytos, in his treatise *Εἰσαγωγή εἰς τὸ Θεωρητικὸν καὶ Πρακτικὸν τῆς Ἐκκλησιαστικῆς Μουσικῆς* (Constantinople: Kastrou, 1821), 179, §402, wrote that the “forms of psalmody belong to four melodic genera: the old sticheraric (for compositions composed between the twelfth through the sixteenth centuries), the new sticheraric, papadic, and

Gregorios Stathis refers to syntomon melodies as *new* compositions that would be used in the secular church, as opposed to an asmatic service in a monastic setting, where time is not a factor.<sup>11</sup>

The term “syntomon” characterizes a melody as being different from another similar piece which is not “syntomon.” It is used, for example, for a Sticheron, which is sung in the new sticheraric style to distinguish it from the same Sticheron sung in the old sticheraric style [...]. For our concern, it is important that the time required for the execution of a “syntomon” melody is always less than the time required for the execution of a broader composition.<sup>12</sup>

Between 1765 and 1775 Petros Peloponnesios had revised the earlier, complex melodies from other composers into simpler melodies by means of a “more

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heirmologic.” See St. Anthony’s Greek Orthodox Monastery, *Byzantine Music Formulae*, 2010, 8, accessed August 3, 2015, <http://www.parrisia.cz/admin/files/ModuleText/12-byzantine-formule-st.pdf>. Later theorists like Gregorios Stathis and Georgios Chatzitheodorou divide the categories further. Stathis writes that there are two forms of “papadic” melodies. Papadic melodies refer to the genre where the length is flexible depending upon how much time the clergy needs to prepare. These melodies are highly melismatic. Stathis divides this category for the genres of the Katematarion and the Kontakarion. Chatzitheodorou believes the four categories can be divided further into eight possible subcategories: syllabic heirmologic, concise sticheraric, slow heirmologic, “old” sticheraric, “new” slow sticheraric (genre that has been composed after the sixteenth century), kalophonic heirmologic, and ekphonetic melodies (specifically used by the clergy and occasionally by chanters when rubrics require an intonation). See Gregorios Stathis, *Oi Anagrapmatismoi kai ta Mathmata tis Byzantinhs Melopoiias, Tōrma Byzantinhs Mousikologias*, vol 3 (Athina: Malako exōfyllο, 1979). See also, Konstantinos Terzopoulos, *Introduction to the New Method of Byzantine Chant: An English Translation of Chourmouziος's Revision of Chrysanthos's Eisagoge* (St. Louis: Psaltic Notes Press, 2012). See Γεώργιος Χατζηθεωδόρου, *Θεωρητικόν Βυζαντινῆς Μουσικῆς - Μέρος Δεύτερον - Θεωρητικόν, Έκδόσεις*, 68-70 (Crete: Πολυχρονάκης, 2004).

<sup>10</sup> Emmanouil Giannopoulos, “Tracing the Sources of the Enormous Oeuvre of the Famous Ecclesiastical Musician Petros the Peloponnesian (ca. 1735-†1778),” *Revista MUZICA* 3-4 (2015): 121-22. Gregorios Stathis discusses in detail the difference between the terms syntomon (σύντομον) and syntetmimenon (συντετμημένον), in which syntomon describes a “new” composition that may or may not be based upon older melodies and the later meaning a composition that is an abstraction from an older melody without disfiguring its original structure. In this instance Iakovos’s doxastarion would be considered syntetmimenon. See Gregorios Stathis, “The ‘Abridgements’ of Byzantine and Postbyzantine Compositions,” *Cahiers de L’Institut du Moyen-âge grec et latin* 44 (1983): 19.

<sup>11</sup> This is not to be confused with the term *συντετμημένον* (*syntetmimenon*), which Stathis describes as meaning that a “composition has become smaller after cutting down and abstracting unnecessary elements without disfiguring its original structure.” See Stathis, “The Abridgements,” 18.

<sup>12</sup> *Ibid.*, 19. It is important to note that the term “syntomon” originally referred to a genre. Annette Jung describes the genre as consisting of five stanzas from which the subject of the text would come from the feast day. See Jung, “Syntomon, A Musical Genre from around AD 800,” *Cahiers de L’Institut du Moyen-âge grec et latin* 66 (1996): 25–34.

analytical system of musical writing” that would serve as a catalyst for the development of the NAM in the nineteenth century.<sup>13</sup> His compositional output is extensive and includes the re-composition of the Anastasimatarion, Heirmologion, and the Doxastarion.<sup>14</sup> According to the musicologists Gregorios Stathis and Emmanouil Giannopoulos, in addition to the development of syntomon melodies, his re-composition of the older melodies also included corrections made to give proper emphasis to the correct syllables, as well as to rework the melody to express the meaning of particular words in a phrase.<sup>15</sup> Petros Peloponnesios’s compositions remain standard repertory for today’s chanters.

#### *The Succession of Teacher to Student*

To prevent any confusion regarding the names of those involved with the evolution of Byzantine music from MBN (late twelfth century – 1814) to the NAM (1814 - present), it is important first to define the relationship of each contributor to their predecessors and successors, with the understanding that their significance to the development of Byzantine music will be explained further on in this chapter.<sup>16</sup> A forerunner to the development of the NAM was Petros Peloponnesios (Ill. 1.1).

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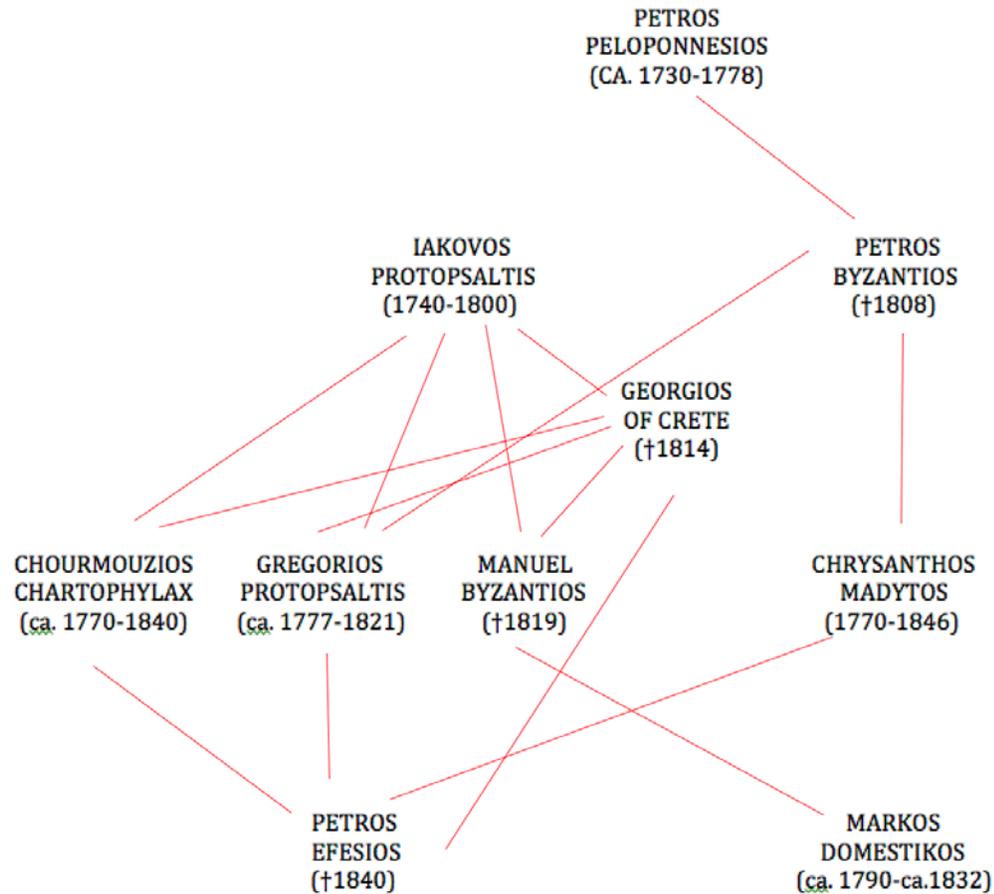
<sup>13</sup> Giannopoulos, “Tracing the Sources,” 123.

<sup>14</sup> See the Glossary.

<sup>15</sup> Emmanuel Giannopoulos presents evidence supporting musicologist Gregorios Stathis, that Petros had made changes to correct when the melody stressed a non-stressed syllable of a word in a comparison to the Heirmologion of Balases. See Konstantinos Psachos and Georgios Chatzetheodorou, *Η παρασημαντική της Βυζαντινής μουσικής*, 2<sup>nd</sup> edition (Athens: Dionysos, 1978), 65, 80. See also Giannopoulos, “Tracing the Sources,” 124-27.

<sup>16</sup> It is important to note that the dates provided for the notations represent approximate boundaries, as, for example, the use of 1750 to mark the end of the Baroque Era and beginning of the Classical period. Older notations mentioned here were not immediately discontinued.

III. 1.1: Successions of teachers to students<sup>17</sup>



Petros Byzantios (†1808) was Petros Peloponnesios’s devoted and well-known student.<sup>18</sup> In 1791, together with Iakovos Protopsaltis (1740-1800),<sup>19</sup> Petros

<sup>17</sup> The red lines indicate each teacher to student connection. See Georgios Papadopoulos, *History of Byzantine Ecclesiastical Music* (Katerine: Tertios, 1990), 203-27.

<sup>18</sup> Petros Byzantios was both composer and scribe. He was one of the founders of the Third Patriarchal School of Music. He later became the teacher of Chrysanthos Madytos (one of the “Three Teachers”). See Alexander Lingas, “Petros Byzantios,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 20, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/52229>.

<sup>19</sup> Iakovos Protopsaltis is also referred to as Iakovos Peloponnesios. He is known for his opposition to reformation of the notation. He served as an Archon Protopsaltis from 1789-1800. See Alexander Lingas, “Jakobos Peloponnesios,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 21, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/52230>.

Byzantios founded the Third Patriarchal School of Music in 1791. Iakovos, who was a psaltis, teacher, and composer, was known to have only “taught chants in traditional styles that were intended to be sung with rhythmic freedom.”<sup>20</sup> His most significant contribution was a doxastarion that preserved the older, more melismatic melodic style as compared with Petros Peloponnesios’s syntomon melodies. This doxastarion was transcribed by Iakovos’s student, Georgios of Crete (†1814), in MBN (1795) and would later be transcribed in the New Analytical Method by Chourmouzos Chartophylax (ca.1770-1840).<sup>21</sup> This doxastarion was later published in an edition by Theodore Phokaeus (1863).<sup>22</sup>

In contrast, according to Chrysanthos Madytos (1770-1846)<sup>23</sup> Petros Byzantios not only taught the older repertoire, but also included new syntomon melodies by Petros Peloponnesios.<sup>24</sup> In some manuscripts, the Doxastarion of Petros Peloponnesios is labelled as being “according to the hyphos of the Great Church,” which suggests that he systematized an orally transmitted style of singing shorter melodies.<sup>25</sup> Since Chrysanthos was a student of Petros Byzantios, he would have

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<sup>20</sup> Lingas, “Petros Byzantios.”

<sup>21</sup> Chourmouzos Chartophylax was born Chourmouzos Giamales (c1770) and is sometimes referred to as “the archivist.” He was a composer and scribe. See Alexander Lingas, “Chourmouzos the Archivist,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 20, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/52231>.

<sup>22</sup> Lingas, “Jakobos Peloponnesios.”

<sup>23</sup> Chrysanthos of Madytos (Μαδύτιος) was an archimandrite, psaltis and teacher of Byzantine music. As one of the “three teachers” he was primarily responsible for the reformation of Byzantine music known as the New Analytical Method. His most important contributions to Byzantine music include his treatises, *Εἰσαγωγή εἰς τὸ Θεωρητικὸν καὶ Πρακτικὸν τῆς Ἐκκλησιαστικῆς Μουσικῆς* (See footnote 10) and the *Great Theoretical Treatise of Music* (Trieste: Michele Weis, 1832). See Katy Romanou, *Great Theory of Music by Chrysanthos of Madytos* (New York: Axion Estin Foundation, 2009), 12. See Dimitri Conomos, “Chrysanthos of Madytos,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 24, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/05721>.

<sup>24</sup> Lingas, “Petros Byzantios.”

<sup>25</sup> I thank Alexander Lingas for this observation.

had first-hand knowledge of those melodies from aural exposure to them. Chrysanthos was also one of the “Three Teachers,” as they are called by Byzantinist musicologists, who were responsible for the NAM. The Chrysanthine notation is named after him. The Three Teachers and their significance will be discussed at length later in this chapter.

Iakovos also had students who played a vital role in the transmission of Byzantine melodies and development of the NAM. In addition to Chourmouzos Chartophylax, they included Gregorios Protosaltis (ca. 1778-1821), Manuel Byzantios (†1819),<sup>26</sup> and Georgios of Crete.<sup>27</sup> Chourmouzos and Gregorios were the other two of the Three Teachers, who were responsible for the development of the NAM. Georgios of Crete was called upon by the Three Teachers to work with them to develop the NAM, but died before beginning the project. He, together with Chourmouzos and Gregorios, would later teach Petros Ephesios, who will be discussed in Chapter 2. Manuel Byzantios also had a student, Markos Domestikos (ca. 1790-ca. 1832), whose doxastarion is the primary focus of this dissertation.<sup>28</sup>

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<sup>26</sup> Manuel Byzantios (also referred to as Manuel Protosaltis) served as Archon Protosaltis (1805-1819). See Patriarchate of the Greek Orthodox Church, accessed August 20, 2016, <http://www.ec-patr.net/en/psaltai/manuelbyz.htm>.

<sup>27</sup> Gregorios Protosaltis was born Gregorios Levites (ca. 1778). He was a composer and scribe. A student of Petros Byzantios, Gregorios was later elevated to the rank of Archon Protosaltis (1819) for his work in the development of the New Analytical Method. This is where he acquired the name “Protosaltis.” See Christos Patrinelis, “Protosaltae, Lampadarioi and Domestikoi of the Great Church during the Post-Byzantine Period (1453–1821),” *Studies in Eastern Chant*, vol. 3, ed. Milos Velimirović, 141-70 (London: Oxford University Press, 1973).

<sup>28</sup> The only surviving biographical evidence about Markos Domestikos is contained in music manuscripts. See Kenneth Levy and Christian Troelsgård, “Byzantine Chant,” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 24, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/04494>.

### *Middle Byzantine Notation*

As mentioned earlier, from around the mid-twelfth century until 1814, MBN had evolved to a great level of complexity in its neumes and melodic formulae. The stenographic theory proposed by Konstantinos Psachos (1866-1949)<sup>29</sup> in his book *H παρασημαντική της Βυζαντινής μουσικής* (The Notation of Byzantine Music), explains that the notation of this time should be considered a type of musical shorthand (hence the term “stenographic”), in which the neumes only partially represent the melody. Psachos believed that highly melismatic transcriptions that existed prior to the NAM “were the key to old notation.”<sup>30</sup>

The twentieth-century musicologist and theorist, Simon Karas,<sup>31</sup> disagreed with Psachos, and believed that the realizations of the older stichera would have originally been shorter; according to Ioannis Arvanitis, they were “the ancestors of

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<sup>29</sup> Konstantinos Psachos was the founder of the School of Byzantine Chant at the Conservatory of Athens. See Alexander Lingas “Performance Practices and the Politics of Transcribing Byzantine Chant,” *Acta Musicae Byzantinae*, vol. 6; *Central de Studii Bizantine* 6 (2003): 62. Psachos attempted to revive a theory that was current around 1820, which believed that all mediaeval Byzantine music notation was regarded as stenographic. See Katy Romanou, “Psachos, Konstantinos.” *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed September 22, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/2271187>. Ioannis Arvanitis discusses the stenographic formula by comparing the heirmologion of Balasios and the analytic notation of Petros Peleponnesios as a guide to the transcription of Byzantine chant. See Ioannis Arvanitis, “A Way to the Transcription of Byzantine Chant by Means of Written and Oral Tradition,” *Byzantine Chant: Tradition and Reform: Acts of a Meeting held at the Danish Institute at Athens 1993*, ed. Christian Troelsgard Athens: Danish Institute at Athens, 1997): 128. Psachos’s most significant theoretical work is *To Octaichon Systematis Byzantinis musikis, Ecclesiastikis kai Dimodous kai to tis Armonikis Synichisis* (written in 1941, but published in Crete by Polixronakis in 1980). In this investigation, Psachos discusses issues in Byzantine music history, interpretations and aesthetics.

<sup>30</sup> Lingas, “Performance Practices,” 66-67.

<sup>31</sup> Simon Karas was a musicologist, theorist, and folk music scholar. He founded the School for National Music in Athens (1926) and is known for his comparative analyses between older and newer notation, which aid in the interpretation of neumes. Lykourgos Angelopoulos, “The Importance of Simon Karas’s Research and Teaching Regarding the Taxonomy and Transcription of the Effect of the Signs of Cheirmonomy,” *Communiqué to the Delphi Musicological Conference, 4-7 September 1986*, accessed September 2, 2016, [http://www.psaltiki.org/journal/2.1/angelopoulos/angelopoulos\\_karas.html#n11](http://www.psaltiki.org/journal/2.1/angelopoulos/angelopoulos_karas.html#n11).

the stichera sung today, revealing a continuity in the tradition in a process of a transition from more complex to simpler musical forms.”<sup>32</sup>

By the fourteenth century, there were some very long chants in the repertory. Lengthy pieces had existed in Middle Byzantine sources, such as the Psaltikon, but better known were the heirmoi in kalophonic style, a genre of late Byzantine times that had a paraliturgical function in the Ottoman period. These heirmoi included the highly melismatic melodies of Ioannis Koukouzelis (ca. 1280 – ca. 1360), which might take over twenty minutes to perform.<sup>33</sup> While beautiful, they were not considered practical for the secular churches. Katy Romanou describes this manifestation of notation as a vehicle for vocal virtuosity in her book, *The Great Theory of Music by Chrysanthos of Madytos*:

Byzantine notation developed during long centuries to symbolize music that remained exclusively vocal, always “supporting” a text. In fact, the cohesion of the notational system collapsed when, in the 14<sup>th</sup> century, music lost its secondary role (of supporting logos), and was upgraded to an autonomous art; the text – both meaningful and meaningless – was then used as a vehicle to pure musical imagination and vocal virtuosity, for the manifestation of which the notation was enriched with a great number of neumes indicating subtle differences in voice production, timbre varieties and virtuosic ornaments.<sup>34</sup>

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<sup>32</sup> Ioannis Arvanitis, *Anail De, The Breath of God, Music, Ritual and Spirituality*, ed. Helen Phelan (Limerick: University of Limerick, Veritas Publications, 2001).

<sup>33</sup> Ioannis Koukouzeles (also called the “Maistor”) was a singer and composer of Byzantine music for the imperial court. He is best known for his kalophonic settings of text which were highly melismatic versions of the Sticherarion that lost all grasp of the text itself other than in essence, with the focus solely on the melodic line as if it was the pure art form. This genre has been regarded as more of an art form and would be unrealistic to perform in an Orthodox Church service today. By the time of Petros Peleponnesios, there was a desire to shorten these forms for a more practical purpose. See Edward V. Williams and Christian Troelsgård, “Koukouzeles, Joannes,” *Grove Music Online*. *Oxford Music Online*, Oxford University Press, accessed September 23, 2016, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/15428>.

<sup>34</sup> Romanou, *Great Theory of Music*, 10-11.

In addition to containing non-diastematic vocal qualities, the kalophonic heirmoi in the stenographic style of notation embedded hundreds of melodic formulae and could thus only be mastered with years of training.

Some have argued whether or not MBN is stenographic, because some Great Signs could stand in for a formula ('thesis'), but quality signs could also represent parts of multi-neume formulas. Maria Alexandru refers to neumes and quality signs as "semiographic units [that] are thus melodic formulae (theseis),"<sup>35</sup> formulas that would have been known by the experienced psaltis after much study.<sup>36</sup> Due to existence of hundreds of melodic formula, according to Igor Zirojević, the system would take singers as long as twenty to thirty years to learn.<sup>37</sup>

With regard to the repertory, according to Kenneth Levy and Christian Troelsgård, the works that existed were a "shorthand record" of performance practice, as opposed to a literal rendering in notation.<sup>38</sup> Reading the notation is therefore more than just reading the *metroponia*, but requires an understanding of

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<sup>35</sup> Nicolae Gheorghiuță, "Observations on the Technique of Transcription (Εξήγησις) into the New Method of Analytical Music Notation of the Sunday Koinonikon of the 18<sup>th</sup> Century," *Studii si Cercetari de Istoria Artei: Teatru, Muzica, Cinematografie* 4/48 (2010): 11. Maria Alexandru discusses Chrysaphes's definition of Theseis to mean the union of signs which form the melody with the analogy of letters forming words in syllables. See Alexandru, "Neumenbeschreibungen bei byzantinischen, postbyzantinischen und neugriechischen Musiktheoretikern," *Palaeobyzantine Notations*, vol. 3: *Acta of the Congress held at Hernen Castle, the Netherlands, March 2001*, ed. Gerda Wolfram (Dudley: Peeters, 2004), 168.

<sup>36</sup> Maria Alexandru discusses melodic formula in MBN as it pertains to mode and identifies that there are some areas that can be considered musical phrases while other are melodic formulae. The "smallest unit with full musical significance is the phrase and the formula is a melodic movement which has become traditional through the praxis of chant and is therefore habitually and automatically performed in given contexts even beyond, or in contrast to the normal melodic technique." See Maria Alexandru, "Neumenbeschreibungen," 158.

<sup>37</sup> Igor Zirojević, "The Principles and Problematics of Transcribing Neumatic Texts of Middle Byzantine and New Byzantine Notations into Staff Notation," *New Sound: International Magazine For Music* 29 (January 1, 2007): 3.

<sup>38</sup> Levy and Troelsgård, "Byzantine Chant."

the *melos* in its exegesis.<sup>39</sup> Stathis also refers to Byzantine and Postbyzantine notation as “synoptic” and states that it would have had to be analyzed if one were to sing the “melos,” the real melody hidden beneath the notational signs.<sup>40</sup>

In the seventeenth and eighteenth centuries, MBN was seen as an impression of the melody more than as a literal rendering that limited limit rhythm, duration, dynamics, and tempo. Singers and chanters learned to interpret the notation by means of oral transmission from teacher to student. The resulting variability was compounded by the added factor that transcriptions were inevitably subjective, given that musical backgrounds could differ between those transcribing from one notational system to another.<sup>41</sup>

### *The New Analytical Method*

The time leading up to the reform producing the NAM is a period that Michalis Stroumpakis describes as one of a “transitional exegetic notation.” In his investigation of the monk, Nicholas Docheiarites (1781-1846), Stroumpakis discusses this time period when some of the different combinations of signs as well as the stenographic neumes were falling out of use, with an increase seen in the number of vocal signs used to write out the melody.<sup>42</sup> In 1814, the Holy Synod

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<sup>39</sup> Metrophonia is a term that refers to the abstracted melody while melos refers to the fully realized melodic potential when it has been interpreted.

<sup>40</sup> Stathis, “The ‘Abridgements,’” 16.

<sup>41</sup> The extent to which this was true in the twelfth to fifteenth centuries is vigorously debated. See Lingas, “Performance Practice.” Also see Maria Panteli and Hendrik Purwins, “A Quantitative Comparison of Chrysantinine Theory and Performance Practice of Scale Tuning, Steps, and Prominence of the Octoechos in Byzantine Chant,” *Journal of New Music Research* 42:3 (2013): 206.

<sup>42</sup> Michalis Stroumpakis, “Nikolaos Docheiarites Priest-Monk in Mount Athos (1781-1846) an Exegete and Teacher of Ecclesiastical Music,” *Musicology Today* 12 (2012): 215. See also

Committee of the Ecumenical Patriarchate approved what today's Byzantine musicologists now refer to as the NAM. It had been created by Chrysanthos Madytos, Chourmouzos Chartophylax, and Gregorios Protopsaltis, who served together as instructors at the Fourth Patriarchal School of Music (1815-21) in Constantinople.<sup>43</sup> NAM (the term used here), called Chrysanthine notation by Western musicologists,<sup>44</sup> was an effort to reform the old Byzantine neumatic notation and to make it easier for Greek Orthodox Church singers to learn their repertoire.<sup>45</sup> Now chanters could master the notation in only a few years, as opposed to learning the older notation by a cumbersome process over many years.<sup>46</sup>

By the time of the reform, there were eleven quantitative<sup>47</sup> neumes and approximately forty qualitative<sup>48</sup> types of neumes that existed in MBN.<sup>49</sup> The NAM

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Gregorios Stathis, , *Η εξήγηση της παλαιάς βυζαντινής σημειογραφίας* (Athens: University of Athens, 1978), 91.

<sup>43</sup> Patrinelis, "Protopsaltis," 141–70. See also Chrysanthos of Madytos, *Θεωρητικὸν μέγα τῆς μουσικῆς συνταχθέν μεν παρὰ Χρυσάνθου ἀρχιεπισκόπου Διρραχίου τοῦ ἐκ Μαδύτων ἐκδοθέν δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου διὰ φιλοτίμου συνδρομῆς τῶν ὁμογενῶν* (Trieste: Michele Weis, 1832). See also Maureen Morgan, "The Three Teachers and their Place in the History of Greek Church Music," *Studies in Eastern Chant*, vol. 2, ed. Milos Velimirović (London: Oxford University Press, 1971), 86-99.

<sup>44</sup> Georgios Konstantinou discusses Chrysanthos's theory in *Θεωρητικὸν Μέγα τῆς Μουσικῆς Χρυσάνθου τοῦ ἐκ Μαδύτων: Τὸ ἀνέκδοτο αὐτόγραφο τοῦ 1816, τὸ ἔντυπο τοῦ 1832, Βατοπαιδινὴ Μουσικὴ Βιβλός*, Μουσικολογικὰ μελετήματα 1 (Athens: Ἱερά Μεγίστη Μονὴ Βατοπαιδίου, 2007). See Dimitris Giannelos and Ioannis Papaxronis, *Σύντομο Θεωρητικὸ Βυζαντινῆς Μουσικῆς. Θεωρία καὶ Ἱστορία Βυζαντινῆς Μουσικῆς*, edited by Ἀνδρέας Γλυνιάς-Ζεάκις (Katerine: Ekdoseis Epektasi, 2009). Also see Dimitris Giannélos, "Un nouveau Théorétique de Chrysanthos: nouvelle approche," in *Pré-actes : XXe Congrès international des études byzantines (Collège de France-Sorbonne, 19-25 août 2001)*, 3 vols. (Paris : Comité d'organisation du XXe Congrès international des études byzantines, Collège de France, 2001), vol. 1, 160; and Dimitris Giannelos, *Ἐπιτομὴ τῆς Θεωρίας τῆς Ἐκκλησιαστικῆς Μουσικῆς: Ἡ ἀπόδοση στὸν Χρυσάνθο μιας ἀνόνημης πραγματείας* (Thessalonica: Ekdoseis Ziti, 2013).

<sup>45</sup> Bjarne Schartau and Christian Troelsgård, "The Translation of Byzantine Chants into the 'New Method': Joasaph Pantokratorinos, Composer and Scribe of Musical Manuscripts," *Acta musicologica* 69/2 (1997), 134.

<sup>46</sup> Zirojević, "The Principles and Problematics," 17.

<sup>47</sup> Quantitative neumes work in a linear fashion where they indicate a change interval (ascending, descending or remaining on the same interval) by the neume that follows. These neumes are considered diastematic.

<sup>48</sup> The term "qualitative" refers to neumes with pitches or ornaments that may or may not be diastematic in Western staff notation.

reduced the quantity of neumes as well as much of the ambiguity in the older notation. According to Katy Romanou, the quantitative neumes were reduced to six, whereas the qualitative neumes were reduced to eleven.

This severe reduction is reasoned with the presumption that starting from the 17th century, the neumes symbolizing melismatic formulas had been gradually and successively “explained”, i.e. analyzed, and that the notation as applied by Chrysanthos’ teacher, Petros Byzantios, had reached a state that differs little from the New Method.<sup>50</sup>

Assuming this presumption is accurate, that would mean that the melodies themselves would not be altered from the MBN into the NAM, unless mistakes were made or embellishments were added.

It is important to emphasize that NAM produced an evolution of an existing notation, rather than the creation of an entirely new notation.<sup>51</sup> Stathis states that the notation itself “changes its structure,” becoming “more flexible and analytical, which allows for a more brief and quick melodic movement on the syllables of the poetic text.”<sup>52</sup> With that being said, new signs were introduced that allowed for altered intervals, durations (including divisions of a beat), and rests (Ex. 1.1).<sup>53</sup>

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<sup>49</sup> Romanou, *Great Theory of Music*, 11

<sup>50</sup> Ibid.

<sup>51</sup> Zirojević, “The Principles and Problematics,” 15.

<sup>52</sup> Stathis, “The ‘Abridgements,’” 23.

<sup>53</sup> Symbols that were added included signs indicating additional divisions of a beat, dotted rhythms, and more. See Romanou, *Great Theory of Music*, 35.

Ex. 1.1: Signs added showing alterations of intervals according to Chrysanthos<sup>54</sup>

<u>Υφέσεις</u> Symbol to lower the interval	<u>Διέσεις</u> Symbol to raise the interval	<u>Αναλογία</u> Ratio	<u>Τμήματα</u> Proportion
		2:4	6
		1:4	3
		3:4	9
		1:3	4
		2:3	8

The NAM would allow some of the melodic formulae that were hidden behind the neumes to be written out, as had the late eighteenth- and early nineteenth-century exegeses of Petros Peloponnesios, Petros Byzantios, and Apostolos Konstas. Yet there are limits to how well nuances of the human voice can be shown. To compensate, some of the qualitative neumes remained. These

included the psephiston , the bareia , the homalon , the antikenoma , and the heteron or parakalesma . Some of the neumes

that were no longer found in the NAM included the isaki<sup>56</sup> , the tzakisma , the piesma , the oxeia , the lygisma , the

<sup>54</sup> Dimitris Giannelos, *Σύντομο Θεωρητικό Βυζαντινής Μουσικής* (2009), 64.

<sup>55</sup> Gregorios Remoundos, *Όξεία, Βαρεία, Πεταστή... Μουσικοί χαρακτήρες πού προσδίδουν ποιότητα στό μέλος (Χειρονομίες)* (Athens: Parousia, 1997), 61.

<sup>56</sup> Note that the neume mentioned is in black. The neume in red is included to show how it would be written orthographically.

tromikon , the strepton  and the parakletike  – all remnants of MBN or, as Lykourgos Angelopoulos referred to them, as signs of the unbroken oral tradition.<sup>57</sup>

It is important to add that the oral tradition itself can be subjective. For instance, Chrysanthos defines the bareia with some ambiguity:

The bareia calls for the note of the neume that lies after it to be pronounced with certain weight, so that the vitality of this note will be disinguished both from the previous and the following notes.... The homalon calls for a waiving of the voice in the larynx together with a certain heightening of the note of the neume to which it is subscribed.<sup>58</sup>

This would yield a degree of ambiguity even though it is passed on from teacher to student. At the same instance, by removing these particular neumes, the quality of the melody is arguably changed.<sup>59</sup> How much or how little to embellish some of these melodies and how much or how little to write out in transcription then become subjects of debate. There was also the risk that neumes might be added back into the notation carelessly without prior knowledge of the melody.

It should be noted that the NAM has prevailed over time and is still used today, but sometimes with further alteration. Its notation is precise, but at the same time allows for a certain amount of “accepted” embellishment.<sup>60</sup>

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<sup>57</sup> Angelopoulos, “The Importance of Simon Karas.”

<sup>58</sup> Romanou, “Great Theory”,81.

<sup>59</sup> Maria Alexandru discusses the difficulty of transcribing from one notation to another. Regarding transcription of MBN into Chrysanthine notation, more specifically, she presents three basic procedures: Interpretation (exegesis), Transcription, and Transnotation. See the Glossary for a definition of each term. See Maria Alexandru, *Εξηγήσεις και μεταγραφές της Βυζαντινής μουσικής: σύντομη εισαγωγή στον προβληματισμό τους* [*Exēgēseis kai metagraphes tēs Vyzantinēs mousikēs : syntomē eisagōgē ston problēmatismo tous*], 12-14 (Thessalonica: University Studio Press, 2010).

<sup>60</sup> Zirojević, “The Principles and Problematics,” 15.

Debates among advocates of different schools of thought concern the quantity of embellishments that are acceptable in the performance of Byzantine chant. For example, the chant style observed at the Patriarchate today might sound quite plain as compared to the style of singers who apply the theories of musicologist Simon Karas (1903-1999). Karas's methodology for approaching neumes was founded on both older manuscripts and oral tradition. He created editions that reintroduced selected neumes that reflect the oral tradition. According to Lykourgos Angelopoulos, Karas was the first to have examined these musical signs in a systematic way and to have included their analysis in his theory book, *Μέθοδος τῆς Ἑλληνικῆς μουσικῆς - Θεωρητικόν*.<sup>61</sup> Those who follow the school of Karas thus tend to perform a more ornamented or 'Rococo' version of the melodies.<sup>62</sup> As mentioned earlier, it must be recognized that while Karas did use and encourage the use of ornamentation by means of qualitative neumes, his method of exegesis of the older notation and melodic formulae resulted in shorter chants than when Psachos's theory was followed.<sup>63</sup>

Long exegesis as practiced by Chourmouziotis and advocated by Psachos pertains primarily to *theseis* from repertoires antedating the new sticheraric and heirmologic styles of Petros Peloponnesios and Petros Byzantios. Two layers resulted. First, the old *theseis*, formulas dating from the Middle Ages, should ordinarily be rendered at a ratio of number of notes and time values in the original to

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<sup>61</sup> Ibid.

<sup>62</sup> I thank Alexander Lingas for suggesting the term "rococo" to describe this performance style.

<sup>63</sup> In "Performance Practice and the Politics," 64-67, Alexander Lingas compares Karas's view of the notation as stenographic to that of the musicologist Thrasybulos Georgiades (1907-1977) in that he favored shorten exegesis in contrary to Psachos.

their transcription as 1:1, as was done by Arvanitis and Vasileiou, and by Tillyard for all compositions in pre-NAM style in the *Monumenta Musicae Byzantinae*; or 1:2, as was done by Karas for medieval and most post-medieval chant, by Arvanitis for most seventeenth- and eighteenth century repertoires, and by the Three Teachers and other exegetes for some sticheraric and long heirmologic chants of the eighteenth century, or 1:4 or more, as in the transcriptions by Chourmouziou of most repertoires antedating Petros Peloponnesios.<sup>64</sup> Second, ornaments within particular *theseis* should be realized without alteration of the length or metrical structure of the chants, that is, the writing out of ornaments in full as in some editions by Athanasios Karamanis and others, or the reintroduction of medieval neumes as in editions by Karas and his followers.

The decision as to how often or whether or not a neume should be realized differed even between individual chanters. For example, Konstantinos Pringos (1892-1964) states in the introduction to his *Mousike Kypsele*, that he presents the Patriarchal style as “modest, simple and mystical... because if I chant these things to you and you listen, you will be able to chant them like me in the future. And another time again.”<sup>65</sup>

As mentioned above, Archon Protosaltis Athanasios Karamanis’s work presents areas where the the older neumes from the oral tradition have been fully realized, requiring no additional or very little interpretation by the performer. This

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<sup>64</sup> I thank Alexander Lingas for providing this information. See Ioannis Arvanitis, “The Rhythmical and Metrical Structure of the Byzantine Heirmoi and Stichera as a Means to and as a Result of a New Rhythmical Interpretation of the Byzantine Chant.” Accessed October 2015, <http://analogion.com/site/pdf/Arvanitis-Paleobyzantine.pdf>, p. 15.

<sup>65</sup> Dimitri Koubaroulis, trans., “Κωνσταντίνος Πρίγγος / Konstantinos Pringos Αρχων Πρωτοψάλτης της Μεγάλης του Χριστού Εκκλησίας / Archon Protosaltis of the Great Church of Christ,” accessed December 7, 2015, <http://analogion.com/site/html/Pringos.html>.

procedure is distantly similar to the practice of improvisation in some Western Baroque music with figured bass, or in, for example, Corelli violin sonatas. It must be stated, however, that even though the NAM offers the performer some license to perform the metrophonia or the melos, or not, it is nevertheless not appropriate for him or her to perform whatever he or she might “wish or think of, but rather something that is permitted by such a rich music tradition.”<sup>66</sup>

Even though these issues with the NAM still prevail today, the reform of the older notation was desperately needed. According to Gregory Stathis, there were over fifty interpreters of MBN in the years leading to the introduction of the NAM; therefore, a collaborative effort was necessary.<sup>67</sup> Once the methodology behind the NAM was accepted, both Chourmouziotis and Gregorios began transcribing Petros Peloponnesios’s (Lambadarios’s) repertory into the NAM.<sup>68</sup>

#### *The Doxastarion of the Petros Peloponnesios in the New Analytical Method*

In the eighteenth century the Sticherarion<sup>69</sup> was replaced by what can be considered an abridged version, called the doxastarion.<sup>70</sup> A doxastarion (plural doxastaria) is a music book that contains selected stichera idomela for specific festal periods and saints feast days that are sung throughout the year. It is named “doxastarion” after the main genre that it contains, the *doxastikon*. This idiomelon is preceded with the short doxology, “Glory to the Father, and to the Son and to the

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<sup>66</sup> Zirojević, “The Principles and Problematics,” 2.

<sup>67</sup> Stathis, *Oi áναγραμματισμοί*, 53–54.

<sup>68</sup> Lingas, “Chourmouziotis the Archivist.”

<sup>69</sup> Diane Touliatos, *A Descriptive Catalogue of the Musical Manuscript Collection of the National Library of Greece* (Burlington: Ashgate, 2010), 594.

<sup>70</sup> Spyridon Antoniou, *Morphology of Byzantine Ecclesiastic Music*, 63–66.

Holy Spirit. Both now and ever and to the ages of ages. Amen,” that is designated to be chanted either in full or in part before the idiomela. It does not contain all of the existing doxastika<sup>71</sup> and theotokia found in the Menaion, Triodion, and Pentecostarion,<sup>72</sup> and the contents of each doxastarion may vary, since their contents are not standardized as far as the troparia that are chosen.

The first doxastarion composed in the new sticheraric or syntomon style was written by Petros Peloponnesios around 1775, and was also one of the first music collections transcribed into the NAM. There are numerous manuscripts by Petros as well as printed and transcribed editions of his Doxastarion in the notation of the NAM. The two manuscripts in MBN used in this investigation are London, British Library, Add. MS 17718 (ca. 1775), ff. 36r-243v, and Bucharest, Stavropoleos Monastery, MS 48m Doxastar (1775).<sup>73</sup>

While the development of the NAM was collaborative, two of the Three Teachers each transcribed the Doxastarion of Petros Peloponnesios independently. The first transcription of Petros’s Doxastarion in the NAM was published by

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<sup>71</sup> The term doxastikon (Singular – doxastikon / Plural – doxastika) refers to a particular type of troparion / sticheron that occurs at the end of a set of troparia / stichera. They are recognized by their specific location within the Liturgy of the Hours and as they begin with the verse “Δόξα Πατρί καὶ Υἱῷ καὶ ἁγίῳ Πνεύματι.” The genre quite often consists of some of the more “glorious” of sung ecclesiastical music for the Orthodox Church. See Panayiotis Trembelas, *Ἐκλογή Ἑλληνικῆς Ὁρθοδόξου Ὑμνογραφίας* (Athens: Adelfotis Theologon, 1997), 17.

<sup>72</sup> The Menaion (plural: Menaia) is a set of liturgical books that are divided into each month of the year. Each volume is further divided into the day of the month as well as into the individual services of the Liturgy of the Hours. They contain instructional information, while the majority of the content is hymnography inclusive of canons, stichera, aposticha, apolytikia, kontakia, theotokia, doxastika, etc. The contents are similar for the Triodion (covering the festal period of the Triodion, Great Lent and Holy Week) and the Pentecostarion (covering the festal period of Pascha to the second Sunday after Pentecost).

<sup>73</sup> London, British Library, Add. MS 17718, is a compilation of both an anastasimatarion written by Petros Byzantios and the doxastarion of his teacher, Petros Peloponnesios. The scribe of the doxastarion is not known. Bucharest MS 48m is written by Athanasios Iatros from Peloponnesios and is kept at the Stavropoleos Monastery of Bucharest in Romania. See the index, which is Appendix IV.

Chourmouzos Chartophylax in 1820, and the second by Gregorios Protopsaltis in 1821. These two transcriptions led to further recomposition of this repertory into more elaborate melodies by later composers.

While the succession of teacher to student was introduced here earlier, it is now pertinent to discuss their involvement with regard to the development of the doxastaria being examined. As mentioned, Chourmouzos and Gregorios both studied with Iakovos Protopsaltis and Georgios of Crete, who had trained them in late Byzantine notation. Iakovos, like others of his time, was challenged to make changes to the notation itself.<sup>74</sup> In 1797 Agapios Paliermos of Chios presented two notational methods, one based on Western staff notation and the other on alphabetical notation.<sup>75</sup> These were suggested as a possibility for making the notation simpler. Yet Iakovos was a traditionalist and did not make changes to the notation.<sup>76</sup> He did, however, create a doxastarion in MBN in which the older melodies were abridged (1794/5).

Another student of Iakovos and Gregorios of Crete, Manuel Byzantios<sup>77</sup>:

...composed three series of artistic cherubic hymns, communion hymns, lessons for the Mathematarion<sup>78</sup>, antiphons per mode in

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<sup>74</sup> Konstantinos Terzopoulos discusses Konstantinos Byzantios's (1777-1862) rejection of the NAM, which was similar to requests made to Iakovos Protopsaltis, in "Observations on the exegetic notation through the prism of MS exegesis of the protopsaltes of the Great Church," *Papers Read at the 12th Meeting of the IMS Study Group Cantus Planus, Lillafüred/Hungary, 2004. Aug. 23-28*, ed. László Dobszay, 123-50 (Budapest: Institute for Musicology, Hungarian Academy of Sciences, 2006).

<sup>75</sup> Gregory Stathis, "Iakovos protopsaltes ho Byzantios (†23 April 1800)," *Epeteris Theologikes Scholes Panepistemiou Athenon* 32 (1977): 317-34. See also Flora Kritikou, "Accepting or Rejecting Liturgical Rules in the Ecumenical Patriarchate of Constantinople in the Eighteenth Century. Attempts at Notational Reform: The Case of Agapios Pallermos and Jacob the Protopsaltes," *Lucrări de Muzicologie* 28/2 (January 1, 2013): 46-47.

<sup>76</sup> According to Chrysanthos, he did not care for Palermos, and felt the attempt to be too "radical." See *Ibid.*, 47.

<sup>77</sup> Patrinelis, "Protopsaltae," 141-70.

<sup>78</sup> A mathematarion is a book used for the purpose of learning or in this case practical Byzantine music studies.

mixed genre, short doxologies in various modes, the verses of the kekragaria<sup>79</sup> in eight modes, the Beatitudes in grave mode and first-grave mode, He also melodised the verses of the Megalynaria<sup>80</sup> of the Meeting of the Lord (2 February), he shortened the greatest «Μακάριος ἂ νῆρ» of Peter Lambadarios, [and] he wrote a collection of idiomela with various kontakia and apolytikia<sup>81</sup>, according to the tradition of the Great Church.<sup>82</sup>

Manuel would later have a student, Markos Domestikos.<sup>83</sup> Markos was trained in the older notation and the NAM, and would, in turn, create the doxastarion that is the focus of this investigation.

### *About the Manuscript*

The Doxastarion of Markos Domestikos was discovered in 2004 by Dr. Yorgos Bilalis in the private collection of Georgios Chatzitheodorou in Kalumnos, Greece, and was reproduced, with permission granted by the owner, in high-resolution images of which copies are found in Appendix III. It is an unpublished doxastarion that is dated to 1831 in the manuscript.

The value of this manuscript is found within the extended title on folio 1r, which identifies Markos's intention to make "corrections" to the Doxastarion transcribed by Gregorios Protopsaltis according to the musical tradition of his teacher, Manuel Byzantios, implying that Markos thought there were flaws in

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<sup>79</sup> The kekragaria are melodies set to Psalm 140.

<sup>80</sup> The megalynaria refer to the poetic verses with an alphabetic acrostic replacing the biblical verses of the Magnificat for the ninth ode of the canon of the feast. The canon is sung during Matins.

<sup>81</sup> Idiomela are hymns with unique melodies. The kontakion is a hymn that is sung at Matins. Apolytikia are hymns that have been written to honor a saint or be sung during a specific festal period within the ecclesiastical calendar.

<sup>82</sup> <<http://www.ec-patr.net/en/psaltai/manuelbyz.htm>>.

<sup>83</sup> The other term associated with kanonarch is domestikos. This individual typically assisted the Protopsaltis or Lambadarios. See Touliatos, *A Descriptive Catalogue*, 594.

Gregorios's transcription. Details of the condition of the manuscript will be discussed at length in Chapter 2.

As for the claim itself, it is important to recognize the concept of oral tradition with regard to the term “yphos.” According to Alexander Khalil, this represents more than just a sense of style, and is rather more like an imprint of the musicality of the teacher to his student.<sup>84</sup> This imprint is so distinguishable that when one hears the chant style of a student, it is easy to recognize the yphos originating with the teacher.<sup>85</sup> While there is no way to determine the accuracy of Markos's transcription with regard to his teachers's yphos and familiarity with the older notation, we must assume that with the effort taken to make his Doxastarion his intent was preservation and not new composition.<sup>86</sup>

Due to the significance of Gregorios's contribution to the received traditions of Byzantine music, my main goal here is to identify areas of disagreement between the two Doxastaria by Chourmouziotis and Gregorios and to reassess the meaning of Markos's prologue on folio 1. Furthermore, this Doxastarion of Markos potentially gives insight into Manuel Byzantios's interpretation of Petros's work. Finally, this

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<sup>84</sup> The term “yphos” is also used when referring to Petros Peloponnesios's Doxastarion and Anastasimatarion. Achilleus Chaldaeakos states that both were written according to the “ὕθος τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας.” See his *Morphology of Byzantine Music* (2007), 66.

<sup>85</sup> Alexander Khalil, “Echoes of Constantinople: Oral and Written Tradition of the Psaltes of the Ecumenical Patriarchate of Constantinople” (Ph.D. diss., University of California San Diego, 2009), 227. As Khalil explains, there is very little scholarship regarding the concept of *yphos*.

<sup>86</sup> The term “yphos” in this instance is used to describe the musical imprint passed on from teacher to student. Some describe it as a musical style, but it is more than just a style as it can involve a combination of how the teacher breathes, how and if they decide to execute the full realization of a quality sign, how and when they improvise, the musical styles passed on from their teachers before them, the tuning of intervals as they ascend and descend on the scale, etc. It is something that is acquired after years of study with a trained chanter. See also Alexander Khalil, “Echoes of Constantinople,” 4-7.

important nineteenth-century Byzantine manuscript can now be included in relevant studies of the doxastarion and of transcription in the NAM.<sup>87</sup>

Although studies like this are typically concerned with Byzantine manuscripts that are held at libraries, such as the National Library of Greece, similar investigations of manuscripts kept in private collections also exist. For example, Melania-Elena Nagy discusses a manuscript in the private library of the poet Marcel Mureseanu from Cluj, Romania. It is also a nineteenth-century manuscript that was written in the NAM.<sup>88</sup>

Other examples of comparative studies that have investigated Byzantine notation from periods of earlier development, or discussed the application of the NAM, include Demetrios Nerantzis and Christian Troelsgård.<sup>89</sup> Some of these studies were made to identify the exegesis of neumes, while others included an investigation to determine the original source of a transcription. One such study conducted using methods similar to those adopted here was by Mary Térey-Smith.<sup>90</sup> In her master's thesis, she investigates Washington, D.C., Library of Congress, MS Washington Heirmologion. She provides a review of the manuscript with a

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<sup>87</sup> Numerous transcriptions of Petros Peleponnesios's work exist in the NAM including versions of the Doxastarion that followed in the years following Markos Domestikos, but they are not necessary to include here, since this is not a critical edition.

<sup>88</sup> Melania-Elena Nagy, "A Psaltic Music Manuscript in a Private Collection in Cluj-Napoca," *Lucrari de Muzicologie* 27/1 (2012): 97-112.

<sup>89</sup> See Demetrios Nerantzis, *Συμβολή στην έρμηνεία του έκκλησιαστικού μέλους*, Αποστολική Διακονία της Έκκλησίας της Ελλάδος (Crete: Typokreta, 1997). See also Christian Troelsgård, "Tradition and Transformation." Others include musicologists like Nina-Maria Wanek, who studies chant of the Ottoman period. See Wanek, ed., *Psaltike: Neue Studien zur Byzantinischen Musik. Festschrift für Gerda Wolfram* (Vienna: Praesens, 2011). This volume includes her review of Gerda Wolfram's analysis of the Sticherarion Theol. Gr. 136 (early 12<sup>th</sup> c) in regards to content, analysis of melodic formula, and other aspects. Also see Wanek's *Nachbyzantinischer liturgischer Gesang im Wandel* (Vienna: Austrian Academy of Sciences, 2007), and Wanek, *Sticheraria in spat- und postbyzantinischer Zeit* (Vienna: Praesens Verlag, 2013).

<sup>90</sup> Mary Térey-Smith, "Analysis and Musical Transcriptions of the Washington Heirmologion" (Ph.D. diss., University of Vermont, 1964).

comparison of the incipits and finals of each troparion, an index of the manuscript, and a hypothesis regarding its possible origins. The main goal of her research was to search for similarities that would help to identify the origin of the manuscript.

In his book, *Συμβολή στην έρμηνεία του έκκλησιαστικού μέλους*, Demetrios Nerantzis discusses the Three Teachers. He begins by describing how Byzantine chant was taught before the reform of 1814, specifically with regard to παραλλαγή, μετροφωνία, and μέλος.<sup>91</sup> He shows examples of the NAM that he claims are imperfect with regard to maintaining the oral tradition, even as transcribed by both Gregorios and Chourmouzos; in his opinion they transcribed too briefly with very little detail, thus missing much of the exegesis from the older notation.<sup>92</sup> In other words, the neumes were not fully realized in their transcription. He goes into more detail in the online text, “Περί της μεταρρυθμίσεως των τριών διδασκάλων,” stating that 130 years after the reform had gone into practice, the rules of how to follow the NAM with regard to oral tradition were proposed by musicians and rejected by the official state and musical establishment, so that it was not taught in universities and conservatories, but sung only in cathedrals and only this way there. This, as was stated before, would and has led to many questions about the correct performance practice to be used for hymns in the church today.

Nerantzis scrutinizes the very quick acceptance of the NAM, questioning why three people were chosen for such a large task, while many of the great chanters of that time were ignored. The primary focus of his book is to demonstrate with specific examples how the NAM failed to represent the older notation, in

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<sup>91</sup> See the Glossary.

<sup>92</sup> Demetrios Nerantzis, “Περί της μεταρρυθμίσεως των τριών διδασκάλων,” accessed December 4, 2015, <http://www.stanthonysonastery.org/music/Nerantzis/index.html>.

addition to showing how present-day interpretations compare with the original transcriptions by the Three Teachers. He concludes by suggesting that it may be necessary to bring back some of the older neumes that would allow for a more accurate interpretation, a controversial proposal.<sup>93</sup> The comparisons of this investigation permit a reevaluation of his proposals.

The only earlier study to include the doxastika transcribed by Markos is my master's thesis, "The Doxastarion of Petros Lambadarios in the New Analytical Method: A Comparison of Manuscript Sources Written in Second Mode for a Byzantine Chant Genre."<sup>94</sup> This is a selective study specifically limited to doxastika in the second mode by Petros that were transcribed in the NAM in the nineteenth and twentieth centuries by various composers, including Markos Domestikos.

Another student of Manuel Protopsaltis who has been investigated is Georgios Eutykhios Ugurlus. Achilleus Chaldaeakis investigates his exegesis of older melodies. While Ugurlus does transcribe some works by Petros Peloponnesios, there are no examples of syntomon melodies. In addition, no concordant notations were found when the sources in my investigation were compared.<sup>95</sup>

Nicolae Gheorghiuță conducted a similar study of eighteenth-century koinonika, looking specifically at the exegesis of neumes as translated into the NAM. He discusses difficulties found in transcriptions from the older notation into

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<sup>93</sup> Ibid.

<sup>94</sup> Christina Svilich, "The Doxastarion of Petros Lambadarios in the New Analytical Method: A Comparison of Second-Mode Melodies for a Byzantine Chant Genre" (MA Thesis, Catholic University of America, 2006).

<sup>95</sup> Achilleus Chaldaeakis, "Yet Another Contributor to the Exegesis Issue: Georgios-Eutykhios Ugurlus," *Гимнология* 6 (2011): 76-108.

the NAM, more specifically those of eight koinonika by Daniel Protopsaltes, twenty six by Petros Peloponnesios, and eight by Petros Byzantios, all of the eighteenth century.<sup>96</sup>

### *Methodology*

In this investigation, the Doxastaria of Gregorios and Markos will be examined for discrepancies in content, melody, rhythm, and mode. Because Chourmouzios was a student of Iakovos and had created the first transcription of Petros in the NAM, his Doxastarion will also be included to see if the differences found there are similar to any found in his version.<sup>97</sup> Any differences found in notation will be compared to London MS 17718 and Bucharest MS 48m that are written in MBN. Both manuscripts are considered to be by Petros Peloponnesios.<sup>98</sup> In addition, because this is the first time these two manuscripts have been compared to Markos's transcription, I have indexed their contents in Appendix IV.

To make a claim that “corrections” have been made to a musical work, as Markos made, has specific implications that are investigated here. First, the immediate thought would be that there are errors in the musical syntax with regard to rhythm and/or melodic contour, such as if the emphasis of an accent were to be

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<sup>96</sup> Gheorghită , “Observations on the Technique of Transcription.”

<sup>97</sup>As stated earlier, there are numerous transcriptions of the Doxastarion of Petros Peleponnesios in the NAM, including those by Georgios Violakis,(1899), Petros Efesiou, Konstantine of Chios (1841), and others. Due to the fact that there is a direct correlation between Gregorios and Markos as mentioned Markos's prologue, it is not necessary to include other transcriptions, because no others were mentioned by Markos or Gregorios.

<sup>98</sup> According to email correspondance with Emmanouil Giannopoulos on September 27, 2016, we do not have (or at least we have not found yet) a manuscript written by Petros Lambadarios the Peloponnesian that contains his Doxastarion. We do have musical work written by his student, Petros Byzantios. Currently Giannopoulos has an analytical monograph on the life and musical work of Petros Byzantios forthcoming.

placed on a syllable that would make the word sound awkward to the listener. Additionally, the linear music is relational: where the scale degree is sung depends on its relationship to the pitch that comes before it. Therefore, an error may imply that the musical phrase did not end on a dominant scale degree within its mode or as it should when it arrives at a martyria (witness sign).<sup>99</sup> This would imply an error in the choice of neume that either descends or ascends.

It is more likely that these types of “errors” or “corrections” that are investigated are based upon interpretations (exegesis) of how the neumes were analyzed, or on the decision whether or not to analyze specific qualitative neumes, as was discussed with respect to today’s performance practice.<sup>100</sup> It is also anticipated that where the melody is unique it could indicate recomposition, perhaps to give more emphasis to the text. Another likely “correction” or difference that is investigated is the use of fthora to change the intervallic quality temporarily.

Here, the investigation is divided by mode, one per chapter. This has helped me to identify differences that appear in certain modes more often than in others. I have chosen to use a hybrid of staff notation with the Byzantine neumes placed above the notes to show differences. In some instances, graphic notation was also used to show differences of melodic contour between Gregorios and Markos. All of these variables are essential for understanding the composers’ style in addition to evaluating the Doxastarion of Markos.

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<sup>99</sup> See the Glossary.

<sup>100</sup> Zirojević defines interpretation or exegesis as a “complete and accurate interpretation of old (Old Byzantine or Middle Byzantine) notation in his article, “The Principles and Problematics.”

## Chapter 2: Description of the Doxastarion of Markos

The Doxastarion of Markos Domestikos is located in the private collection of Georgios Chatzitheodorou in Kalumnos, Greece. Each parchment page has been photographed using a 300 dpi high-resolution camera. Copies of the original digital images appear in Appendix III.

The manuscript is in excellent condition considering its date of 1831, with very limited wear due to humidity or water. Very little bleeding through to the opposite pages is evident, although there are small areas where ink from one folio was pressed onto the opposite folio. There appear to be no leaves missing, since the foliation is continuous through folio 203. The notation, which is included throughout the manuscript, is written using the NAM. The manuscript follows the typical format of a doxastarion of the nineteenth century, with the music organized by month and day of the month, feast by feast.

### *The Ink*

Three types of ink were used by two different scribes working at two different times, in 1831 and 1874 respectively. The three distinct colors are black, red, and brown. Black ink is only seen in a majority of the notation, with exceptions in red. Red ink is used for the music notation, the prologue, all of the subheadings, and the colophon on folio 203r. All of the martyriai, fthorai, gorga, and digorga are written in red ink, the common procedure in Chrysanthine notation at this time. At the beginning of each troparion, there is a rubric in red ink that indicates whether or not

it is a doxastikon or a theotokion.<sup>101</sup> Red ink is also used in the signs that indicate the mode.

Red ink is used for the first letter of each troparion. These letters are the only semi-ornate designs in the entire manuscript. It is not uncommon to find Byzantine music manuscripts that contain pages that are ornately decorated with picturesque designs using multiple colors of ink, including blue, gold, and green. In the case of this manuscript, however, there are no other colors, there is no additional artwork, and the ornate letters are very simple, possibly implying that this manuscript was not intended originally to be a gift, but rather a practical music book meant for study and performance.

Over time, depending upon the amount of rosin in the ink, black ink can age and become brown, as is the case in this manuscript. In this discussion, the third type of ink color will consequently be referred to as “brown.” Brown ink is only used in a sentence above the prologue and for the folio numbers located on the top right-hand corner on the recto of each of the folios. All numbers are in consecutive order. It is evident that it was a different ink than the other black ink, due to the fact that the other black ink has remained black over time.

### *The Writers and the Dates*

The colors of the ink give the first clue as to how many scribes wrote this manuscript. The red ink of the prologue (Ill. 2.1) and the colophon (Ill. 2.2) appear to be written by the same person.

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<sup>101</sup> See the Glossary.



The strokes of particular letters in red are nearly identical in form throughout the manuscript. The letters also are nearly identical to the text under the notation, shown in black ink. There is no negligible difference in ink color between the neumes and their text, so they were most likely written by the same person. The script in brown ink of the top sentence above the prologue is different: the letters are much larger and in a different script.

When compared to the prologue and the text of the troparion, this portion is shifted to the right; thus implying that it was most likely written by someone who was right-handed. The troparion is shifted to the left, as is typical of a scribe who is left-handed.

The ink is an indication of two different writers, which is even more evident from the writing itself. The prologue of the doxastarion in red states,

The Syntomon Doxastarion composed by the famous teacher Petros Lambadarios the Peloponnesian. Transcribed [*exegethen*] according to the New Method, by Gregorios Protopsaltis, now corrected by [the late] Markos Domestikos according to the tradition of his teacher Manuel Protopsaltis. Beginning on the first of September, beginning on the indiction<sup>102</sup> and memory of Saint Symeon the Stylite at Vespers. Glory.<sup>103</sup>

The colophon (Ill. 2.2) states that it was completed in 1831 by the scribe, Georgios papa-Ioannou Mannou,<sup>104</sup> who will be discussed later in this chapter. In the colophon, a third writer is of interest: above and below the date 1831, it appears that

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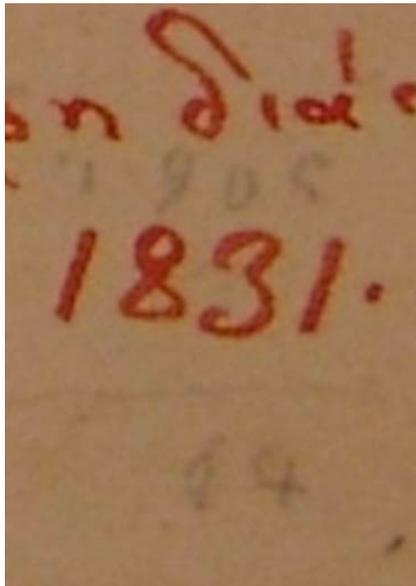
<sup>102</sup> Indictus in this instance refers to the first day of the ecclesiastical calendar.

<sup>103</sup> Translation by Dimitrios and Ioannis Filis (Paleo Faliron, Greece), in 2015.

<sup>104</sup> It is uncertain as to whether or not the scribe is a priest as “papa” (παπά) as indicated. Additionally, the musicologist, Flora Kritikou, as well as the manuscript, keeps the name “παπά” lowercase; this is done here.

the manuscript was possibly reviewed by a third person, because the numbers 1905 (above) and 74 (below) appear faintly (see III.2.3).

### III. 2.3: An enlarged view of the date listed in the colophon



It appears that whoever handled the manuscript did so in the year 1905 and was calculating the age of the manuscript at that time.

III. 2.1 shows that the sentence in brown ink was added 43 years later. It states that the manuscript is “Dedicated to Archimandrite Gerasimos, Mr. Dalaki on October 27, 1874.” The scribe of this text is unknown.

An earlier scribe wrote not only the date of “1831” but also the extended title and the music. The numbering of the folios and the first sentence in brown ink was written later by another person in 1874.

*The Scribe, Georgios papa-Ioannou Manos*

The colophon reads clearly that the Doxastarion of Markos Domestikos was written by the scribe, Georgios papa-Ioannou Manos. There are other manuscripts attributed to Manos, with the majority stored in the monastery of Prophet Elias in Hydra.<sup>105</sup>

According to Flora Kritikou, Manos was on the island of Hydra, Greece during the first half of the nineteenth century. She states that the only known dates are from the manuscripts that were copied by him. These are dated from 1823-1853. Kritikou states that the only other information that can be obtained from the manuscripts was that he was a student of Zafiriou Zyfeiropoulou of Smyrna.<sup>106</sup>

*Other Known Manuscripts of Markos Domestikos*

At present, there are three other possible manuscripts where Markos Domestikos is mentioned as the student of Manuel Protopsaltis. One is an Heirmologion<sup>107</sup> of Petros Peloponnesios that is kept at Mount Athos, Agion Oros Monastery Grigoriou, MS 16 (ca.1832); the Doxastarion of Iakovos Protopsaltis that is held in Elassona, Panagia Olympiotissa Monastery MS 214 (ca. 1828); and Athens, Benaki Museum, MS 61, which is another manuscript that contains the Doxastarion of Petros Peloponnesios as corrected by Markos Domestikos. No further scholarship of these additional manuscripts in a detailed comparative analysis appears to exist at this time, only the documentation of their existence.<sup>108</sup>

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<sup>105</sup> Flora Kritikou, “Γεώργιος παπά-Ἰωάννου Μάνος,” *Μεγάλη Ορθόδοξη Χριστιανική Εγκυκλοπαίδεια*, vol. 5 (Gaios: Stratigikes Ekdoseis Florou, 2011), 174.

<sup>106</sup> Ibid.

<sup>107</sup> A Hiermologion contains the model stanzas of canons (heirmoi) that are chanted in the service of Matins.

<sup>108</sup> The information regarding the location and existence of the mentioned manuscripts was provided by Emmanuel Giannopoulos of the Aristotle University of Thessaloniki.

### *The Organization of the Manuscript*

The Doxastarion is divided into two sections, with the first section including stichera idiomela for immovable feasts and the later section containing the movable feasts of the Triodion through Pentecost. The first section begins with the doxastikon of the first day of the Orthodox ecclesiastical calendar, September 1, ending at the end of August. This organization is consistent with all doxastaria. Each doxastarion is organized identically according to month, date, and service order. The Doxastarion of Markos contains 347 troparia in total and of these there are 247 doxastika. No editions of the doxastaria include all of the existing doxastika for every feast. Markos's Doxastarion is indexed by month in Appendix I.

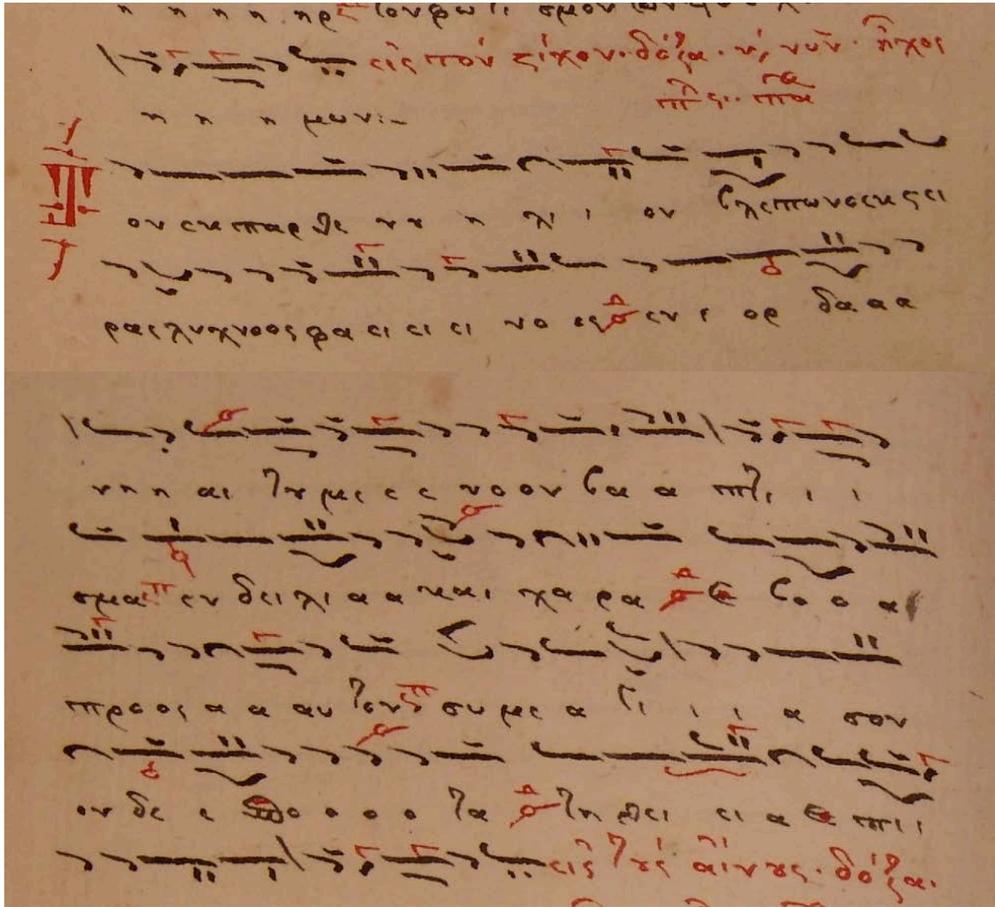
While the Doxastaria are organized identically, their contents do differ. The Index in Appendix II indicates where there are hymns from the fixed feasts that are missing from each of the Doxastaria. This is not to say that they have been removed, but that they are just not included, as is shown in the chart above (Fig. 2.1).

Fig.2.1: Missing chants from the Doxastaria

<u>Type</u>	<u>Incipit</u>	<u>Celebrated Feast</u>	<u>Liturgical Location</u>	<u>Mode</u>	<u>Gregorios (1821)</u>	<u>Markos MS</u>	<u>Chourmouziος (1820)</u>
Doxastikon	Χαρμονικῶς τῇ πανηγύρει	November 25 <sup>th</sup> – Feast of St. Katherine	From the Stichera of Great Vespers	2	p. 93	missing	p. 63
Doxastikon	Ἱεραρχῶν τὸ θεῖον	December 12 <sup>th</sup> – Feast of St. Spyridon	From the Aposticha Stichera of Great Vespers	2	p. 130	43r	missing
Doxastikon	Χαίρετε προφήται τίμιοι	December - Sunday Before Christmas	From the <i>Lity</i> of Vespers	2	p. 142	46v	missing
Doxastikon	Τὴν χεῖρά σου τὴν ἐσαμένην	January 6 <sup>th</sup> (Epiphany) September 13 <sup>th</sup> – Prefeast for the Exultation of the Holy Cross	9 <sup>th</sup> Hour of the Royal Hours	Πλ1	p. 226	missing	p. 147
Theotokion	Σήμερον ξύλον ἐφανερώθη		From the Stichera of Great Vespers	Πλ 2	p. 26	9v	missing
Doxastikon	Τόν ἐκ Παρθένου Ἦλιον	January 6 <sup>th</sup> (Epiphany)	From the Aposticha Stichera of Great Vespers	Πλ 2	missing	72r	missing

Of particular interest is that Gregorios and Chourmouziος do not include the doxastikon, *Τόν ἐκ Παρθένου Ἥλιον*, while Markos has included it as a supplement (see III. 2.4).<sup>109</sup>

III. 2.4: Markos Domestikos's edition of the Doxastarion: the doxastikon *Τόν ἐκ Παρθένου Ἥλιον*



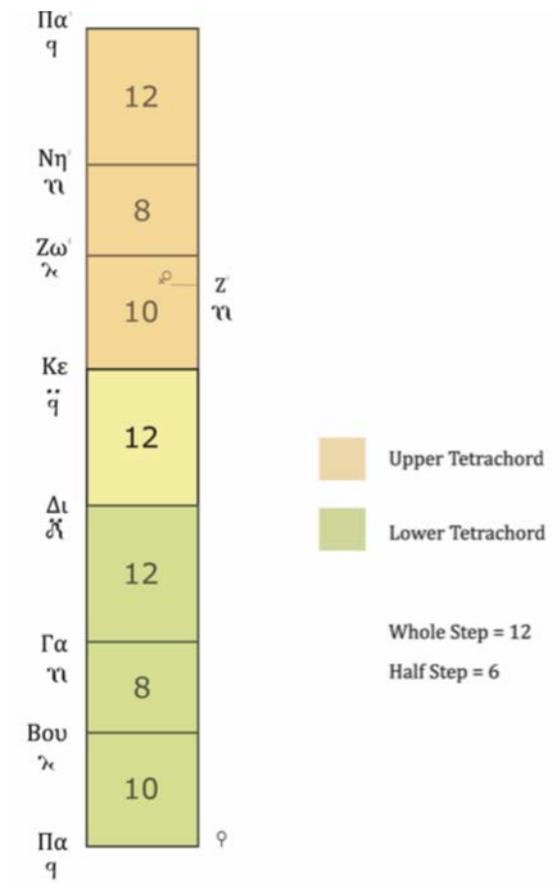
<sup>109</sup> Alexander Lingas notes that it is typical of manuscript and printed editions of sticheraria to vary somewhat in content depending on the needs of their editors and users. See, for example, the commentary to Jørgen Raasted, ed., *Sticherarium Ambrosianum: Codex Bibliothecae Ambrosianae*, Monumenta Musicae Byzantinae, vol. 11 (Haunia: Munksgaard, 1992) (Alexander Lingas, private communication, January 2017).

The melody and orthography do not seem out of the ordinary compared with Markos's other doxastika, but for obvious reasons it cannot be included in the comparison.

### Chapter 3: The First Mode

Within the three Doxastaria, there are only six doxastika written in the first mode, which occur on fixed feast days. The first mode uses the diatonic scale with the base note from Πα (Pa) (according to solfège, Re).

Fig. 3.1:<sup>110</sup> Diagram of the central octave of the first mode



<sup>110</sup> According to the 1881 Patriarchal Commission, which is widely accepted in Byzantine music, Chrysanthos demonstrates a similar, yet different configuration of first mode using the intervals (starting at the bottom on Πα) 9-7-12-12-9-7-12 (a 68-kommata scale), whereas the Commission suggested a scale of 72 kommata. The intervals suggested in each mode are only to give reference by comparison to equal temperament with regard to the examples shown in Western staff notation. See Romanou, *Great Theory of Music*, 38, and also Terzopoulos, *Introduction to the New Method of Byzantine Chant* (St. Louis: Psaltic Notes Press, 2012), 28-29.

The intervals of the tetrachord are 10-8-12, making the first mode a soft diatonic mode.<sup>111</sup> This can be seen in Fig. 3.1. The melodies of this mode tend to stay primarily in the lower tetrachord as opposed to those in the plagal of the first mode, which tend to use the upper tetrachord. This will be discussed further in Chapter 7.

### *Discrepancies in the Notation*

There are over 37 differences found between Markos and Gregorios. One interesting observation that is not necessarily the case with other modes is that all differences are found *within* a musical phrase, not at the beginning or end. This shows the consistency of the endings that are stereotypical for the mode.

There are only eighteen minor differences found between Chourmouzos and Gregorios. While the primary focus of the investigation concerns the differences found between Markos and Gregorios, it is also important to identify findings that distinguish Gregorios from Chourmouzos.

### *Chourmouzos's Analysis*

Gregorios's edition appears to be the most consistent in approach to the realization of neumes for this mode. He uses simple neumes that allow the performer the ability to chant with or without realization of the neumes. Given that this allows for some performer interpretation, it assumes that the performer would know when and

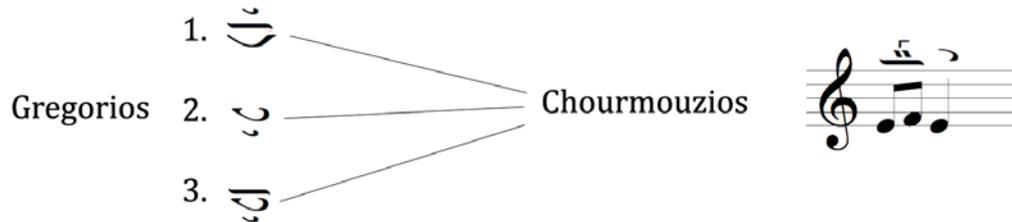
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<sup>111</sup> The basic difference regarding soft and hard diatonic is the intervals. Both are based upon the concept of having two tetrachords that are separated by a whole step. This is the same in Western music. The intervals for a hard diatonic tetrachord are 12-12-6, where the whole step = 12 and the half step = 6. Soft diatonic has what might be considered a softer configuration of the intervals by comparison with the tetrachord 12-10-8. See Simon Karas, *Μέθοδος τῆς Ἑλληνικῆς Μουσικῆς* (Athens: Χρονοπούλου Τσιγκνιά, 1982), 239.

when not to realize the neumes. Chourmouzos, on the other hand often, but inconsistently, shows an exegesis of the neumes.

There are four specific neumes combinations that Chourmouzos, when compared with Gregorios, has analyzed. The first three are 1) the oligon with a klasma and a psifisto, 2) the petasti with a klasma, and 3) an ison over the petasti with a klasma. Chourmouzos analyzes them all identically by raising the next pitch with the kentimata and a gorgon, then returning down with an apostrophos.

Ex. 3.1: One realization by Chourmouzos to three different combinations of neumes used by Gregorios



The analysis that Chourmouzos has presented is typically used for the petasti with a klasma (version two as in Ex. 3.1 above). By using it when Gregorios uses any of the three-neume combinations, this might imply that some neumes are written differently for the sake of orthography alone, with no difference in analysis. If it is not just for the sake of orthography, there is the possibility that there might be a different vocal quality associated with the neumes that cannot be written down in a

simple manner. In each of the cases, Markos is in agreement with Gregorios in indicating no other possible analysis.

In the fourth orthographic scenario (see Ex. 3.2), Gregorios uses the homalon  with an oligon and a klasma. Here both Chourmouzos and Markos are in disagreement with Gregorios.

Ex. 3.2: Gregorios's use of the homalon



Chourmouzos continues to analyze the homalon just as in Ex. 3.1, while Markos analyses it as a petasti with a klasma as seen in Ex. 3.2. This discrepancy could be due either to a simplification of the neume from the older notation; or the homalon viewed as an equivalent way of writing the other combinations; or as a vocal quality that has been simplified into one solution that can be written as either a petasti with a klasma or in the combination that Chourmouzos has suggested.

It is also important to note that the neumes that Chourmouzos has analyzed appear multiple times within other modes as well, as will be discussed in other chapters. Considering that Chourmouzos has used one analysis for the four different variations by Gregorios, it seems more reasonable to suggest that Chourmouzos has categorized them into one simple solution. This would suggest in turn that the homalon has a particular vocal quality.

### *Differences between Markos and Gregorios*

The most commonly found discrepancy between Markos and Gregorios occurs where Gregorios uses three consecutive apostrophes preceded with either a petasti with a klasma (Ex. 3.3a) or an ison with a klasma (3.3b). In the case of the petasti, this occurs in six different instances within the five doxastika; the apostrophes are preceded with an ison in five places. In instances where a petasti is used, it is important to add that it can be chanted simply as the implied half note, or realized as shown in Ex. 3.3a with eighth notes on “κρον.” This puts the emphasis on the accented syllable of the word “νεκρόν” (dead).

Markos, on the other hand, does not use three consecutive apostrophes. In example 3.3a he uses an oligon with a klasma on “κρον.” He then chooses to ornament the “ω” using the melodic formula of the apostrophos and the kentimata with a gorgon, followed by an apostrophos and the continuous elaphron. This results in a more ornamented descent.

Ex. 3.3a: Three consecutive apostrophes with a petasti and a klasma  by Gregorios and Chourmouziος and an oligon with a klasma  as used by Markos<sup>112</sup>

Gregorios



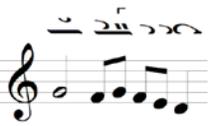
την νε - κρον ω ω σπερ

or



την νε - κρον ω ω σπερ

Markos



την νε - κρον ω ω σπερ

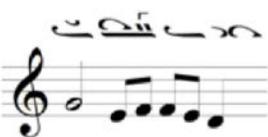
Ex. 3.3b: Three consecutive apostrophes with an ison and a klasma  <sup>113</sup>

Gregorios



τας δι - ι - α

Markos



τας δι - ι - α

<sup>112</sup> This specific example is found in the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ* Markos, 42r, Gregorios, p. 128; Chourmouziος, p. 86.

<sup>113</sup> Ibid.

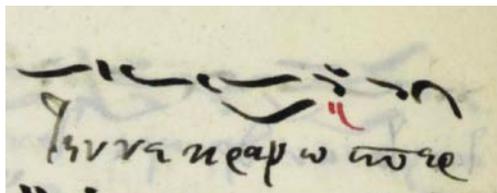
Markos is consistent with the melodic formula in every instance of beginning the phrase with an oligon with a klasma.

In Ex. 3.3b, Markos uses an ison with a klasma. Here he follows it with an elaphron and the kentimata with a gorgon, then an ison with the continuous elaphron. Markos is consistent with the melodic formula each time he begins the phrase with an ison with a klasma.

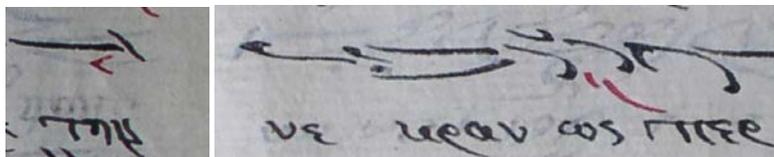
The manuscripts of the Doxastarion of Petros in the original MBN seen in Fig. 3.2 reveal that the orthography is more similar to that of Markos's version (Ex. 3.3a) since the ornamentation does not fall on the syllable "κρον." Here one can also see the continuous elaphron. In Ex. 3.3a, both Gregorios and Chourmouziotis have avoided its use and appear to have simplified it significantly.<sup>114</sup>

Fig. 3.2: MBN of the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ*, where Markos's orthography is closer to Petros's version

London MS 17718, 89v



Bucharest MS 48, 51r



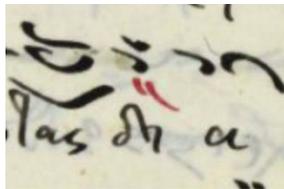
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<sup>114</sup> See the Glossary.

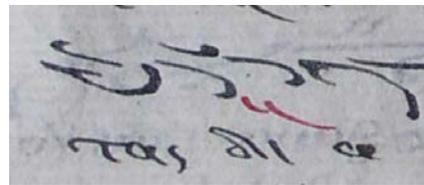
In comparing Ex. 3.3b with the manuscripts in the original MBN (Fig. 3.3), the manuscripts are consistent with those in Fig. 3.2.

Fig. 3.3: MBN of the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ* on the text “τας δια”<sup>115</sup>

London MS 17718, 89v



Bucharest MS 48m, 51r



While the continuous elaphron is used again by Markos, it does not seem to indicate a change as suggested in Ex. 3.3b of using the elaphron following the ison, instead of the apostrophos as in Ex. 3.3a. It still appears to be closer to the overall orthography than to Gregorios and Chourmouzos. It is possible that there is an underlying melodic formula that would cause the difference in Markos’s transcription.

Of all of the discrepancies investigated for the first mode, these two types are found more often than other examples. The variation that occurs with the least frequency can be seen below (Ex. 3.4).

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<sup>115</sup> From this point on a visual example of Bucharest MS 48m will only be included in instances where there is a comparable discrepancy with London MS 17718.

Ex. 3.4: Alternatives for three consecutive apostrophes<sup>116</sup>

Gregorios



Chourmouzios



Markos



or



Chourmouzios uses the analysis like Markos in beginning with an apostrophos, but in the same instance, Markos does something completely different by using the combination of the apostrophos with a petasti and a klasma followed by the continuous elaphron. This orthographic combination is not used anywhere else within the first mode doxastika when compared to Gregorios's and Chourmouzios's orthography. In the variation of Markos's version where it is analyzed, it is no different than Chourmouzios' version – simply a different choice of neumes.

What is more interesting is that when this same area is compared to the MBN, there are no differences found; it is identical to Fig. 3.3.<sup>117</sup> It is uncertain as to why Chourmouzios would alter his orthography without any differences found in

<sup>116</sup> This specific example is found in the doxastikon *Τὴν λῶραν τοῦ Πνεύματος*. Markos, 79r, Gregorios, p. 253; Chourmouzios, p. 165.

<sup>117</sup> The comparable location in MBN that is referenced is located in London MS 17718, 135v and Bucharest MS 48m, 80v.

the older notation, unless perhaps to indicate the performance of the piesma.<sup>118</sup> This may be a stylistic difference of Chourmouzios, but at the same time a perfect example of how this difference in orthography would lead to a contradiction in performance practice generations later.

There are other instances where the melody itself sounds similar, while the orthography is different. One such combination used by Markos on more than one occasion is the apostrophos and the kentimata with a gorgon followed by an ison and the continuous elaphron. Markos uses it at the end of musical phrases in the first mode on five different occasions. In three instances (as seen in Ex. 3.5) where he uses this combination, Gregorios and Chourmouzios both use an ison and the kentimata with a gorgon followed by an apostrophos and the continuous elaphron.

The MBN in this instance can be seen in Fig. 3.4. It appears to be closer in relation to Gregorios's version. That would indicate a stylistic difference by Markos.

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<sup>118</sup> Suggested by Alexander Lingas.

Ex. 3.5: Consistent ending for Markos<sup>119</sup>

Gregorios



Markos

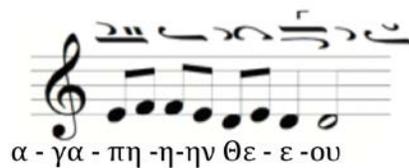
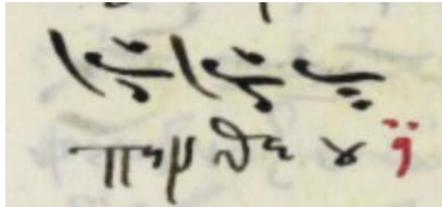


Fig. 3.4: Area where the MBN is more similar to Gregorios and Chourmouzios

London MS 17718, 89v<sup>120</sup>



In Ex. 3.6, Chourmouzios uses the same analysis that Markos had used earlier (Ex. 3.5), but Gregorios only uses the ison over a petasti with a klasma followed by the continuous elaphron as can be seen below.

<sup>119</sup> This specific example is found in the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ*. Markos, 42r, Gregorios, p. 128; Chourmouzios, p. 86.

<sup>120</sup> This manuscript fragment has the identical orthography as Bucharest MS 48m, 51r.

Ex. 3.6: Three different melodies<sup>121</sup>

Gregorios



or



Chourmouzos



Markos



Both Chourmouzos and Markos are seen (Ex. 3.6) using a different approach to the analysis of Gregorios's edition. Their version occurs twice with the five doxastika. As in Ex. 3.4, if the initial ison over the petasti with a klasma in Gregorios's version is analyzed, it is no different than his version in Ex. 3.5, nor Chourmouzos's version in Ex. 3.6. As before, this raises the question of whether the petasti has a different vocal quality rather than being simply a preference in orthography. The MBN gives no indication that would validate Chourmouzos's decision to be in agreement with Gregorios in Ex. 3.5 and then with Markos in Ex. 3.6. What is apparent is that Markos has a preference to begin certain cadential figures with an appoggiatura from below.

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<sup>121</sup> This specific example is found in the doxastikon *Τὴν λῆραν τοῦ Πνεύματος*. Markos, 79r, Gregorios, p. 253; Chourmouzos, p. 165.

Chrysanthos discusses the antikenoma orthographically as “placed with the oligon that is followed by a descending neume,” but comments that it can be placed under other neumes as well, with exception of the kentimata.<sup>122</sup> Additionally he states that the performance of the neume with which it is placed should be “pushed.” The antikenomata occur quite frequently in both the NAM and MBN, in every mode.

In Ex. 3.7 we see a different approach taken by both Chourmouzos and Markos; occurring specifically in four separate instances when Gregorios uses an oligon with a klasma followed by an ison with a klasma. Chourmouzos uses an ison, the kentimata, and another ison. Markos uses a double ison and a gorgon over an antikenoma with the kentimata and an ison with a klasma. He is effectively writing out in part the ornaments that cantors routinely execute when singing the figure as notated by Chourmouzos (taking account also of the word stress here: ζῶσαν). This also demonstrates again Markos’s preference for an appoggiatura from below.<sup>123</sup>

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<sup>122</sup> Romanou, *Great Theory of Music*, 81-82.

<sup>123</sup> I thank Alexander Lingas for this observation.

Ex. 3.7: Markos use of the antikenoma<sup>124</sup>

Gregorios



Chourmouzos

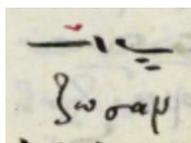


Markos



The MBN does not indicate an antikenoma as Markos has suggested (Fig. 3.5). It more closely resembles Gregorios without any additional indication of a hidden melodic formula.

Fig. 3.5: MBN of the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ* at the end of a musical phrase<sup>125</sup>



In this instance it appears that Markos has presented a stylistic difference rather than a correction. Chourmouzos's version, however, does seem to be missing the longer duration of the final note in the phrase.

<sup>124</sup> This specific example is found in the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ*. Markos, 42r, Gregorios, p. 128; Chourmouzos, p. 86.

<sup>125</sup> This manuscript fragment has the identical orthography as Bucharest MS 48m, 51r.

## *The Parakalesma or Heteron*

The parakalesma or heteron is a sign that ties together signs of ascent with signs of descent.<sup>126</sup> Chourmouzos suggests that the sign indicates that they would be pronounced “somewhat smoothly, with a weak vibration of the voice.”<sup>127</sup> Although it is only used on one occasion in this mode, Markos shows a more ornate choice of orthography than Gregorios in the following, shown in Ex. 3.8. Markos uses the combination of an oligon followed by an ison and the kentimata with a gorgon – contained by a parakalesma then followed by an elaphron. This shows a rhythmic variation or perhaps analysis of Gregorios’s simpler combination of a bareia with an oligon and an ison – contained by an homalon.

Chourmouzos’s version is only slightly more ornate – he uses an oligon and the kentimata with a gorgon then an apostrophos. This is identical to Ex. 3.1, where he uses this same analysis while Gregorios uses different combinations. If one were to realize the homalon as it is documented by Simon Karas, one would have a similar use of the neighbor tone as indicated by Chourmouzos.<sup>128</sup> The variable in this possibility would be Gregorios including the bareia, which when described by Chrysanthos has a level of ambiguity.<sup>129</sup>

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<sup>126</sup> Terzopoulos, *Introduction to the New Method of Byzantine Chant* (St. Louis: Psaltic Notes Press, 2012), 16.

<sup>127</sup> *Ibid.*, 17.

<sup>128</sup> Karas, *Μέθοδος*, 201. Note that Karas suggests that the realization of the homalon to include a dotted rhythm that is not indicated in the example above.

<sup>129</sup> See Chapter 1.

Ex. 3.8: Markos's use of the parakalesma<sup>130</sup>

Gregorios



Chourmouzos



Markos



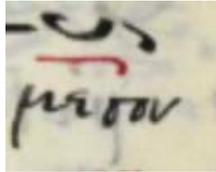
In Fig. 3.6 in the same instance, it has a petasti with a red antikenomas that is followed by an apostrophos. There is not an homalon, as Gregorios suggests, nor a parakalesma, as Markos suggests. On the contrary, this is an instance where it would appear that Chourmouzos's version resembles the older notation most closely.

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<sup>130</sup> This specific example is found in the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ* Markos, 42r, Gregorios, p. 128; Chourmouzos, p. 86.

Fig. 3.6: MBN of the doxastikon *Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ*, where the antikenoma is in the orthography

London MS 17718, 89v<sup>131</sup>



In the case of Chourmouzos, it appears that he has analyzed the petasti of the manuscript. What is not clear, however, is how the antikenoma would or should be interpreted. It is possible that it was just intended to indicate that the petasti needs to be interpreted as Chourmouzos has suggested. One would need to compare many manuscripts and consult the papadikai and other theory treatises to come closer to an answer, however.

Overall, the general differences found between the three sources show that Gregorios is consistent in keeping a simple, yet straightforward approach. For the most part, Chourmouzos is in agreement with Gregorios. There are some areas where Chourmouzos uses a small amount of ornamental quality, but is inconsistent as to where he uses it. Additionally, Chourmouzos sticks to one analysis for several different neume possibilities by comparison to Gregorios. Markos has chosen to “correct” Gregorios by writing out the analysis and is consistent in the way he does this, for the most part.

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<sup>131</sup> This manuscript fragment has the identical orthography as Bucharest MS 48m, 51r.

### *The Use of Chromatic Alterations*

Accidentals produce only a minor difference in orthography, and there are only four areas where an apostrophos is slightly sharpened. In all cases, it was included by Chourmouziou and only once by both Chourmouziou and Gregorios. Markos, on the other hand, does not use accidentals anywhere within the first mode. If Markos's version is correct, there is the possibility that the accidental only serves as a reminder of the modal quality. For instance, in all of the areas it descends from the third to the second scale degree (Ga to Bou), with the second scale degree slightly sharpened. It then returns to Ga. This is typical behavior in this mode according to Byzantine theory.<sup>132</sup> It might imply that Chourmouziou is just including accidentals as a reminder, while Gregorios and Markos do not find them necessary. This is comparable to Renaissance *musica ficta* where some scribes add it, and others assume that the singers will.

### *The Fthorai*

There are three areas where fthorai are not used simultaneously in all three sources. In two areas, this results in differences in the descending scale.<sup>133</sup> Gregorios and Chourmouziou use the fthora of Ke  while Markos remains on Pa  in the doxastikon, Ὡ τῆς στερρόαζ.<sup>134</sup> The second occurrence is in *Τὴν λῦραν τοῦ Πνεύματος*, where Chourmouziou uses the fthora of Ke earlier than Gregorios and

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<sup>132</sup> Karas, *Μέθοδος*, 247-52.

<sup>133</sup> The use of fthora in Byzantine musicology is comparable to a temporary modulation from one mode to another, fthora can also be used to indicate that one should remain in a mode but transpose within a mode to a different part of the tetrachord – as is the case with the first two instances.

<sup>134</sup> Markos, 48r, Gregorios, p. 146; Chourmouziou, p. 96.

Markos, who are both in agreement.<sup>135</sup> This affects one note (Bou), which is flattened by almost a half step as compared to Gregorios and Markos.

In the last instance where the fthora are used, all three men use one at the same time. Chourmouzos and Markos both use the fthora of Ga which corresponds with the MBN, while Gregorios uses the fthora of Di. This could indicate simply a typographical error in the printed edition by Gregorios.

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<sup>135</sup> This specific example is found in the doxastikon *Τὴν λῶραν τοῦ Πνεύματος*. Markos, 79r, Gregorios, p. 253; Chourmouzos, p. 165.

## Chapter 4: The Second Mode

The repertoire for the second mode is consistent with regard to it being based on Δι (sol). The second mode is a chromatic scale and according to Chourmouzos would use the intervals of 7-12-7.<sup>136</sup> With regard to the use of fthora, there were no differences found between Gregorios, Chourmouzos and Markos. Any inconsistencies were found within the orthography of the neumes; however, there are instances where both Gregorios and Chourmouzos are in complete agreement, as in the doxastikon Σήμερον ἐκ ῥίζης τοῦ Δαυὶδ for December 9.

### *General Observations*

As is the case with the other modes, Gregorios's transcriptions in the second mode are notably consistent, with very few ornate realizations. On the contrary, Markos tends to have a more elegant approach to melodic phrasing and is also more consistent in his realizations than in many other modes. Thus, where the orthographies of Gregorios and Markos differ, Markos only presents a single analysis, with few exceptions, but for the chants in the Barys mode, Markos often gives several different analyses for one of Gregorios's neumes or for one of Gregorios's combinations of neumes. The latter was only found in very few instances within the second mode.

Chourmouzos, with the exception of a small number of neume combinations, agrees most of the time with Gregorios. In the instances where they

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<sup>136</sup> Terzopoulos, *Introduction to the New Method*, 30-31.

do not agree, his orthography is consistent with that of Markos, the only exception being the use of the parakalesma. This will be discussed later in this chapter.

### *Opening Incipits*

Markos regularly uses a klasma in the opening incipit of each piece (two or more beats per note), producing a longer and more elegant introduction, as can be seen in the Ex. 4.1 below.<sup>137</sup>

Ex. 4.1: A lengthened opening phrase by Markos<sup>138</sup>

Markos



Εκ ρι - ζης α - γαθης

Gregorios



Εκ ρι ζης α γαθης

While there are instances when all three sources have lengthened the introductions, Markos uses this type of introduction for each doxastika more consistently than both Gregorios and Chourmouzos. The difference could possibly be due to a stylistic

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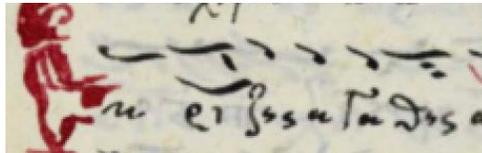
<sup>137</sup> This example is found in the doxastikon *Ἐκ ρίζης ἀγαθῆς*. Markos, 3r, Gregorios, p. 7; Chourmouzos, p. 5.

<sup>138</sup> Note that the staff notation is only a visual approximation, since the intervals are not based upon equal temperament. *G* represents of Sol or Δι as the base of second mode. It is the closest equivalent to the intervals of the mode.

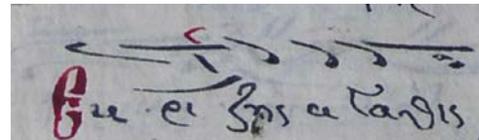
preference for the second mode. The MBN (Fig. 4.1) shows the opening incipit without any augmentation.

Fig. 4.1: An opening incipit in the second mode

London MS 17718, 38v



Bucharest MS 48m, 6r



About situations such as this in MBN, Ioannis Arvanitis writes:

There are no notational indications for such short time-values for a syllable. The duration of the syllables carrying on the signs dipole, kratema and dyo apostrophi is clearly determined in the theoretical treatises as being of two time-units. The duration of the syllables carrying the bareia, the dyo kentimata, the klasma, the apoderma or the so called “Synthetoi Tonoï”, as well as dyo, anatrachisma, piesma, xeron klasma etc. is not explicitly given and must be determined in some way.<sup>139</sup>

Accordingly, transcriptions of sticheraric melodies of Petros Peleponnesios routinely appear to double the time values of the MBN original.<sup>140</sup> Additionally, there are unique instances as seen in Fig. 4.2 where Gregorios, Chourmouzos, and Markos extend the duration of the first three notes with a klasma in the opening phrase of the doxastikon, *Σήμερον ἡ πανάμωμος Ἀγνή*.<sup>141</sup>

<sup>139</sup> Arvanitis, “The Rhythmical,” 15.

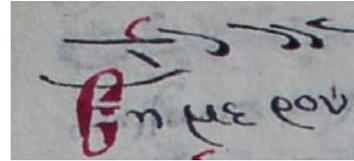
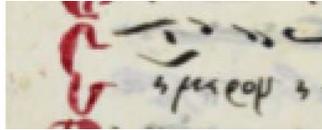
<sup>140</sup> I thank Alexander Lingas for providing this information.

<sup>141</sup> This example is found in the doxastikon, *Σήμερον ἡ πανάμωμος Ἀγνή*. Markos, 8v, Gregorios, p. 24; Chourmouzos, p. 16.

Fig. 4.2: Another example of an opening incipit in the second mode

London MS 17718, 45v

Bucharest MS 48m, 14v



There is no difference found between Fig. 4.1 and 4.2 in the original MBN, so it is uncertain as to why all three would be in agreement in one instance and not in all opening phrases. This is more likely a stylistic preference.

### *Ending Phrases*

The most common discrepancy occurs in areas where Gregorios and Chourmouzos end phrases by using three consecutive apostrophes with the last one having a klasma as in Ex. 4.2.

Ex. 4.2: An ending melodic formula<sup>142</sup>

Gregorios



Markos



<sup>142</sup> This example is found in the doxastikon, *Ἐκ ρίζης ἀγαθῆς*. Markos, 3v, Gregorios, p. 8; Chourmouzos, p. 6.

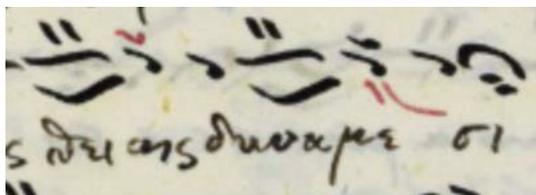


If the bareia is realized the syllable “σι” would be divided into three notes with emphasis on the first two notes.

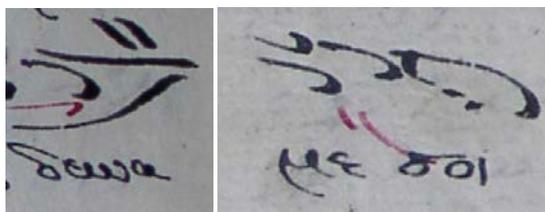
The more important factor is in the MBN. In Fig. 4.3 on the ending text, *δυνάμεσι*, both manuscripts are shown without a bareia, but instead with another quality mark that is not used in the NAM known as the piesma  – in red. According to Henry Tillyard, the piesma accents the last note of a group.<sup>145</sup> This would suggest that the syllable “σι” on the very last note should be emphasized. This would contradict the use of the bareia as Markos is suggesting, as it would not emphasize the last note regardless of whether or not the bareia is realized.

Fig. 4.3: An example of the piesma in MBN

London MS 17718, 39r



Bucharest MS 48m, 6v



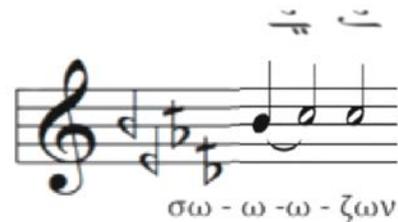
<sup>145</sup> H.J.W. Tillyard, *Handbook of the Middle Byzantine Musical Notation*, Monumenta Musicae Byzantinae, vol.1 (Copenhagen: Levin & Munksgaard, 1935), 26.

Gregorios, on the other hand, by just using the three descending apostrophes, puts the stress on the final note as the use of a piesma would suggest.

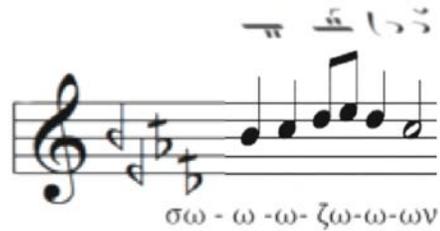
Another ending, while not as commonly found, shows Markos using a more elegant variation, in which six pitches are used to end a phrase as opposed to three as used by Gregorios and Chourmouziotis (Ex. 4.4).

Ex. 4.4: Markos's use of the bareia<sup>146</sup>

Gregorios and Chourmouziotis



Markos



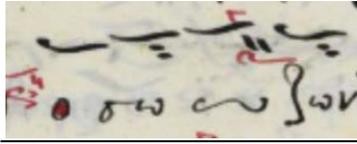
Markos also uses the bareia, which is not unusual as far as the orthography with regard to two consecutive apostrophes at the end of a melodic phrase. In the MBN

(Fig 4.4) a lygisma  is seen in red.

<sup>146</sup> This specific example is found in the doxastikon *Σήμερον ἐκ ρίζης τοῦ Δαυὶδ*. Markos, 42r, Gregorios, p. 127; Chourmouziotis, p. 85.

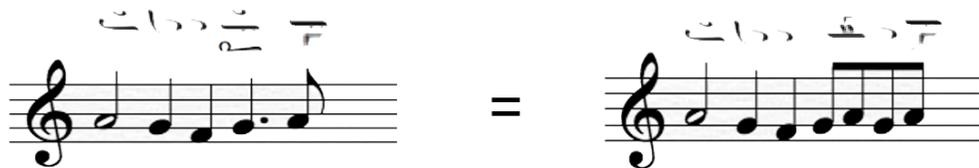
Fig. 4.4: Use of the lygisma in MBN<sup>147</sup>

London MS 17718, 89r



Karas suggests that the lygisma is a bending of the voice such that the realization results in a neighbor tone as seen in Ex. 4.5.

Ex. 4.5: Karas's realization of the lygisma

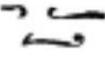
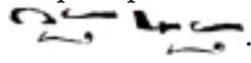


While it might appear that Markos is attempting to reflect a lygisma, it is not on the same note where the lygisma is placed in the MBN. This is an example showing his preference of neighbor tones. In addition, Markos's elongated melodies are found in other modes as well.

### *The Parakalesma*

While there are neume combinations that are common in each of the modes, one of the most remarkable in the repertoire of the second mode involves the parakalesma, also known as the heteron. Chrysanthos discusses the orthography and realization of the the parakalesma as the following:

<sup>147</sup> This manuscript fragment has the identical orthography as Bucharest MS 48m, 51r.

The heteron links ascending with descending neumes, an ison with an ison, as , an oligon with an ison, as  or an apostrophos, an elaphron and a chamele with an ison, as   
. The notes are pronounced smoothly and weakly connected.<sup>148</sup>

Although it is used in other modes, it occurs more often in the second mode. When the three doxastaria are compared, however, the use of the parakalesma by Gregorios and Markos is seen more consistently. It occurs significantly less often with Chourmouzos.

Like the bareia, the parakalesma is also considered to be a quality sign, which means that it is not placed alone, but in combination with other neumes. Additionally, there is an expectation that it would have had an impact on how the neumes were executed. Also like the bareia, the performance practice of this neume can vary from a slightly stressed sound as the singer joins two notes, to a more literal ornamentation as can be seen in Ex. 4.6 below:

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<sup>148</sup> Romanou, *The Great Theory of Music*, 83.

Ex. 4.6: A realization of the parakalesma



The top version is the parakalesma in its simplest form. This, too, may vary, since more intentional stress can be added to the voice on the second note before ascending up by one step. The second version shows the potential of the melisma that the neume can imply. The significance of this neume is that it is used throughout the second mode and more than in other modes by both Gregorios and Markos (on average, eight times within a single doxastikon). While the concept of adding stress to the note(s) is not obvious except to a singer trained in the oral tradition under a skilled psaltis, it is important that the three doxastaria are notated differently in this respect.

Gregorios uses the parakalesma consistently in the repertoire of the second mode, which is the most common combination of neumes associated with its use. Although Markos is consistent in how he incorporates the parakalesma into the notation, Ex. 4.7 is an example where the orthography is comparatively unique. In this case, if any type of vocal stress or ornamentation is associated with this neume, it is unclear as to how it might work, because he not only incorporates the petaste, but adds an apostrophos as well.

Ex. 4.7: Use of the parakalesma by Gregorios and Markos<sup>149</sup>

Gregorios

Chourmouzos

Markos

If the parakalesma is not realized in any way, the difference is that Chourmouzos prefers an appoggiatura from below whereas Markos wants to execute one from above. As for the MBN, in Fig. 4.5, there is not a parakalesma present, only a psephiston.

Fig. 4.5: An example of the psephiston in MBN<sup>150</sup>

London MS 17718, 38v



<sup>149</sup> This specific example is found in the doxastikon *Ἐκ ρίζης ἀγαθῆς*. Markos, 3r, Gregorios, p. 7; Chourmouzos, p. 5.

<sup>150</sup> This manuscript fragment has the identical orthography as Bucharest MS 48m, 6r.

Chourmouzos's version in Ex. 4.8 also does not include a parakalesma. This is not only true in this example, but in most instances where Gregorios has used it. Instead, he implies a slur from the preceding note (ison) to the kentimata. This could either be an area that Chourmouzos has completely simplified, or perhaps his exegesis of the parakalesma itself. Overall, Gregorios gives the singer the opportunity to sing the metrophonia with the option to perform the realization.

#### *Other Phrase Combinations*

Located within musical phrases, there are seven common combinations of neumes where discrepancies between each of the doxastaria can be seen, as in Ex. 4.8 through 4.14.

In Ex. 4.8, if the performer had no other sources available, Gregorios's orthography in this instance would be disregarded as insignificant. Completely to the contrary, when the three doxastaria are compared, it becomes apparent that the phrase is possibly more significant.

Ex. 4.8: Three orthographic differences found in the second-mode melodies<sup>151</sup>

Gregorios   
ω - ρο

Chourmouzios   
ω - ω - ρο - ο

Markos   
ω - ρο - ο

Gregorios only uses an apostrophos followed by an oligon with a klasma with three beats at the ends of the phrases. This not only occurs numerous times within the repertoire of the second mode, but is the one discrepancy where Markos and Chourmouzios show different variations. The extent of how simplified Gregorios has made this ending can be seen in Fig.4.6, where the MBN indicates the use of the quality sign, the tromikon .

Fig. 4.6: An example of a tromikon in MBN

London MS 17718, 39r



<sup>151</sup> This specific example is found in the doxastikon, *Ἐκ πίστεως ἀγαθῆς*. Markos, 3r, Gregorios, p. 8; Chourmouzios, p. 5.

This neume is not found in the NAM and, according to Karas, has an analysis that is similar to a triplet ornament in Western notation.<sup>152</sup>

Another discrepancy found in chants of the second mode occurs when a melody is ascending as seen in Ex. 4.9.

Ex. 4.9: Gregorios's simple version of an ascending melodic formula<sup>153</sup>

The image displays two musical examples, labeled 'Gregorios' and 'Markos', each consisting of a neumatic notation above a staff and a corresponding Western-style musical notation below. The Gregorios example shows a neume with three horizontal strokes of increasing length, followed by a staff with three notes (G4, A4, B4) in a treble clef with a key signature of one flat and a common time signature. The lyrics 'του θε - ου και' are written below the staff. The Markos example shows a neume with four strokes, including a triplet-like flourish, followed by a staff with six notes (G4, A4, B4, C5, B4, A4) in the same key and time signature. The lyrics 'του θε - ε - ου και' are written below the staff.

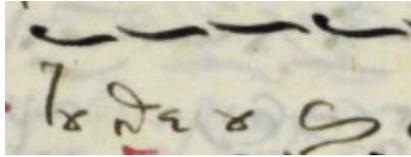
Gregorios and Chourmouziou ascend by step without any embellishment. This is a common occurrence in this mode and is only noticeable when they are compared to Markos. Throughout the second mode, Markos provides a realization of the ascending melody, incorporating a neighbor tone and extending the phrase into six beats. This is an example of a decision a transcriber faces when transcribing chants into the NAM, that is, whether to use single neumes as one or two time-units.

<sup>152</sup> Karas, *Μέθοδος*, 214.

<sup>153</sup> This specific example is found in the doxastikon, *Ἐκ πίζης ἀγαθῆς*. Markos, 3r, Gregorios, p. 8; Chourmouziou, p. 5.

Fig. 4.7: A simple ascending melodic phrase written in MBN

London MS 17718, 39r



When compared to the manuscripts that are written in the original MBN (Fig. 4.7), the orthography is like that of Gregorios and Chourmouziou's transcriptions, ascending by step.

In a similar instance to Ex. 4.8, Gregorios and Chourmouziou use a very simple orthography in the beginning of a musical phrase, while Markos's interpretation is again more elaborate (Ex. 4.10).

Ex. 4.10: Markos's more elaborate style<sup>154</sup>

Gregorios

Markos

or

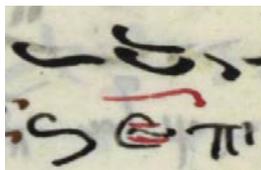
<sup>154</sup> This specific example is found in the doxastikon *Σήμεραν ἢ πανάμωμος Ἀγνή*. Markos, 8v, Gregorios, p. 25; Chourmouziou, p. 16.

Here Gregorios uses three simple neumes in succession, two isons and an apostrophos, in three beats. Markos's approach is much more elaborate extending the formula to five beats. This five-beat succession is typically found in Markos's Doxastarion at the beginning of musical phrases. It is also important to note that Markos uses a dotted antikenoma  in his version. Chrysanthos describes the performance of the dotted antikenomata as "suspended" rather than separated descent to the next neume.<sup>155</sup>

As is true with other types of neumes, this can be performed simply as a dotted rhythm as suggested in the first version shown for Markos, or it can be interpreted as an even more elaborate style, as suggested in the second version. Here the antikenoma is realized as eighth notes in a more melismatic style. In the MBN, there is also an antikenoma as seen in red in Fig. 4.8.

Fig. 4.8: A simplified fragment in MBN that contains an antikenoma

London MS 17718, 46v



Although it appears to resemble Gregorios's variation, this is similar to Ex. 4.10 where the neumes in the MBN could be given a double-note value. This would allow for the exegesis of the melodic formula, hence the dotted antikenoma used by

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<sup>155</sup> Romanou, *Great Theory of Music*, 81.

Markos. In other words, Gregorios, like the MBN, allows for the exegesis of the melodic formula while Markos version is realized.

Another example of Markos's more elaborate style can be seen in Ex. 4.11. This fragment is typically found towards the beginning of a musical phrase. In this instance, Gregorios has presented a simple descending melody that consists of three consecutive apostrophes with a klasma on the first and a gorgon on the last apostrophos. Markos's version is more melismatic and in my opinion can be considered an analysis.

Ex. 4.11: An example of Markos's exegesis of a piesma<sup>156</sup>

Gregorios

μὴ - στί - 1 - 1 - ΚΟΥ

Markos

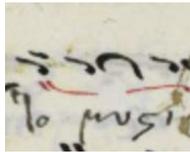
μὴ - στί - 1 - 1 - 1 - 1 - ΚΟΥ

<sup>156</sup> This specific example is found in the doxastikon *Σήμερον ἐκ ρίζης τοῦ Δαυὶδ*. Markos, 42r, Gregorios, p. 127; Chourmouziou, p. 85.

The MBN shows the inclusion of a piesma below in Fig. 4.9. In this instance Markos does not show the same analysis and proves a closer realization of the MBN.

Fig. 4.9: An example of a piesma in MBN

London MS 17718, 89r



As with other examples, Gregorios's version is transcribed without realization of the piesma. Markos once again uses an appoggiatura in the realization.

In Ex. 4.12, Gregorios descends gradually in four notes and without any apparent realization. Markos again shows a more elaborate version consisting of a metrophonia of eight notes. If the dotted antikenoma is fully realized, then it consists of ten notes.

Ex. 4.12: Markos's version missing a gorgon over the kentimata<sup>157</sup>

The image displays two musical staves. The top staff, labeled 'Gregorios', shows a melody with a dotted note and a gorgon (a symbol indicating a specific rhythmic value) over the text 'κορτα - σο - μεν Α - νης'. The bottom staff, labeled 'Markos', shows a similar melody but with a different rhythmic pattern and a gorgon over the text 'κορτα - σο - με - εν Α - α - αν - νης'. A third staff to the right shows a further variation of the melody with a gorgon over the text 'κορτα - σο - με - ε - εν Α - α - αν - νης'.

When reviewing London MS 11718 (Fig. 4.10), which is without an analysis of the antikenomata, it appears to be identical to Gregorios's version.

Fig. 4.10: Consecutive antikenomata written in MBN

London MS 17718, 159r



Like Ex. 4.10 and Fig. 4.8, Markos's does show an antikenoma, but not necessarily justify the use of a dotted antikenoma. It does show two antikenomata, unlike the previous examples, which may justify this as a melodic formula that Markos has chosen to write out.

<sup>157</sup> This specific example is found in the doxastikon *Δεῦτε φιλοπάρθενοι πάντες*. Markos, 98r, Gregorios, p. 316; Chourmouziou, p. 210.

In the following example (Ex. 4.13), Gregorios uses an oligon with a psephiston and a klasma followed by two consecutive apostrophes with a klasma, while Chourmouzos and Markos use a more elegant descending phrase.

Ex. 4.13: Chourmouzos's and Markos's more elegant descending melodic phrase<sup>158</sup>

Gregorios

Ε - ΤΕ-ΚΕΥ

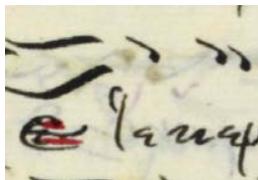
Chourmouzos and Markos

Ε - ΤΕ - Ε - Ε-ΚΕΥ

When reviewing the MBN (Fig. 4.11), it begins with an oligon and a psephiston. It is followed by the descending apostrophes, similar to Gregorios.<sup>159</sup>

Fig. 4.11: A descending melody with a psephiston

London MS 17718, 159r



<sup>158</sup> This specific example is found in the doxastikon *Δέυτε φιλοπάρθενοι πάντες*. Markos, 98r, Gregorios, p. 317; Chourmouzos, p. 210.

<sup>159</sup> The last apostrophos is placed wrong. It is meant for the syllable that follows.

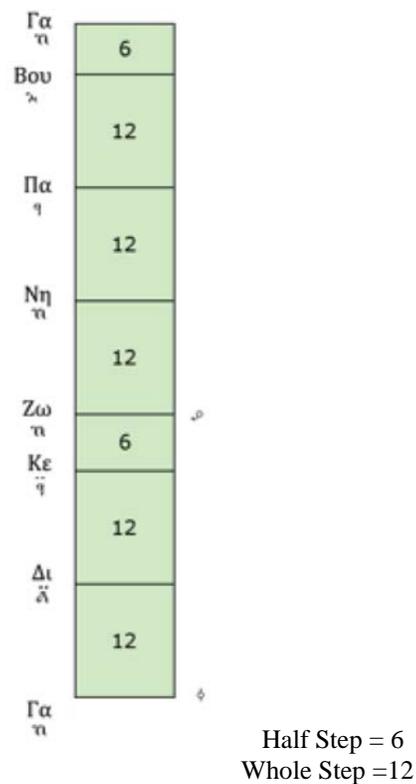
Comparing the MBN to the NAM, Chourmouzos and Markos show their preference to notate appoggiaturas in these instances.

The evaluation of this mode from comparison of the three sources has identified a stylistic difference that distinguishes Gregorios from Markos. Gregorios, as in the other modes, has remained consistent with very little elaboration within his orthography. His transcriptions in the examples do not provide a realization of the melodic formulae. Markos, on the contrary, is more detailed in regards to orthography, providing in many cases what appear to be realizations, while in some instance he just embellishes the melody with use of neighbor tones and appoggiaturae. Chourmouzos, while sometimes providing the same transcription as Gregorios, did chose to provide a realization in some instance. Like Markos, he too tends to show his preference towards using neighbor tones and appoggiatura. Overall Markos's transcription in this mode could suggest that Gregorios may have removed too much of of the hypostaseis of MBN for this mode.

## Chapter 5: The Third Mode

The third mode is based from Γα (fa). The Three Teachers tried to adapt this mode to the microtonal framework of the ancient enharmonic genus, thus according to Chrysanthos the tetrachord would contain three tones, “a major, a minor and a minimum”<sup>160</sup> The 1881 Commission kept the name “enharmonic,” but adopted the tuning of equal temperament.<sup>161</sup>

Fig. 5.1:<sup>162</sup> Diagram of the third-mode scale with hard diatonic tetrachords according to Karas



<sup>160</sup> Romanou, *Great Theory of Music*, 150.

<sup>161</sup> I thank Alexander Lingas for providing this information.

<sup>162</sup> Karas, *Μέθοδος* (1996), 46.

Karas later corrected the label. He and some academics that follow him refer to the third mode as a hard diatonic mode with the tetrachord 12-12-6 (equivalent to equal temperament) (Fig. 5.1).<sup>163</sup>

### *General Observations*

First, with regard to use of fthoras, there were no discrepancies found. With regard to orthography, the most interesting observation is that there is more consistency in the Third Mode between Gregorios and Markos than in any other mode. That is not to say they are in agreement; rather, as in other modes, Markos typically stays consistent with his interpretation, while it is different from Gregorios's interpretation. But unlike other modes where Markos uses multiple variations while Gregorios only uses one, Markos shows more consistency in this mode. These results allow the notational differences between the two to be seen more clearly.

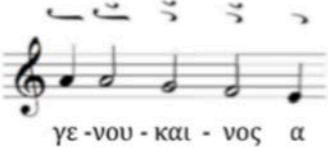
In many cases, Chourmouzios shows multiple variations when compared to Gregorios, in some instances at a ratio of three to one as in Ex. 5.1.

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<sup>163</sup> Karas, *Μέθοδος*, 272.

Ex. 5.1: Three different variations by Chourmouziotis on an extended descending melodic phrase<sup>164</sup>

**Gregorios**



**Chourmouziotis**

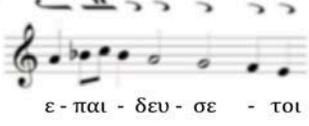
Variation 1



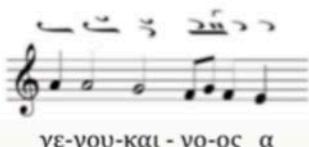
Variation 2



Variation 3



**Markos**



Here Gregorios and Markos each present a descending melody. Where Gregorios uses an apostrophos with a klasma on the fourth neume, Markos makes a slight embellishment. This is not an unusual orthography for Markos, and he is consistent with this melodic phrase throughout the mode as is Gregorios.

<sup>164</sup> For the purposes of showing each of variation 1 and 2 are from *Πρός σεαυτὸν ἐπανάγου ἄνθρωπε*, Gregorios, p. 31, Chourmouziotis, p. 21, Markos, 11r. Variation 3 is from *Τὸν συναίμονα Πέτρου*, Gregorios, p. 100, Chourmouziotis, p. 67, Markos, 33v.

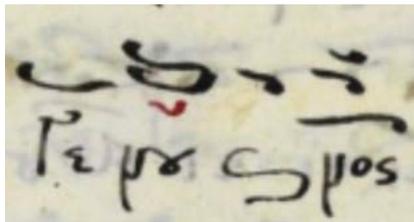
Chourmouzos, as can be seen in the example above, notates this same passage in three different ways in the third mode.

### *Variation 1*

The first variation appears to break the klasma  into a slight ornament first on the second neume (when compared to Gregorios's version) and again on the fourth neume. In MBN, this appears to be most closely related to Chourmouzos, where he appears to have shown the analysis of the melody (Fig. 5.2).

Fig. 5.2: The MBN of Petros of a descending melodic phrase

London MS 17718, 49r



Markos is also related in not analyzing the first petasti, but appears to have an analysis of the last apostrophos shown in London MS 17718, which has an antikenoma. Gregorios only appears to give a simplified version of the melody without any realization of it or exegesis.

### *Variation 2*

In variation two, Chourmouzos is in agreement with Markos's version, where only the fourth neume has a slight ornamentation. There is no difference in the MBN,

therefore Chourmouzos and Markos's decision to analyze only the second apostrophos that has the antikenoma appears to be purely a stylistic preference.

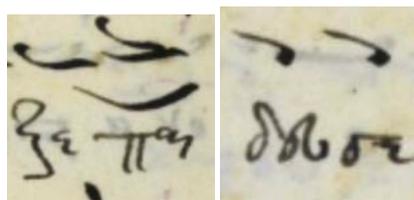
### *Variation 3*

The third variation by Chourmouzos shows the analysis on the first neume with a klasma (as compared to Gregorios's version), but no analysis on the second. The expectation is that the MBN will have a similar orthography as seen in Fig. 5.2. The orthography however, is not the same (see Fig. 5.3).

The MBN begins similarly in that the first neume has a psifiston  and is followed by an apostrophos. While it does seem that there is similarity with all of the transcriptions, Chourmouzos is the only one to give a different variation, acknowledging that there is a difference in orthography (Ex. 5.1).

Fig. 5.3: The MBN of a descending melodic phrase

London MS 17718, 78v



This is in contrast to the transcriptions of Gregorios and Markos, who show consistency throughout the third mode. That could be interpreted as a simplification, since they have one single orthographic transcription for instances where the older notation shows more than one.

*Dotted Antikenomata*

In Ex. 5.2, Gregorios uses an dotted antikenoma  with two descending apostrophes. Markos's orthography, while different, shows continuity throughout the mode. Chourmouzos, while sometimes in agreement with Gregorios, also shows an orthography possibly revealing his interpretation of the dotted antikenoma and his preference for neighbor tones.

Ex. 5.2: Gregorios's use of a dotted antikenoma<sup>165</sup>



Gregorios

Chourmouzos

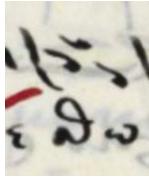
Markos

Fig. 5.4 presents the orthography as written in MBN. What is present in these instances is a bareia followed by two apostrophes. The first apostrophos has a klasma.

<sup>165</sup> For the purposes of showing each of the variations, Ex. 5.1 is from *Πρός σεαυτὸν ἐπανάγον ἄνθρωπε*, Gregorios, p. 31, Chourmouzos, p. 21, Markos, 11r.

Fig. 5.4: The MBN with a bareia when the NAM presents a dotted antikenoma.

London MS 17718, 49r



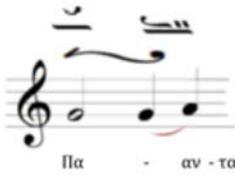
Of the three transcriptions in the NAM, the closest appears to be Chourmouziou's analysis of the apostrophos with the klasma in conjunction with the bareia. Gregorios's version could be considered a simplification. What is most interesting is that Markos's transcription appears to be more of an exegesis of Gregorios's transcription rather than of the MBN. This would make sense, because Markos claimed that he was showing corrections from Gregorios's transcription. It also shows, however, how the natural evolution that occurs from transcription to transcription can eventually differ significantly from the original.

#### *The Use of Parakalesma / Heteron*

One of the most consistent notated formulas found throughout the third mode is seen in Ex. 5.3.

Ex. 5.3: Gregorios's use of the parakalesma <sup>166</sup>

Gregorios



Πα - αν - τα

Chourmouzos



Πα - αν - τα

Markos



Πα - αν - τα

Gregorios's version includes a parakalesma, whereas Chourmouzos and Markos do not. However, both Chourmouzos and Markos's transcriptions could be a realization of the parakalesma.

In the MBN (Fig. 5.5) it does not have a parakalesma, but does show a psephiston. Chrysanthos states that the psephiston "calls for a certain power and vitality to be given to the notes of the neumes it is subscribed."<sup>167</sup> Orthographically in the NAM, he also states that "it is put under the ison and the ascending neumes that stand before descending ones, except the kentimata."<sup>168</sup>

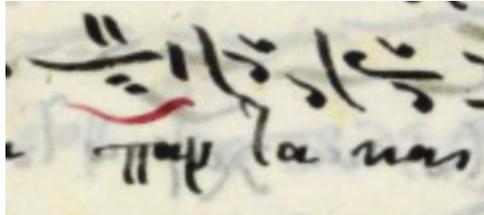
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<sup>166</sup> Ex. 5.1 is from *Πρός σεαυτὸν ἐπανάγου ἄνθρωπε*, Gregorios, p. 31, Chourmouzos, p. 21, Markos, 11r.

<sup>167</sup> Romanou, *Great Theory of Music*, 81-82.

<sup>168</sup> *Ibid.*

Fig. 5.5: An area in MBN where the transcription in the NAM shows a psephiston  
 London MS 17718, 49r



The vague description of “power and vitality” would yield to an oral tradition. While the orthography in the MBN does differ from Gregorios’s version, his does allow for the chanter the option to realize the neume.

*The Oxeia*

Another instance that is similar involves the realization of the neume oxeia . It is not typically found in the NAM, but with proper training can be identified as a realization of the oxeia. In MBN, it looks similar to an oligon  that is slanted slightly upward. It can also be combined with other neumes, i.e. the kentimata, the continuous elaphron, or others, as seen in Fig. 5.2.

Fig. 5.6: The oxeia used in different orthographic configurations

-  The oxeia with the continuous elaphron and the kentimata
-  The oxeia with the kentimata and a digorgon
-  The oxeia raised an additional scale degree with an antikenoma

According to the studies of Simon Karas, depending upon how the oxeia is used, its simplest realization would be as in Ex. 5.4.<sup>169</sup>

Ex. 5.4:<sup>170</sup> Simon Karas's interpretation of the oxeia

The oxeia is located as the third note without realization:



An oxeia that has been realized:



In the example above, the oxeia is realized as an appoggiatura.

A very typical phrase found in the third mode at the opening of a doxastikon is seen here in Ex. 5.5, where Gregorios uses the three consecutive ascending oligas, each with a klasma.

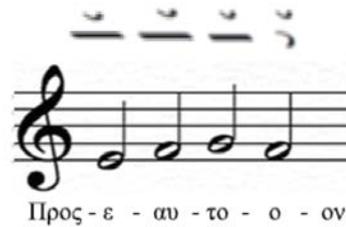
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<sup>169</sup> Karas, *Μέθοδος*, 183-84.

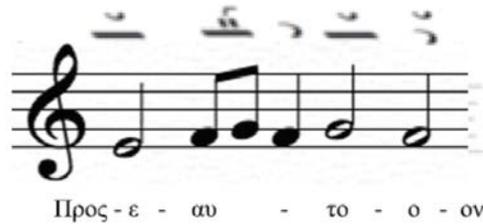
<sup>170</sup> *Ibid.*, 184.

Ex. 5.5: Gregorios's consecutive use of an oligon with a klasma<sup>171</sup>

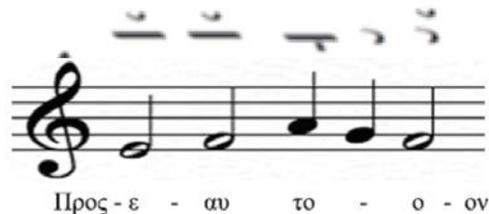
Gregorios



Chourmouzos



Markos



Chourmouzos simply adds a neighbor tone to the phrase on the third beat. This is found consistently throughout, with no parallel from either Gregorios or Chourmouzos. In Markos's version, this variation where the voice rises an additional scale degree and then descends back in order to bring additional emphasis to the text, has been recognized as a possible realization of an oxeia. In addition, Markos uses this similar orthography consistently throughout the third mode.<sup>172</sup> On the contrary, Gregorios does not give any indication of an oxeia, which then leads us to question the MBN.

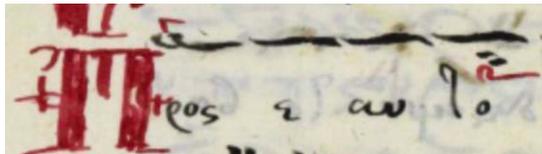
<sup>171</sup> For the purposes of showing each of the variations, Ex. 5.1 is from *Πρός σεαυτὸν ἐπανάγον ἄνθρωπε*. Gregorios, p. 31, Chourmouzos, p. 21, Markos, 11r.

<sup>172</sup> Karas, *Μέθοδος*, 184.

In Fig. 5.7, the melody begins with what Karas refers to as a small or hidden ison (μικρόν ἢ κρυφόν Ἰσάκι) and an oligon that has a gorgon.<sup>173</sup> It is used in MBN to represent the first consonant when two consonants are sounded together.<sup>174</sup> This is followed by the three oligi. The third oligon contains the lygisma, not an oxeia as one might anticipate.

Fig. 5.7: Incipit written in MBN that uses a lygisma as it ascends

London MS 17718, 48v



Comparing it to Gregorios, if it is chanted as written without an exegesis, then it is the same, but any underlying signs are completely removed. Chourmouzos's version has included a neighbor note, but it is not on the syllable "το," so it does not include a realization of a lygisma. Markos uses a realization of an oxeia on the third note like the MBN.

It is interesting to reconsider the burden that the Three Teachers would have had in deciding which neumes should remain and which should be removed. The inconsistencies found in Chourmouzos and Markos as compared to the continuity of Gregorios, with his sparing use of the qualitative neumes, show the variation in possible realizations in the performance of the third mode.

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<sup>173</sup> Ibid., 181.

<sup>174</sup> Late manuscripts use the isaki (or as Karas states the "small ison") when the text has a syllable which begins with a double consonant. See Maria Alexandru, "Some Thoughts," 57.

*The Dotted Antikenomata with Bareia*

In Ex. 5.6, Gregorios uses the typical ending phrase with the bareia, an ison, an apostrophos, a bareia, an ison, and an apostrophos with two aplai.<sup>175</sup>

Ex. 5.6: Use of a dotted antikenoma with a bareia at the end of a musical phrase<sup>176</sup>

Gregorios

Markos and Chourmouziotis

or

Both Chourmouziotis and Markos are inconsistent as to how they interpret this. In many instances they agree with Gregorios, but they also give a variation, as seen above. Gregorios does not use a dotted antikenoma. If the antikenoma is realized, as illustrated in the example, this removes the dotted rhythm and gives a more elegant descent to the phrase, but is still different than Gregorios.

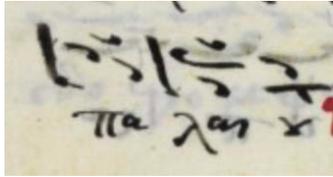
The MBN in Fig. 5.8 also has a bareia and additionally includes a klasma or a tzakisma. It is uncertain as to whether or not this would add length or ornamentation.

<sup>175</sup> The aplai are the two small dots located under the apostrophos. They add two additional beats in the NAM notation - extending the duration of the note.

<sup>176</sup> For the purposes of showing each of the variations, Ex. 5.1 is from *Προς ἑαυτον*. Gregorios, p. 31, Chourmouziotis, p. 21, Markos, 11r.

Fig. 5.8: A melodic fragment in MBN that contains two bareia

London MS 17718, 49v<sup>177</sup>



In the NAM, the klasma is used most often to lengthen, adding an additional beat.

As Chrysanthos states with regard to the NAM:

The klasma is written  and is worth one chronos... The note of the neumes, which bears the klasma, spends two chronoi and during the delay the voice waves, so to say.<sup>178</sup>

Ioannis Arvanitis also mentions that the klasma, while having the duration of one time-unit, can produce a small melisma in certain situations that is “free to be performed or dropped.”<sup>179</sup> The melisma can be interpreted as a neighbor tone as Karas also suggests.<sup>180</sup> Due to the ambiguity of the klasma or the tzakisma, its interpretation in a transcription is most likely dependent upon oral tradition.

Considering that Gregorios does not include any evidence of a klasma or a tzakisma, only the bareia could be realized. As discussed in chapter three however, this would produce an escape tone according to Karas. Markos and Chourmouziou are using the dotted antikenomata, which could at least suggest that an attempt was made to reflect the klasma or a tzakisma existing in the MBN.

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<sup>177</sup> The notation in Bucharest MS 48m, 17r, is identical to that of London MS. 17718.

<sup>178</sup> Romanou, *Great Theory of Music*, 78-79.

<sup>179</sup> Arvanitis, “The Rhythmical,” 15.

<sup>180</sup> Karas, *Μέθοδος*, 194.

While the different variations are fewer in the third mode than in the other modes, the continuity found within the realizations of the third mode chants reveal the agreement in how best to preserve the older notation.

## Chapter 6: The Fourth Mode

There are three primary forms of the fourth mode: heirmologic (λεγετός) from βου, sticheraric from Πα (re), and papadic from Δι (sol). The doxastika and theotokia in each of the doxastaria are in the same form – sticheraric from Πα (re). According to Chourmouziou, the fourth mode is diatonic, and the sticheraric form uses the intervals of 9-7-12.<sup>181</sup>

### *Discrepancies in the Fourth Mode*

Of all of the modes encountered up to this point, the fourth mode contains the most discrepancies between all three sources. In the first to the third modes, Chourmouziou and Gregorios agree for the most part. In the areas where they disagree, it is typical to find Chourmouziou in agreement with Markos, with few exceptions. That is not the case with the fourth mode, where all three disagree in many places.

### *The Homalon*

The most remarkable group of discrepancies for the fourth mode is in the use of the homalon . The homalon, like the paraklesma or the heteron, is a quality sign, which is why it is not found alone, but in conjunction with other neumes. Chrysanthos states that the use of the homalon calls for a “waving of the voice to

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<sup>181</sup> Terzopoulos, *Introduction to the New Method of Byzantine Chant* (St. Louis: Psaltic Notes Press, 2012), 34-35. While the sticheraric form uses the same intervals as first mode, according to Chourmouziou it differs with regard to the cadences and dominant notes.

occur in the larynx together with a certain heightening of the note of the neume to which it is subscribed.”<sup>182</sup>

Gregorios is found to use the homalon more than Chourmouzos and Markos. The most common combination found basically covers three beats: the oligon with a klasma, followed by an apostrophos, then the homalon placed under an oligon. Unlike many of the other combinations of neumes encountered up to this point, in these combinations Chourmouzos and Markos show multiple differences. The following examples show the different combinations found when Gregorios is using the homalon:

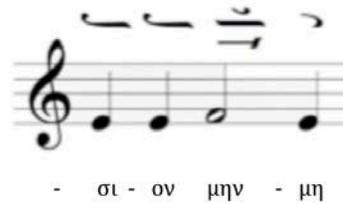
In Ex. 6.1, Gregorios and Markos both use an identical orthography of the homalon, however. It is important that Chourmouzos analyzes this as he has in other modes and as expected throughout the fourth mode. What is not expected is that the identical orthography that Gregorios uses in Ex. 6.1 is also found where Chourmouzos and Markos disagree completely with Gregorios.

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<sup>182</sup>Romanou, *Great Theory of Music*, 81.

Ex. 6.1: Use of the homalon by Gregorios and Markos<sup>183</sup>

Gregorios and Markos



Chourmouziος

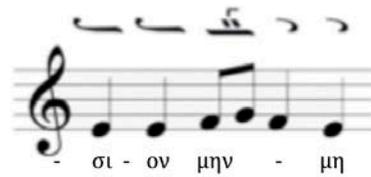
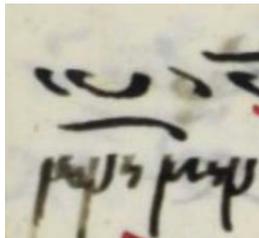


Fig. 6.1 shows the same example in MBN with a petasti and an antikenoma.

Fig. 6.1: MBN that is interpreted by Gregorios as an homalon

London MS 17718, 63r



Reviewing Chourmouziος alongside the MBN, it appears as if he has given the realization of a petasti. It is also possible that the manuscript has an underlying melodic formula attached that would lead both Gregorios and Markos to interpret it as an homalon as well. In another instance, Gregorios uses an homalon with a klasma on the “v” in Ex. 6.2.

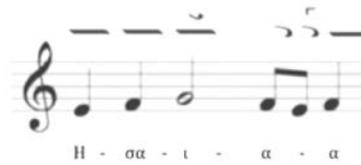
<sup>183</sup> This example is from *Τὴν ἐτήσιον μνήμην σήμεραν*, Gregorios, p. 63, Chourmouziος, p. 43, Markos, 21v.

Ex. 6.2: Use of the homalon only by Gregorios while Chourmouziος and Markos provide a different orthography<sup>184</sup>

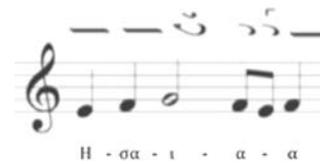
Gregorios



Chourmouziος

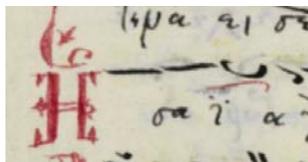


Markos



When compared to the MBN (Fig. 6.2), unlike the previous example, Chourmouziος does not provide an analysis of the petasti, but uses an oligon with a klasma.

Fig. 6.2: Another instance in MBN that is interpreted by Gregorios as an homalon  
Ms 17718, 77v



Markos in this instance uses a petasti (like the MBN) with a klasma. For all three, if there is no realization, the result is a step up, held for two beats. If the petasti with a

<sup>184</sup> This example is from *Ησαϊα χόρευε*. Gregorios, p. 99, Chourmouziος, p. 66, Markos, 33r.

klasma is actually analyzed instead of simply made equivalent to a half note, it would be as suggested below:

Ex. 6.3: An analysis of a petasti with a klasma



The irony with the realization of the petasti as suggested in Ex. 6.3 is that it is identical with Chourmouzos's analysis of the homalon in Ex. 6.1. The only difference is what follows the oligon with a klasma. This small ornament is identical to how Markos follows the petasti in Ex. 6.2. The other curiosity is that Markos is in agreement with Gregorios in Ex. 6.1, but not in Ex. 6.2. There does not seem to be an explanation for this other than the transcriber's prerogative.

Ex. 6.4 shows yet another difference between Chourmouzos and Markos at the location where Gregorios uses an homalon. Here Gregorios has remained with simple yet consistent orthography. Chourmouzos's version is significantly different from any of the other variations presented above.

Ex. 6.4: Use of the homalon by Gregorios where Markos uses a parakalesma<sup>185</sup>

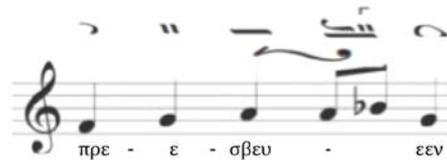
Gregorios



Chourmouzos



Markos



Like Ex. 6.1, Ex 6.4 could be considered a realization of an homalon, but now we have two different variations of a homalon by Chourmouzos. Markos's version shown in Ex. 6.4 is slightly similar to Chourmouzos's version in Ex. 6.2, with the lower neighbor tone. He has added an heteron that was not in any of the previous versions above.

The MBN has something very different than what was shown in Fig. 6.1 and 6.2 as well. In Fig. 6.3 at the specific point where Gregorios uses an homalon, the manuscript shows a petasti with an antikenoma. The difference between this and the

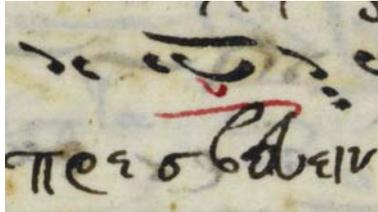
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<sup>185</sup> This example is from *Σήμεραν ἐξέλαμψε*. Gregorios, p. 327, Chourmouzos, p. 217, Markos, 100v.

others above is that it also includes an oligon and a klasma, and is preceded by an isaki.<sup>186</sup>

Fig. 6.3: A petasti with an antikenoma, an isaki, an oligon, and a klasma

Ms 17718, 162v



Another difference can be seen in the transcription into staff notation where Chourmouzos transcribes the petasti from ‘G’, rather than ‘A’ where Markos ornaments the same syllable “σβευ”.

While some of the examples show both Chourmouzos and Markos using different orthography, they are not using the same orthography identically each time. Sometimes they use different combinations of the variations with no particular consistency. For instance, in Ex. 6.5 Gregorios uses an homalon, but Chourmouzos uses the same variation that he used in Ex. 6.1, while Markos uses the same variation that he used in Ex. 6.4.

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<sup>186</sup> As noted in the previous chapter, late manuscripts use the isaki (or as Karas states the “small ison”) when the text has a syllable which begins with a double consonant. See Alexandru, “Some Thoughts,” 57.

Ex. 6.5: A different variation by Chourmouzos<sup>187</sup>

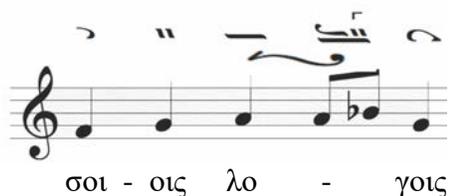
Gregorios



Chourmouzos



Markos



Where this occurs in MBN, it again simply shows a petasti with an antikenoma. This suggests that there are different ways of realizing the same written figure from the MBN. Christian Troelsgård discusses the possibility that in performance practice there could be more than one version that was acceptable and states that

The scholia (in practice often variants written in red ink) indicate that multiple variants were taken into account.... Thus the analysis of chant traditions with strong elements of ‘oral-aural’ qualities can lead to recognition of formulas with similar musical functions.<sup>188</sup>

It is likely that this is the reason for the discrepancy and the variations.

<sup>187</sup> This example is from *Πάτερ Χρυσόστομε*. Gregorios, p. 257, Chourmouzos, p. 168, Markos, 80v.

<sup>188</sup> Troelsgård, “Byzantine Notation,” 12.

The use of the homalon by Gregorios and the disagreements in orthography do not seem related to the direction of the melody either. In Ex. 6.6, both Chourmouzius and Markos are using variations they have used in other examples, but in these instances the melody is descending. Chourmouzius uses the same variation that he used in Ex. 6.1, while Markos is using the same variation that he used in Ex. 6.2.

Ex. 6.6: Markos's use of a petasti <sup>189</sup>

The image displays three musical staves, each with a treble clef and a key signature of one flat. Above each staff are neumes with arrows indicating pitch movement. Below each staff is the Greek text 'Πα - τρι τον Υι - ο - ον και'.

- Gregorios:** The melody starts on a middle line, descends stepwise to the bottom line, and then has a small upward inflection on the final note.
- Chourmouzius:** The melody starts on a middle line, descends stepwise to the bottom line, and then has a small upward inflection on the final note.
- Markos:** The melody starts on a middle line, descends stepwise to the bottom line, and then has a small upward inflection on the final note. To the right of this staff is the word 'ορ' and another musical staff with the same text and melody as Chourmouzius's.

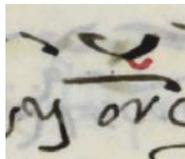
As seen in Ex. 6.6, if Markos's use of a petasti with a klasma is analyzed, its melody is identical to Chourmouzius's version. This might suggest that Gregorios has placed an homalon where a petasti was intended in the MBN. It is also important to note that Gregorios has also placed the homalon under the two-neume group of an oligon and an ison, signalling that something is different in the MBN.

<sup>189</sup> This example is from *Τὴν ἐτήσιον μνήμην σήμεραν*. Gregorios, p. 63, Chourmouzius, p. 43, Markos, 21v.

In Fig. 6.4, there is a different variation than has been presented previously. Where the homalon occurs in the transcription, the manuscript uses the petasti and antikenoma in combination, but here also includes a klasma.

Fig. 6.4: The combination of the petasti, an antikenoma, and a klasma written in MBN

Ms 17718, 62v

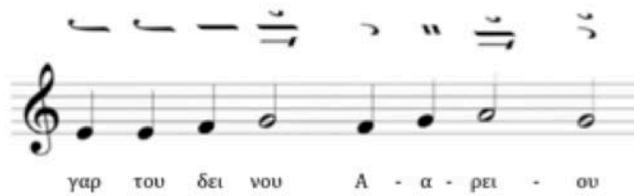


This could be Gregorios's purpose for using two neumes with the oligon placed under them. With regard to Chourmouzos and Markos, one interpretation in present-day performance practice of what Gregorios has written, is what Chourmouzos has written in his transcription, as well as what Markos's transcription would be if the petasti with a klasma were interpreted. If Markos's transcription is not analyzed, the petasti with a klasma reflects what is seen in London MS 17718, 62v without the antikenoma; however, there is no indication in the Doxastarion of Markos that he had access to the MBN.

There are also instances in chants of the fourth mode where the homalon is used twice within the same musical phrase as found here in Ex. 6.7. Gregorios uses an homalon twice in close proximity. As with the other examples, neither Chourmouzos nor Markos use an homalon in their versions.

Ex. 6.7: Homalons used consecutively<sup>190</sup>

Gregorios



Chourmouzos



Markos



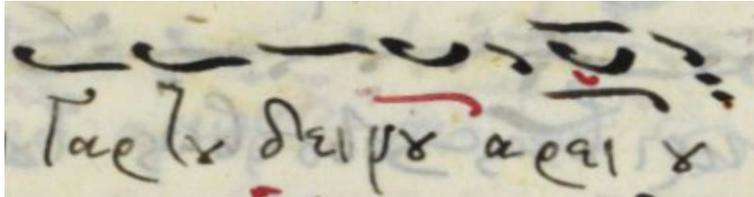
Chourmouzos does not seem to recognize the first homalon and only uses an oligon with a klasma. He does use the same analysis that he used in Ex. 6.6, however, with the same light ornamentation. Markos, on the other hand, uses a petasti in the first instance followed by the two apostrophes with a gorgon. This is similar to Ex. 6.2 and 6.6. In the second instance where Gregorios uses an homalon in the phrase, Markos uses an analysis similar to that he had used in Ex. 6.5, only without the heteron. Where Markos has left out the klasma on the petasti and the heteron under the second sign might appear to be a mistake, but he uses this phrase in several other

<sup>190</sup> This example is from *Τὴν ἐτήσιον μνήμην σήμεραν*. Gregorios, p. 63, Chourmouzos, p. 43, Markos, 21v.

instances within the fourth mode. The MBN in both of these occurrences can be seen in Fig. 6.5 below.

Fig. 6.5: Two homalons used consecutively in close proximity

London MS 17718, 63r



The homalon seen in Gregorios’s transcription would occur in Fig. 6.5 on the syllables, “vou” and “pei”. This is a very useful example, because it shows both combinations that we have seen independently in other areas of the manuscript within the fourth mode. The first syllable only has a petasti with an antikenoma, while the other shows a petasti, an oligon, a klasma, and an antikenoma. It is interesting that no matter which combination is seen, Gregorios simply reduces it to an oligon with an homalon, as if to take other interpretations and put them into one clean package.

*The Psephiston* 

Although the homalon is not used in the case of the next example, Ex. 6.8, it is interesting to see that Chourmouzos analyzes Gregorios’s oligon with a klasma the same way he analyzes Gregorios’s homalon. Chourmouzos uses the combination of an oligon with the kentimata and a gorgon, and then follows it with an apostrophos. The difference between Ex. 6.8a and 6.8b is that Gregorios uses a psephiston with a

klasma in Ex. 6.8a. Orthographically the use of the psephiston is correct, because the note that follows it is descending.

Ex. 6.8: The psephiston in a melodic phrase<sup>191</sup>

a.

Gregorios

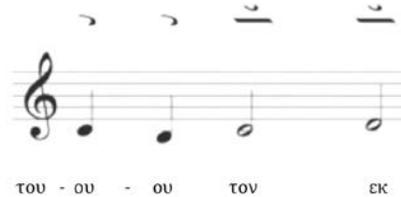


Chourmouzos

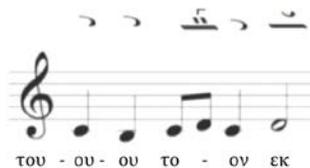


b.

Gregorios



Chourmouzos

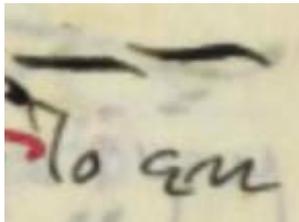


<sup>191</sup> Ex. 6.8a is from *Σήμεραν ἐξέλαμψε*. Gregorios, p. 327, Chourmouzos, p. 217, Markos, 100v. The example for b. is from *Τὴν ἐτήσιον μνήμην σήμεραν*. Gregorios, p. 63, Chourmouzos, p. 43, Markos, 21v.

As for Markos, he uses the same orthography as Gregorios in the same instances. Even though Chourmouzos uses the same realization that he has used for the homalon in a previous example, the explanation might be as simple as a stylistic difference. His realization has no great effect on the melody other than changing its aesthetic. These instances shown in Ex. 6.8a and 6.8b are found throughout the fourth mode.

Fig. 6.6: An ascending melody in MBN

London MS 17718, 63v



With regard to the MBN as seen in Fig. 6.6, Chourmouzos's version is the doubling of the time value for the oligon, then realization of the klasma as a neighbor note.

### *Ending Phrases*

A stylistic difference in the fourth mode has been found in other modes as well. In Ex. 6.9, both Gregorios and Chourmouzos agree with a very typical orthographic combination that is only found at the ends of musical phrases.

Ex. 6.9: An ending phrase in the fourth mode<sup>192</sup>

Gregorios  
and Chourmouzi



Markos

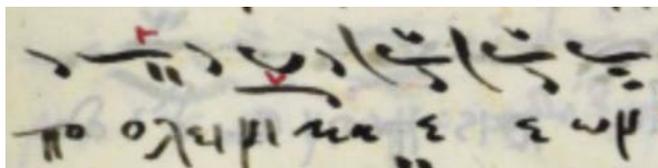


There is nothing to indicate that Markos is providing a correction, since Chourmouzi and Gregorios are consistently in agreement, and there does not appear to be any shortening or elongation due to qualitative neumes. It therefore seems plausible that Markos's version is a stylistic preference to use an appoggiatura perhaps based on the yphos of his teacher.

Gregorios and Chourmouzi's transcriptions are closest to the MBN (Fig. 6.7), but within this same melodic formula, there is a petasti present with a klasma and an antikenoma, and that is not reflected in any of the transcriptions.

Fig. 6.7: An ending melodic formula for the fourth mode in MBN

London MS 17718, 63r



<sup>192</sup> The example is from *Τὴν ἐτήσιον μνήμην σήμερον*. Gregorios, p. 63, Chourmouzi, p. 43, Markos, 21v.

The only possible indication of an antikenoma from the MBN into the NAM is from the contour of the melody. Because the antikenoma, according to Chrysanthos, indicated a bolder sound to be made where it is indicated, this is accomplished as the “Νι” is held for two beats and from here descends to “ων.”

This again shows the difficulty of transcription from MBN into the NAM. After reviewing the multiple alternative orthographic versions by Chourmouzos and Markos in the above examples, it seems plausible that Gregorios, in the process of simplifying the notation and the musical phrase, incorporated various combinations of neumes to serve as equivalents to the homalon. So by using the orthographic rules of the NAM, the formulas of MBN were realized based on the sounding melody.

## Chapter 7: The Plagal of the First Mode

The repertoire in the doxastaria that is written in the plagal of the first mode is based on Πα (Re), just like the authentic first mode. The intervals for the tetrachords, as in the first mode, are 9-7-12.<sup>193</sup>

The difference in this mode as compared to the first mode is in how it uses the scale. In the plagal of the first mode, the melodies tend to use the upper tetrachord, with Κε as the dominant note, even though many of the melodies may begin from Πα and Δι.<sup>194</sup>

### *General Observations*

There are twice as many theotokia and doxastika written for fixed feasts in the plagal of the first mode, fourteen, than there are in the first mode. All of the differences found in the plagal of the first mode are orthographic, and represent differences found in melodic and rhythmic structure, but no modal discrepancies were found with placement of the fthora. Additionally, there are no differences between Gregorios and Chourmouzios in the doxastikon *Ὁ ἐπὶ τῶν κόλπων*. This is an unusual finding, since all other fixed modes have at least one, if not multiple differences.

The most remarkable aspects of this mode regarding differences between the sources include the quantity of what can be considered common differences within

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<sup>193</sup> Terzopoulos, *Introduction to the New Method*, 36-37. Here, “since πα is four notes lower than κε – the basis for the first mode – it was named by the old teachers the plagal of the first mode.”

<sup>194</sup> Karas, *Μέθοδος*, 293-302.

the plagal of the first mode and the quantity of fragments where Gregorios is more elaborate in his orthography than both Chourmouzos and Markos.

### *Ending Phrases*

There is one orthographical fragment that is found at the end of melodic phrases. It is also the most common discrepancy recurring within this mode and is also found in other modes as well, but it is not always interpreted the same way as in other modes.<sup>195</sup> It involves the use of three consecutive apostrophes at the end of a phrase, as shown in Ex. 7.1.

Ex. 7.1: Descending apostrophes at the end of a melodic phrase<sup>196</sup>

Gregorios and Chourmouzos



Markos



In Ex. 7.1, both Gregorios and Chourmouzos use a simple descent while Markos uses the two apostrophes followed by a bareia, an ison, and an apostrophos. Markos's version is written in a way that could be analyzed further, as the alternative excerpt suggests. This is an ornamented version resulting from the

<sup>195</sup> See p. 30, Example 3.3a.

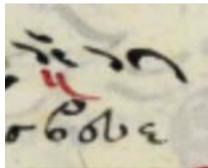
<sup>196</sup> This example is from *Ὅσπε Πάτερ, καλήν ἐφεῶρες κλίμακα*. Gregorios, p. 3, Chourmouzos, p. 3, Markos, 2r.

quality sign, the bareia.<sup>197</sup> While it can be chanted as a simple note, the oral tradition of the bareia often places a simple ornament between the ison and the last apostrophos. While this is a small difference, it is found more often in this mode than in any of the others for this mode and characterizes Markos's version for the plagal of the first.

In the original MBN, the same areas are presented with a piesma (double bareia) and the continuous elaphron (Fig. 7.1). As mentioned in Chapter 4, Karas suggests that the piesma when fully realized is ornamented in a way that is comparable to sixteenth notes. Neither transcription resembles this.

Fig. 7.1: The MBN in the plagal of the first mode where the NAM has three consecutive apostrophes

London MS 17718, 37v



The closest transcription that shows slight ornamentation on the final two notes is Markos's, which like Ex. 4.2 in Chapter 4, includes a bareia.

Another melodic formula that usually occurs near the end of a musical phrase is shown in Ex. 7.2. In this instance it is not a correction, but a stylistic difference possibly resulting from oral tradition.

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<sup>197</sup> Karas, *Μέθοδος*, 197.

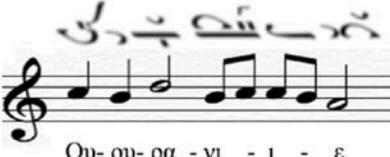
Ex. 7.2: A common melodic formula at the end of a musical phrase<sup>198</sup>

Gregorios and Chourmouziotis



Ου-ου-ρα - νι - ι - ε

Markos

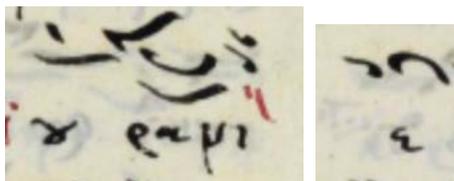


Ου-ου-ρα - νι - ι - ε

In the above example, Gregorios and Chourmouziotis both descend by step using an apostrophos as opposed to Markos who uses an elaphron and descends by two scale degrees. This, of course, has an effect on how the continuous elaphron  is approached. Fig. 7.2 also shows the inclusion of a piesma in the MBN.

Fig. 7.2: The MBN in the plagal of the first mode at the end of a musical phrase

London MS 17718, 37v



<sup>198</sup> This example is from *Ὅσιε Πάτερ, καλήν ἐφεῶρες κλίμακα*. Gregorios, p. 3, Chourmouziotis, p. 3, Markos, 2r.

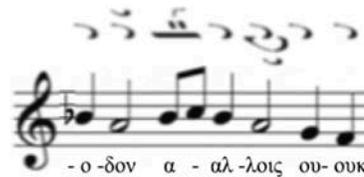
Taking into consideration the ornamentation that can be realized, it seems likely that Gregorios's and Chourmouziος's transcriptions are the more accurate, while Markos's is probably a stylistic difference.<sup>199</sup>

### *Simple Neume Combinations by Markos*

When the three sources in each of the modes are compared, typically Gregorios uses the more simplified neume combinations, while Markos tends to present a more elegant style of orthography by showing more of the analysis or a different variation. In the plagal of the first mode, however, there are more instances where Markos's orthography is simplified as compared to Gregorios's.

Ex. 7.3: Use of the klasma in the plagal of the first mode<sup>200</sup>

Gregorios



Chourmouziος and Markos



<sup>199</sup> Karas, *Μέθοδος*, 197.

<sup>200</sup> This example is from "Όσιε Πάτερ, καλήν έφεδρες κλίμακα. Gregorios, p. 3, Chourmouziος, p. 3, Markos, 2r.

In Ex. 7.3, Chourmouzos and Markos have used a very simple melody that primarily uses a klasma, which is very different from Gregorios's version. Gregorios uses a more ornate melodic line, choosing a petasti with a klasma. If Gregorios's intent is for the petasti to be interpreted, then the melody becomes even more ornate. This can be seen in Ex. 7.4.

Ex. 7.4: Analysis of a petasti with an apostrophos and a klasma

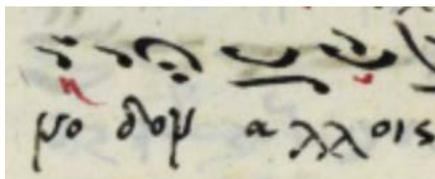


While each version has the same number of beats, Markos and Chourmouzos's version only uses six notes to Gregorios's ten, leaving a more elegant style. This is quite unusual, because typically Markos has the more ornate version. If Markos and Chourmouzos's intent was to simplify the melodies, this certainly contradicts that notion.

When compared to Gregorios, the MBN also shows a more elaborate melodic line (Fig. 7.3).

Fig. 7.3: The MBN where the apostrophos and the klasma appear in the transcription

London MS 17718, 37b



London MS 11718 and Bucharest MS 48m both include a piesma and a descending apostrophos with a petasti and a klasma. Markos and Chourmouziou's transcription is more of an abridgement of the ornate melody. More interesting are Gregorios's transcriptions that are simplified rather than ornate, discussed in the final conclusion.

Chourmouziou in this instance disagrees with Gregorios's orthography, but there are some exceptions elsewhere within the mode.

Ex. 7.5: Consecutive use of the klasmata<sup>201</sup>

Gregorios and Chourmouziou



Markos



In Ex. 7.5, Markos's use of the klasma is similar to that shown in Ex. 7.3, as it is kept very simple as it ascends. Gregorios and Chourmouziou analyze the klasma by using an oligon with a kentimata and a gorgon, followed by an apostrophos. This produces a slight ornamentation. Like Ex. 7.4, both versions have an equal number

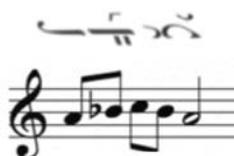
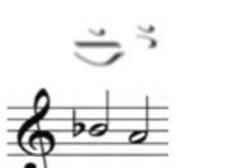
<sup>201</sup> This example is from *Ὅσιε Πάτερ, καλήν ἐφεῶρες κλίμακα*. Gregorios, p. 3, Chourmouziou, p. 3, Markos, 2r.

of beats. Markos uses only three notes, keeping the melodic fragment simple, while both Gregorios and Chourmouziotis have five notes.

The MBN also reveals an identical notation to Markos's transcription. The exegesis seen in Gregorios's and Chourmouziotis's transcription is very common and found in each of the modes, both ascending and descending. This should therefore be considered an accepted analysis reflecting oral tradition.

Markos's transcription is also less ornate than Gregorios and Chourmouziotis's transcriptions in Ex. 7.6.

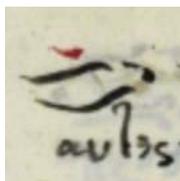
Ex. 7.6: A shortened melodic fragment by Markos<sup>202</sup>

Gregorios and Chourmouziotis	 <p>τοι - α - αυ - της</p>
Markos	 <p>τοι - αυ - της</p>

It is also closest to the orthography found in MBN (see Fig. 7.4).

Fig 7.4: An oxeia in MBN

London MS 17718, 44r



<sup>202</sup> This example is from *Ἦ μακαρία δνάς*. Gregorios, p. 19, Chourmouziotis, p. 3, Markos, 7r.

In both manuscripts, the first neume is an oxeia and implies that an exegesis would be possible. Gregorios and Chourmouzos's transcription appears to be an analysis. One possibility would be the analysis of the strepton,<sup>203</sup> which is typically seen in combination with an oxeia and might be assumed in these manuscripts.<sup>204</sup>

### *The Antikenomata*

The antikenomata are used throughout the plagal of the first mode. In some areas, this enables Markos to have a more ornate melodic line than Gregorios. As discussed above, there are instances where Gregorios's version is more elaborate than Markos's, because he uses the dotted antikenomata. In most instances with the antikenomata, Chourmouzos provides an identical orthography to Gregorios.

In Ex. 7.7, there are two antikenomata used in close proximity to each other by both Gregorios and Chourmouzos. If both are analyzed, then a more ornate melodic line is possible.<sup>205</sup> The analysis of the antikenoma is included below the original example.

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<sup>203</sup> See p. 14.

<sup>204</sup> Karas, *Μέθοδος*, 214.

<sup>205</sup> *Ibid.*, 209.

Ex. 7.7: Use of a dotted antikenoma by Gregorios and Chourmouziος<sup>206</sup>

Gregorios and Chourmouziος

Ο - Ο - σι - λ - ε

-with analysis of antikenoma

Ο - Ο - σι - λ - ε

Markos

Ο - σι - λ - ε

- with analysis of antikenoma

Ο - Ο - σι - λ - ε

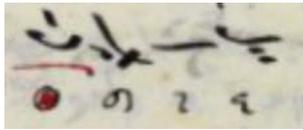
A peculiarity is found when Gregorios's and Chormouziος's versions are compared to Markos's orthography. In Example 7.7, Markos uses the dotted antikenoma only once, but begins the same area with the petasti with a klasma. When performed simply, this leaves a very basic descending contour. If the petasti and the dotted antikenoma are both analyzed, the melodic line is very similar to Gregorios's. The

<sup>206</sup> This example is from *Όσιε Πάτερ, καλήν έφεδρες κλίμακα*. Gregorios, p. 3, Chourmouziος, p. 3, Markos, 2r.

peculiar aspect is that both neumes have a similar analysis,<sup>207</sup> which leads to the question if only one or both neumes should be analyzed.

Fig 7.5: MBN where there are dotted antikenomata in the transcriptions

London MS 17718, 37v



The MBN (Fig. 7.5) shows the antikenoma with the ascending petasti, so it could be argued that it is related to each of the transcriptions. If both transcriptions are performed with the analysis as suggested, they appear similar enough that the only difference is the orthography; it seems that neither is incorrect.

As was often observed in the plagal of the first mode and in the other modes, Markos uses the dotted antikenomata to give a more elaborate or ornate version than Gregorios. In Ex. 7.8, Gregorios and Chourmouziotis agree, but not consistently; sometimes Chourmouziotis also agrees with Markos's use of the same neume.

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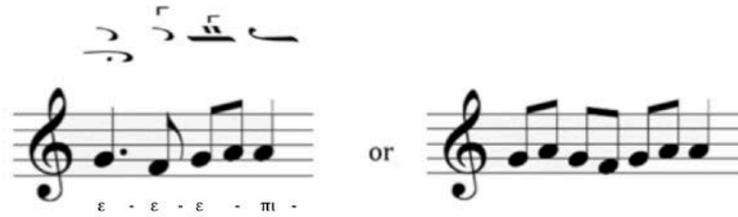
<sup>207</sup> Karas, *Μέθοδος*, 255-71.

Ex. 7.8: Use of a dotted antikenoma by Markos<sup>208</sup>

Gregorios and Chourmouzos



Markos



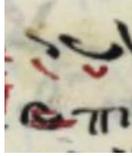
In Ex. 7.8 above, Gregorios and Chourmouzos use a very simple ascending orthography of two notes, while Markos's is more elegant with the dotted antikenoma and longer melodic line that breaks up four beats into five notes. In addition, if the antikenoma is analyzed as suggested in the alternative that follows Markos's example, this allows for an even more ornate version. More peculiar is that in this mode Markos's version tends to be simpler than Gregorios's and Chourmouzos's, with fewer exceptions. The MBN at first looks most similar to the transcriptions by Gregorios and Chourmouzos (see Fig. 7.6).

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<sup>208</sup> This example is from *Ὅσιε Πάτερ, καλήν ἐφεῦρες κλίμακα*. Gregorios, p. 3, Chourmouzos, p. 3, Markos, 2r.

Fig. 7.6: The MBN used where Markos Domestikos's transcription includes a dotted antikenoma

London MS 17718, 37v



If only the transcription were available, it would not be apparent that indeed more of an analysis is possible. The MBN includes a petasti instead of an oligon. With this in mind, however, it appears as if Markos's ornamentation is possibly more extreme than the MBN suggests.

### *The Homalon*

There is some inconsistency in how and when the homalon is used in each of the three doxastaria in the plagal of the first mode. In Ex. 7.9, each version is different. Gregorios is the only one who uses the homalon, while Chourmouzius and Markos each offer a different interpretation of it. Chourmouzius shows a slight ornamentation by dividing the beat into two notes, and Markos uses a petasti with a klasma.

The irony here is that Chourmouzius's version is the actual analysis of a petasti with a klasma.<sup>209</sup> Both the petasti and the homalon are considered to be quality signs, but the analysis for the homalon is less obvious.<sup>210</sup>

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<sup>209</sup> Karas, *Μέθοδος* (1996), 9.

<sup>210</sup> The petasti can be written independently without need of another neume or quality sign. It can either be be chanted plainly as shown in Markos's version as transcribed into staff notation, or interpreted as Chourmouzius's version shows. The homalon is never shown independently, because it has to be placed with a directional neume, such an ison, an oligon, or others.

Ex. 7.9: Use of the homalon by Gregorios<sup>211</sup>

Gregorios



Chourmouzos



Markos



In present-day performance practice, this musical fragment can be chanted literally by repeating the note, giving a staccato effect. It can also be chanted in a manner similar to what Chourmouzos suggested, but less literally and more like a slight pulse than something that can be notated. If the homalon is correct, then this would not be obvious from the versions provided by Chourmouzos or Markos. The MBN shows an ascending petasti with an antikenoma and a klasma and then an apostrophos (Fig. 7.7).

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<sup>211</sup> This example is from *Ἦ μακαρία δυάς*. Gregorios, p. 19, Chourmouzos, p. 3, Markos, 7r.

Fig. 7.7: MBN where the homalon is seen in transcription

London MS 17718, 44r



If kept simple, the manuscripts are closest to Markos's transcription without any additional exegesis. This same orthography that is in the manuscripts is used consistently in other modes, also where Gregorios uses the homalon.<sup>212</sup> Chourmouzos's transcription has also been seen where Gregorios uses the homalon. If the petasti shown in Markos's transcription is fully realized, it is the same as Chourmouzos's transcription as well. One can conclude that all of the transcriptions are correct and result in the same melody when analyzed.

### *The Parakalesma*

The qualitative neume parakalesma (also referred to as heteron) is used throughout this mode in all three Doxastaria. There are areas where all agree, as well as findings similar to those seen in other modes. In addition, there are also areas showing more stylistic difference than analysis. In Ex. 7.10, Markos demonstrates a stylistic difference that contradicts Gregorios's and Chourmouzos's simpler version.

Markos has placed the parakalesma under *Ἠλίας* (Elias), giving the word more emphasis, and thereby making the musical fragment more elegant in the musical phrase. This is, of course, because it is a quality sign that connects the

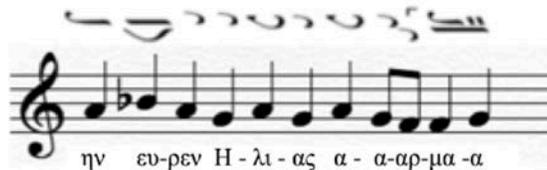
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<sup>212</sup> See p. 107.

oligon to the ison on the syllable “λι” to avoid a staccato-like effect. It is much more than a slur or tie, rather an almost pulse-like connection between the two notes.<sup>213</sup>

Ex. 7.10: Use of the parakalesma by Markos<sup>214</sup>

Gregorios and Chourmouzos



Markos



It does seem possible that Gregorios and Chourmouzos simplified the phrase by using a petasti , which reduces the emphasis on the text by comparison, but also reflects the goal of the NAM to simplify melodic phrases.

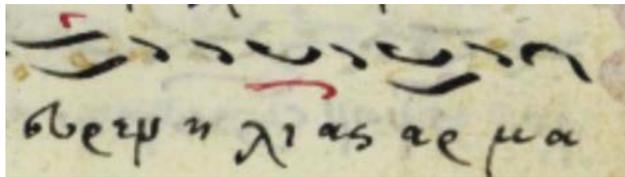
The MBN in London MS 11718 and Bucharest MS 48m show orthography that closely relates to Gregorios and Chourmouzos’s transcription, with the exception of the antikenoma and an unusual analysis of the elaphron that occurs at the end of the melodic phrase as seen in Fig. 7.8.

<sup>213</sup> Karas, *Μέθοδος*, 211-13.

<sup>214</sup> This example is from “Οσιε Πάτερ, καλήν ἐφεῶρες κλίμακα. Gregorios, p. 3, Chourmouzos, p. 3, Markos, 2r.

Fig. 7.8: MBN where Markos has indicated a parakalesma in the transcription

London MS 17718, 37r



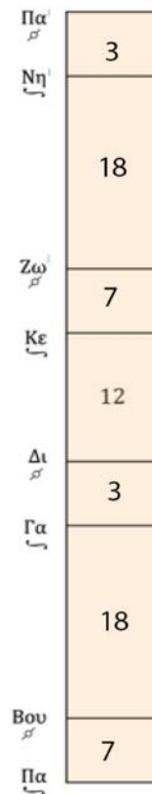
It is not known if Markos would have seen the MBN. His orthography when compared to that of the manuscripts in MBN suggests that he made a stylistic transcription learned through oral transmission and not a correction.

From reviewing the discrepancies found in the plagal of the first mode, a few pertinent areas are seen to characterize the orthography of Gregorios, Chourmouzos, and Markos. The main finding is that in this mode more than in any other, Gregorios provides a more elaborate orthography that can be considered more elegant, as compared to Markos's versions. In most modes in the Doxastarion, Gregorios maintains a very simple orthography, but occasionally, as in this mode, he uses a more detailed fragment. The findings with regard to the antikenoma, the homalon, the heteron, and others shown here are consistent with those of the other modes and reflect the simplification that the NAM advocates.

## Chapter 8: The Plagal of the Second Mode

The plagal of the second mode, like its authentic counterpart, is a chromatic mode. Unlike the second mode, however, it is considered a hard chromatic mode for this genre with the base of Πα (Re). The present-day and accepted ascending intervals are 6-20-4. This was a correction to Chrysanthos's theory made a few years later by Chourmouzius and Theodoros Phokaeus and later by the Patriarchal Committee of 1881,<sup>215</sup> as seen below in Fig. 8.1.<sup>216</sup>

Fig. 8.1: Diagram of the plagal of the second mode according to Chrysanthos and Chourmouzius<sup>217</sup>



<sup>215</sup> Eustathios Makris, "The Chromatic Scales of the Deuterios Modes in Theory and Practice," *Plainsong and Medieval Music* 14 (2005): 10.

<sup>216</sup> Romanou, *Great Theory of Music*, 121.

<sup>217</sup> Terzopoulos, *Introduction to the New Method*, 39.

### *General Observations*

Among the many differences that I identified between the three sources, the most unusual is the frequency with which Gregorios, Chourmouzos, and Markos present transcriptions that conflict from one another. In many of the modes reviewed above, Chourmouzos's orthography agrees with either Gregorios's or Markos's and is only rarely completely different, but this is not the case with the plagal of the second mode. One of the main observations is that Chourmouzos provides a different orthography in more cases here than in the other modes.

### *Parakalesma versus Homalon*

The first observation is that many fragments are in disagreement, especially with Gregorios and Markos, and contain a parakalesma and/or an homalon. In the previous chapters, many examples of the use of quality signs were presented. How the quality signs relate to one another is discussed further in the concluding chapter.

In Ex. 8.1, the homalon is used by Gregorios, while the parakalesma is used by Markos, and neither is used by Chourmouzos. This particular fragment is one that Gregorios uses very frequently in this mode. It is simple and without any realization, thus with the expectation that the chanter will know how to analyze the neume properly. Chourmouzos's version appears to be a realization of the homalon where he uses a neighbor tone.

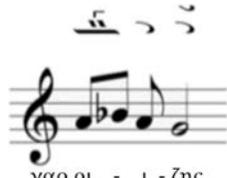
Ex. 8.1: Use of the parakalesma by Markos and the homalon by Gregorios in the plagal of the second mode<sup>218</sup>

Gregorios



γὰρ ρι - ζης

Chourmouzios



γὰρ ρι - ι - ζης

Markos



γὰρ ρι - ι - ι - ζης

Markos presents one of the more interesting transcriptions with a large parakalesma that seems to incorporate four notes. Considering present-day performance practice, it is uncertain how this neume would be executed given the many notes it incorporates.

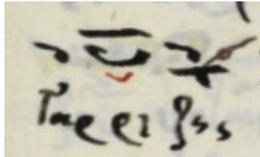
The MBN (Fig. 8.2) has an oligon and a petasti with a klasma on “ρι” and an apostrophos with an apoderma on the syllable “ζης”.<sup>219</sup> Chourmouzios and Gregorios both give plausible transcriptions. The performance of the MBN could be interpreted as a realization of the homalon, as used by Gregorios. At the same instance, Chourmouzios’s transcription gives a realization of a petasti with a klasma.

<sup>218</sup> This example is from *Σήμερον, ὁ τοῖς νοεροῖς θρόνοις ἐπαναπαυόμενος Θεός*. Gregorios, p. 13, Chourmouzios, p. 10, Markos, 5r.

<sup>219</sup> Ioannis Arvanitis states that the apoderma can extend the duration of the note two time-units. See his “The Rhythmical,” p. 21.

Fig. 8.2: The MBN where Markos has presented an unusual use of a parakalesma in the translation

London MS 17718, 42r



Markos's does not seem similar to the MBN. Initially he has given it an additional beat. Secondly, he places the ornament later on the syllable "ρι" that Chourmouzos and Gregorios.

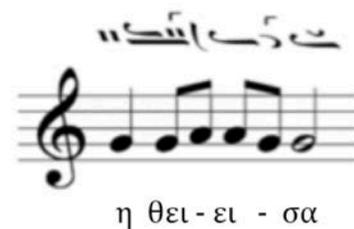
In Ex. 8.2, Gregorios continues to use the homalon in his transcription as he did in other modes, without any realization. Chourmouzos and Markos, on the other hand, have both presented very different transcriptions. First, both Gregorios and Chourmouzos have five beats in their transcriptions, whereas Markos add an additional beat. Chourmouzos places the ornament on "θει" going up by step and like an anticipation returns down by step. Markos uses a parakalesma under the grouping of the oligon followed by an ison and kentimata with a gorgon. This puts the emphasis on "ει," extending the syllable.

Ex. 8.2: Three different approaches to the same melodic phrase<sup>220</sup>

Gregorios



Chourmouzos



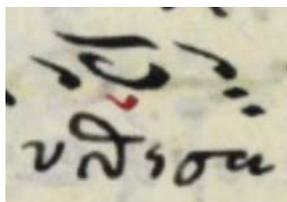
Markos



Similar to Fig. 8.3, in Fig. 8.3 there is a petasti with an oligon and a klasma on the syllable “θει”.

Fig. 8.3: Another occurrence in the MBN where Markos uses a parakalesma in the transcription.

London MS 17718, 43v



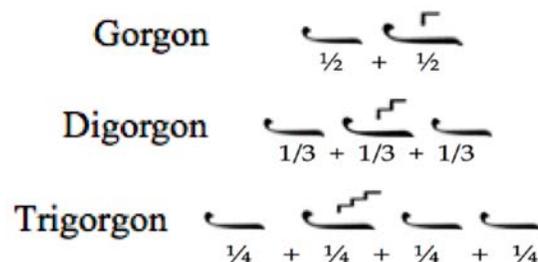
<sup>220</sup> This example is from *Αὔτη ἡμέρα Κυρίου*. Gregorios, p. 18, Chourmouzos, p. 13, Markos, 6v.

In this instance, Chourmouzos does not use a neighbor tone to ornament the syllable, giving a different realization. Note that he chooses to provide a variety of realizations for the same neume or neume grouping. Gregorios, on the other hand, gives the performer the opportunity to make a decision whether or not to perform a realization, but instead of using the petasti with a klasma in his transcription, he uses an homalon.

### *The Use of Digorgon*

It is not unusual to see a gorgon in each mode. The gorgon simply divides the duration of the beat between the neume preceding it and the one in which it is placed. The digorgon works similarly and affects the neume before and after, dividing it into thirds like a triplet. The trigorgon is used to divide four neumes into four equal parts, like four sixteenth-notes. Fig. 8.4 shows each of the different dividing signs:

Fig. 8.4: Markings that divide a beat



The digorgon and the trigorgon are seldomly found in each of the three sources of this investigation for most modes. They are used with more frequency, specifically

by Chourmouzos in the plagal of the second mode. Ex. 8.3 shows how the digorgon is used within the mode by Chourmouzos.

Ex. 8.3: Use of the digorgon by Chourmouzos<sup>221</sup>

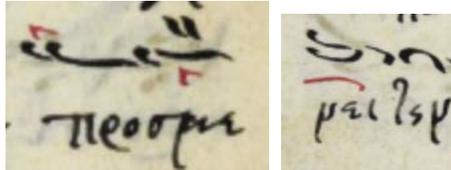
Gregorios	
Chourmouzos	
Markos	

Gregorios uses a petasti with a klasma followed by the continuous elaphron . Markos uses a simple melodic fragment without any suggested quality sign. In both Gregorios's and Markos's versions, it is reduced to five pitches rather than six, and the divisions are 2:1.

<sup>221</sup> This example is from *Αὔτη ἡμέρα Κυρίου*. Gregorios, p. 19, Chourmouzos, p. 13, Markos, 6v.

It is curious that Choumouzios chose to use a digorgon. In Fig. 8.5, there appears to be no indication of this division.

Fig. 8.5: MBN where Choumouzios has indicated a digorgon in his transcription  
London MS 17718, 43v



Here Markos's transcription appears to be the closest to the manuscripts.

Overall, the primary discrepancies seen within the plagal of the second mode reflect issues that were not resolved with the NAM. In some instances, like the homalon and a parakalesma, the confusion is evident with the numerous orthographic configurations found in each of the Doxastaria. Also discovered in this mode was Chourmouzios's use of the neume combination of an oligon with the kentimata and a gorgon, followed by an apostrophos , because he uses this in the same instances where Gregorios uses several other neume combinations.

Finally, one of the more consistent observations was the use of a digorgon in this mode, specifically by Chourmouzios. Its frequency here, but not in the other modes, leads us to conclude that it might be a stylistic characteristic of Chourmouzios in this mode.

## Chapter 9: The Barys Mode

*Δεῦτε ἅπαντες, πιστῶς πανηγυρίσωμεν* (Come everyone who believes) is the only doxastikon written in the Barys mode, and is included in all three doxastaria.<sup>222</sup>

There are no theotokia written in Barys, and only nine stichera that are included in the music sources. This doxastikon is written in the Barys mode from Γα. Prior to the 1881 Commission and according to Chourmouziou, the Barys mode for sticheraric melodies used an enharmonic scale.<sup>223</sup>

### *Differences within the Doxastikon*

In the doxastikon, *Δεῦτε ἅπαντες, πιστῶς πανηγυρίσωμεν*, there are 31 differences found among the sources that include variations in notation affecting the duration of a melodic phrase or the melody itself, and in the use of the fthora.

The first notational difference to be reviewed in the composition involves the consecutive use of an apostrophos with a klasma. These occur at two locations within the melodic phrase, at the beginning or the end.

There are three notational differences that occur at the beginning of musical phrases. The first appears on the word *ἅπαντες*, meaning “everyone.” Gregorios and Chourmouziou notate this three-syllable word using a descending melodic line in a syllabic style with use of a klasma over each of the apostrophes (Ex. 9.1).

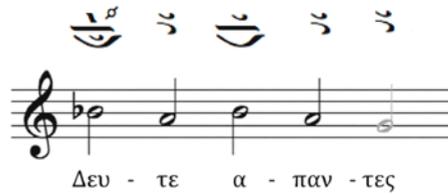
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<sup>222</sup> *Δεῦτε ἅπαντες, πιστῶς πανηγυρίσωμεν*. Gregorios, p. 139, Chourmouziou, p. 91, Markos, 45v, London, MS 17718, 93r, Bucharest MS 48m, 55r.

<sup>223</sup> Terzopoulos, *Introduction to the New Method*, 40. See Chapter 5 for enharmonic intervals according to third mode.

Ex. 9.1: Three descending apostrophes

Gregorios and Chourmouziou



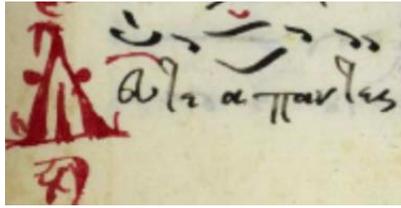
Markos



Markos treats this text differently, with the first syllable appearing to be an exegesis of an oxeia as it leaps up by two pitches before descending. This leap does not appear elsewhere in the doxastikon, implying that Markos was possibly giving emphasis to the opening phrase *Δεῦτε ἅπαντες* (Come everyone) in an effort to show a stylistic difference as opposed to an orthographic one. The other noticeable difference is on the third syllable. Markos shows an analysis of a klasma with a bareia, an ison, and a dotted apostrophos. This is very typical at phrase endings and will be addressed in more detail as a separate difference.

In the MBN (see Fig. 9.1), the main difference is seen in the oxeia with a klasma. It appears that Markos's transcription is analysis of the oxeia.

Fig. 9.1: MBN with an oxeia



Gregorios and Chourmouziou's transcriptions are not necessarily incorrect, since both can be viewed as the simplified version of the MBN.

The second difference is seen over the text, *Ιούδα τήν*. In this instance only, Gregorios uses the three descending klasmata, without further analysis (Ex. 9.2).

Ex. 9.2: Use of a dotted antikenoma by Chourmouziou and Markos

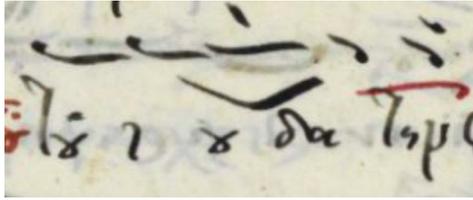
Gregorios

του Ι - ου - δα την φυ - - λην

Chourmouziou and Markos

του Ι - ου - δα - τη - ην φυ - - λην

Fig. 9.2: An antikenoma in MBN



Chourmouziος and Markos both use a dotted antikenoma on the third klasma and are in agreement rhythmically. When their analyses are compared to the MBN in Fig. 9.2, it confirms the presence of an antikenoma.

The third area where there is a discrepancy is on the phrase, *ὁ ἔστι μεθ' ἡμῶν*. Here, each of the three sources interprets Petros's doxastikon differently (Ex. 9.3).

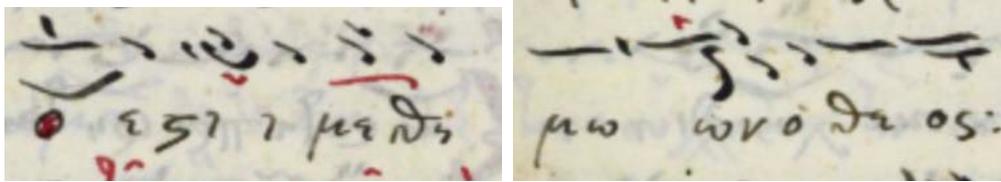
Ex. 9.3: Chourmouziος's analysis of the second apostrophos

Gregorios

Chourmouziος



Fig. 9.3: Chourmouziios analyzing the second apostrophos and including a tromiko in MBN



The two additional areas where a klasma is used consecutively in a descending pattern at the beginning of a musical phrase are *σβέσαντας* and *Ἰδοὺ ἡ Παρθένοσ*. The three sources do not analyze the apostrophes with a klasma.

As for the areas where the same descending pattern occurs towards the end of a musical phrase, they are also identical and without analysis. The five areas occur on the texts *πανηγυρίσωμεν*, *τιμήσωμεν*, *εὐφημήσωμεν*, *βοήσωμεν*, and *Ἐμμανουήλ*. With the exception of the name “Emmanuel,” the other four texts are present-tense verbs. This is merely a coincidence, because it is found on other parts of speech in different doxastika.

As expected in the Barys mode, all musical phrases end either on Γα, Δι or Πα.<sup>224</sup> The doxastikon could thus be divided as follows:

- Δεῦτε ἅπαντες, πιστῶσ πανηγυρίσωμεν (Γα) \*
- Τῶν πρὸ νόμου Πατέρων (Πα)
- Ἀβραὰμ καὶ τῶν σὺν αὐτῶ (Δι)
- Τὴν ἐτήσιον μνήμην (Γα) \*
- Τοῦ Ἰούδα τὴν φυλὴν, (Δι)
- ἀξίως τιμήσωμεν (Γα) \*
- τούς ἐν Βαβυλῶνι Παῖδας, (Δι)

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<sup>224</sup> Ibid.

τοὺς σβέσαντας τὴν ἐν καμίῳ φλόγα, (Γα) \*  
 ὡς τῆς Τριάδος τύπον (Πα) \*  
 σὺν τῷ Δανιὴλ εὐφημήσωμεν (Γα) \*  
 τῶν Προφητῶν τὰς προρρήσεις (Δι)  
 ἀσφαλῶς κατέχοντες, μετὰ τοῦ Ἡσαΐου (Δι)  
 μεγαλοφώνως βοήσωμεν (Γα) \*  
 Ἴδου ἡ Παρθένος, ἐν γαστρὶ λήψεται, καὶ τέξεται Υἱὸν τὸν Ἐμμανουὴλ (Γα) \*  
 ὃ ἐστὶ μεθ' ἡμῶν ὁ Θεός. (Γα)<sup>225</sup>

When a phrase ends on Γα and is approached at the end of a descent, all three sources are in agreement. (Ex. 9.4). These are each indicated above with an asterisk. Additionally, the phrase *ὡς τῆς Τριάδος τυπον* also ends the same way in each source, but on Πα.

Ex. 9.4: Use of the bareia with an ison and an apostrophos at the end of the phrase

τη - η - η - η - ην ε - ε - τη σι - ι - ον μνη - η - μη - ην

<sup>225</sup> Translation: “Come now, one and all, in faith let us celebrate the annual memorial of the Fathers before the Law, Abraham and those with him. Let us honor as is right the tribe of Judah, and let us extol the Servants in Babylon, the Trinity’s image, who extinguished the furnace fire, and also Daniel. As we unerringly cling to the predictions of the Prophets, together with Isaiah we cry out in a loud voice, Behold the Virgin will conceive in the womb, and she will bear a Son, Emmanuel, which means God is with us.” Translation by Fr. Seraphim Dedes. <http://www.agesinitiatives.com/dcs/public/dcs/p/s/2016/12/11/ma/gr-en/se.m12.d.11.ma.pdf>. Date accessed November 12, 2016.

The major difference is seen in Markos's transcription, where additional phrase breaks occur on the texts *ἅπαντες, κατέχοντες* (the ones who have) and *λήψεται* (the one who receives). This divides the doxastikon as follows:

Δεῦτε **ἅπαντες** (Δι) \*  
πιστῶς πανηγυρίσωμεν (Γα)\*  
Τῶν πρὸ νόμου Πατέρων (Πα)  
Ἀβραάμ καὶ τῶν σὺν αὐτῷ (Δι)  
Τὴν ἐτήσιον μνήμην (Γα) \*  
Τοῦ Ἰούδα τὴν φυλὴν, (Δι)  
ἀξίως τιμήσωμεν (Γα) \*  
τούς ἐν Βαβυλῶνι Παῖδας, (Δι)  
τούς σβέσαντας τὴν ἐν καμίῳ φλόγα, (Γα) \*  
ὡς τῆς Τριάδος τύπον (Πα) \*  
σὺν τῷ Δανιὴλ εὐφημήσωμεν (Γα) \*  
τῶν Προφητῶν τὰς προρρήσεις (Δι)  
ἀσφαλῶς **κατέχοντες**, (Δι) \*  
μετὰ τοῦ Ἡσαΐου (Δι)  
μεγαλοφώνως βοήσωμεν (Γα) \*  
Ἴδου ἡ Παρθένος, ἐν γαστρὶ **λήψεται**, (Δι) \*  
καὶ τέξεται Υἱὸν τὸν Ἐμμανουήλ (Γα) \*  
ὃ ἐστι μεθ' ἡμῶν ὁ Θεός. (Γα)

Each of these phrases is also approached in the same fashion by a descending melodic line, followed by an ison and an apostrophos. This is clearly an intentional pregnant pause. If one looks at the orthography, it seems logical to create these breaks, since this phrase descends in the same manner as the others, with the only

exception that *κατέχοντες* (“the ones who have”) and *λήψεται* (“the one who receives”) are without the additional *klasmata* (see Ex. 9.5)

Ex. 9.5: The ending of the phrase without a *klasma*

**κατέχοντες**

Gregorios and Chourmouziotis

α - σφα - λως κατ - ε - ε - χο - ον - τες με

Markos

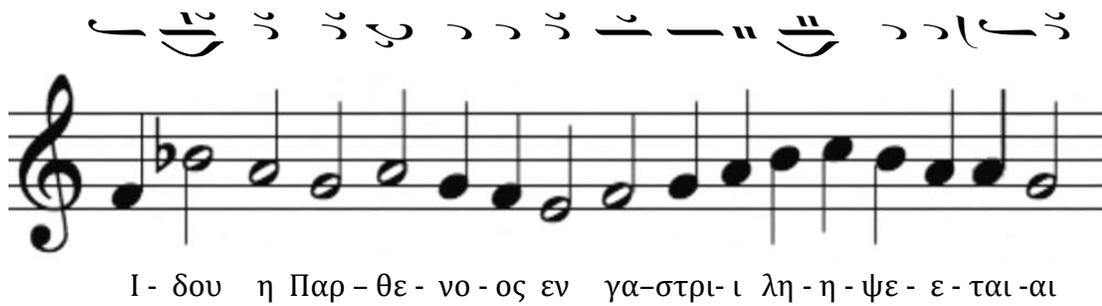
α - σφα - λως κατ - ε - ε - ε - χο - ον - τε - ες με

**λήψεται**

Gregorios

Ι - δου η Παρ - θε - νο - ος εν γα - στρι - ι λη - η - ψε - ε - ται

Markos



The image shows a musical score for the hymn 'I - δου η Παρ - θε - νο - ος εν γα - στρι - ι λη - η - ψε - ε - ται - αι'. The top line contains a series of neumes (musical symbols) written in black ink. Below the neumes is a standard musical staff with a treble clef, showing the corresponding notes and rests. The Greek text is written below the staff, with hyphens indicating syllable placement under the notes.

It does seem possible that Markos wanted to emphasize the text more, implying that his reason was based on style. This also seems logical considering the meaning of the texts: this hymn commemorates the birth of Christ.

With regard to the MBN, in both instances in Fig. 9.4 and Fig. 9.5, each phrase corresponding to the transcription ends with the continuous elepharon.

Fig. 9.4: MBN where the transcription indicates the phrase ending without a klasma

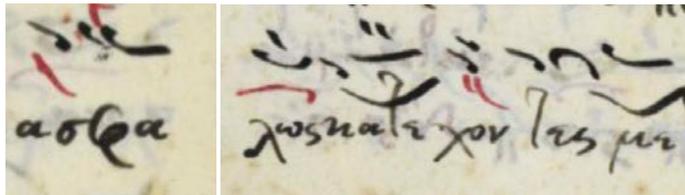
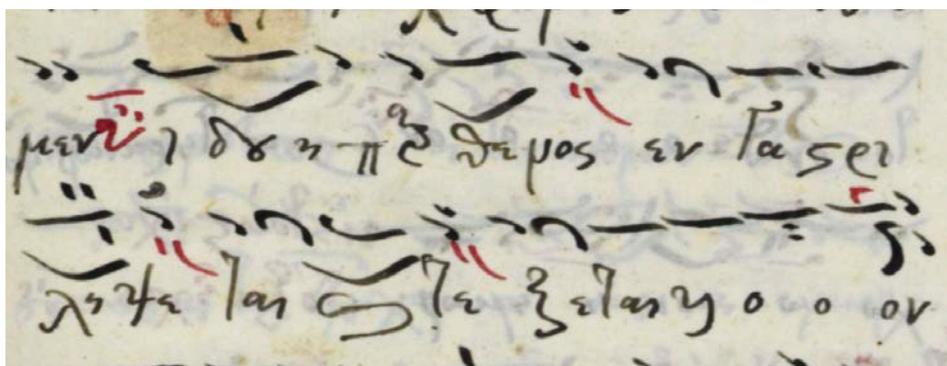


Fig. 9.5: Another transcription indicating the phrase ending without a klasma



This is also seen in the other modes as well. In each instance, Markos ends the phrase with a bareia, an ison, and an apostrophos. Gregorios and Chourmouzos do have this same transcription, but do not end as often with either an apostrophos alone or an apostrophos with a klasma.

*The Enhancement of an Accent within the Middle of a Melodic Phrase*

As noted in other modes and again seen in Barys, it is not unusual to see a difference in how the accent of a word is emphasized when the doxastika are compared. Showing the accent on a syllable by means of a raised pitch is typically seen in Western music as well. Additionally, a syllable can be emphasized by extending the duration of a note, or, as is the case in Byzantine chant, through the exegesis of certain neumes by the chanter, or their unambiguous presentation in notation by the composer. This is comparable to compositions in Western music from the Baroque era where the composer's intention is not completely spelled out, but left to be interpreted by the performer.

This occurs within this doxastikon. A simplified pattern of two descending notes, each with a klasma, can be seen on the texts *πρὸ νόμου* and *Ἀβραὰμ*. These descending notes occur in the middle of a melodic phrase. Markos and Gregorios both use the two consecutive apostrophes with the klasmata that are approached first by a lower pitch. They do not show any particular emphasis on any of the texts. While the extension of the note as it reaches its melodic peak does slightly emphasize the syllable, Chourmouzos decorates it by dividing the two-beat note in a way that could be interpreted as a written-out analysis (Ex. 9.6).

Ex. 9.6: Different approaches to the neume combination of the oligon, the petasti, and a klasma

Gregorios and Markos

τῶν προνομου παα

This block shows a musical example for Gregorios and Markos. At the top, there is a sequence of neumes: a horizontal line with a downward curve, followed by a horizontal line with a downward curve and a vertical line, then a vertical line with a hook, and finally a vertical line with a hook. Below this is a treble clef staff with six notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lyrics 'τῶν προνομου παα' are written below the staff.

Chourmouziotis

τῶν προνοομου παα

This block shows a musical example for Chourmouziotis. At the top, there is a sequence of neumes: a horizontal line with a downward curve, followed by a horizontal line with a downward curve and a vertical line, then a vertical line with a hook, and finally a vertical line with a hook. Below this is a treble clef staff with six notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lyrics 'τῶν προνοομου παα' are written below the staff.

Gregorios and Markos

Αβρααμ και

This block shows a musical example for Gregorios and Markos. At the top, there is a sequence of neumes: a horizontal line with a downward curve, followed by a horizontal line with a downward curve and a vertical line, and finally a vertical line with a hook. Below this is a treble clef staff with four notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The lyrics 'Αβρααμ και' are written below the staff.

Chourmouziotis

Αβραααααμ και

This block shows a musical example for Chourmouziotis. At the top, there is a sequence of neumes: a horizontal line with a downward curve, followed by a horizontal line with a downward curve and a vertical line, and finally a vertical line with a hook. Below this is a treble clef staff with six notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lyrics 'Αβραααααμ και' are written below the staff.

Without further information, it is not possible to know if a chanter using Gregorios's and Markos's music at that time would automatically know to chant the klasma like Chourmouziotis wrote it, or if Chourmouziotis just presented it in this fashion as a stylistic difference rather than for an orthographic purpose.

### *The Homalon*

There is only one homalon presented in this doxastikon and only by Gregorios. It is placed on the word *πιστῶς* (faithfully) and analyzed differently by both Chourmouziotis and Markos (Ex. 9.7).

Ex. 9.7: Use of the homalon by Gregorios

Gregorios

The musical notation for Gregorios's use of the homalon is shown on a single treble clef staff. The melody consists of three quarter notes: G4, A4, and B4. Above the staff, the Greek word 'πιστῶς' is written in a stylized, calligraphic font. Below the staff, the syllables 'Πι - στῶς πα' are written in a standard font.

Chourmouziotis

The musical notation for Chourmouziotis's use of the homalon is shown on a single treble clef staff. The melody consists of six eighth notes: G4, A4, B4, A4, G4, and F4. Above the staff, the Greek word 'πιστῶς' is written in a stylized, calligraphic font. Below the staff, the syllables 'Πι - στῶ - ῶ - ῶ - ῶς πα' are written in a standard font.

Markos

The image displays a musical example from Markos. At the top, a neume is written in black ink, consisting of several vertical strokes with horizontal bars and a small hook-like element. Below this, a five-line musical staff is shown with a treble clef. The staff contains five notes: a quarter note on the second line, a quarter note on the second space, a quarter note on the second space, a quarter note on the second space, and a half note on the second space. Underneath the staff, the Greek text "Πι - στω - ω - ως πα" is written in a simple, sans-serif font, with hyphens indicating syllable boundaries.

Due to the repetition of the same pitch, and because it is vocal music, both analyses would require a performance with either a type of glottal stop or tremolo. This example is also interesting as a clear indication of how stylistic differences can contribute to variations found in transcriptions, and as a consequence, to the further evolution of music; one single neume can have multiple interpretations. When reviewing the MBN, it is consistent to other modes with regard to the homalon being shown in the notation. The transcriptions in Ex. 9.7 are also consistent with findings in other modes.

#### *The Petasti and Antikenoma*

One major difference seen between Markos's transcription and those of Gregorios and Chourmouziotis is in two areas where Markos has analyzed a petasti and in three areas where he has used them (Ex. 9.8). Each analysis appears to be more neumatic than those of Gregorios and Chourmouziotis.

Ex. 9.8: The dotted antikenoma in Barys mode with the MBN as it appears in conjunction with each fragment

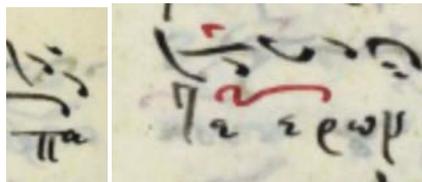
a) Markos:


  
 πα - α - τε - ε - ε - ε - ε - ρον

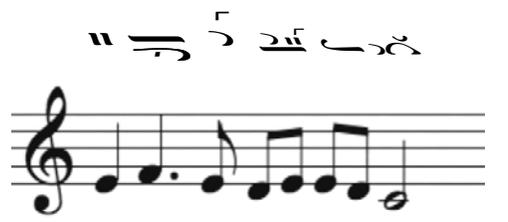
Gregorios and Chourmouziou:


  
 πα - α - τε - ε - ε - ε - ε - ρον

London MS 11718:



b) Markos:


  
 ε - τη - η - σι - ι - ι - ι - ον



d) Markos:

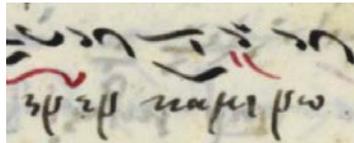
Εν κα - α - μι - ι - ι - νω

This block contains a musical staff in treble clef with a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is a line of Greek neumes. Below the staff, the lyrics "Εν κα - α - μι - ι - ι - νω" are written.

Gregorios and Chourmouziotis:

Εν κα - μι - ι - νω

This block contains a musical staff in treble clef with a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is a line of Greek neumes. Below the staff, the lyrics "Εν κα - μι - ι - νω" are written.



London MS 17718:

e) Markos:

συν τω Δα - νι - η - η - η - ηλ

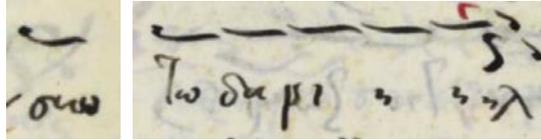
This block contains a musical staff in treble clef with a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is a line of Greek neumes. Below the staff, the lyrics "συν τω Δα - νι - η - η - η - ηλ" are written.

Gregorios and Chourmouziotis:

συν τω Δα - νι - η - η - η - ηλ

This block contains a musical staff in treble clef with a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Above the staff is a line of Greek neumes. Below the staff, the lyrics "συν τω Δα - νι - η - η - η - ηλ" are written.

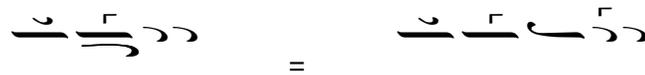
London MS 17718:



The MBN with regard each of these fragments can be read as follows:

- a. Lygisma b. Piesma c. Tromiko d. Piesma e. Tromiko

In each situation, the individual who acknowledged the qualitative neumes becomes apparent. Markos uses a dotted antikenoma in sections a, b, and d, where Gregorios and Chourmouzos use a petasti. In sections c and e, Gregorios and Chourmouzos use an antikenoma (without a dot) and Markos analyzes the antikenoma, but not with a klasma. In areas where Markos uses the antikenoma without a dot, it is consistent as:



#### *Apostrophos versus Elaphron*

Markos's correction to Gregorios's Doxastarion includes a different interpretation on the texts *Βαβυλῶνι*, *τέξεται*, and the phrase *μετὰ τοῦ* (Ex. 9.9). The notations for both *Βαβυλῶνι* and *τέξεται* are identical in the treatment of the orthography. Markos uses an elaphron for the third note, whereas Gregorios and Chourmouzos use an apostrophos.



On *μετά τοῦ* Markos uses the same orthographic pattern as on the other two texts. Gregorios and Chourmouzos also use the elaphron, but they produce a rhythmic difference with Markos by using the digorgon. This is the only area in this doxastika where the digorgon is used, a realization that makes explicit the final ‘G’ that most cantors would sing between repetition of the eighth-note Fs in Markos’s version.<sup>226</sup>

As the only doxastika to be accompanied by music in the mode Barys, there are multiple differences found between Gregorios, Chourmouzos, and Markos. These vary from orthographic to possibly stylistic differences in the notation to preferences as to whether or not to show a realization.

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<sup>226</sup> I thank Alexander Lingas for this observation.

## Chapter 10: The Plagal of the Fourth Mode

The doxastika and theotokia that are written in the plagal of the fourth mode are all based on Νη (Do). The mode is a diatonic mode and according to Chourmouzos would be based on the intervals of 12-9-7 as seen in Fig. 10.1<sup>227</sup>

Fig. 10.1: Diagram of the plagal of the fourth mode according to Chourmouzos

Βου' ἡ	7
Πα' ῆ	9
Νη' ϑ	12
Ζω ἡ	7
Κε ῆ	9
Δι ϑ	12
Γα ἄ	7
Βου ῆ	9
Πα ϑ	12
Νη ἄ	

### *General Observations*

Of all of the modes, there are fewer differences found between Markos and Gregorios in the plagal of the fourth mode, but the most consistent differences are similar to those in the other modes. These involve two and three consecutive

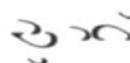
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<sup>227</sup> Terzopoulos, *Introduction to the New Method*, 42-43.

apostrophes that tend to occur towards the end of melodic phrases; the use of the petasti, the homalon, and the dotted antikenoma by Markos; and the use of the elaphron by Chourmouzos and Markos. In addition, the most common place at which all three sources differ is at the medial cadences.

Ex. 10.1 shows a very typical ending by Gregorios where the staff notation acknowledges the possible exegesis. Markos gives his consistent approach in the same instance. Chourmouzos, on the other hand, does not use a petasti, but instead does the same transcription with a digorgon.

Ex. 10.1: Three different approaches to a melodic formula at the end of a phrase<sup>228</sup>

Gregorios	  πρεσβευ - ε - ε - υ
Chourmouzos	  πρεσβευ - ε - ε - υ
Markos	  πρεσβευ - ε - ε - υ

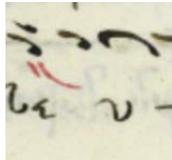
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<sup>228</sup> This example is from *Ιερωσύνης νομικῆς*. Gregorios, p. 10, Chourmouzos, p. 7, Markos, 4r.

The MBN in manuscripts London MS 11718 and Bucharest MS 48m include a piesma (Fig. 10.2).

Fig 10.2: MBN for the plagal of the fourth mode at the end of a melodic phrase

London MS 17718, 39v



While Gregorios appears to provide the simplified transcription from the MBN, Chourmouzos seems to recognize the piesma by writing out a realization. As far as Markos is concerned, it appears that he has analyzed Gregorios in a similar manner that we have seen in previous chapters, and that he was closer to Gregorios's transcription than the MBN, although he did not use a lower neighbor tone in this case.

#### *The Petasti without the Continuous Elaphron*

There are other areas where Markos uses a petasti with a klasma while Gregorios and Chourmouzos do not, as in Ex. 10.2. Here both Gregorios and Chourmouzos show a realization with an anticipation.

Ex. 10.2: Exegesis of a petasti with a klasma in the plagal of the fourth mode in the NAM<sup>229</sup>

Gregorios



Markos

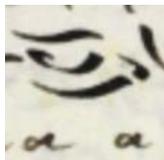


In these instances, they are not located at the end but in the middle of a musical phrase. Each version maintains two beats. Additionally, it is important that this is the most frequently occurring difference found between Gregorios and Markos in this mode.

The MBN shows similarity to Markos's version as seen in Fig. 10.3. In this example there is also the quality sign, the psephiston, which is not included in the NAM.

Fig. 10.3: The petasti in MBN

London MS 17718, 39v



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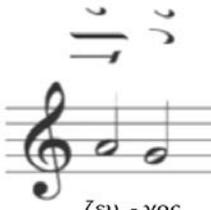
<sup>229</sup> Ibid.

The notation matches Markos’s transcription without the rhythmic indications. Gregorios’s transcription appears to be a realization of the petasti. This is notable, because typically, as seen in the other modes, a realization is provided by Markos and/or Chourmouzos in the instances where Gregorios chooses not to, and in most cases Gregorios has shown consistency by not providing a realization.

### *The Use of the Homalon*

One of the most common findings is Gregorios’s use of the homalon —. In these same instances, Markos has provided a similar orthography, substituting the homalon for an antikenoma.

Ex. 10.3: Use of the homalon by Gregorios in the plagal of the fourth mode<sup>230</sup>

Gregorios	
Chourmouzos	
Markos	

<sup>230</sup> This example is from *Οί ἐξ ἀκάρπων λαγόνων*. Gregorios, p. 21, Chourmouzos, p. 15, Markos, 7v.

Similar to other modes, Chourmouzos has provides a realization as shown in Ex. 10.3. Generally, there are fewer differences between all three sources in this mode than in the others and the differences found are similar to those found in the other modes.

## Chapter 11: Conclusions

Are notational systems imperfect if they fail to communicate the sweetness of a melody as it wraps itself around the listener's ear? Can a notation be so perfect that it can convey a feeling that has the physical ability to ingrain itself into the singer's breath? As poetic as this might sound, musicians, poets, theorists, and human beings generally have struggled with the ability to communicate in a way that keeps the underlying message from being lost, forgotten or misinterpreted. Reforming a notation means something is lost and something is gained. It could even be compared to translating one language into another.

### *Orthographic Differences*

The reformation of MBN did not come without criticism. This is due to the reformers' systematic approach of removing certain qualitative neumes and melodic formulae that existed in older Byzantine notation. Although the NAM did provide a more precise notational system, the methodology of transcribing from the MBN to the NAM varied with regard to the realizations of neumes from the older notation: what to keep, what to change, what to omit, and what to realize were all questions and decisions made when transcribing from one notation to another.

After a thorough investigation of the differences between the transcriptions of the Doxastarion of Petros Peloponnesios into the NAM by Gregorios, Chourmouzos, and Markos, I compared the differences to the MBN of Petros Peloponnesios's Doxastarion in the manuscripts London, British Library, Add. MS

17718, and Bucharest, Stavropoleos Monastery, MS 48m. The following observations were made:

- I. Certain qualitative neumes in the NAM are used in place of a variety of modal formulae and neumes found in the MBN.
- II. The realization of an older neume was written out, but not always the same way, nor were Gregorios, Chourmouzos, and Markos always in agreement.
- III. There are some neumes and/or signs that were used in some modes more than in others.
- IV. Very few discrepancies were found with regard to fthorai.

I have evaluated each of the findings above, recognizing the fact that this music, the art of psaltiki, is a living, breathing tradition, and that oral-aural tradition can be subjective and is subject to change.

It is known that even before the approval of the NAM in 1814, efforts were being made to explicitly render the contour of melodies through notation. In the time period leading up to the reform, neumes that were hindering the learning process for new musicians were already being removed.<sup>231</sup> The reform removed neumes like the piesma, the lygisma, the tromikon, the strepton, and the parakletike. While this was the general idea of the reformation, in most cases they either exist in the NAM as realizations or have been replaced by other qualitative neumes that allow the performer to realize the metrophonia. In instances where a realization has been provided, only musicians who have been made aware of these neumes - through study or oral tradition - will recognize them in the NAM. For example, the lygisma and tromikon are seen consistently in every mode of the MBN original version of Petros's Doxastarion, but quite often no realization was given in the transcription

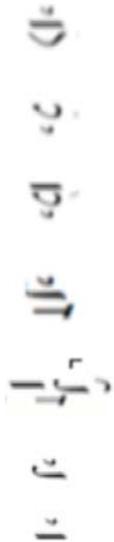
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<sup>231</sup> Stroumpakis, "Nikolaos Docheiarites," 215. See also Gregorios Stathis, *Η εξήγησης τῆς παλαιᾶς βυζαντινῆς σημειογραφίας* (Athens: University of Athens, 1978), 91.

into the NAM. This was true more specifically in the transcriptions by Gregorios. Additionally, in some cases the transcriber removed any evidence of the qualitative neumes' existence in the MBN and only the contour of the melody remained. In addition, it was also found, specifically in Markos's Doxastarion, that what might appear to be a realization in the NAM, was not truly an exegesis, but rather an embellishment of stylistic variation without any association to the MBN.

One of the unexpected discoveries was a concept I refer to as *neume consolidation*. This "one-size-fits-all" strategy is seen most often in the transcriptions of Gregorios and Chourmouzos, in areas where various, yet specific melodic fragments have been transcribed as one standard neume combination (Ex. 11.1 ).

Ex. 11.1: Chourmouzos's neume combination of an oligon, the kentimata, and the gorgon followed by an apostrophos

Chourmouzos		Gregorios
	=	

Ex. 11.1 might seem extreme, but does make sense, because one of the purposes of the NAM was to reduce the burdensome quantity of qualitative neumes, thus shortening the melodic formulae. Here Chourmouzos is providing the realization



in the same instance where Gregorios may use other neumes.

How much or how little to analyze neumes is the question asked both in performance practice and when transcribing from MBN to Chrysanthine or even Western staff notation. If quality signs in the music are left “as is” without the exegesis of the metrophonia, it gives the performer the ability to perform it as he or she is chanting. This is comparable to playing a Corelli sonata, where one has the flexibility to add ornamentation to particular measures, which need not be played the same way twice, but stays within the rules of voice-leading in regards to melodic decoration, consonant and dissonant harmonies, and so on.

Whether the realization is written out in the transcription or performed as it is being chanted, the realization itself can potentially produce a variable number of outcomes depending upon the neumes that are realized and the oral tradition in which the chanter has studied. This was discovered in the comparisons made here, because the realization of an older neume might be written out, but not always the same way – even if no difference was found in the MBN – nor were Gregorios, Chormouzos, and Markos always in agreement.

In reviewing the transcriptions of Gregorios, Chourmouzos, and Markos in comparison with London MS 17718 and Bucharest MS 48m, the following situations were encountered:

- Gregorios more often than Chourmouzos or Markos was more conservative in his indication of the sort of notes a chanter might add to notate a thesis. While he did maintain the contour of the melody, a chanter, generations later, would not know that the melody could be realized. Additionally, Gregorios was less likely in some cases to take the option of doubling time values, unlike Chourmouzos and Markos.
- Chourmouzos, more often than Gregorios or Markos, had areas where his orthography was very close, if not identical, to the MBN. Additionally, when he did write out the realization, it was also closest to the MBN.
- Markos's scribal practice was somewhat different, with four distinct scenarios:
  1. Markos = Gregorios. Areas where he was in agreement with Gregorios, but not Chourmouzos – providing little to no exegesis.
  2. Markos = Chourmouzos. Areas where he was in agreement with Chourmouzos, but not Gregorios, by writing out an identical realization.
  3. Areas where it seems like Markos realized Gregorios's transcription with no connection to the MBN nor to Chourmouzos's transcription. In these cases, Markos added embellishments where they did not appear in the MBN – possibly over-analyzing, as in the children's "telephone" game.<sup>232</sup>
  4. Markos added embellishments. Areas that appear to be new composition or ornamentation that reflect neither the

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<sup>232</sup> Game in which everyone sits in a circle. One sentence is whispered in their neighbor's ear and carried around the circle until it is revealed by the last person. If the middle manuscript initiates the melody, then it is transcribed. If someone bases their transcription on a transcription, the story or in this case melody changes or evolves.

manuscripts nor Gregorios's or Chourmouzos's transcriptions.

Considering scenario 3, it seems more likely that Markos only had access to Gregorios's transcription and of course the yphos by means of oral tradition from his teacher, Manuel Protopsaltis.

*Some Neumes and/or Signs Appear More Often in Some Modes than in Others*

One of the unique and yet unexpected findings in this study was that the method of working by mode led to the discovery of ways to distinguish one mode from another by orthography, but not in regard to melody. This is almost like saying, "in the key of F Major we see more quarter notes." Of course, we do not see this in Western music, but here with regard to Gregorios (G), Chourmouzos (C) and Markos (M), it is worth mentioning:

**The first mode** – The majority of the discrepancies between G and M are found in the middle of musical phrases and not at the opening or the ending. This shows consistency in the melodic formulas ending the phrases in this mode. With G, there is significant use of three consecutive apostrophes.

**The second mode** – M writes out more of the exegesis, reflecting a more elaborate style of transcription. There is also more consistency with Markos in this mode than in the others, as far as the realized melodic formula. G and C are mostly in agreement, and where C is not in agreement with G, he is in agreement with M. Probably the most pronounced difference in this mode is that M doubles the rhythmic value of the opening phrases with a klasma on the first three to five pitches, where G and C do not. G and M use a parakalesma more often in this mode simultaneously than other modes. M uses a dotted antikenoma more than G and C in second mode.

**The third mode** – There is more consistency between G and M, more than some other modes, but this is not to say they are in agreement with one another. On the other hand, C shows more variations – conflicting with G, than in other modes. G uses the parakalesma and the dotted antikenomata more. He is also seen using three consecutive oligas with klasmata more in this mode than others.

**The fourth mode** – There are more discrepancies where all three are in disagreement with one another than in any other mode. Most of the discrepancies concern the homalon.

**The plagal of the first mode** – There is one doxastikon, Ὁ ἐπί τῶν κόλπων, where G and C are in complete agreement. Overall, G writes out realizations more than C and M, and more in this mode than in any other. On the contrary, M is seen using little to no written analysis.

**The plagal of the second mode** – There are a significant number of discrepancies between G, C, and M. Normally C either agrees with C or M, but in this case, he has more variations that appear independent of transcription choices from C and M. More remarkably we see C using a digorgon in this mode more than in any other. In fact, it is not commonly seen by C or M either.

**The Barys mode** – Less can be noted about this mode, since the Doxastaria of G, C and M share only a single sticheron written in the Barys mode. The main observation is that G only uses one homalon. This might seem trivial, but it is seen with more frequency in other modes.

**The plagal of the fourth mode** – There are fewer differences between M, C, and G in this mode than in any other. With G, there is more use of the homalon and with M, there is more use of the antikenomata.

#### *Very Few Discrepancies Found with Regard to the Fthorai*

Between G, C, and M, there are very few discrepancies found with regard to the placement of the fthorai. Chants in the first mode had more than others where there were three areas where the fthoras were not in agreement, but only two were significant enough to have an effect on the melody – or rather a fragment of a phrase.

#### *Markos Domestikos's Claim*

In the title of the Doxastarion of Markos, it states that his intent is to make corrections to Gregorios's Doxastarion, modifying Gregorios's exegesis according to the tradition of his own teacher, Manuel. Even though Byzantine music, first and

foremost, had and still has a living oral tradition, chanters sought to represent that tradition by using the notation of the NAM. It is not without flaws, of course, since no notation is the perfect notation in that it cannot truly grasp every nuance of the composer's intention. As a musicologist, quite often we look to the manuscripts to show us more about the compositional process or stylistic preferences of a composer. A composer might want his composition to be performed with a certain level of precision or exact reproduction.

I compare this to the Baroque era of Western music, where the cadenza was improvised – requiring a certain amount of skill and background knowledge by the performer. Less than century later, composers such as Mozart wrote out their cadenzas, expecting the performer to follow his composition and removing the element of improvisation.

One of the beautiful aspects of Byzantine notation is that it indeed allows for the performer to make a decision about *how* and *when* to perform the exegesis. In this aspect, the NAM allows for the continuation of the oral-aural tradition, because it allows the musician to answer the “how” it is performed – including the more subjective qualitative neumes, which can be passed on from teacher to student. While the Three Teachers most likely wanted the NAM to allow for this living tradition to continue – as opposed to being used to preserve a composition for exact reproduction - the fact that Markos's version exists with its claim, is evidence that there was a desire to preserve a composer's or teacher's style and his preferences with regard to “when” an exegesis was performed.

In this case, writing out the realization gives us a better insight as to the style and perhaps background knowledge of the musician. Markos thus added and/or removed neumes that best reflected his teacher's style. However, is the NAM truly capable of exact preservation in this sense?

While Chourmouziou and Markos did choose to write out the realizations, there are areas in their transcriptions where further realizations could be performed. For instance, these would include areas where a dotted antikenoma was added, or even the realization of two apostrophes that follow a bareia as mentioned in previous chapters. On the other hand, by not writing out the realizations, as was the case in many instances of Gregorios's transcription, the older neumes that are not used in the NAM can go unnoticed, and "when" to realize or not realize a neume is uncertain... but yet, that in itself is the beauty of the music and the notation.

If the goal of the NAM was to improve the ability to chant Byzantine music with all of its nuances, modes, and so on, in a way that makes it easier for the young psaltes and for the tradition to continue, then it was and is successful. I as a female protopsaltis can attest to that first-hand. By musicologists, the Doxastarion of Markos Domestikos should be considered a document that helps us to understand the nature of the oral tradition, as well as the relationship between the written texts and their vocal rendering during the early years of use of the NAM. If there is a desire truly to preserve the melodies in an exact replication, then another reform should be considered.

## Appendix I

### Index of the Doxastarion of Markos Domestikos (x = Not included, but found in other Doxastaria)<sup>233</sup>

Type	Incipit	Mode	Markos
<b>September</b>			
Doxastikon	Θεία χάρις	Πλ 2	1r
Kai Nyn	Ὁ Πνεύματι Ἁγίῳ συνημμένος	Πλ 2	1v
Doxastikon	Ὅσιε Πάτερ, καλήν ἐφεύρες κλίμακα	Πλ 1	2r
Kai Nyn	Σύ Βασιλεῦ	Πλ 1	2v
Doxastikon	Ἐκ ὀίξης ἀγαθῆς	2	3r
Kai Nyn	Ὁ ἀρόρητῶ σοφύα	Πλ 4	3v
Doxastikon	Ἰερωσύνης νομικῆς	Πλ 4	4r
Doxastikon	Ὡς καθαρὸς ἱερεὺς	2	4v
Doxastikon	Σήμερον, ὁ τοῖς ωεροῖς θρόνοις ἐπαναπαυόμενος Θεός	Πλ 2	5r
Doxastikon	Δεῦτε ἅπαντες πιστοί	Πλ 4	5v
Doxastikon	Αὕτη ἡμέρα Κυρίου	Πλ 2	6v
Doxastikon	Ὡ μακαρία дуάς	Πλ 1	7r
Doxastikon	Οἱ ἐξ ἀκάρπων λαγόνων	Πλ 4	7v
Doxastikon	Σήμερον ἡ πανάμωμος Ἁγνή	2	8v
Doxastikon	Τὴν μνήμην τῶν Ἐγκαινίων	Πλ 2	9r
Doxastikon	Σήμερον ξύλον ἐφανερώθη	Πλ 2	9v
Doxastikon	Τὸν ἐγκαινισμόν τελοῦντες	2	9v
Kai Nyn	Θεῖος θησαυρός ἐν γῆ κρυπτόμενος	2	10v
Doxastikon	Πρὸς σεαυτὸν ἐπανάγου ἄνθρωπε	3	11r
Kai Nyn	Χριστέ ὁ Θεὸς ἡμῶν	3	11v
Doxastikon	Δεῦτε ἅπαντα τὰ ἔθνη	2	12r
Doxastikon	Ὅνπερ πάλαι Μωυσῆς	Πλ 4	13r
Doxastikon	Σήμερον προέρχεται ὁ Σταυρὸς τοῦ Κυρίου	Πλ 2	13v
Doxastikon	Ἡ διηθησμένη ταῖς ἀρεταῖς	Πλ 2	14v
Kai Nyn	Ὁ τετραπέρατος κόσμος	Πλ 2	15r
Doxastikon	Πᾶσα γλῶσσα κινεῖσθω πρὸς εὐφημίαν	Πλ 4	15r
Doxastikon	Ἐκ δεξιῶν τοῦ Σωτῆρος	Πλ 2	15v
Kai Nyn	Σήμερον τὸ φυτὸν τῆς ζωῆς	Πλ 2	16v
Doxastikon	Ἐκ στεριευούσης σήμερον νηδύος	Πλ 2	17r
Doxastikon	Ἄγγελος, ἐκ στεριωτικῶν ᾠδίωνω προῆλθες Βαπτιστά	Πλ 2	17v
Doxastikon	Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον τῆς χάριτος	Πλ 4	18v
Doxastikon	Τὸν υἱὸν τῆς βροντῆς	2	19r
Doxastikon	Ἀπόστολε Χριστοῦ	Πλ 2	20r
Doxastikon	Εὐαγγελιστὰ Ἰωάννη	Πλ 4	21r

<sup>233</sup> In areas where the term “Kai nyn” is used, these are stichera idiomela that begin with “Καὶ Νῦν” and precedes the chant itself. Note that in some cases they are referred to as Theotokion (when the content is regarding the Virgin Mary) or Stavrotheotokion (when the content is regarding the Holy Cross).

**Type Incipit Mode Markos**

**October**

Doxastikon	Τὰς μυστικὰς σήμερον τοῦ Πνεύματος	Πλ 2	21r
Doxastikon	Τὴν ἐτήσιον μνήμην σήμερον	4	21v
Doxastikon	Τῶν ἁγίων Πατέρων ὁ χορός	Πλ 4	22v
Doxastikon	Σήμερον συγκαλεῖται ἡμᾶς	Πλ 2	23v
Doxastikon	"Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ	Πλ 4	24v
Doxastikon	Τὸν λόγῳ κληρωσάμενον	4	25r

**November**

Doxastikon	Συγχαίρητε ἡμῖν, ἅπασαι αἱ τῶν Ἀγγέλων ταξιαρχίαι	Πλ 2	26r
Kai Nyn	Συγχαίρητε ἡμῖν, ἅπασαι αἱ τῶν Παρθένων χοροστασίαι	Πλ 2	26v
Doxastikon	Ὡς ταξιάρχης καὶ πρόμαχος	Πλ 4	27r
Doxastikon	Ὁ ὅπου ἐπισκίαση ἡ χάρις σου Ἀρχάγγελε	Πλ 1	27v
Doxastikon	Ὅσπερ τρισμάκαρ, ἁγιώτατε Πάτερ	Πλ 2	28r
Doxastikon	Σάλπιγξ χρυσοφώνος	Πλ 2	28v
Doxastikon	Χρυσέοις ἔπεσι	Πλ 4	29r
Doxastikon	Μετά τό τεχθῆναί σε	Πλ 4	29v
Doxastikon	Σήμερον τὰ στίφη τῶν Πιστῶν συνελθόντα	Πλ 2	30r
Doxastikon	Σήμερον τῶ ναῶ προσάγεται	2	31r
Doxastikon	Βίον ἄϋλον ἐξησκημένη	2	32r
Doxastikon	Τὴν τῶν ἰχθύων ἄγρην	4	32v
Kai Nyn	Ἡσαΐα χόρευε	4	33r
Doxastikon	Τὸν συναίμονα Πέτρου	3	33v
Doxastikon	Τὸν κήρυκα τῆς πίστεως	Πλ 4	34r
Kai Nyn	Ἰγπόμενοι Βηθλεέμ	Πλ 4	35r

**December**

Type	Incipit	Mode	Markos
Doxastikon	Πατρίδα, γένος	Πλ 2	35v
Doxastikon	Ἀθλητικὴν ὁδεύσασα ὁδὸν	Πλ 2	35v
Doxastikon	Τὸ κατ' εἰκόνα τηρήσας	Πλ 2	36r
Doxastikon	Τῶν Μοναστῶν	Πλ 4	37r
Doxastikon	Ὅσιε Πάτερ, εἰς πᾶσαν τὴν τὴν ἐξήλθεν ὁ φθόγγος	Πλ 2	37v
Doxastikon	Ἱεραρχῶν τὴν καλλονὴν	Πλ 2	38r
Kai Nyn	Σπήλαιον εὐτρεπίζου	Πλ 2	38v
Doxastikon	Ἄνθρωπε τοῦ Θεοῦ	Πλ 2	39v
Kai Nyn	Ἀνύμφευτε Παρθένε	Πλ 2	39v
Doxastikon	Σαλπίσωμεν ἐν σάλπιγγι ἀσμάτων	Πλ 1	40r
Kai Nyn	Τὸ ἀπόροητον τοῖς Ἀγγέλοις	2	41v
Doxastikon	Σήμερον ἐκ ὀρίξης τοῦ Δαυὶδ	2	42r
Doxastikon	Ὁ ἐπὶ τῶν κόλπων	Πλ 1	42r
Doxastikon	Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ	1	42v
Doxastikon	Ἱεραρχῶν τὸ θεῖον	2	43r
Doxastikon	Ἰδοὺ καιρὸς	2	43v
Doxastikon	Ὅσιε Πάτερ, Ἱεράρχα αἰοῖδιμε	4	44r
Doxastikon	Τοὺς πρὸ τοῦ νόμου Πατέρας	Πλ 2	44v
Doxastikon	Τῶν Προπατόρων	3	45r
Doxastikon	Δεῦτε ἅπαντες, πιστῶς πανηγυρίσωμεν	Βαρυς	45v
Doxastikon	Δανιὴλ ἀνὴρ	Πλ 2	46r
Doxastikon	Χαίρετε Προφῆται τίμιοι	2	46v
Doxastikon	Τῶν νομικῶν διδαγμάτων ὁ σύλλογος	Πλ 4	47r
Doxastikon	Θεοφόρε Ἰγνάτιε	Πλ 4	47v
Doxastikon	Ὡ τῆς στερόαᾶς	1	48r
Doxastikon	Ἐγγίζει ὁ Χριστός	Πλ 2	48v
Kai Nyn	Ζηλὸς τε καὶ πῦρ	Πλ 2	48v
Stichera	Βηθλεὲμ ἐτοιμάζου	Πλ 4	49r
Stichera	Νῦν προφητικὴ πρόφῃσις	3	49v
Doxastikon	Τάδε λέγει Ἰωσήφ	Πλ 4	50r
Stichera	Οὗτος ὁ Θεὸς ἡμῶν, οὐ λογισθήσεται ἕτερος πρὸς αὐτό	Πλ 2	50v
Stichera	Πρὸ τῆς γεννήσεως	Πλ 4	51r
Doxastikon	Ἰωσήφ, εἰπέ ἡμῖν	3	51v
Stichera	Δεῦτε πιστοὶ ἐπαρθῶμεν ἐνθέως	1	52r
Stichera	Ἄκουε οὐρανέ καὶ ἐνωτίζου ἡ γῆ	4	52v
Doxastikon	Δεῦτε χριστοφόροι λαοὶ κατίδωμεν	Πλ 1	53r
Stichera	Ἐξεπλήττετο ὁ Ἡρώδης	Βαρυς	53v
Stichera	Ὅτε Ἰωσήφ	2	54r
Doxastikon	Σήμερον γεννᾶται ἐκ Παρθένου	Πλ 2	55r
Doxastikon	Αὐγούστου μοναρχήσαντος	2	55v

**December Continued**

<b>Type</b>	<b>Incipit</b>	<b>Mode</b>	<b>Markos</b>
Doxastikon	Εὐφράνθητι Ἱερουσαλήμ	4	56r
Kai Nyn	Σπηλαίῳ παρώκησας	4	57r
Doxastikon	Ὅτε καιρός	πλ 2	57v
Theotokion	Σήμερον ὁ Χριστός	2	58r
Doxastikon	Δόξα ἐν ὑψίστοις Θεῶ	πλ 2	58v
Doxastikon	Ἐν Βηθλεέμ συνέδραμον Ποιμένες	πλ 4	59r
Doxastikon	Σήμερον ἡ ἀόρατος φύσις	πλ 2	59v
Doxastikon	Μνήμην ἐπιτελοῦμεν	πλ 2	60r
Doxastikon	Ἰερέων μνήμη	πλ 2	60r
Kai Nyn	Χορεύουσιν Ἄγγελοι πάντες ἐν οὐρανῶ	πλ 2	60v
Doxastikon	Αἶμα, καί πῦρ	πλ 4	60v
Doxastikon	Τῶ Βασιλεῖ καί Δεσπότῃ τοῦ παντός	2	61r
Theotokion	Μέγα και παράδοξον	2	61v
Doxastikon	Πρῶτος καί ἐν Μάρτυσιν	πλ 2	62r
Doxastikon	Πρωτομάρτυς Απόστολε	πλ 1	62v
Kai Nyn	Ἀκατάληπτον τὸ τελούμενον	πλ 1	63r

Type	Incipit	Mode	Markos
<b>January</b>			
Doxastikon	Σοφίας έραστής γενόμενος Ὅσιε	Πλ4	64r
Kai Nyn	Συγκαταβαίνων ὁ Σωτήρ	Πλ 4	64v
Doxastikon	Ὅτην χάριν τῶν θαυμάτων	Πλ2	65r
Kai Nyn	Οὐκ ἐπησχύνθη ὁ πανάγαθος Θεός	Πλ 4	65v
Doxastikon	Ἐξεχύθη ἡ χάρις ἐν χεῖλεσί σου	Πλ 2	65v
Stichera	Σήμερον τῶν ὑδάτων	Πλ 4	66r
Stichera	Ὡς ἄνθρωπος ἐν ποταμῶ	Πλ 4	66r
Doxastikon	Πρός τήν φωνήν τοῦ βοῶντος ἐν τῇ ἐρήμῳ	Πλ 4	66v
Stichera	Ἡ τοῦ Προδρόμου καί Βαπτιστοῦ	Πλ 4	67r
Stichera	Ἡ Τριάς ὁ Θεός ἡμῶν	4	67v
Doxastikon	Ερχόμενος μετά σαρκός	Πλ 1	68r
Stichera	Τάδε λέγει Κύριος	Πλ 4	68v
Stichera	Σήμερον ἡ ψαλμική προφητεία	Πλ 2	69r
Doxastikon	Τι ἀναχαιτίζεις σου τὰ ὕδατα ὦ Ἰορδάνη	Πλ 1	69v
Stichera	Θάμβος ἦν κατιδεῖν	Βαρις	70v
Stichera	Ὅτε πρός αὐτόν ἐρχόμενον ὁ Πρόδρομος	2	70v
Doxastikon	Ἐπέκλινας κάραν τῷ Προδρόμῳ	2	72r
Doxastikon	Τον ἐκ παρθενηλιον	Πλ 2	72r
Doxastikon	Νάματα Ἰορδάνια	Πλ2	72v
Kai Nyn	Σήμερον ὁ Χριστός ἐν Ἰορδάνη	2	73r
Stichera	Φωνή Κυρίου	Πλ 4	73v
Doxastikon	Ἐνσαρκε Λύχνη, Πρόδρομε τοῦ Σωτήρος	Πλ 2	73v
Kai Nyn	Θεός Λόγος ἐπεφάνη ἐν σαρκί	Πλ 2	74r
Doxastikon	Ὡς τοῦ Πνεύματος έραστής	4	74v
Kai Nyn	Δεῦτε μιμησώμεθα τὰς φρονίμους Παρθένους	4	75r
Doxastikon	Οὐρανοδρόμῳ ἐπιβάς ὀχήματι θεοπέσειε	Πλ 4	75v
Doxastikon	Χριστοῦ τὸν Ἱεράρχην	Πλ 2	76r
Doxastikon	Πάλιν ἡμῖν	3	76v
Doxastikon	Το μέγα κλέος τῶν Ἱερέων	3	77r
Doxastikon	Ἀφιερωθείς τῷ Θεῷ ἐκ κοιλίας μητρικῆς	3	77v
Doxastikon	Ὅσιε Πάτερ, οὐκ ἔδωκας ὕπνον σοῖς ὀφθαλμοῖς	Πλ 1	78r
Doxastikon	Ἡ γρήγορος γλώσσά σου πρὸς διδασκαλίαν	Πλ 4	78v
Doxastikon	Τὰς καρδίας τῶν πιστῶν	Πλ 4	79r
Doxastikon	Τήν λύραν τοῦ Πνεύματος	1	79r
Doxastikon	Οὐκ ἔδει σε Χρυσόστομε	4	79v
Doxastikon	Πάτερ Χρυσόστομε	4	80v
Doxastikon	Σήμερον αἱ ψυχαὶ τῶν γηγενῶν	2	81r

Type	Incipit	Mode	Markos
<b>February</b>			
Doxastikon	Ανοιγέσθω ἡ πύλη	Πλ 2	81v
Doxastikon	Ο τοῖς Χερουβὶμ ἐποχούμενος	Πλ 4	82r
Doxastikon	Ο ἐν χερσὶ πρεσβυτικάς	Πλ 2	83r
<b>March</b>			
Doxastikon	Ἀπεστάλη ἐξ οὐρανοῦ	Πλ 2	83v
Doxastikon	Σήμερον χαράς Εὐαγγέλια	4	84r
Doxastikon	Τὸ ἀπ' αἰῶνος μυστήριον	2	85r
<b>April</b>			
Doxastikon	Ἀξίως τοῦ ὀνόματος	Πλ 2	85v
Doxastikon	Τόν νοερόν ἀδάμαντα	4	86v
Doxastikon	Ἀνέτειλε τὸ ἔαρ	Πλ1	87r
<b>May</b>			
Doxastikon	Πλουσίων δωρεῶν	2	87v
Doxastikon	Σέλας φαινότατον, κομήτης ἐσπερώτατος	Πλ 4	88v
Doxastikon	Ο τῶν Ἀνάκτων Ἄναξ καὶ Θεός	Πλ 4	89r
<b>June</b>			
Doxastikon	Σήμερον τοῦ φωτός ὁ λύχνος	Πλ 2	89v
Kai Nyn	Ἡ Ἑλισάβετ συνέλαβε τόν Πρόδρομον	Πλ 2	90r
Doxastikon	Ἡ σαΐου νῦν τοῦ Προφήτου ἡ φωνή	Πλ 4	90v
Kai Nyn	Βλέπε τήν Ἑλισάβετ	Πλ 4	91v
Doxastikon	Ἀστήρ ἀστέρων Πρόδρομος	Πλ 2	92r
Doxastikon	Τῷ τριτῷ τῆς ἐρωτήσεως	4	92r
Doxastikon	Ἐορτὴ χαρμόσυνος	Πλ 2	93r
Doxastikon	Ἡ πάνσεπτος τῶν Ἀποστόλων	Πλ 2	93v

**Type Incipit Mode Markos**

**July**

Doxastikon	Φρένα καθάραντες καί νοῦν	2	94r
Doxastikon	Ὡς στέφανον ὑπερ	2	94v
Doxastikon	Ἀποστολικῶν παραδόσεων	3	95r
Doxastikon	Δεῦτε τῶν ὀρθοδόξων τὸ σύστημα	Πλ2	96r
Doxastikon	Προφήτα κήρυξ Χριστοῦ	Πλ 2	96v
Doxastikon	Τῶν Προφητῶν τοὺς ἀκραίμονας	Πλ 4	97r
Doxastikon	Δεῦτε πᾶσα ἡ κτίσις	Πλ 4	97v
Doxastikon	Δεῦτε φιλοπάρθενοι πάντες	2	98r
Doxastikon	Παρθενομάρτης ἀθληφόρε	Πλ 2	98v
Doxastikon	Δεῦτε πάντα τῆς γῆς τὰ πέρατα	Πλ 2	98v
Doxastikon	Ἐν πόλει τοῦ Θεοῦ ἡμῶν	2	99r
Doxastikon	Ἐξέλαμψε σήμερον	Πλ 2	99v
Doxastikon	Μητρικὴν ἀγαπήσας εὐσέβειαν	Πλ 4	100r
Doxastikon	Σήμερον ἐξέλαμψε	4	100v

**August**

Doxastikon	Οἱ Ἅγιοι Μακκαβαῖοι τῶ τυράννῳ ἔλεγον	Πλ 4	101r
Doxastikon	Τόν κατά Μακκαβαίων	4	101v
Kai Nyn	Ὁ' συμμαχήσας Κύριε	4	102r
Doxastikon	Προτυπῶν τὴν Ἀνάστασιν τὴν σὴν	Πλ 2	103v
Doxastikon	Πέτρῳ καὶ Ἰωάννῃ	Πλ 2	104r
Doxastikon	Παρέλαβεν ὁ Χριστός	Πλ 4	104v
Doxastikon	Θεαρχίῳ νεύματι	1	105v
Doxastikon	Ὅτε ἐξεδήμησας Θεοτόκε Παρθένε	4	105v
Doxastikon	Τῇ ἀθανάτῳ σου Κοιμήσει	Πλ2	107r
Doxastikon	Γενεθλίων τελομένων	Πλ 2	108r
Doxastikon	Πρόδρομε τοῦ Σωτῆρος	Πλ 4	108v
Doxastikon	Πάλιν Ἡρωδιάς μαίνεται	Πλ 2	109r

Type	Incipit	Mode	Markos
<b>ΤΡΙΩΔΙΟΥ</b>			
Doxastikon	Παντοκράτωρ Κύριε	Πλ4	111r
Doxastikon	Βεβαρημένων των ὀφθαλμῶν μου ἐκ τῶν ἀνομιῶν μου	Πλ1	111v
Doxastikon	Ταῖς ἐξ ἔργων καυχῆσεσι	Πλ4	111v
Doxastikon	Ὡ πόσων ἀγαθῶν	2	112r
Doxastikon	Τῆς πατρικῆς δωρεᾶς	Πλ2	112v
Doxastikon	Πάτερ ἀγαθέ	Πλ2	113r
Doxastikon	Θρηνῶ καὶ ὀδύρομαι	Πλ4	113v
Doxastikon	Ἄρχῃ μοι καὶ ὑπόστασις	Πλ2	114r
Doxastikon	Ὡς ἄνθος μαραίνεται	2	114v
Doxastikon	Ὅταν τίθωνται θρόνοι	Πλ4	115r
Doxastikon	Οἶμοι μέλαινα ψυχὴ	Πλ4	115v
Doxastikon	Προκαθάρωμεν ἐαυτοὺς ἀδελφοί	1	116v
Doxastikon	Ἐκάθισεν Ἀδάμ	Πλ2	117r
Doxastikon	Ἐξεβλήθη Ἀδάμ	Πλ2	117v
Doxastikon	Ἐφθασε καιρὸς	Πλ2	118v
Stichera	Νηστεύοντες ἀδελφοὶ σωματικῶς	Πλ4	119r
Stichera	Δεῦτε πιστοὶ ἐπεργασώμεθα	Πλ1	119v
Doxastikon	Ἡ Χαρὰς τῆ γεννήσει πληρώσασα	2	120r
Doxastikon	Οἱ ἐξ ἀσεβείας	2	120v
Doxastikon	Μωσῆς τῷ καιρῷ τῆ ἐγκρατείας	Πλ2	121v
Stichera	Τὴν πνευματικὴν Νηστείαν νηστεύσωμεν	1	122r
Stichera	Νῦν καιρὸς εὐπρόσδεκτος	4	122v
Doxastikon	Ὅσιε τρισμάκαρ, ἀγίωτατε Πάτερ	Πλ2	122v
Doxastikon	Ἡ γρηγόρος γλώσσά σου πρὸς διδασκαλίαν	Πλ4	123r
Doxastikon	Τοῖς ἐν σκότει	Πλ2	123r
Stichera	Ἀσώτως διασπείρας	4	123v
Stichera	Ἀσώτου δίκην ἀπέστην	Βαρυς	124r
Doxastikon	Τὴν ὑψηλόφρονα γνώμην	Πλ4	124r
Stichera	Ἡ τῶν ἀγαθῶν πρόξενος Νηστεία	4	125r
Stichera	Οἱ ἐν κρυπτῷ ἀρετὰς ἐργαζόμενοι	Πλ1	125v
Doxastikon	Σήμερον ὁ ἀπρόσιτος τῆ οὐσίας	Πλ4	126r
Stichera	Τοῖς πάθεισι δοθλώσας	Βαρυς	127r
Doxastikon	Ὅσιε Πάτερ τῆς φωνῆς τοῦ Εὐαγγελίου	Πλ1	127r
Doxastikon	Τὸν ἐπὶ γῆς Ἄγγελον	2	127v
Doxastikon	Δεῦτε ἐργασώμεθα	1	128r
Stichera	Τοῖς τῶν ἐμῶν λογισμῶν	Πλ4	128v
Stichera	Ὡς ἐξ Ἱερουσαλήμ	Πλ2	129r
Doxastikon	Γλώσσαν ἣν οὐκ ἔγνω	4	130r
Doxastikon	Ἐθαυματούργησε Χριστέ τοῦ Σταυροῦ σου ἡ δύναμις	4	130v
Doxastikon	Τὰ τῆς ψυχῆς θηρεύματα	2	130v

Type	Incipit	Mode	Markos
Doxastikon	Οὐκ ἔστιν ἡ βασιλεία τοῦ Θεοῦ	1	131r
Stichera	Πλούσιος ἐν πάθεσιν ὑπάρχων	Πλ1	131v
Stichera	Τὴν ψυχωφελῆ	Πλ4	132v
Doxastikon	Ἐπιστάς τῶ μνήματι Λαζάρου ὁ Σωτὴρ ἡμῶν	Πλ4	132v
Kai Nyn	Τὴν ψυχωφελῆ πληρώσαντες Τεσσαρακοστὴν	Πλ4	133r
Doxastikon	Μέγα καὶ παράδοξον θαῦμα	2	134r
Doxastikon	Σήμερον ἡ χάρις τοῦ ἁγίου Πνεύματος	Πλ2	134r
Doxastikon	Πρὸ ἕξ ἡμερῶν	Πλ2	134v
Stichera	Χαῖρε καὶ εὐφραίνου πόλις Σιών	Πλ4	135r
Stichera	Ἦλθεν ὁ Σωτὴρ σήμερον	Πλ4	135v
Stichera	Ὁ τοῖς χερουβὶμ ἐποχούμενος	Πλ4	136r
Stichera	Ἐκ Βαίων καὶ κλάδων	2	136r
Stichera	Φοβερόν τὸ ἐμπεσῖν	3	136v
Stichera	Συναγωγὴ πονηρὰ καὶ μοιχαλὶς	Βαρυς	137r
Stichera	Ἐρχόμενος ὁ Κύριος	1	137v
Stichera	Φθάσαντες πιστοὶ	Πλ1	138r
Doxastikon	Κύριε, ἐρχόμενος πρὸς τὸ πάθος	Πλ1	138v
Stichera	Κύριε, πρὸς τὸ μυστήριον τὸ ἀπόρρητον τῆς σῆς οἰκονο	Πλ1	139r
Stichera	Κύριε, τὰ τελεώτατα φρονεῖν	Πλ1	139v
Stichera	Τῆς ξηρανθείσης συκῆς διὰ τὴν ἀκαρπίαν	Πλ4	140r
Doxastikon	Δευτέραν εὔαν τὴν Αἰγυπτίαν	Πλ4	140r
Stichera	Ἐν ταῖς λαμπρότησι τῶν Ἁγίων σου	1	140v
Stichera	Ὁ τῆ ψυχῆς ὀρθομία νυστάξας	2	141r
Doxastikon	Τοῦ κρύψαντος τὸ τάλαντον	4	141v
Stichera	Δεῦτε πιστοί, ἐπεργασώμεθα προθύμως τῶ Δεσπότη	Πλ2	141v
Stichera	Ὅταν ἔλθῃς ἐν δόξῃ μετ' Ἀγγελικῶν Δυνάμεων	Πλ2	142v
Stichera	Ὁ Νυμφίος ὁ κάλλει ὠραῖος	Πλ2	142v
Doxastikon	Ἴδού σοι τὸ τάλαντον	Βαρυς	143r
Stichera	Σὲ τὸν τῆς Παρθένου Υἱόν	1	143v
Stichera	Τὸ πολυτίμητον μύρον	1	144r
Stichera	Ὅτε ἡ ἁμαρτωλὸς	1	144r
Stichera	Ὡ τῆς Ἰούδα ἀθλιότητος	1	144v
Doxastikon	Ἡ ἁμαρτωλὸς ἔδραμε πρὸς τὸ μύρον πριάσασθαι	2	145r
Kai Nyn	Ἡ βεβουθισμένη τῆ ἁμαρτία	Πλ2	145v
Stichera	Σήμερον ὁ Χριστός	Πλ2	146r
Stichera	Ἦπλωσεν ἡ Πόρνη	Πλ2	146r
Stichera	Προσῆλθε Γυνὴ δυσώδης καὶ βεβορβορωμένη	Πλ2	146v
Stichera	Ἡ ἀπεγνωσμένη διὰ τὸν βίον	Πλ2	147r
Doxastikon	Κύριε, ἡ ἐν πολλαῖς ἁμαρτίας περιπεσοῦσα Γυνὴ	Πλ4	147r
Stichera	Συντρέχει λοιπόν	2	148v
Stichera	Ἰούδας ὁ παράνομος Κύριε	2	149r

Type	Incipit	Mode	Markos
Stichera	Ἰούδας ὁ προδότης δόλιος ὦν	2	149v
Stichera	Ἰούδας ὁ δοῦλος καὶ δόλιος	2	149v
Doxastikon	Ὅν ἐκήρυξεν Ἀμνὸν Ἡσαΐας	2	150r
Stichera	Σήμερον τό κατά τοῦ Χριστοῦ πονηρόν συνήχθη συνέδριον	πλ4	150v
Stichera	Σήμερον ὁ Ἰούδας	πλ4	151r
Stichera	Ὁ τρόπος σου δολιότητος γέμει	πλ4	152r
Stichera	Μηδεὶς ὦ πιστοὶ	πλ4	152v
Kai Nyn	Μυσταγωγῶν σου Κύριε τοὺς Μαθητάς	πλ1	153r
Doxastikon	Γέννημα ἐχιδῶν	πλ2	154r
Stichera	Ἄρχοντες Λαῶν συνήχθησαν	πλ4	154v
Stichera	Λόγον παράνομον	πλ4	154v
Stichera	Τὰς αἰσθήσεις ἡμῶν	πλ4	154v
Doxastikon	Παρθένος ἔτεκες ἀπειρογαμε	πλ4	155r
Stichera	Ἔδραμε λέγων ὁ Ἰούδας	πλ2	155r
Stichera	Ἐν ἐλέει τόν Θεόν θεραπεύσωμεν	πλ2	155v
Doxastikon	Ὅν ἔτεκες Παρθένε ἀνερμηνεύτως	πλ2	156r
Stichera	Διά Λαζάρου τήν ἔγερσιν Κύριε	2	156r
Stichera	Ἐν τῷ δείπνῳ σου Χριστέ ὁ Θεός	2	156r
Stichera	Ἰωάννη ἐρωτήσαντι Κύριε	2	156v
Stichera	Εἰς τριάκοντα ἀργύρια Κύριε	2	156v
Stichera	Ἐν τῷ Νυπηῆρι σου Χριστέ ὁ Θεός	2	157r
Stichera	Γρηγορεῖτε καί προσεύχεσθε	2	157r
Doxastikon	Διάσωσον ἀπό κινδύνων	2	157r
Kathisma	Ἐν τῷ δείπνῳ τοὺς Μαθητάς διατρέφω	Βαρυς	157v
Stichera	Σήμερον ὁ Ἰούδας	πλ1	157v
Stichera	Σήμερον ὁ Ἰούδας, παραποιεῖται	πλ1	158r
Stichera	Τήν φιλαδελφίαν κτησώμεθα	1	158v
Doxastikon	Δεδοξασμένα περί σου	1	159r
Stichera	Ὁ μαθητής τοῦ Διδασκάλου	πλ2	159r
Stichera	Σήμερον ἔλεγεν ὁ Κτίστης Οὐρανοῦ καί γῆς	πλ2	159r
Doxastikon	Ἡ ἀφόρητος, ἐπ' ἐσχάτων συλλαβοῦσα	πλ2	159v
Stichera	Σήμερον γρηγορεῖ ὁ Ἰούδας	Βαρυς	159v
Stichera	Σήμερον τῷ σταυρῷ προσήλωσαν	Βαρυς	160r
Stichera	Κύριε ἐπὶ τὸ πάθος τὸ ἐκούσιον παραγενόμενος	Βαρυς	160v
Doxastikon	Χαίρε Θεοτόκε	Βαρυς	160v
Kathisma	Ποῖός σε τρόπος Ἰούδα	Βαρυς	161r
Stichera	Τοῖς συλλαβοῦσί σε παρανόμοις	πλ4	161r
Stichera	Τρίτον ἀρνησάμενος ὁ Πέτρος	πλ4	161v
Doxastikon	Ὡς πύλην σωτήριον	πλ4	162r
Stichera	Εἶπατε παράνομοι	2	162r
Stichera	Σταυρωθήτω ἔκραζον	2	162v

Type	Incipit	Mode	Markos
Doxastikon	Ὅτι οὐκ ἔχομεν παρόρησιαν	2	162v
Stichera	Ἔστησαν τὰ τριάκοντα ἀργύρια	3	163r
Stichera	Ἔδωκαν δις τὸ βρώμά μου χολήν	3	163v
Doxastikon	Οἱ ἐξ ἔθνων ὑμνοῦμέν σε Θεοτόκε ἀγνή	3	163v
Kathisma	Ὡ πάς Ἰούδας ὁ ποτέ σου μαθητής	Πλ4	163v
Stichera	Ὁ ἀναβαλλόμενος φῶς ὡς ἱμάτιον	Πλ2	164r
Stichera	Ὁ μαθητής ἠρνήσατο	Πλ2	164v
Stichera	Εἰρήνευσον τὸν Κόσμον	Πλ2	164v
Stichera	Ἀντί ἀγαθῶν	Πλ2	164v
Stichera	Ἐπὶ τῇ προδοσίᾳ	Πλ2	165r
Stichera	Οὔτε γῆ ὡς ἐσείσθη	Πλ2	165v
Doxastikon	Θεὸν ἐκ σοῦ σαρκωθέντα	Πλ2	165v
Stichera	Τάδε λέγει Κύριος τοῖς Ἰουδαίοις	Πλ4	165v
Stichera	Σήμερον τοῦ Ναοῦ τό καταπέτασμα	Πλ4	166v
Stichera	Οἱ νομοθέται τοῦ Ἰσραὴλ	Πλ4	166v
Doxastikon	Χαῖρε ἡ τύλη τοῦ Βασιλέως τῆς δόξης	Πλ4	167r
Kathisma	Ὅτε παρέστης τῷ Καϊάφᾳ ὁ θεός	Πλ4	167r
Stichera	Τὸ ἄθροισμα τῶν Ἰουδαίων	Πλ2	167v
Stichera	Ὅν πάντα φρίσσει καὶ τρέμει	Πλ2	168r
Doxastikon	Θεοτόκε ἡ τεκοῦσα	Πλ2	168r
Stichera	Κύριε, ὁ τὸν Ληστὴν συνοδοιπόρον λαβὼν	Πλ4	168v
Stichera	Μικρὰν φωνὴν ἀφήκεν ὁ Ληστής ἐν τῷ σταυρῷ	Πλ4	168v
Doxastikon	Χαῖρε ἡ εἰ Ἀγγέλου	Πλ4	169r
Stichera	Σήμερον κρεμάται ἐπὶ ξύλου	Πλ2	169r
Stichera	Μὴ ὡς Ἰουδαῖοι εὐορτάσωμεν	Πλ2	169v
Stichera	Ὁ Σταυρός σου Κύριε	Πλ2	170r
Doxastikon	Ὁ ρῶσά σε κρεμάμενον	Πλ2	170r
Kathisma	Ἐξηγόρασας ἡμᾶς	4	170r
Beattitudes	Διὰ ξύλου ὁ Ἀδάμ	4	170v-172r
Doxastikon	Τὸν Πατέρα καὶ Υἱόν	4	172r
Kai Nyn	Τὴν Μητέρα σου Χριστέ	4	172v
Stichera	Δύο καὶ πονηρὰ ἐποίησεν	3	172v
Stichera	Ἐκαστὸν μέλος τῆς ἀγίας σου σαρκός	3	173v
Stichera	Σταυρωξέντος σου Χριστέ	3	174r
Doxastikon	Ἐξέδυσάν με τὰ ἱμάτιά μου	Πλ2	174v
Kai Nyn	Τὸν νῶτόν μου ἔδωκα εἰς μαστίγωσιν	Πλ2	175r
Stichera	Πᾶσα ἡ Κτίσις	1	175v
Stichera	Λαός δυσσεβῆς καὶ παράνομος	2	175v
Stichera	Σήμερον σέ θεωροῦσα	2	176r
Stichera	Ἐπὶ ξύλου βλέπουσα	2	176v
Doxastikon	Κύριε, ἀναβαίνοντός σου ἐν τῷ σταυρῷ	Πλ4	177r

Type	Incipit	Mode	Markos
Kai Nyn	Ἦδη βάπτεται κάλαμος ἀποφάσεως	πλ4	177v
Stichera	Σήμερον τοῦ Ναοῦ τὸ καταπέτασμα	πλ4	177v
Stichera	Ὡς πρόβατον ἐπὶ σφαγὴν	πλ4	178r
Doxastikon	Τοῖς συλλαβοῦσί σε παρανόμοις	πλ4	178r
Stichera	Διὰ τὸν φόβον τῶν Ἰουδαίων	πλ4	178v
Stichera	Πρὸ τοῦ τιμίου σου Σταυροῦ	πλ4	179r
Doxastikon	Ἐλκόμενος ἐπὶ σταυροῦ	πλ1	179v
Stichera	Τάδε λέγει Κύριος τοῖς Ἰουδαίοις	πλ4	180r
Stichera	Οἱ νομοθέται τοῦ Ἰσραὴλ	πλ4	180v
Doxastikon	Δεῦτε χριστοφόροι λαοὶ κατίδωμεν	πλ1	181r
Stichera	Θάμβος ἦν κατιδεῖν	Βαρυς	182r
Stichera	Ὅτε σὲ Σταυρῶ προσήλωσαν παράνομοι	2	182r
Doxastikon	Σήμερον κρεμάται ἐπὶ ξέλου	πλ2	182v
Stichera	Σήμερον ὁ Δεσπότης τῆς κτίσεως	πλ2	183v
Doxastikon	Ὡ πῶς ἡ παράνομος συναγωγή	πλ2	184r
Kai Nyn	Φοβερὸν καὶ παράδοξον Μυστήριον	πλ2	185r
Doxastikon	Σὲ τὸν ἀναβαλλόμενον	πλ1	185v
Stichera	Σήμερον συνέχει τάφος	2	186v
Stichera	Τί τὸ ὀρώμενον θέαμα	2	187r
Stichera	Δεῦτε ἴδωμεν τὴν ζωὴν ἡμῶν	2	187r
Stichera	Ἠτήσατο Ἰωσήφ	πλ2	187v
Doxastikon	Τὴν σήμερον μυστικῶς	πλ2	188r
Stichera	Σήμερον ὁ Ἄδης στένων βοᾷ	πλ4	188v

Type	Incipit	Mode	Markos
<b>PENTECOSTARION</b>			
Doxastikon	Ἀναστάσεως ἡμέρα	Πλ1	189v
Doxastikon	Τῶ θυρῶν κεκλεισμένων	Πλ2	190r
Doxastikon	Φιλάνθρωπε, μέγα	Πλ1	190v
Doxastikon	Μεθ' ἡμέρας ὀκτῶ	Πλ2	191r
Doxastikon	Αἱ μυροφόροι γυναῖκες ὀρθρου βαθέος	Πλ2	191v
Doxastikon	Ἀνέβη ὁ Ἰησοῦς	Πλ1	192r
Doxastikon	Ἐν τῇ στοά τοῦ σολομῶν	Πλ4	193r
Doxastikon	Κύριε, τὸν Παράλυτον	Πλ4	193v
Doxastikon	Τῆς Ἑορτῆς	Πλ2	194r
Doxastikon	Μεσοῦσης τῆς ἑορτῆς	Πλ4	194v
Doxastikon	Φωτισθέντες ἀδελφοί	4	194v
Doxastikon	Παρά τὸ φρέαρ τοῦ Ἰακώβ	Πλ2	195r
Doxastikon	Ὡς ᾤφθης ἐν σαρκῶν ἐν τῷ Σταυρῷ	Πλ4	195r
Doxastikon	Ἡ πηγὴ τῆς ζωαρχίας	Πλ2	196r
Doxastikon	Κύριε, παράγων ἐν τῇ οδοῦ	Πλ1	196v
Doxastikon	Δικαιοσύνης ἦλιε νοητὲ	Πλ4	197v
Doxastikon	Τίς λαλήσει	Πλ4	198r
Doxastikon	Τῶν κόλπων τῶν πατρικῶν	Πλ2	198v
Doxastikon	Ἀνέβη ὁ Θεός	Πλ2	199r
Doxastikon	Ἐτέχθης, ὡς αὐτὸς ἠθέλησας	2	199v
Doxastikon	Δεῦτε λαοί, τὴν τρισυπόστατον	Πλ4	199v
Doxastikon	Γλῶσσαι ποτέ συνεχέθησαν	Πλ4	200v
Doxastikon	Βασιλεῦ οὐράνιε, Παράκλητε	Πλ2	201r
Doxastikon	Πεντηκοστὴν ἑορτάζομεν	4	201r
Doxastikon	Γλῶσσαι στ' αλλογενῶν	4	201v
Doxastikon	Πάντα χορηγεῖ τὸ Πνεῦμα τὸ Ἅγιον	4	201v
Doxastikon	Μαρτύρων θεῖος χορός	Πλ2	202r
Doxastikon	Δεῦτε πιστοί, σήμερον	Πλ2	202v

## Appendix II

INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

**Incipit** **Mode** **Gregorios** **Markos** **Chourmouzos**

### FIRST MODE

Ὅσιε Πάτερ μακάριε, Σπυρίδων σοφέ	1	p. 128	42v	p. 86
Ὡ τῆς στερόας	1	p. 146	48r	p. 96
Δευτε πιστοι ε παρθωμενεν	1	p. 161	52r	p. 105
Τὴν λύραν τοῦ Πνεύματος	1	p. 253	79r	p. 165
Θεαρχίω νεύματι	1	p. 342	missing	p. 227
Θεαρχιωνε ευματι	1	p. 347	105v	p. 230

### SECOND MODE

Ἐκ ῥίζης ἀγαθῆς	2	p. 7	3r	p. 5
Ὡς καθαρὸς ἱερεὺς	2	p. 11	4v	p. 8
Σήμερον ἡ πανάμωμος Ἄγνη	2	p. 24	8v	p. 16
Τὸν ἐγκαινισμὸν τελούντες	2	p. 28	9v	p. 19
Θεῖος θησαυρὸς ἐν γῆ κρυπτόμενος	2	p. 29	10v	p. 20
Δεῦτε ἅπαντα τὰ ἔθνη	2	p. 35	12r	p. 24
Τὸν υἱὸν τῆς βροντῆς	2	p. 55	19r	p. 37
Σήμερον τῶ ναῶ προσάγεται	2	p. 91	31r	p. 62
Χαρμονικῶς τῆ πανηγύρει	2	p. 93	missing	p. 63
Βίον ἄλλον ἐξησκημένη	2	p. 95	32r	p. 64
Τὸ ἀπόρρητον τοῖς Ἀγγέλοις	2	p. 125	41v	p. 83
Σήμερον ἐκ ῥίζης τοῦ Δαυὶδ	2	p. 127	42r	p. 85
Ἱεραρχῶν τὸ θεῖον	2	p. 130	43p	missing
Ἰδοὺ καιρὸς	2	p. 132	43v	p. 87
Χαίρετε προφῆται τίμοι	2	p. 142	46v	missing
Αὐγούστου μοναρχήσαντος	2	p. 173	55v	p. 113
Δόξα ἐν ὑψίστοις Θεῶ	2	p. 181	58r	p. 118
Τῷ Βασιλεῖ καὶ Δεσπότῃ τοῦ παντός	2	p. 191	61r	p. 125
Μέγα και παράδοξον	2	p. 193	61v	p. 126
Ἰγπέκλινας κάραν τῶ Προδρόμω	2	p. 229	72r	p. 149
Σήμερον ὁ Χριστὸς ἐν Ἰορδάνῃ	2	p. 231	73r	p. 150
Σήμερον αἱ ψυχαὶ τῶν γηγενῶν	2	p. 259	81r	p. 169
Τὸ ἀπ' αἰῶνος μυστήριον	2	p. 273	85r	p. 179
Πλουσίων δωρεῶν	2	p. 282	87v	p. 186
Φρένα καθάραντες καὶ νοῦν	2	p. 303	94r	p. 201
Ὡς στέφανον ὑπερ	2	p. 305	94v	p. 202
Δεῦτε φιλοπάθθνοι πάντες	2	p. 316	98r	p. 210
Ἐν πόλει τοῦ Θεοῦ ἡμῶν	2	p. 319	99r	p. 212

INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

Incipit Mode Gregorios Markos Chourmouzius

**THIRD MODE**

Πρός σεαυτὸν ἐπανάγου ἄνθρωπε	3	p. 31	11r	p. 21
Χριστέ ὁ Θεὸς ἡμῶν	3	p. 32	11v	p. 22
Τὸν συναίμονα Πέτρου	3	p. 100	33v	p. 67
Τῶν Προπατόρων	3	p. 137	45r	p. 90
Ἰωσήφ, εἰπέ ἡμῖν	3	p. 159	51v	p. 104
Πάλιν ἡμῖν	3	p. 243	76v	p. 158
Το μέγα κλέος τῶν Ἰερέων	3	p. 245	77r	p. 159
Ἀφιερωθείς τῷ Θεῷ ἐκ κοιλίας μητρικῆς	3	p. 247	77v	p. 161
Ἀ ποστολικῶν παραδόσεων	3	p. 307	95r	p. 204

**FOURTH MODE**

Τὴν ἐτήσιον μνήμην σήμερον	4	p. 63	21v	p. 43
Τὸν λόγχαϊς κληρωσάμενον	4	p. 74	25r	p. 50
Τὴν τῶν ἰχθύων ἄγραν	4	p. 97	32v	p. 65
Ἡσαΐα χόρευε	4	p. 99	33r	p. 66
Ὅσιε Πάτερ, Ἱεράρχα αἰοῖδιμε	4	p. 133	44r	p. 88
Εὐφράνθητι Ἱερουσαλήμ	4	p. 175	56r	p. 114
Σπηλαίῳ παρώκησας	4	p. 178	57r	p. 116
Ὡς τοῦ Πνεύματος ἐραστής	4	p. 236	74v	p. 154
Δεῦτε μμησώμεθα τὰς φρονίμους Παρθένους	4	p. 238	75r	p. 154
Οὐκ ἔδει σε Χρυσόστομε	4	p. 254	79v	p. 166
Πάτερ Χρυσόστομε	4	p. 257	80v	p. 168
Σήμερον χαρᾶς Εὐαγγέλια	4	p. 269	84r	p. 177
Τὸν νοερόν ἀδάμαντα	4	p. 277	86v	p. 182
Τῷ τριττῷ τῆς ἐρωτήσεως	4	p. 297	92r	p. 197
Σήμερον ἐξέλαμψε	4	p. 325	100v	p. 216
Τὸν κατὰ Μακκαβαίων	4	p. 330	101v	p. 219
Ὁ' συμμαχήσας Κύριε	4	p. 331	102r	p. 220
Ὅτε ἐξεδήμησας Θεοτόκε Παρθένε	4	p. 351	107r	p. 233

INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

Incipit Mode Gregorios Markos Chourmouzios

**PLAGAL FIRST MODE**

Ὅσιε Πάτερ, καλήν ἐφεύρες κλίμακα	Πλ 1	p. 3	2r	p. 3
Σύ Βασιλεῦ	Πλ 1	p. 5	2v	p. 4
Ὡ μακαρία дуάς	Πλ 1	p. 19	7r	p. 14
Ὁ που ἐπισκιάση ἡ χάρις σου Ἀρχάγγελε	Πλ 1	p. 81	27v	p. 55
Σαλπίσωμεν ἐν σάλπιγγι ἁσμάτων	Πλ 1	p. 121	40r	p. 81
Ὁ ἐπί τῶν κόλπων	Πλ 1	p. 128	42r	p. 85
Δεῦτε χριστοφόροι λαοί κατίδωμεν	Πλ 1	p. 164	53r	p. 107
Πρωτομάρτυς Ἀπόστολε	Πλ 1	p. 196	62v	p. 128
Ἀκατάληπτον τὸ τελούμενον	Πλ 1	p. 198	63r	p. 129
Ἐρχόμενος μετὰ σαρκός	Πλ 1	p. 215	68r	p. 140
Τι ἀναχαιτίζεις σου τὰ ὕδατα ὦ Ἰορδάνη	Πλ 1	p. 220	69v	p. 143
Τὴν χειρά σου τὴν ἀψαμένην	Πλ1	p. 226	missing	p. 147
Ὅσιε Πάτερ, οὐκ ἔδωκας ὕπνον σοῖς ὀφθαλμοῖς	Πλ 1	p. 248	78r	p. 162
Ἀνέτειλε τὸ ἔαρ	Πλ1	p. 279	87r	p. 183

INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

Incipit Mode Gregorios Markos Chourmouzos

**PLAGAL SECOND MODE**

Θεία χάρις	Πλ 2	p. 1	1r	p. 1
Ὁ Πνεύματι Ἁγίῳ συνημμένος	Πλ 2	p. 2	1v	p. 2
Σήμερον, ὁ τοῖς ωεροῖς θρόνοις ἐπαναπαυόμενος Θεός	Πλ 2	p. 13	5r	p. 10
Αὔτη ἡμέρα Κυρίου	Πλ 2	p. 18	6v	p. 13
Τὴν μνήμην τῶν Ἐγκαινίων	Πλ 2	p. 25	9r	p. 18
Σήμερον ξύλον ἐφανερώθη	Πλ 2	p. 26	9v	missing
Σήμερον προέρχεται ὁ Σταυρός τοῦ Κυρίου	Πλ 2	p. 39	13v	p. 27
Ἡ διηθισμένη ταῖς ἀρεταῖς	Πλ 2	p. 41	14v	p. 28
Ὁ τετραπέρατος κόσμος	Πλ 2	p. 42	15r	p. 29
Ἐκ δεξιῶν τοῦ Σωτήρος	Πλ 2	p. 45	15v	p. 31
Σήμερον τὸ φυτὸν τῆς ζωῆς	Πλ 2	p. 47	16v	p. 32
Ἐκ στεριουούσης σήμερον νηδύος	Πλ 2	p. 49	17r	p. 33
Ἄγγελος, ἐκ στεριωτικῶν ὠδίωνω προήλθες Βαπτιστά	Πλ 2	p. 51	17v	p. 35
Ἀπόστολε Χριστοῦ	Πλ 2	p. 59	20r	p. 39
Τὰς μυστικὰς σήμερον τοῦ Πνεύματος	Πλ 2	p. 62	21r	p. 42
Σήμερον συγκαλεῖται ἡμᾶς	Πλ 2	p. 69	23v	p. 47
Συγχαρήτε ἡμῖν, ἅπασαι αἱ τῶν Ἀγγέλων ταξιαρχαί	Πλ 2	p. 76	26r	p. 52
Συγχαρήτε ἡμῖν, ἅπασαι αἱ τῶν Παρθένων χοροστασίαι	Πλ 2	p. 78	26v	p. 53
Ὅσιε τρισμάκαρ, ἀγιώτατε Πάτερ	Πλ 2	p. 83	28r	p. 56
Σάλπιγξ χρυσόφωνος	Πλ 2	p. 84	28v	p. 57
Σήμερον τὰ στίφη τῶν Πιστῶν συνελθόντα	Πλ 2	p. 89	30r	p. 60
Πατρίδα, γένος	Πλ 2	p. 106	35v	p. 71
Ἀθλητικὴν ὀδεύσασα ὀδόν	Πλ 2	p. 107	35v	p. 72
Τὸ κατ' εἰκόνα τηρήσας	Πλ 2	p. 108	36r	p. 73
Ὅσιε Πάτερ, εἰς πᾶσαν τὴν τῆν ἐξήλθεν ὁ φθόγγος	Πλ 2	p. 112	37v	p. 75
Ἱεραρχῶν τὴν καλλονὴν	Πλ 2	p. 114	38r	p. 76
Σπήλαιον εὐτρεπίζου	Πλ 2	p. 116	38v	p. 78
Ἄνθρωπε τοῦ Θεοῦ	Πλ 2	p. 118	39v	p. 79
Ἀνύμφευτε Παρθένε	Πλ 2	p. 119	39v	p. 80
Τοὺς πρὸ τοῦ νόμου Πατέρας	Πλ 2	p. 135	44v	p. 89
Δανιὴλ ἀνὴρ	Πλ 2	p. 141	46r	p. 93
Ἐγγίζει ὁ Χριστός	Πλ 2 ἀπο Δι	p. 148	48v	p. 97
Ζήλός τε καὶ πῦρ	Πλ 2 ἐκ του Νη	p. 149	48v	p. 98
Σήμερον γεννᾶται ἐκ Παρθένου	Πλ 2	p. 170	55r	p. 111
Ὅτε καιρὸς	Πλ 2	p. 179	57v	p. 117
Δοξα εὖ Ὑψιστοῖς	Πλ 2	p. 183	58v	p. 119
Σήμερον ἡ ἀόρατος φύσις	Πλ 2	p. 185	59v	p. 121
Μνήμην ἐπιτελοῦμεν	Πλ 2	p. 187	60r	p. 122
Ἱερέων μνήμη	Πλ 2	p. 188	60r	p. 123
Χορεύουσιν Ἄγγελοι πάντες ἐν οὐρανῶ	Πλ 2	p. 189	60v	p. 123
Πρῶτος καὶ ἐν Μάρτυσιν	Πλ 2	p. 194	62r	p. 127
Ὅτὴν χάριν τῶν θαυμάτων	Πλ 2	p. 204	65r	p. 133
Ἐξεχύθη ἡ χάρις ἐν χεῖραί σου	Πλ 2	p. 207	65v	p.135

INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

Incipit Mode Gregorios Markos Chourmouzios

**PLAGAL SECOND MODE continued**

Τον εκ Παρθένου ἠλιον	Πλ 2	missing	72r	missing
Νάματα Ἰορδάνια	Πλ2	p. 230	72v	p. 149
Ἐνσαρκε Λύχνε, Πρόδρομε τοῦ Σωτῆρος	Πλ 2	p. 233	73v	p. 152
Θεός Λόγος ἐπεφάνη ἐν σαρκί	Πλ 2	p. 234	74r	p. 152
Χριστοῦ τὸν Ἱεράρχην	Πλ 2	p. 242	76r	p. 157
Αἰνοῦντες ἡ πύλη	Πλ 2	p. 261	81v	p. 171
Ὁ ἐν χερσὶ πρεσβυτικάς	Πλ 2	p. 266	83r	p. 174
Ἀπεστάλη ἐξ οὐρανοῦ	Πλ 2	p. 267	83v	p. 175
Ἀξίως τοῦ ὀνόματος	Πλ 2	p. 275	85v	p. 181
Σήμερον τοῦ φωτός ὁ λύχνος	Πλ 2	p. 289	89v	p. 191
Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον	Πλ 2	p. 290	90r	p. 192
Ἀστήρ ἀστέρων Πρόδρομος	Πλ 2	p. 296	92r	p. 196
Ἐορτή χαρμόσυνος	Πλ 2	p. 299	93r	p. 198
Ἡ πάνσεπτος τῶν Ἀποστόλων	Πλ 2	p. 301	93v	p. 199
Δεῦτε τῶν ὀρθοδόξων τὸ σύστημα	Πλ2	p. 309	96r	p. 205
Προφήτα κήρυξ Χριστοῦ	Πλ 2	p. 312	96v	p. 207
Παρθενομάρτης ἀθληφόρε	Πλ 2	p. 318	98v	p. 211
Δεῦτε πάντα τῆς γῆς τὰ πέρατα	Πλ 2	p. 320	98v	p. 213
Ἐξέλαμψε σήμερον	Πλ 2	p. 322	99v	p. 214
Προτυπῶν τὴν Ἀνάστασιν τὴν σὴν	Πλ 2	p. 336	103v	p. 223
Πέτρω καὶ Ἰωάννη	Πλ 2	p. 338	104r	p. 224
Τῆ ἀθανάτω σου Κοιμήσει	Πλ2	p. 354	108r	p. 235
Γενεθλίων τελομένων	Πλ 2	p. 357	108v	p. 237
Πάλιν Ἡρωδιάς μαίνεται	Πλ 2	p. 360	109v	p. 239

**BARYS**

Δεῦτε ἅπαντες, πιστῶς πανηγυρίσωμεν	Βαρυς	p. 139	45v	p. 91
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INDEX OF THE DOXASTIKA AND THEOTOKIA FOR FIXED FEAST DAYS  
GREGORIOS (G), MARKOS (M) AND CHOURMOUZIOS (C) ARRANGED ACCORDING TO MODE

Incipit	Mode	Gregorios	Markos	Chourmouzos
<b>PLAGAL FOURTH MODE</b>				
Ὁ ἀρρητῶ σοφία	Πλ 4	p. 8	3v	p. 6
Ἰερωσύνης νομικῆς	Πλ 4	p. 10	4r	p. 7
Δεῦτε ἅπαντες πιστοί	Πλ 4	p. 15	5v	p. 11
Οἱ ἐξ ἀκάρπων λαγόνων	Πλ 4	p. 21	7v	p. 15
Ὅνπερ πάλαι Μωυσῆς	Πλ 4	p. 38	13r	p. 26
Πᾶσα γλῶσσα κινεῖσθω πρὸς εὐφημίαν	Πλ 4	p. 44	15r	p. 30
Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον τῆς χάριτος	Πλ 4	p. 54	18v	p. 36
Εὐαγγελιστὰ Ἰωάννη	Πλ 4	p. 60	21r	p. 40
Τῶν ἁγίων Πατέρων ὁ χορὸς	Πλ 4	p. 66	22v	p. 45
"Ἐχει μὲν ἡ Θεοπάτερ σου ψυχὴ	Πλ 4	p. 72	24v	p. 48
Ὡς ταξιάρχης καὶ πρόμαχος	Πλ 4	p. 80	27r	p. 54
Χρυσέοις ἔπαισι	Πλ 4	p. 85	29r	p. 58
Μετὰ τό τεχθῆναι σε	Πλ 4	p. 87	29v	p. 59
Τὸν κήρυκα τῆς πίστεως	Πλ 4	p. 102	34r	p. 68
Ἐπόδεξαι Βηθλεέμ	Πλ 4	p. 104	35r	p. 70
Τῶν Μοναστῶν	Πλ 4	p. 111	37r	p. 74
Τῶν νομικῶν διδαγμάτων ὁ σύλλογος	Πλ 4	p. 143	47r	p. 94
Θεοφόρε Ἰγνάτιε	Πλ 4	p. 145	47v	p. 95
Τάδε λέγει Ἰωσήφ	Πλ 4	p. 154	50r	p. 101
Ἐν Βηθλεέμ συνέδραμον Ποιμένες	Πλ 4	p. 184	59r	p. 120
Αἷμα, καὶ πῦρ	Πλ 4	p. 190	60v	p. 124
Σοφίας ἐραστῆς γενόμενος Ὅσιε	Πλ 4	p. 201	64r	p. 131
Συγκαταβαίνων ὁ Σωτὴρ	Πλ 4	p. 203	64v	p. 133
Οὐκ ἐπησχύνθη ὁ πανάγαθος Θεός	Πλ 4	p. 206	65v	p. 134
Πρὸς τὴν φωνὴν τοῦ βοῶντος ἐν τῇ ἐρήμῳ	Πλ 4	p. 210	66v	p. 137
Οὐρανοδρόμῳ ἐπιβάς ὀχήματι θεοπέσειε	Πλ 4	p. 240	75v	p. 156
Ἡ γρήγορος γλῶσσά σου πρὸς διδασκαλίαν	Πλ 4	p. 250	78v	p. 163
Τὰς καρδίας τῶν πιστῶν	Πλ 4	p. 251	79r	p. 164
Ὁ τοῖς Χερουβὶμ ἐποχούμενος	Πλ 4	p. 263	82r	p. 172
Σέλας φαεινότατον, κομήτης ἑσπερώτατος	Πλ 4	p. 284	88v	p. 188
Ὁ τῶν Ἀνάκτων Ἄναξ καὶ Θεός	Πλ 4	p. 286	89r	p. 189
Ἡ σαΐου νῦν τοῦ Προφήτου ἡ φωνὴ	Πλ 4	p. 292	90v	p. 193
Βλέπε τὴν Ἐλισάβετ	Πλ 4	p. 295	91v	p. 195
Τῶν Προφητῶν τοὺς ἀκράιμονας	Πλ 4	p. 313	97r	p. 208
Δεῦτε πᾶσα ἡ κτίσις	Πλ 4	p. 314	97v	p. 209
Μητρικὴν ἀγαπήσας εὐσέβειαν	Πλ 4	p. 323	100r	p. 215
Οἱ Ἅγιοι Μακκαβαῖοι τῷ τυράννῳ ἔλεγον	Πλ 4	p. 328	101r	p. 218
Παρέλαβεν ὁ Χριστός	Πλ 4	p. 340	104v	p. 226
Πρόδρομε τοῦ Σωτῆρος	Πλ 4	p. 358	109r	p. 238

## **Appendix III**

Doxastarion of Markos Domestikos

Private Collection of Georgios Chatzitheodorou, MS s.s., folios 1r-204r

Images made available with his kind permission.

(File begins on the next page.)



*Handwritten musical notation on two pages (2v and 4r). The notation consists of staves with neumes and Greek text. Red ink is used for some text and neumes. The text is a liturgical or hymn text, likely in Church Slavonic or a similar Slavic language.*

*Page 2v (left):* The text begins with "αυτη η ερηνη" and continues with several lines of music and text. A large red initial 'Α' is visible at the top left.

*Page 4r (right):* The text continues with "αυτη η ερηνη" and includes a large red initial 'Α' at the top left. The text concludes with "αυτη η ερηνη".

*Handwritten musical notation on two pages (2v and 4r). The notation consists of staves with neumes and Greek text. Red ink is used for some text and neumes. The text is a liturgical or hymn text, likely in Church Slavonic or a similar Slavic language.*

*Page 2v (left):* The text begins with "αυτη η ερηνη" and continues with several lines of music and text. A large red initial 'Α' is visible at the top left.

*Page 4r (right):* The text continues with "αυτη η ερηνη" and includes a large red initial 'Α' at the top left. The text concludes with "αυτη η ερηνη".

This block contains two pages of a manuscript, 4v and 6r. Each page features a single staff of musical notation with square neumes on a four-line red staff. The text is written in a medieval Greek hand. On page 4v, there are several large red initials, including a prominent 'W' at the beginning of a section. On page 6r, there is a large red initial 'S' at the start of a section. The text includes various liturgical phrases and names, such as 'ΑΓΙΟΣ ΠΑΤΡΩΝ' and 'ΑΓΙΟΣ ΠΝΕΥΜΑΤΟΣ'.

This block contains two pages of a manuscript, 6v and 6r. Each page features a single staff of musical notation with square neumes on a four-line red staff. The text is written in a medieval Greek hand. On page 6v, there are several large red initials, including a prominent 'S' at the beginning of a section. On page 6r, there is a large red initial 'S' at the start of a section. The text includes various liturgical phrases and names, such as 'ΑΓΙΟΣ ΠΑΤΡΩΝ' and 'ΑΓΙΟΣ ΠΝΕΥΜΑΤΟΣ'.



Handwritten musical score on two pages (8v and 10r). The notation consists of square neumes on a four-line red staff. The text is in Greek, written in a Gothic script. Red ink is used for decorative initials and some text. The left page (8v) contains several lines of music and text, with a large red initial 'F' at the beginning. The right page (10r) continues the score, with another large red initial 'F' and a section marked with a red 'III'.

Handwritten musical score on two pages (9v and 10r). The notation consists of square neumes on a four-line red staff. The text is in Greek, written in a Gothic script. Red ink is used for decorative initials and some text. The left page (9v) contains several lines of music and text, with a large red initial 'F' at the beginning. The right page (10r) continues the score, with another large red initial 'F' and a section marked with a red 'III'.









Handwritten musical notation on two pages (18v and 20r). The notation consists of square neumes on a four-line red staff. The text is in a medieval Greek script, likely a liturgical book. The left page (18v) begins with a large red initial 'E' and contains several lines of text with neumes. The right page (20r) also features a large red initial 'E' and continues the musical and textual content. The ink is dark, and the parchment shows signs of age.

Handwritten musical notation on two pages (19v and 20r). The notation consists of square neumes on a four-line red staff. The text is in a medieval Greek script, likely a liturgical book. The left page (19v) begins with a large red initial 'E' and contains several lines of text with neumes. The right page (20r) also features a large red initial 'E' and continues the musical and textual content. The ink is dark, and the parchment shows signs of age.

































Handwritten musical notation on two pages (52v and 54r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script below the staff. The left page (52v) contains approximately 18 lines of music and text. The right page (54r) contains approximately 18 lines of music and text. There are several large red initials, including a prominent 'O' at the beginning of a section on the right page. The text appears to be a liturgical or biblical passage.

Handwritten musical notation on two pages (52v and 54r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script below the staff. The left page (52v) contains approximately 18 lines of music and text. The right page (54r) contains approximately 18 lines of music and text. There are several large red initials, including a prominent 'O' at the beginning of a section on the right page. The text appears to be a liturgical or biblical passage.



Handwritten musical notation on two pages (56v and 58r). The notation consists of several staves of square neumes on a four-line red staff. The text is written in a medieval Greek script, likely a liturgical or biblical text. The text is interspersed with the musical notation. Some words are written in red ink (rubrics). The pages are filled with approximately 15-20 lines of notation and text each.

Handwritten musical notation on two pages (56v and 58r). The notation consists of several staves of square neumes on a four-line red staff. The text is written in a medieval Greek script, likely a liturgical or biblical text. The text is interspersed with the musical notation. Some words are written in red ink (rubrics). The pages are filled with approximately 15-20 lines of notation and text each.



Handwritten musical notation on two pages (60v and 61r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script. Red ink is used for decorative initials and rubrics. On page 60v, a large red initial 'A' is visible. On page 61r, a large red initial 'II' is visible. The text includes liturgical phrases such as 'Ακουσεν α της γωνιας εν τ' ερημω' and 'Ακουσεν α της γωνιας εν τ' ερημω'.

Handwritten musical notation on two pages (61v and 62r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script. Red ink is used for decorative initials and rubrics. On page 61v, a large red initial 'III' is visible. On page 62r, a large red initial 'IV' is visible. The text includes liturgical phrases such as 'Ακουσεν α της γωνιας εν τ' ερημω' and 'Ακουσεν α της γωνιας εν τ' ερημω'.

Handwritten musical notation on two pages (62v and 64r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script. The left page (62v) features a large red initial 'Α' at the beginning of a section. The right page (64r) features a large red initial 'Ω' at the beginning of a section. The text includes various liturgical phrases and names, such as 'Αρχαγγελοι' and 'Ως ο ουρανός'.

Handwritten musical notation on two pages (63v and 64r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script. The left page (63v) features a large red initial 'Α' at the beginning of a section. The right page (64r) features a large red initial 'Ω' at the beginning of a section. The text includes various liturgical phrases and names, such as 'Αρχαγγελοι' and 'Ως ο ουρανός'.

Handwritten musical notation on two pages (64v and 66r). The text is in Greek, with some words in red ink. The notation consists of square neumes on a four-line staff. The left page (64v) begins with a large red initial 'S' and contains several lines of text. The right page (66r) begins with a large red initial 'O' and continues the text. The script is a historical form of Greek, likely from a liturgical book.

Handwritten musical notation on two pages (65v and 66r). The text is in Greek, with some words in red ink. The notation consists of square neumes on a four-line staff. The left page (65v) begins with a large red initial 'O' and contains several lines of text. The right page (66r) begins with a large red initial 'S' and continues the text. The script is a historical form of Greek, likely from a liturgical book.



Handwritten musical notation on two pages, 68v and 70r. The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script, with some words in red ink (rubrics). The pages contain several lines of music and text, with some lines starting with large decorated initials.

Handwritten musical notation on two pages, 69v and 70r. The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script, with some words in red ink (rubrics). The pages contain several lines of music and text, with some lines starting with large decorated initials.





Handwritten musical notation on two pages (74v and 76r). The notation consists of several staves with neumes (square notes on a four-line staff) and Greek text written below them. The text is in a medieval Greek script. There are several large initial letters in red ink, such as 'Ω' and 'Α'. The text appears to be a liturgical or religious composition.

Handwritten musical notation on two pages (75v and 76r). The notation consists of several staves with neumes and Greek text. The text is in a medieval Greek script. There are several large initial letters in red ink, such as 'Ω' and 'Α'. The text appears to be a liturgical or religious composition, continuing from the previous pages.

Handwritten musical notation on two pages (76v and 78r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script below the staff. Red ink is used for certain initials and decorative elements. The text appears to be a liturgical or religious composition.

Handwritten musical notation on two pages (77v and 78r). The notation consists of square neumes on a four-line red staff. The text is written in a medieval Greek script below the staff. Red ink is used for certain initials and decorative elements. The text appears to be a liturgical or religious composition.



Handwritten musical notation on two pages, featuring neumes on a four-line staff and Greek text. The text includes phrases such as "ο παντοκράτωρ θεος πατήρ", "ο υιός", and "ο αγίος πνεύμας". The notation is written in black ink with some red ink used for initials and decorative elements. The pages are numbered 80v and 82r.

Handwritten musical notation on two pages, featuring neumes on a four-line staff and Greek text. The text includes phrases such as "ο υιός", "ο αγίος πνεύμας", and "ο θεός". The notation is written in black ink with some red ink used for initials and decorative elements. The pages are numbered 81v and 82r.

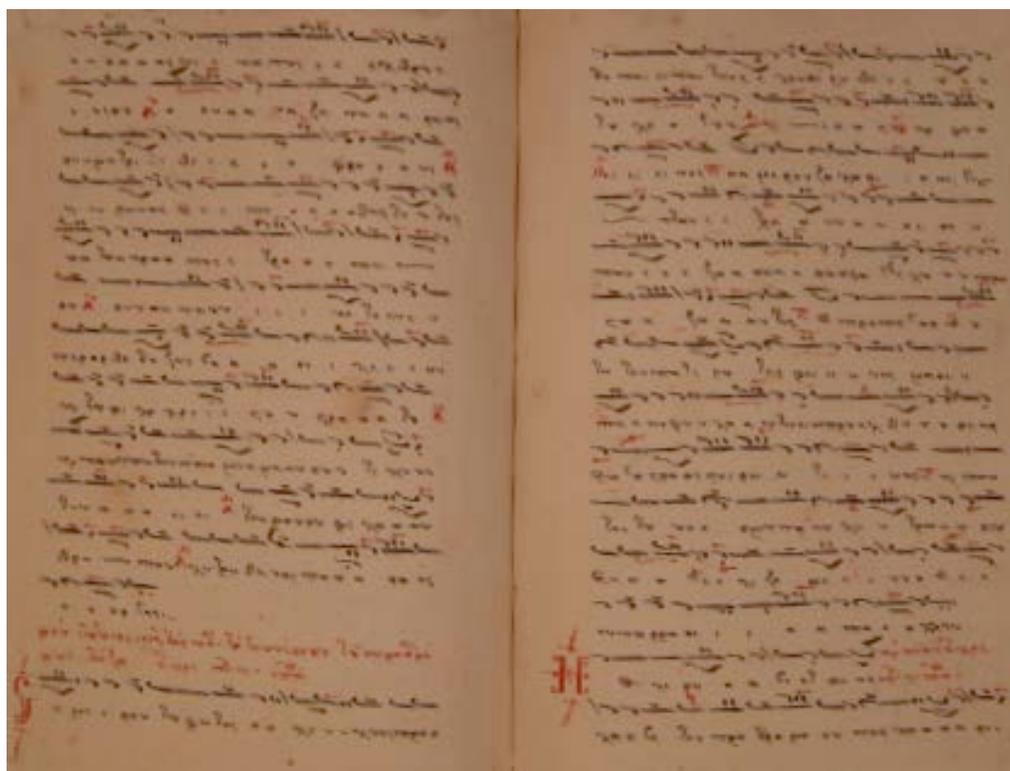
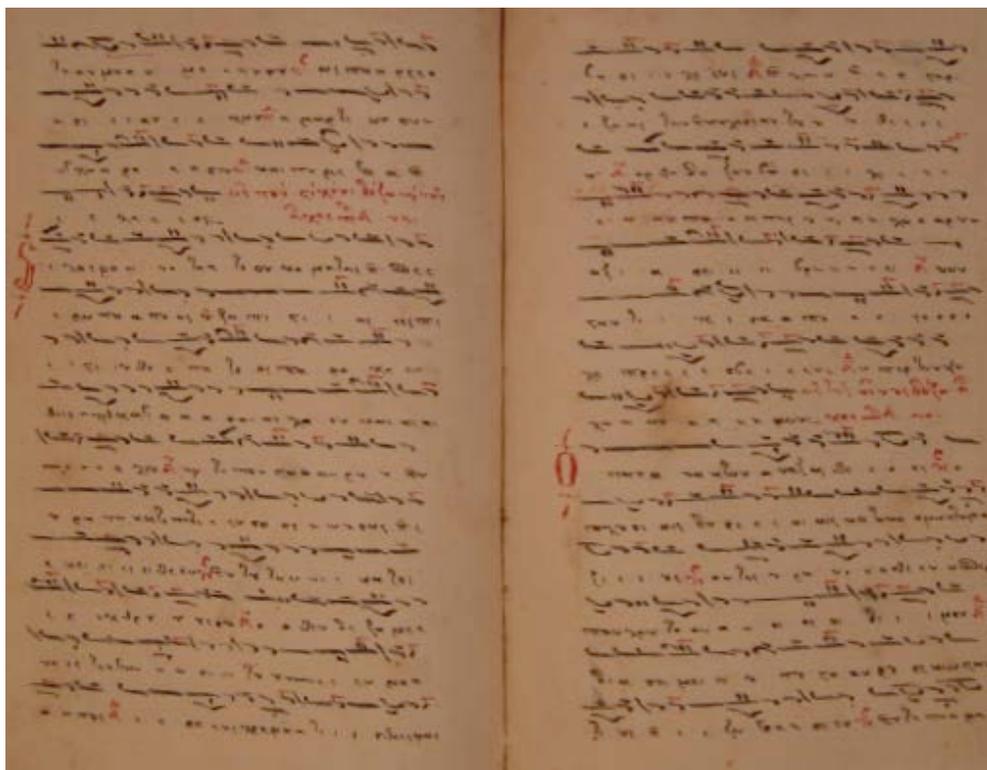
Handwritten musical notation on two pages, featuring neumes on a four-line staff and Greek text. The text includes phrases such as "το δευτερον", "ο ουρανους", and "ο ουρανους". A large red initial 'O' is visible at the start of a section on the right page. The notation consists of black neumes with red accents, and the text is written in a medieval Greek hand.

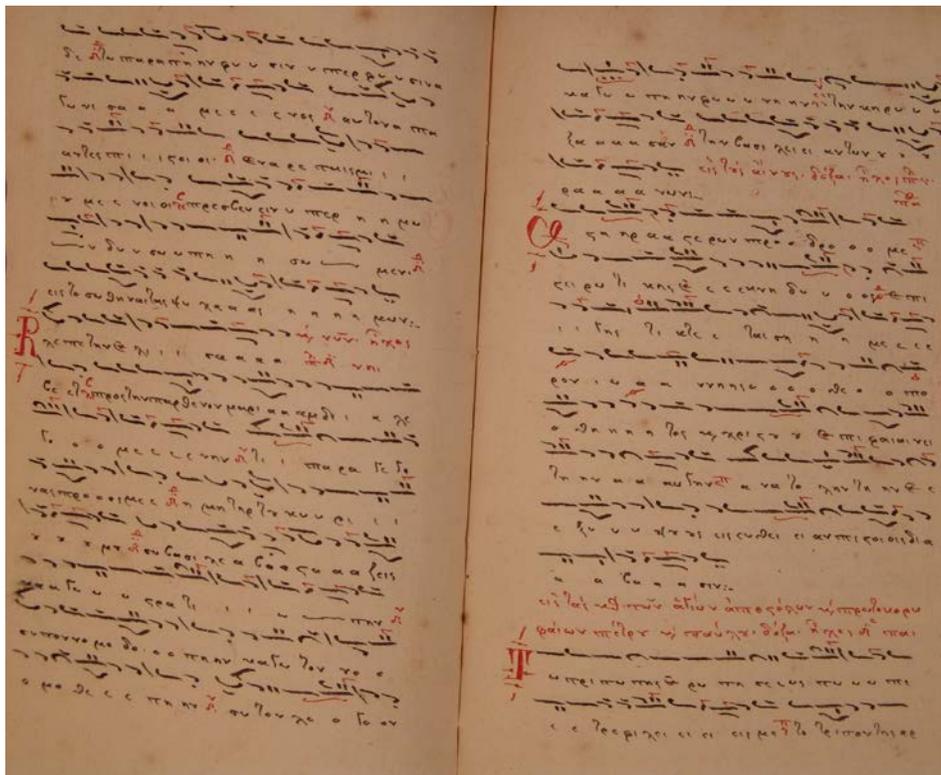
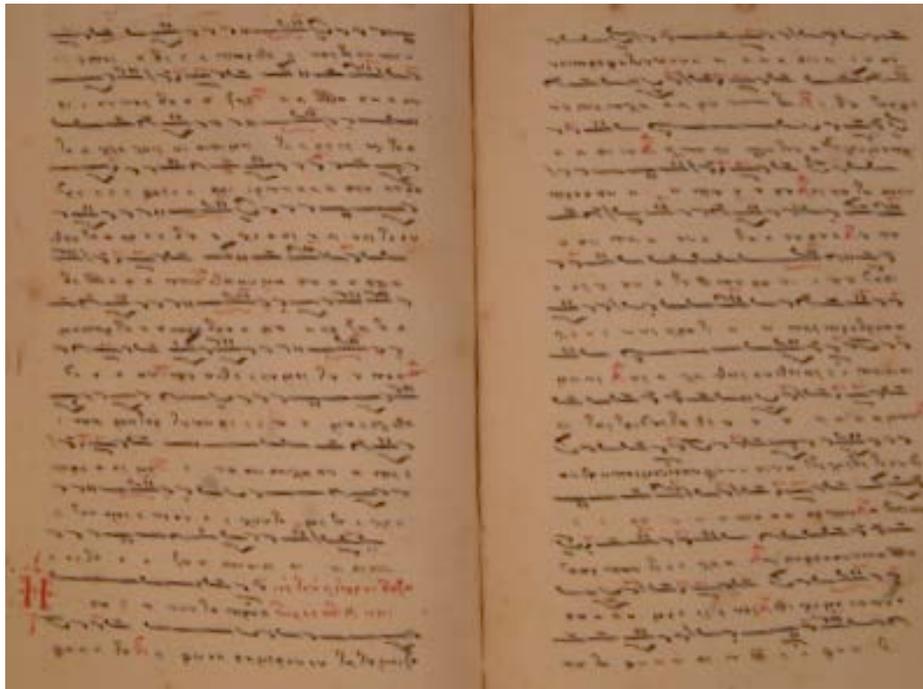
Handwritten musical notation on two pages, featuring neumes on a four-line staff and Greek text. The text includes phrases such as "ο ουρανους", "ο ουρανους", and "ο ουρανους". A large red initial 'O' is visible at the start of a section on the left page. The notation consists of black neumes with red accents, and the text is written in a medieval Greek hand.

This image shows two pages of a manuscript, 84v and 86r. The pages contain musical notation on four-line red staves with black square neumes. The text is written in a Greek script, likely a liturgical or biblical text. The notation is dense and fills most of the page area. There are some red initials and markings throughout the text.

This image shows two pages of a manuscript, 85v and 86r. The pages contain musical notation on four-line red staves with black square neumes. The text is written in a Greek script. The notation is dense and fills most of the page area. There are some red initials and markings throughout the text.













This image shows two pages of a manuscript, 98v and 100r. The pages contain musical notation on four-line red staves with black neumes. The text is written in Greek. On page 98v, there are several lines of text, some starting with large red initials. On page 100r, the text continues with similar notation and includes a large red initial 'F'. The ink is dark, and the parchment shows some signs of age.

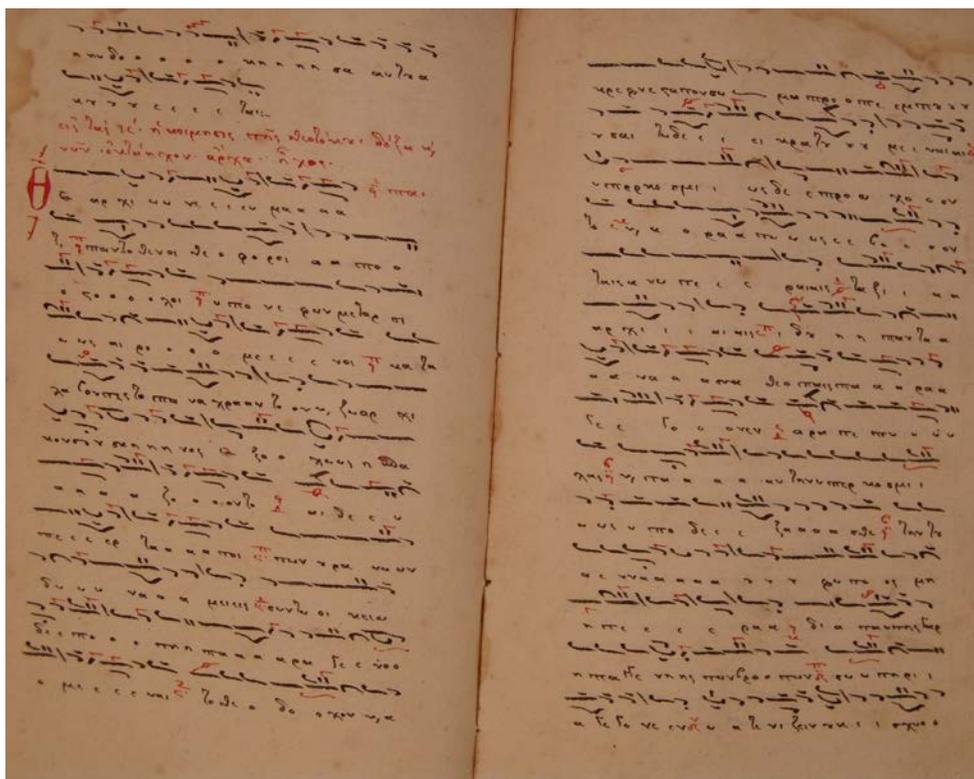
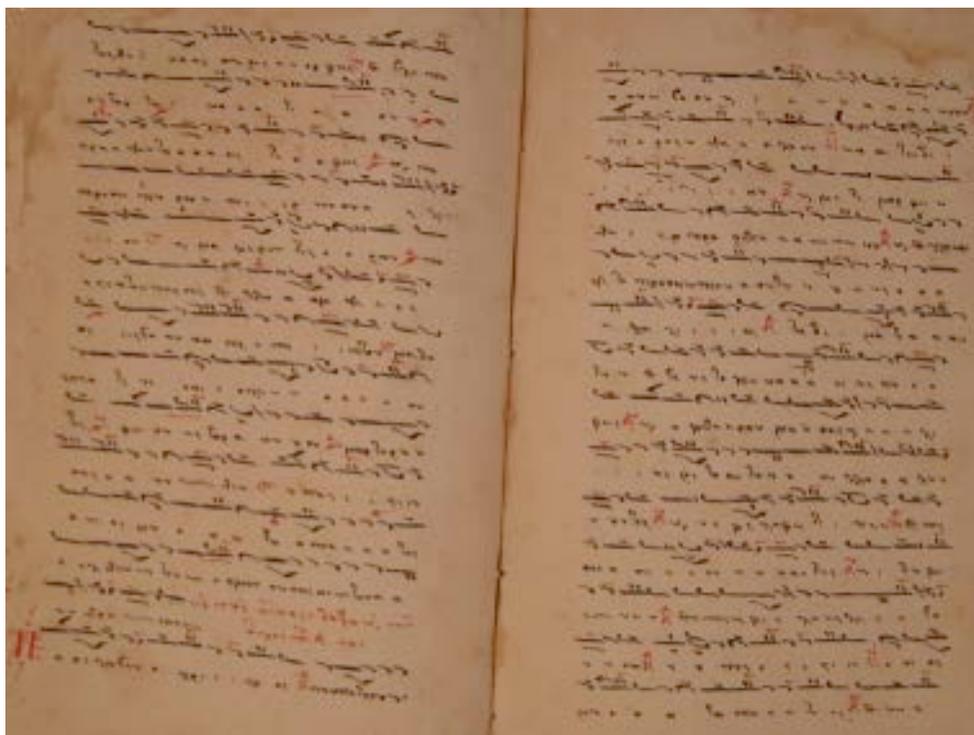
This image shows two pages of a manuscript, 99v and 100r. The pages contain musical notation on four-line red staves with black neumes. The text is written in Greek. On page 99v, there are several lines of text, some starting with large red initials. On page 100r, the text continues with similar notation and includes a large red initial 'F'. The ink is dark, and the parchment shows some signs of age.

100v: *Ἐπιφάνεια* (Epiphany) text with musical notation. Includes the phrase "ἐπιφάνεια τοῦ κυρίου ἡμῶν ἰησοῦ χριστοῦ ἐν βηθλεὲμ".  
 102r: Continuation of the text with musical notation. Includes the phrase "ὁ βασιλεὺς ἡμῶν ἰησοῦς χριστὸς ἐγενήθη ἐν βηθλεὲμ".

101v: Continuation of the text with musical notation. Includes the phrase "ἐγενήθη ἐν βηθλεὲμ τῆς γαλιλαίας".  
 102r: Continuation of the text with musical notation. Includes the phrase "ὁ βασιλεὺς ἡμῶν ἰησοῦς χριστὸς ἐγενήθη ἐν βηθλεὲμ".

This image shows two pages of a manuscript, 102v and 104r. The pages contain musical notation on four-line red staves with black neumes. The text is written in Greek, with some words in red ink (rubrics). The notation is a form of medieval Greek neumatic notation. The text appears to be a liturgical or religious text, possibly a psalm or a hymn. The layout is organized into staves, with the text and notation alternating.

This image shows two pages of a manuscript, 103v and 104r. The pages contain musical notation on four-line red staves with black neumes. The text is written in Greek, with some words in red ink (rubrics). The notation is a form of medieval Greek neumatic notation. The text appears to be a liturgical or religious text, possibly a psalm or a hymn. The layout is organized into staves, with the text and notation alternating.





This block contains two pages of a manuscript, 108v and 110r. Each page features a single staff of musical notation with square neumes. The text is written in Greek, with some words in red ink (rubrics). On page 108v, the text includes phrases like "μεθυσίαι ον σν κ, θε ον κ η μυν", "κ α α ρ ι ι ζ η με σ ε ν η", and "κ α α ρ ι ι ζ η με σ ε ν η". On page 110r, the text includes "κ α α ρ ι ι ζ η με σ ε ν η", "κ α α ρ ι ι ζ η με σ ε ν η", and "κ α α ρ ι ι ζ η με σ ε ν η".

This block contains two pages of a manuscript, 109v and 110r. Each page features a single staff of musical notation with square neumes. The text is written in Greek, with some words in red ink (rubrics). On page 109v, the text includes phrases like "κ α α ρ ι ι ζ η με σ ε ν η", "κ α α ρ ι ι ζ η με σ ε ν η", and "κ α α ρ ι ι ζ η με σ ε ν η". On page 110r, the text includes "κ α α ρ ι ι ζ η με σ ε ν η", "κ α α ρ ι ι ζ η με σ ε ν η", and "κ α α ρ ι ι ζ η με σ ε ν η".















Handwritten musical notation on two pages. The left page contains several lines of text with neumes above. The right page has a red heading at the top: *ἡ ἑλενη τῆς ἁγίας ἑλενης*. Below it, the text continues with neumes and some red initials.

Handwritten musical notation on two pages. The left page features a large red initial 'O' at the start of a section. The right page has a red heading: *ἡ ἑλενη τῆς ἁγίας ἑλενης*. The text is written in Greek with neumes above.









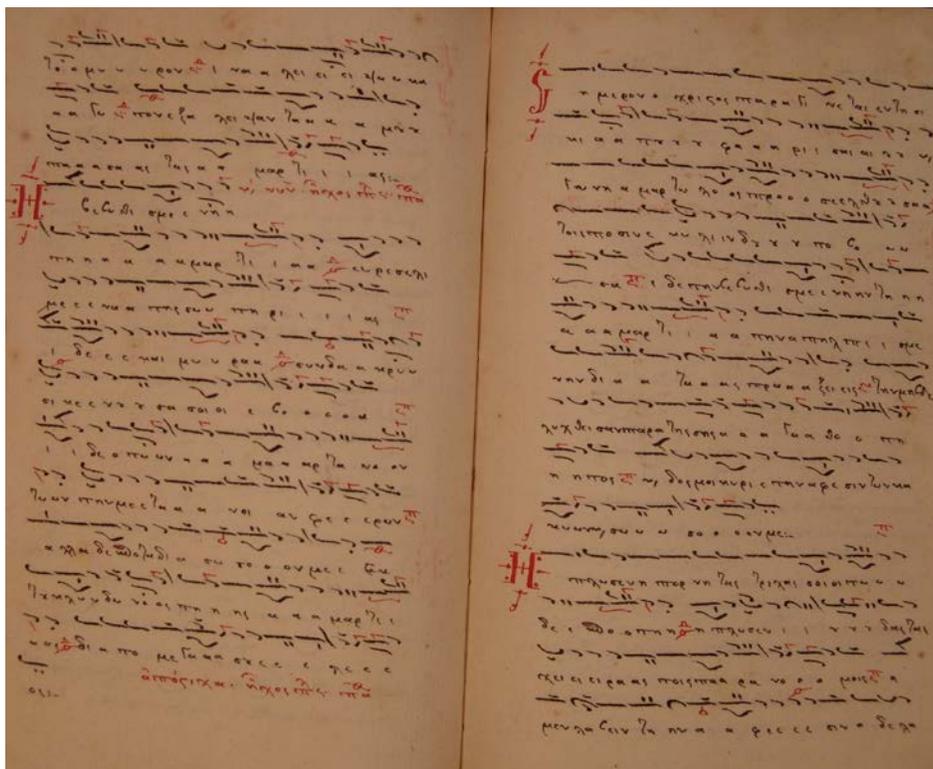
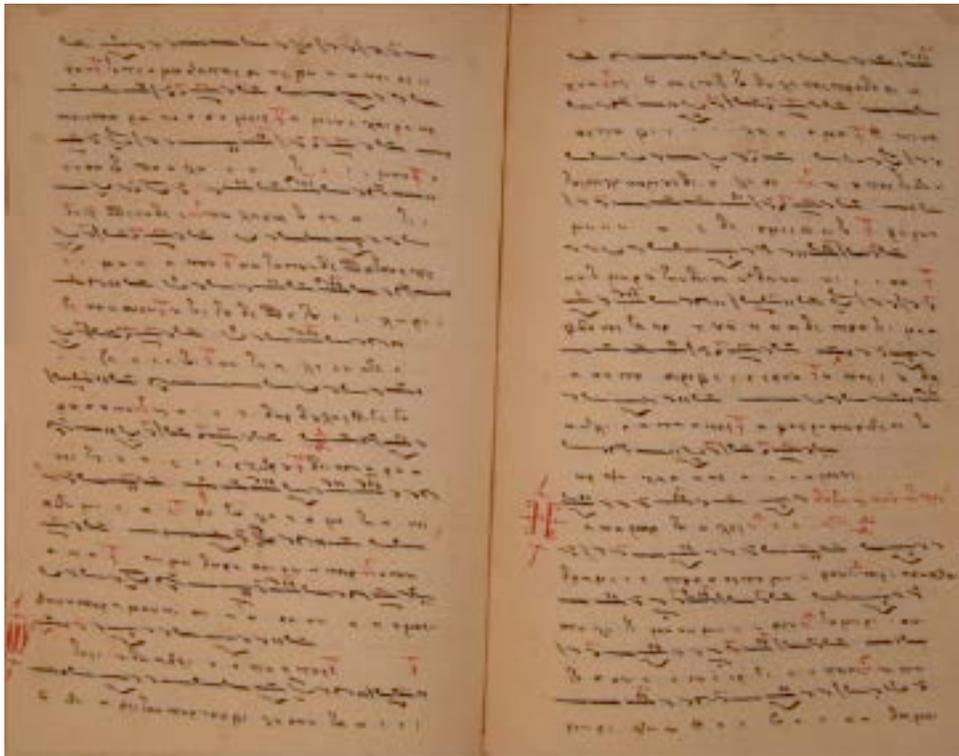






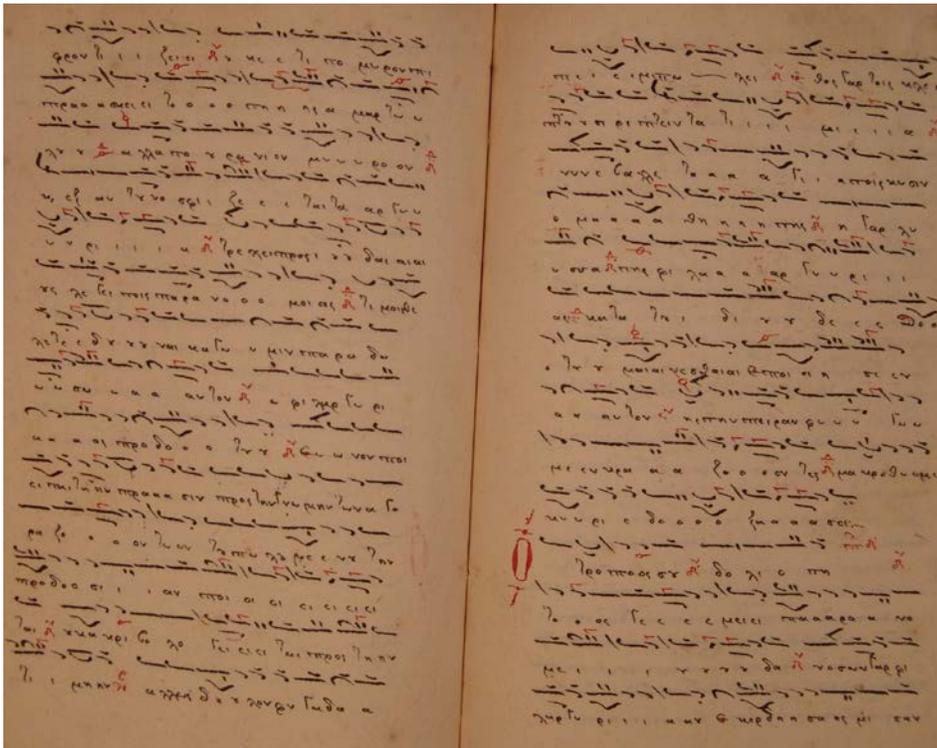
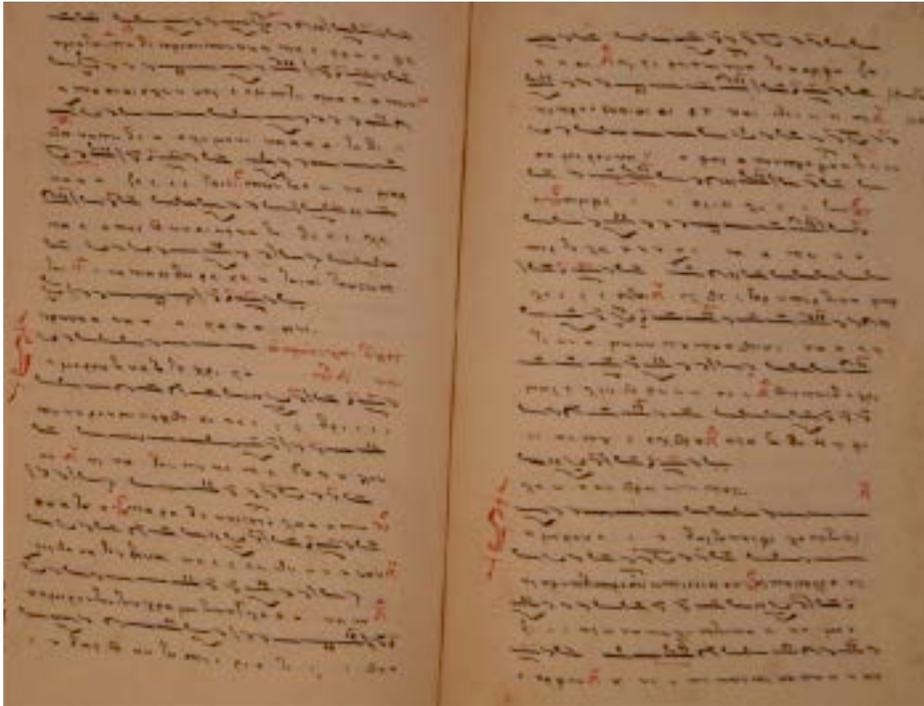


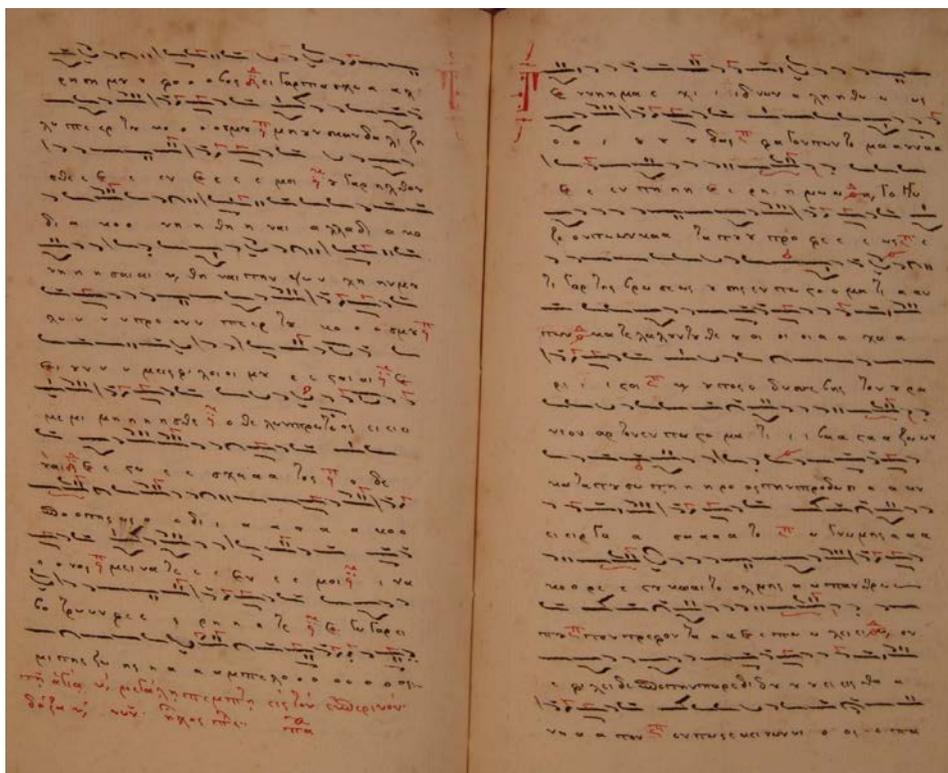
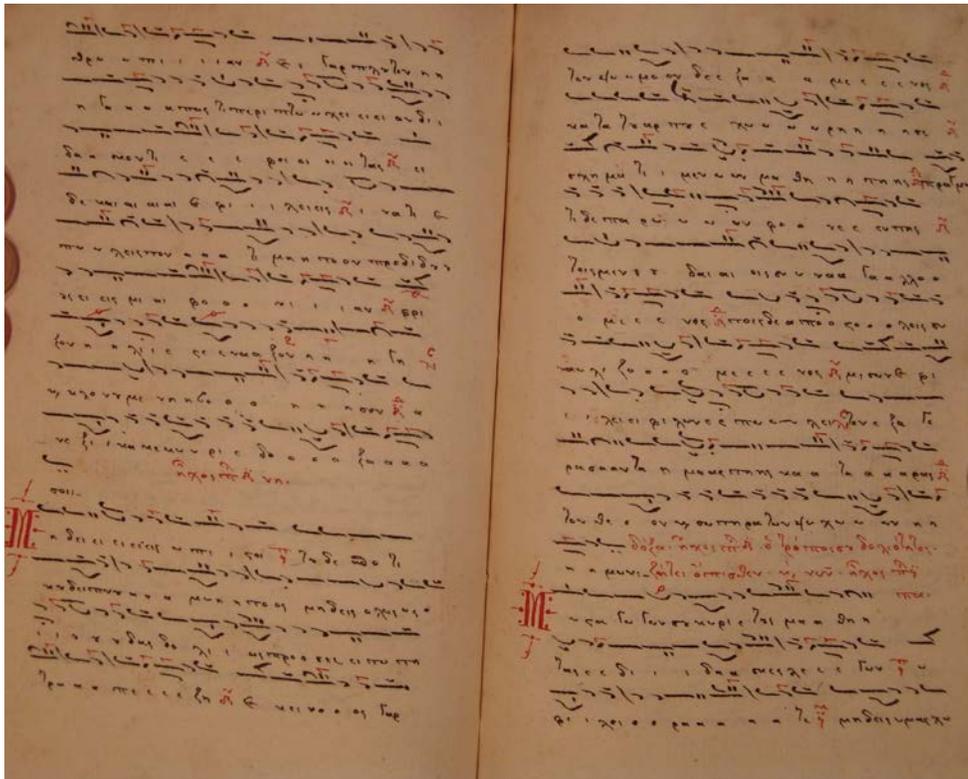












Handwritten musical score on two pages (154v and 156r). The notation consists of square neumes on a four-line red staff. The text is in Greek, with some words in red ink (rubrics). The left page (154v) begins with a large red initial 'Q' and contains several lines of text. The right page (156r) begins with a large red initial 'A' and continues the text. The handwriting is in a medieval Greek cursive style.

Handwritten musical score on two pages (155v and 156r). The notation consists of square neumes on a four-line red staff. The text is in Greek, with some words in red ink (rubrics). The left page (155v) begins with a large red initial 'Q' and contains several lines of text. The right page (156r) begins with a large red initial 'A' and continues the text. The handwriting is in a medieval Greek cursive style.





Handwritten musical score on two pages, 160v and 162r. The notation is a form of medieval square notation on a four-line red staff. The text is in Greek, with some words in red ink (rubrics). The left page (160v) begins with a large red initial 'K' and contains several lines of text with corresponding musical notation. The right page (162r) begins with a large red initial 'Π' and continues the musical and textual content. The ink is dark brown or black, with red ink used for initials and certain words.

Handwritten musical score on two pages, 161v and 162r. The notation is a form of medieval square notation on a four-line red staff. The text is in Greek, with some words in red ink (rubrics). The left page (161v) begins with a large red initial 'K' and contains several lines of text with corresponding musical notation. The right page (162r) begins with a large red initial 'Ω' and continues the musical and textual content. The ink is dark brown or black, with red ink used for initials and certain words.

This block contains two pages of a manuscript, 162v and 164r. Each page features a single staff of musical notation in a square neumes system, with the notes connected by horizontal lines. The text is written in a cursive Greek hand below the staff. On page 162v, there are several large red initials, including a prominent 'I' at the beginning of a section. On page 164r, there are also red initials, including a 'T' and a 'C'. The text appears to be a liturgical or religious text, possibly a psalm or a hymn, given the musical notation.

This block contains two pages of a manuscript, 163v and 164r. Each page features a single staff of musical notation in a square neumes system, with the notes connected by horizontal lines. The text is written in a cursive Greek hand below the staff. On page 163v, there are several large red initials, including a prominent 'I' at the beginning of a section. On page 164r, there are also red initials, including a 'T' and a 'C'. The text appears to be a liturgical or religious text, possibly a psalm or a hymn, given the musical notation.

This manuscript page contains two columns of text. The left column begins with a large red initial 'O' and contains several lines of text with musical notation above it. The right column also features musical notation and text, with a large red initial 'F' at the top. The text is written in a cursive Greek hand, and the musical notation consists of square neumes on a four-line staff.

This manuscript page continues the text from the previous pages. It features two columns of text with musical notation. The left column starts with a large red initial 'O' and contains several lines of text. The right column also has musical notation and text, with a large red initial 'F' at the top. The text is written in a cursive Greek hand, and the musical notation consists of square neumes on a four-line staff.

This block contains two pages of a manuscript, 166v and 168r. Both pages feature musical notation on four-line red staves with black square neumes. The text is written in a medieval Greek script. On page 166v, there are several large red initials, including a prominent 'S' at the beginning of a section. On page 168r, there are large red initials 'X' and 'O'. The text appears to be a liturgical or biblical passage, with some words in red ink (rubrics).

This block contains two pages of a manuscript, 167v and 168r. Both pages feature musical notation on four-line red staves with black square neumes. The text is written in a medieval Greek script. On page 167v, there are several large red initials, including a prominent 'S' at the beginning of a section. On page 168r, there are large red initials 'O' and 'S'. The text appears to be a liturgical or biblical passage, with some words in red ink (rubrics).

εν ελευθεριον δουλευσαι σου και λυτρωσαι η η μιν.  
 αυτην ουκ εστιν ο ιδιου σου.

**K**

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν  
 οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

**M**

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν  
 οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν  
 οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

**O**

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

**M**

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν

οταν λα η ο εθνον να δουλευσαι σου  
 ο κυριου σου αυτην λυτρωσαι η η μιν











This manuscript page contains two columns of text. The left column begins with the text "Τις εστις ο υιος του ανθρωπου" and continues with several lines of text, including "ουτος ο υιος του ανθρωπου". The right column begins with "ουτος ο υιος του ανθρωπου" and continues with "ουτος ο υιος του ανθρωπου". Both columns feature musical notation consisting of square neumes on a four-line red staff. Red ink is used for initials and certain words throughout the text.

This manuscript page contains two columns of text. The left column begins with the text "ουτος ο υιος του ανθρωπου" and continues with several lines of text, including "ουτος ο υιος του ανθρωπου". The right column begins with "ουτος ο υιος του ανθρωπου" and continues with "ουτος ο υιος του ανθρωπου". Both columns feature musical notation consisting of square neumes on a four-line red staff. Red ink is used for initials and certain words throughout the text.













194v: Musical notation on a four-line staff with square neumes. The text is in Greek, with some words in red ink (rubrics). A large red initial 'M' is visible at the start of a section.

196r: Similar musical notation and Greek text. A large red initial 'I' is visible at the start of a section.

195v: Musical notation on a four-line staff with square neumes. The text is in Greek, with some words in red ink. A large red initial 'I' is visible at the start of a section.

196r: Similar musical notation and Greek text. A large red initial 'I' is visible at the start of a section.

196v: *Ἐπιφάνεια*  
 198r: *Ἐπιφάνεια*  
 The manuscript shows two pages of a liturgical book. The left page (196v) contains the beginning of the 'Epiphany' (Ἐπιφάνεια) section. The right page (198r) continues the text. Both pages feature square neumes on a four-line red staff, with Greek text written below. Red ink is used for decorative initials and rubrics.

198v: *Ἐπιφάνεια*  
 199r: *Ἐπιφάνεια*  
 The manuscript continues on two more pages. The left page (198v) and right page (199r) show further staves of musical notation and Greek text. The notation remains consistent with the previous pages, using square neumes on a four-line staff. Red ink highlights specific parts of the text.

In the top left corner of the first page, there is a large red initial 'I' followed by the text 'In nomine domini Amen'. The page contains several lines of text in a medieval Gothic script, with red ink used for initials and rubrics. The text is written in a single column and includes various liturgical phrases.

The second page of this pair also features a large red initial 'C' at the top left. The text continues in the same Gothic script, with red ink highlighting specific parts. The layout is consistent with the first page, showing a single column of text with decorative initials.

The third page in the sequence begins with a large red initial 'I' in the top left corner. The text is written in Gothic script, with red ink used for initials and rubrics. The page contains several lines of text, including liturgical phrases.

The fourth page also starts with a large red initial 'I' in the top left corner. The text continues in the same Gothic script, with red ink highlighting specific parts. The layout is consistent with the previous pages, showing a single column of text with decorative initials.





## Appendix IV

Index of the Doxastaria of Petros Peloponnesios:  
 London, British Library, Add. MS 17718 (ca. 1775), and Bucharest,  
 Stavropoleos Monastery, MS 48m (1775)  
 An index of the compositions in each manuscript  
 according to month and festal period and by folio

**Incipit** **Markos**   **ms 17718**   **ms 48**

### September

Θεία χάρις	1r	36r	4r
Ὁ Πνεύματι Ἁγίῳ συνημμένος	1v	36v	4v
Ὅσιε Πάτερ, καλήν ἐφεύρες κλίμακα	2r	37r	5r
Σὺ Βασιλεῦ	2v	37v	5v
Ἐκ ῥίζης ἀγαθῆς	3r	38v	6r
Ὁ ἀρῶντῳ σοφύα	3v	39r	6v
Ἰερωσύνης νομικῆς	4r	39v	7r
Ὡς καθαρὸς ἱερεὺς	4v	40v	8r
Σήμερον, ὁ τοῖς ὠσεροῖς θρόνοις ἐπαναπαυόμενος Θεός	5r	41v	10v
Δεῦτε ἅπαντες πιστοί	5v	42r	11r
Αὕτη ἡμέρα Κυρίου	6v	43v	12v
Ὡ μακαρία дуάς	7r	44r	13r
Οἱ ἐξ ἀκάρπων λαγόνων	7v	45r	13v
Σήμερον ἡ πανάμωμος Ἀγνή	8v	45v	14v
Τὴν μνήμην τῶν Ἐγκαινίων	9r	46v	15r
Σήμερον ξύλον ἐφανερώθη	9v	47r	15v
Τὸν ἐγκαινισμόν τελοῦντες	9v	47v	15v
Θεῖος θησαυρός ἐν γῆ κρυπτόμενος	10v	48r	16v
Πρὸς σεαυτὸν ἐπανάγου ἄνθρωπε	11r	48v	17r
Χριστὲ ὁ Θεὸς ἡμῶν	11v	49v	17v
Δεῦτε ἅπαντα τὰ ἔθνη	12r	50r	18r
Ὅνπερ πάλαι Μωσῆς	13r	51v	19v
Σήμερον προέρχεται ὁ Σταυρός τοῦ Κυρίου	13v	52r	20r
Ἡ διηθησμένη ταῖς ἀρεταῖς	14v	53r	20v
Ὁ τετραπέρατος κόσμος	15r	53v	21r
Πᾶσα γλῶσσα κινεῖσθω πρὸς εὐφημίαν	15r	54r	21v
Ἐκ δεξιῶν τοῦ Σωτῆρος	15v	55r	22v
Σήμερον τὸ φυτὸν τῆς ζωῆς	16v	56r	23r
Ἐκ στειρευούσης σήμερον νηδύος	17r	56v	24r
Ἄγγελος, ἐκ στειρωτικῶν ὠδίωνω προῆλθες Βαπτιστά	17v	57v	24v
Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον τῆς χάριτος	18v	58v	25v
Τὸν υἱὸν τῆς βροντῆς	19r	59v	26r
Ἀπόστολε Χριστοῦ	20r	61r	27v
Εὐαγγελιστὰ Ἰωάννη	21r	61v	28r

**October**

Τὰς μυστικὰς σήμερον τοῦ Πνεύματος	21r	62r	28v
Τὴν ἐτήσιον μνήμην σήμερον	21v	62v	29r
Τῶν ἁγίων Πατέρων ὁ χορός	22v	64r	30r
Σήμερον συγκαλεῖται ἡμᾶς	23v	65r	31r
"Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ	24v	66v	32r
Τὸν λόγχοις κληρωσάμενον	25r	67r	33r

**November**

Συγχαρήτε ἡμῖν, ἅπασαι αἱ τῶν Ἀγγέλων ταξιαρχαί	26r	68v	8v
Συγχαρήτε ἡμῖν, ἅπασαι αἱ τῶν Παρθένων χοροστασίαι	26v	69r	9v
Ὡς ταξιάρχης καὶ πρόμαχος	27r	69v	10r
Ὁ πού ἐπισκίαση ἡ χάρις σου Ἀρχάγγελε	27v	70v	34r
Ὅσπερ τρισμάκαρ, ἁγιώτατε Πάτερ	28r	71r	34v
Σάλπιγξ χρυσοφώνος	28v	71v	35r
Χρυσέοις ἔπεσι	29r	72r	35r
Μετὰ τό τεχθῆναί σε	29v	72v	36r
Σήμερον τὰ στίφη τῶν Πιστῶν συνελθόντα	30r	73v	36v
Σήμερον τῶ ναῶ προσάγεται	31r	74v	37v
Χαρμονικῶς τῆ πανηγύρει	missing	75r	38r
Βίον αὔλον ἐξησκημένη	32r	76v	39r
Τὴν τῶν ἰχθύων ἄγραν	32v	77r	39v
Ἡσαΐα χόρευε	33r	77v	40r
Τὸν συναίμονα Πέτρου	33v	78v	40v
Τὸν κήρυκα τῆς πίστεως	34r	79r	41v
Ἐπόδεξαι Βηθλεέμ	35r	80r	42r

**December**

<b>Incipit</b>	<b>Markos</b>	<b>ms 17718</b>	<b>ms 48</b>
Πατρίδα, γένος	35v	80v	42v
Αθλητικην ο δευσαδον	35v	80v	43r
Το κατει κονατηρησας	36r	81v	43v
Των μοναστών	37r	82v	44v
Όσιε Πάτερ, εις πᾶσαν τήν γῆν	37v	83r	45r
Ἱεραρχῶν τήν καλλονήν	38r	83v	45v
Σπηλαιον	38v	84v	46v
Ἄνθρωπε τοῦ Θεοῦ	39v	85v	47r
Ανύμφευτε Παρθένε	39v	85v	47v
Σαλπισωμεν εν σαλπιασματων	40r	86v	48v
Τὸ ἀπόρρητον	41v	88r	49v
Σημερον εκ ριξης του Δαβιδ	42r	88v	50v
Οεπιτων κολπων	42r	89r	50v
Όσιε Πάτερ μακάριε, Σπυρίδων σοφέ	42v	89r	51r
Ἱεραρχῶν τὸ θεῖον	43r	90r	52r
Ἰδού καιρός	43v	90v	52v
Όσιε Πάτερ, Ἱεράρχα ἀοίδιμε	44r	91r	53v
Τοὺς πρὸ τοῦ νόμου Πατέρας	44v	92r	54v
Τῶν Προπατόρων	45r	92v	55r
Δεύτε ἀπαντες	45v	93r	55v
Δανιήλ ἀνῆρ	46r	94r	56r
Χαίρετε προφήται τίμιοι	46v	94v	56v
Των νομικων	47r	95r	57r
Θεοδωρε Ἰγνατιε Τον Σον	47v	95v	57v
Ω της στερας	48r	96r	58v
Εγγίζει, Χριστός	48v	96v	59r
Ζηλος τε και Πυρκατα Φαγε	48v	97r	missing
Βηθλεὲμ ἔτοιμάζου	49r	97v	missing
Νυν προφητικῆ	49v	98r	missing
Τάδε λέγει	50r	99r	missing
Ούτος θεός	50v	99v	missing
Πρὸ τῆς γεννήσεως	51r	100r	missing
Ἰωσηφ ειπε ημιν	51v	101r	missing
Δεύτε πιστοί επαρθωμεν ενθεως	52r	101v	missing
Ακουε, ουρανε	52v	102v	missing
Δεύτε χριστοφόροι λαοί	53r	103r	missing
Εξεπλήτετο ο Ηρώδης	53v	103v	missing
Οτε Ἰωσήφ, Παρθένε	54r	104r	missing
Σήμερον γεννάται εκ Παρθένου	55r	105r	missing
Αὐγούστου μοναρχήσαντος	55v	106r	59v
Εγφραν θητιερουσαλημ	56r	107r	60r
Σπγλαι ωπαρωκσας	57r	108r	61v
Ότε καιρός	57v	108v	61v

**December Continued**

<b>Incipit</b>	<b>Markos</b>	<b>ms 17718</b>	<b>ms 48</b>
Σήμερον Χριστός	58r	109v	62v
Δόξα ἐν ὑψίστοις Θεῶ	58v	110r	63r
Ἐν Βηθλεὲμ	59r	110v	63v
Σήμερον ὁ ἀόρατος	59v	111r	63v
Μνήμην ἐπιτε	60r	111v	64v
Ἱερέων μνήμη	60r	112r	65r
Χορευουσιν Ἄγγελοι	60v	112r	65r
Αἷμα καὶ πυρ	60v	112v	65v
Τῷ Βασιλεὶ καὶ δεσποτῇ του	61r	113r	66r
Μέγα καὶ παράδοξον	61v	114r	66v
Πρῶτος καὶ ἐν Μάρτυσιν	62r	114v	67r
Πρωτομάρτυς Ἀπόστολε	62v	115r	67r
Ἀκατάληπτον	63r	116r	68v

**January**

Σοφίας ἐραστής γενόμενος Ὅσιε	64r	117r	69v
Συγκαταβαίνων ὁ Σωτήρ	64v	117v	70r
Ὅτιν χάριν τῶν θαυμάτων	65r	118r	70v
Οὐκ ἐπησχύνθη ὁ πανάγαθος Θεός	65v	x	71r
Ἐξεχύθη ἡ χάρις ἐν χεῖλεσί σου	65v	118v	missing
Σήμερον τῶν ὑδάτων	66r	119r	71v
Ὡς ἄνθρωπος ἐν ποταμῷ	66r	119v	missing
Πρὸς τὴν φωνὴν τοῦ βαῶντος ἐν τῇ ἐρήμῳ	66v	120r	missing
Ἡ τοῦ Προδρόμου καὶ Βαπτιστοῦ	67r	120v	missing
Ἡ Τριάς ὁ Θεός ἡμῶν	67v	121v	missing
Ἐρχόμενος μετὰ σαρκός	68r	122r	missing
Τάδε λέγει Κύριος	68v	122v	missing
Σήμερον ἡ ψαλμικὴ προφητεία	69r	123r	missing
Τὶ ἀναχατίζεις σου τὰ ὕδατα ὦ Ἰορδάνη	69v	124r	missing
Θάμβος ἦν κατιδεῖν	70v	125r	missing
Ὅτε πρὸς αὐτόν ἐρχόμενον ὁ Πρόδρομος	70v	125r	missing
Τὴν χειρὰ σου τὴν ἀψαμένην	Missing	126r	missing
Ἐπέκλινας κάραν τῷ Προδρόμῳ	72r	127r	72r
Τον ἐκ παρθενηλίων	72r	missing	missing
Νάματα Ἰορδάνια	72v	127r	72v
Σήμερον ὁ Χριστός ἐν Ἰορδάνη	73r	127v	73r
Φωνὴ Κυρίου	73v	128r	72v
Ἐνσαρκε Λύχνε, Πρόδρομε τοῦ Σωτήρος	73v	128v	73v
Θεὸς Λόγος ἐπεφάνη ἐν σαρκί	74r	129r	74r
Ὡς τοῦ Πνεύματος ἐραστής	74v	129v	74v
Δεῦτε μμησώμεθα τὰς φρονίμους Παρθένους	75r	130r	75v
Οὐρανοδρόμῳ ἐπιβάς ὀχήματι θεσπέσιε	75v	131r	76r
Χριστοῦ τὸν Τεράρχην	76r	131v	76v
Πάλιν ἡμῖν	76v	132r	77r
Το μέγα κλέος τῶν Τερέων	77r	133r	77v
Ἀφιερωθείς τῷ Θεῷ ἐκ κοιλίας μητρικῆς	77v	133v	78v
Ὅσιε Πάτερ, οὐκ ἔδωκας ὕπνον σοῖς ὀφθαλμοῖς	78r	134r	79r
Ἡ γρήγορος γλῶσσά σου πρὸς διδασκαλίαν	78v	134v	79v
Τὰς καρδίας τῶν πιστῶν	79r	135r	79v
Τὴν λύραν τοῦ Πνεύματος	79r	135v	80v
Οὐκ ἔδει σε Χρυσόστομε	79v	136v	81r
Πάτερ Χρυσόστομε	80v	137v	82r
Σήμερον αἱ ψυχαὶ τῶν γηγενῶν	81r	138r	82v

**Incipit**

Markos ms 17718 ms 48

**February**

Ἄνοιγέσθω ἡ πύλη	81v	138v	83r
Ὁ τοῖς Χερουβίμ ἐποχούμενος	82r	139r	84v
Ὁ ἐν χερσὶ πρεσβυτικάς	83r	140v	84r

**March**

Ἀπεστάλη ἐξ οὐρανοῦ	83v	141r	85r
Σήμερον χαρᾶς Εὐαγγέλια	84r	142r	86r
Τὸ ἀπ' αἰῶνος μυστήριον	85r	143r	87v

**April**

Ἀξίως τοῦ ὀνόματος	85v	144r	88v
Τὸν νοερόν ἀδάμαντα	86v	144v	89r
Ἀνέτειλε τὸ ἔαρ	87r	145v	89v

**May**

Πλουσίων δωρεῶν	87v	146v	90v
Σέλας φαεινότατον, κομήτης ἔσπερώτατος	88v	147r	91v
Ὁ τῶν Ἀνάκτων Ἄναξ καὶ Θεός	89r	148r	92r

**June**

Σήμερον τοῦ φωτός ὁ λύχνος	89v	149r	93r
Ἡ Ἐλισάβετ συνέλαβε τὸν Πρόδρομον	90r	149v	93v
Ἡ σαΐου νῦν τοῦ Προφήτου ἡ φωνή	90v	150r	94r
Βλέπε τὴν Ἐλισάβετ	91v	151r	95r
Ἀστήρ ἀστέρων Πρόδρομος	92r	151v	95v
Τῷ τριτῷ τῆς ἐρωτήσεως	92r	152r	missing
Ἐορτή χαρμόσυνος	93r	152v	96v
Ἡ πάνσεπτος τῶν Ἀποστόλων	93v	153v	97v

**July**

Φρένα καθάραντες καί νοῦν	94r	154r	98r
Ὡς στέφανον ὑπερ	94v	155r	99r
Α' ποστολικῶν παραδόσεων	95r	155v	99v
Δεῦτε τῶν ὀρθοδόξων τὸ σύστημα	96r	156v	100r
Προφήτα κήρυξ Χριστοῦ	96v	157v	101r
Τῶν Προφητῶν τοὺς ἀκραίμονας	97r	157v	101v
Δεῦτε πᾶσα ἡ κτίσις	97v	158r	102r
Δεῦτε φιλοπάρθενoi πάντες	98r	159r	103r
Παρθενομάρτης ἀθληφόρε	98v	159v	103v
Δεῦτε πάντα τῆς γῆς τὰ πέρατα	98v	160r	103v
Ἐν πόλει τοῦ Θεοῦ ἡμῶν	99r	160v	104v
Ἐξέλαμψε σήμερον	99v	161r	105r
Μητρικὴν ἀγαπήσας εὐσέβειαν	100r	161v	missing
Σήμερον ἐξέλαμψε	100v	162r	missing

**August**

Οἱ Ἅγιοι Μακκαβαῖοι τῶ τυράννῳ ἔλεγον	101r	163r	106r
Τόν κατά Μακκαβαίων	101v	163v	106v
Ὁ' συμμαχίας Κύριε	102r	164r	107r
Προτυπῶν τὴν Ἀνάστασιν τὴν σὴν	103v	166r	109r
Πέτρῳ καί Ἰωάννῃ	104r	166v	109v
Παρέλαβεν ὁ Χριστός	104v	167v	110r
Θεαρχίῳ νεύματι	105v	168r	111r
Ὅτε ἐξεδήμησας Θεοτόκε Παρθένε	105v	169v	114v
Τὴ ἀθανάτω σου Κοιμήσει	107r	171r	116r
Γενεθλίων τελουμένων	108r	172r	116v
Πρόδρομε τοῦ Σωτῆρος	108v	172v	117v
Πάλιν Ἡρωδιάς μαίνεται	109r	173r	118r

## ΤΡΙΩΔΙΟΥ

Παντοκράτωρ Κύριε	111r	73v	119r
Βεβαρημένων τῶν ὀφθαλμῶν μου ἐκ τῶν ἀνομιῶν μου	111v	74r	119r
Ταῖς ἐξ ἔργων καυχήσεσι	111v	74r	119v
Ὡ πόσων ἀγαθῶν	112r	75r	120r
Τῆς πατρικῆς δωρεάς	112v	75v	120v
Πάτερ ἀγαθέ	113r	76r	121r
Θρηνῶ καὶ δδύρομαι	113v	76v	121v
Ἄρχῃ μοι καὶ ὑπόστασις	114r	77v	122r
Ὡς ἄνθος μαραίνεται	114v	77v	122r
Ὅταν τίθωνται θρόνοι	115r	78v	123r
Οἱμοὶ μέλαινα ψυχὴ	115v	79r	124r
Προκαθάρωμεν ἑαυτοῦς ἀδελφοί	116v	80r	125r
Ἐκάθισεν Ἀδάμ	117r	81r	125v
Ἐξεβλήθη ὁ Ἀδάμ	117v	81v	126r
Ἐφθασε καιρὸς	118v	82v	127r
Νηστεύοντες ἀδελφοὺ ἀσωματικῶς	119r	83v	128v
Δεῦτε πιστοὶ ἐπεργασώμεθα	119v	84r	129r
Ἡ Χαρὴς τῆ γεννήσει πληρώσασα	120r	185r	129v
Οἱ ἐξ ἄσεβει	120v	185v	130v
Μωσῆς τῷ καιρῷ τῆ ἐγκρατείας	121v	186v	131v
Τὴν πνευματικὴν Νηστείαν νηστεύσωμεν	122r	188r	132v
Νῦν καιρὸς εὐπρόσδεκτος	122v	188v	133r
Ὅσπερ τρισμάκαρ, ἀγιώτατε Πάτερ	122v	188v	133v
Ἡ γρηγόριος γλώσσά σου πρὸς διδασκαλίαν	123r	189r	134r
Τοῖς ἐν σκότει	123r	189v	134r
Ἀσώτως διασπείρας	123v	190v	135r
Ἀσώτου δίκην ἀπέστην	124r	191r	135v
Τὴν ὑψηλόφρονα γνώμην	124r	191r	136r
Ἡ τῶν ἀγαθῶν πρόξενος Νηστεία	125r	192r	136v
Οἱ ἐν κρυπτῷ ἀρετὰς ἐργαζόμενοι	125v	193r	138r
Σήμερον ὁ ἀπρόσιτος τῆ οὐσία	126r	193v	138v
Τοῖς πάθει δοθλώσας	127r	194v	139v
Ὅσπερ Πάτερ τῆς φωνῆς τοῦ Εὐαγγελίου	127r	195r	140r
Τὸν ἐπὶ γῆς Ἄγγελον	127v	195v	140v
Δεῦτε ἐργασώμεθα	128r	196r	141r
Τοῖς τῶν ἐμῶν λογισμῶν	128v	197v	142v
Ὡς ἐξ Ἱεροσολήμ	129r	198r	143r
Γλώσσαν ἣν οὐκ ἔγνω	130r	199r	144r
Ἐθαυματούργησε Χριστέ τοῦ Σταυροῦ σου ἡ δύναμις	130v	199v	144v
Τὰ τῆς ψυχῆς θηρεύματα	130v	200r	145r
Οὐκ ἔστιν ἡ Βασιλεία τοῦ Θεοῦ	131r	200r	145v
Πλούσιος ἐν πάθεισιν ὑπάρχων	131v	201r	146v

## Incipit

## Markos

## ms 17718

## ms 48

Τὴν ψυχοφελῆ	132v	201v	147v
Ἐπιστάς τῷ μνήματι Λαζάρου ὁ Σωτὴρ ἡμῶν	132v	202r	147v
Τὴν ψυχοφελῆ πληρώσαντες Τεσσαρακοστὴν	133r	202v	148r
Μέγα καὶ παράδοξον θαῦμα	134r	203v	149r
Σήμερον ἡ χάρις τοῦ ἁγίου Πνεύματος	134r	204v	149v
Πρὸ ἕξι ἡμερῶν	134v	204v	150r
Χαίρε καὶ εὐφραίνου πόλις Σιών	135r	205r	150v
Ἦλθεν ὁ Σωτὴρ σήμερον	135v	205v	151r
Ὁ τοῖς χερουβὶμ ἐποχούμενος	136r	205v	151v
Ἐκ Βαΐων καὶ κλάδων	136r	206r	152r
Φοβερόν τὸ ἐμπεσιῖν	136v	206v	152v
Συναγωγὴ πονηρὰ καὶ μοιχαλὶς	137r	207r	153r
Ἐρχόμενος ὁ Κύριος	137v	207v	153v
Φθάσαντες πιστοὶ	138r	208v	154v
Κύριε, ἐρχόμενος πρὸς τὸ Πάθος	138v	209r	155r
Κύριε, πρὸς τὸ μυστήριον τὸ ἀπόρρητον τῆς σῆς οἰκονομίας	139r	209v	156r
Κύριε, τὰ τελεώτατα φρονεῖν	139v	210v	156v
Τῆς ξηρανθείσης συκῆς διὰ τὴν ἀκαρπλίαν	140r	211r	157r
Δευτέραν Εὐὰν τὴν Αἰγυπτίαν	140r	211v	157v
Ἐν ταῖς λαμπρότησι τῶν Ἁγίων σου	140v	211v	158r
Ὁ τῆ ψυχῆς ῥαθυμία νυστάξας	141r	212r	158v
Τοῦ κρύψαντος τὸ τάλαντον	141v	212v	159r
Δεῦτε πιστοὶ, ἐπεργασώμεθα προθύμως τῷ Δεσπότῃ	141v	213r	159r
Ὅταν ἔλθῃς ἐν δόξῃ μετ' Ἀγγελικῶν Δυνάμεων	142v	214r	160r
Ὁ Νυμφίος ὁ κάλλι ὠραιος	142v	214v	160v
Ἰδοὺ σοι τὸ τάλαντον	143r	215r	161r
Σὲ τὸν τῆς Παρθένου Υἱόν	143v	215v	161v
Τὸ πολυτίμητον μύρον	144r	216r	162r
Ὅτε ἡ ἁμαρτωλὸς	144r	216r	162v
Ὡ τῆς Ἰούδα ἀθλιότητος	144v	217v	163r
Ἡ ἁμαρτωλὸς ἔδραμε πρὸς τὸ μύρον πριάσασθαι	145r	217v	163v
Ἡ βεβουλισμένη τῆ ἁμαρτία	145v	217v	164r
Σήμερον ὁ Χριστὸς	146r	218r	164v
Ἦπλωσεν ἡ Πόρνη	146r	218v	165r
Προσηλθε Γυνὴ δυσώδης καὶ βεβορωμένη	146v	219r	165r
Ἡ ἀπεγνωσμένη διὰ τὸν βίον	147r	219v	165v
Κύριε, ἡ ἐν πολλαῖς ἁμαρτίας περιπεσοῦσα Γυνὴ	147r	220r	166v
Συντρέχει λουπὸν	148v	221r	167v
Ἰούδας ὁ παράνομος Κύριε	149r	221v	168r
Ἰούδας ὁ προδότης δόλιος ὦν	149v	222v	168v
Ἰούδας ὁ δοῦλος καὶ δόλιος	149v	222v	169r
Ὅν ἐκήρυξεν Ἀμόν Ἡσαΐας	150r	223v	170r
Σήμερον τὸ κατὰ τοῦ Χριστοῦ πονηρὸν συνήχθη συνέδριον	150v	224r	170v
Σήμερον ὁ Ἰούδας	151r	224v	171r

## Incipit

Markos

ms 17718

ms 48

Ο τρόπος σου δολιότητος γέμει	152r	226r	172v
Μηθείς ὦ πιστοί	152v	226v	173r
Μυσταγωγῶν σου Κύριε τούς Μαθητάς	153r	227r	174r
Γέννημα ἐχιδνῶν	154r	228r	174v
Ἀρχοντες Λαῶν συνήχθησαν	154v	229r	175v
Λόγον παράνομον	154v	229r	175v
Τὰς αἰσθήσεις ἡμῶν	154v	229r	176r
Παρθένος ἔτεκες ἀπειρογαμε	155r	229v	176v
Ἐδραμε λέγων ὁ Ἰούδας	155r	230r	176v
Ἐν ἐλέει τόν Θεόν θεραπεύσωμεν	155v	230r	177r
Ὅν ἔτεκες Παρθένε ἀνερμηνεύτως	156r	230v	177r
Διά Λαζάρου τήν ἔγερσιν Κύριε	156r	230v	177v
Ἐν τῷ δείπνῳ σου Χριστέ ὁ Θεός	156r	231r	178r
Ἰωάννη ἐρωτήσαντι Κύριε	156v	231r	178v
Εἰς τριάκοντα ἀργύρια Κύριε	156v	231v	178v
Ἐν τῷ Νυπηρί σου Χριστέ ὁ Θεός	157r	missing	missing
Γρηγορεῖτε καί προσεύχεσθε	157r	missing	missing
Διάσωσον ἀπό κινδύνων	157r	232v	178v
Ἐν τῷ δείπνῳ τοῦς Μαθητάς διατρέφῶν	157v	232v	178v
Σήμερον ὁ Ἰούδας	157v	233r	179v
Σήμερον ὁ Ἰούδας, παραποιεῖται	158r	233v	179v
Τήν φιλαδελφίαν κτησώμεθα	158v	234r	180r
Δεδοξασμένα περί σοῦ	159r	234v	180v
Ὁ μαθητής τοῦ Διδασκάλου	159r	234v	180v
Σήμερον ἔλεγεν ὁ Κτίστης Οὐρανοῦ καί γῆς	159r	235r	181r
Ἡλόρητως, ἐπ' ἐσχάτων συλλαβοῦσα	159v	235v	181v
Σήμερον γρηγορεῖ ὁ Ἰούδας	159v	235v	181v
Σήμερον τῷ σταυρῷ προσήλωσαν	160r	236r	182r
Κύριε ἐπὶ τὸ πάθος τὸ ἐκούσιον παραγενόμενος	160v	236v	182v
Χαῖρε Θεοτόκε	160v	237r	183r
Ποῖός σε τρόπος Ἰούδα	161r	237r	183r
Τοῖς συλλαβοῦσί σε παρανόμοις	161r	238r	183v
Τρίτον ἀρνησάμενος ὁ Πέτρος	161v	238v	missing
Ὡς πύλην σωτήριον	162r	238v	184v
Εἶπατε παράνομοι	162r	239r	missing
Σταυρωθήτω ἔκραζον	162v	239r	185r
Ὅτι οὐκ ἔχομεν παζόρησίαν	162v	239v	185v
Ἔστησαν τὰ τριάκοντα ἀργύρια	163r	240r	186r
Ἐδωκαν δις τὸ βρῶμά μου χολήν	163v	240r	186v
Οἱ ἐξ ἐθνῶν ὑμνοῦμέν σε Θεοτόκε ἀγνή	163v	240v	186v
Ὡ πῶς Ἰούδας ὁ ποτέ σου μαθητής	163v	240v	187r
Ὁ ἀναβαλλόμενος φῶς ὡς ἰμάτιον	164r	241r	187r
Ὁ μαθητής ἠρνήσατο	164v	241v	188r
Εἰρήνευσον τόν Κόσμον	164v	241v	188r

## Incipit

Markos

ms 17718

ms 48

Ἀντί ἀγαθῶν	164v	242r	188r
Ἐπί τῇ προδοσίᾳ	165r	missing	188v
Οὔτε γῆ ὡς ἐσεῖσθη	165v	missing	189r
Θεὸν ἕκ σου σαρκωθέντα	165v	missing	189r
Τάδε λέγει Κύριος τοῖς Ἰουδαίοις	165v	missing	189v
Σήμερον τοῦ Ναοῦ τὸ καταπέτασμα	166v	missing	190r
Οἱ νομοθέται τοῦ Ἰσραὴλ	166v	missing	190v
Χαῖρε ἡ τύλη τοῦ Βασιλέως τῆς δόξης	167r	missing	191r
Ὅτε παρέστης τῷ Καϊάφα ὁ Θεός	167r	missing	191r
Τὸ ἄθροισμα τῶν Ἰουδαίων	167v	missing	191v
Ὅν πάντα φρίσσει καὶ τρέμει	168r	missing	192r
Θεοτόκε ἡ τεκούσα	168r	missing	192v
Κύριε, ὁ τὸν Ληστὴν συνοδοιπόρον λαβῶν	168v	missing	192v
Μικρὰν φωνὴν ἀφῆκεν ὁ Ληστής ἐν τῷ σταυρῷ	168v	missing	193r
Χαῖρε ἡ εἰ Ἀγγέλου	169r	missing	193r
Σήμερον κρεμάται ἐπὶ ξύλου	169r	missing	193v
Μὴ ὡς Ἰουδαῖοι ἐορτάσωμεν	169v	missing	194r
Ὁ Σταυρός σου Κύριε	170r	missing	194v
Ὁ ρῶσά σε κρεμάμενον	170r	missing	195r
Ἐξηγόρασας ἡμᾶς	170r	missing	195r
Διὰ ξύλου ὁ Ἀδάμ	170v-172r	missing	195v
Τὸν Πατέρα καὶ Υἱόν	172r	missing	missing
Τὴν Μητέρα σου Χριστέ	172v	missing	missing
Δύο καὶ πονηρὰ ἐποίησεν	172v	missing	missing
Ἐκαστον μέλος τῆς ἀγίας σου σαρκός	173v	missing	199r
Σταυρωξέντος σου Χριστέ	174r	missing	199v
Ἐξέδυσάν με τὰ ἱμάτιά μου	174v	missing	200v
Τὸν νῶτόν μου ἔδωκα εἰς μαστίγωσιν	175r	missing	200v
Πᾶσα ἡ Κτίσις	175v	missing	201r
Λαὸς δυσσεβῆς καὶ παράνομος	175v	missing	201v
Σήμερον σέ θεωροῦσα	176r	missing	202r
Ἐπὶ ξύλου βλέπουσα	176v	missing	202v
Κύριε, ἀναβαίνοντός σου ἐν τῷ σταυρῷ	177r	missing	203r
Ἦδη βάπτεται κάλαμος ἀποφάσεως	177v	missing	203v
Σήμερον τοῦ Ναοῦ τὸ καταπέτασμα	177v	missing	204r
Ὡς πρόβατον ἐπὶ σφαγὴν	178r	missing	204r
Τοῖς συλλαβοῦσί σε παρανόμοις	178r	missing	204v
Διὰ τὸν φόβον τῶν Ἰουδαίων	178v	missing	205r
Πρὸ τοῦ τιμίου σου Σταυροῦ	179r	missing	205v
Ἐλκόμενος ἐπὶ σταυροῦ	179v	missing	206r
Τάδε λέγει Κύριος τοῖς Ἰουδαίοις	180r	missing	206v
Οἱ νομοθέται τοῦ Ἰσραὴλ	180v	missing	207v
Δεῦτε χριστοφόροι λαοὶ κατίδωμεν	181r	missing	208r
Θάμβος ἦν κατιδεῖν	182r	missing	208v

**Incipit** **Markos** **ms 17718** **ms 48**

Ότε σέ Σταυρωῶ προσήλωσαν παράνομοι	182r	missing	209r
Σήμερον κρεμάται ἐπι ξέλου	182v	missing	209v
Σήμερον ὁ Δεσπότης τῆς κτίσεως	183v	missing	210v
Ὡ πῶς ἡ παράνομος συναγωγή	184r	missing	211v
Φοβερόν καί παράδοξον Μυστήριον	185r	missing	212v
Σέ τόν ἀναβαλλόμενον	185v	missing	213v
Σήμερον συνέχει τάφος	186v	missing	214v
Τί τὸ ὀρώμενον θέαμα	187r	missing	215r
Δεῦτε ἴδωμεν τὴν ζωὴν ἡμῶν	187r	missing	215v
Ἡτήσατο Ἰωσήφ	187v	missing	216r
Τὴν σήμερον μυστικῶς	188r	missing	216v
Σήμερον ὁ Ἄδης στένων βοᾷ	188v	missing	217v

**Incipit** **Markos** **ms 17718** **ms 48**

**Pentecostarion**

Ἀναστάσεως ἡμέρα	189v	missing	219r
Τῶ θυρῶν κεκλεισμένων	190r	missing	219v
Φιλάνθρωπε, μέγα	190v	missing	220r
Μεθ' ἡμέρας ὀκτώ	191r	missing	220v
Αἱ μυροφόροι γυναῖκες ὄρθρου βαθέος	191v	missing	221r
Ἀνέβη ὁ Ἰησοῦς	192r	missing	222r
Ἐν τῇ στοά τοῦ σολομῶν	193r	missing	223v
Κύριε, τὸν Παράλυτον	193v	missing	224r
Τῆς Ἑορτῆς	194r	missing	224v
Μεσοῦσης τῆς ἑορτῆς	194v	missing	225r
Φωτισθέντες ἀδελφοί	194v	missing	225v
Παρά τὸ φρέαρ τοῦ Ἰακώβ	195r	missing	226r
Ὡς ἄφθης ἐν σαρκῶν ἐν τῷ Σταυρωῶ	195r	missing	missing
Ἡ πηγὴ τῆς ζωαρχίας	196r	missing	226v
Κύριε, παράγων ἐν τῇ οἰκῷ	196v	missing	227r
Δικαιοσύνης ἡλιε νοητῆ	197v	missing	228v
Τίς Λαλήσει	198r	missing	229r
Τῶν κόλπων τῶν πατρικῶν	198v	missing	229v
Ἀνέβη ὁ Θεός	199r	missing	230v
Ἐτέχθη, ὡς αὐτὸς ἠθέλησας	199v	missing	230v
Δεῦτε λαοί, τὴν τρισυπόστατον	199v	missing	231r
Γλώσσαί ποτέ συνεχέθησαν	200v	missing	232v
Βασιλεῦ οὐράνιε, Παράκλητε	201r	missing	233r
Πεντηκοστὴν ἑορτάζομεν	201r	missing	233v
Γλώσσαί σι' ἀλλογενῶν	201v	missing	missing
Πάντα χορηγεῖ τὸ Πνεῦμα τὸ Ἅγιον	201v	missing	234r
Μαρτύρων θεῖος χορός	202r	missing	234v
Δεῦτε πιστοί, σήμερον	202v	missing	235r

## Glossary

**Anastasimatarion:** A music book that is divided by mode and contains the ordinary Resurrection hymns of Saturday vespers and Sunday matins.

**Doxastarion** (plural Doxastaria): A music book that contains the doxastika, theotokia, and other troparia of fixed and movable feast days.

**Doxastikon** (plural doxastika): A troparion (Gloria) that praises God, the Virgin Mary, a saint, or a feast day. It is typically preceded by the “Glory to the Father” (Δόξα Πατρί).

**Exegesis:** Transcriptions of melodies within MBN.

**Fthora:** A modal symbol that denotes a change in the scale and/or genus within a piece of music; a modulation of tetrachord.

**Heirmologic:** A style of one to two notes per syllable. It also refers to the melodic style of the Heirmologion.

**Heirmologion:** A music book that contains the model stanzas of kanons. It may also include other model melodies: makarismoi, stichera automela, exaposteilaria and anavathmoi.

**Holy Synod:** The highest governing body of the Orthodox Church.

**Lambadarios:** In a hierarchical system of psaltis, this position is considered second to Protopsaltis. This is also a title that can be given (often replacing the chanter’s last name, i.e. Petros Lambadarios).

**Melos:** A fully realized melody, as chanted. See Metrophonia.

**Menaion:** A set of twelve liturgical books, one for each month. Each book contains the services of vespers, matins, and the Liturgy for each day of the year, as well as the texts of the troparia for fixed feast days.

**Metrophonia:** This term is in contrast to *melos*, because it is an unrealized or abstract melody.

**Octoechos:** The eight modes of Byzantine chant.

**Orthography:** This term as used here refers to the representation of sound by written or printed symbols in a way that is considered acceptable.

**Parallagi:** The solfège system used in Byzantine chant.

**Pentecostarion:** While this is also a liturgical book, it is referred to in this dissertation as both a music book and a time period. The music book contains the music that covers the time period from Pascha or Easter (the Resurrection service) through the Sunday of All Saints, which occurs on the Sunday after Pentecost in the Orthodox Church.

**Prosomoia** (singular prosomion): Texts that are sung to “model” melodies.

**Psaltiki:** The art of chanting according to the vocal tradition of the Greek Orthodox Church.

**Psaltis:** A cantor or chanter in the Orthodox Church.

**Stichera:** A general term for verses in Orthodox church music.

**Sticheraric:** A more melismatic style of setting text with more than three notes per syllable.

**Sticherarion:** A music book that pre-dates the creation of the Doxastarion. It contains doxastika and theotokia, as well as the hymns (stichera) that are between the verses of psalms in the services of Vespers and Matins.

**Theotokion** (pl. theotokia): A hymn dedicated to the Virgin Mary that can be found in the doxastarion. It sometimes begins with the verse “both now and ever and unto the ages of ages. Amen.”

**Thesis** (pl. theseis): Melodic formulae specific to each mode and their branches.

**Triodion:** Also a liturgical book, but referred to in this dissertation as both a music book and a time period. The music book contains the music for the Sunday of the Publican and the Pharisee through Great Saturday of Holy Week.

**Troparion:** A general term that refers to almost any hymn chanted with or without a psalmic verse.

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