

Addressing the Modality of Church Melodies, According to the Variety in the Choice of the Isokratema. Case Studies

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Addressing the Modality of Church Melodies, According to the Variety in the Choice of the Isokratema. Case Studies

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Abstract: This paper aims to investigate the phenomenon of heterophony in Byzantine chant, exploring the technique of isokratema and how the modality of a melody can be affected by the selection of an isokratematic note (bordun tone). Specific examples of whole melodies or melodic phrases are examined by using respectively two or more versions of isokratema. These versions come either from recordings of isokratema in church melodies or voice recordings from in and out of the worship congregation and the oral tradition. Additionally, the selections of isokratema are analysed one by one in order to show how each example affects the modality of the melos as an octaechic behaviour on macrostructural level, as well as a movement of the notes on microstructural level. Finally, we examine the role of the modality of each example in the determination of the melody's ethos, within the broader context of the meta-aesthetics of Byzantine chant.

Keywords: Isokratema, bordun tone, ethos, analysis and meta-aesthetics of Byzantine chant.

Introduction

The present work is intended to raise questions and spur reflections on the octaechic structure of psaltic pieces and propose methods of interpretation on relevant issues such as the modality of the phraseology, as well as the logic and practice of the blending of melody and isokratema.

The octaechic structure of the melodic lines - phrases - theseis of the psaltic chant, the essence of modality in a similar terminological meaning with the octaechic structure mentioned above, as well as the simultaneous performance of a melody and isokratema, which is dominant in most of the psaltic phraseology, are concepts which are interrelated and need explanation and interpretation.

Immediate relation to the above bears the concept of isokratema, which the co-chanter called "isokrates" chants along the melos. The modality of the melodies, and the isokratema which is associated with them are interdependent. Modality determines the isokratema and at the same time the isokratema can affect modality.

An important criterion, as far as the above is concerned, is the concept of the ethos of ecclesiastical melodies. The concept of modality is interdependent with the modality of melos, as well as with the sonority between ison-melos. Based on the above, a relation of sequence is observed between these concepts: modality - octaechic structure - isokratema - ethos, which are defined both visually and acoustically but mainly aesthetically.

The case of the idiomelon of Iakovos the Protopsaltis, *Thaumasti tou Sotiros* (Θαυμαστή του Σωτήρος)

The relation of sequence we just mentioned will be presented in the following example. The chosen melos is the *Thaumasti tou Sotiros* (Θαυμαστή του Σωτήρος). This sticheron idiomelon is chanted as the first piece of the aposticha in the Vespers of the fifth Sunday Evening during Great Lent.

The text separated in kola runs as follows:

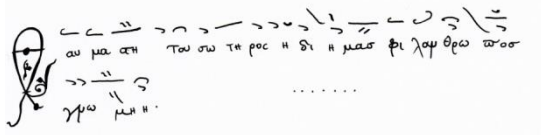
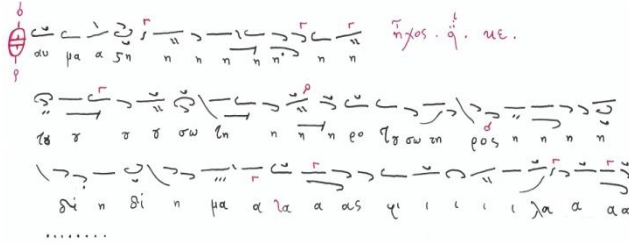
Θαυμαστή του Σωτήρος,
 ή δι' ήμᾶς φιλόανθρωπος γνώμη
 τῶν μελλόντων γὰρ τήν γνώσιν,
 ὡς παρόντων κεκτημένος,
 τοῦ Λαζάρου καὶ τοῦ Πλουσίου,
 τὸν βίον ἐστηλίτευσε·
 τῶν ἐκατέρων οὖν τὸ τέλος ἐνοπτριζόμενοι,
 τοῦ μὲν φύγωμεν, τὸ ἀπηνές καὶ μισάνθρωπον,
 τοῦ δὲ ζηλώσωμεν, τὸ καρτερές καὶ μακρόθυμον,
 πρὸς τὸ σὺν αὐτῷ τοῦ Ἀβραάμ κόλποις,
 ἐνθαλλόμενοι βοᾶν·
 Δικαιοκρίτα Κύριε, δόξα σοι.

Melodic versions of this piece¹ can be found in the Old Sticherarium, in the version of Panagiotis Chrysafis, Protopsaltis of the Great Church, of Germanos Bishop of New Patrae, of Iakovos, Protopsaltis of the Great Church, and of Petros Byzantios, also Protopsaltis of the Great Church² (see plate 1).

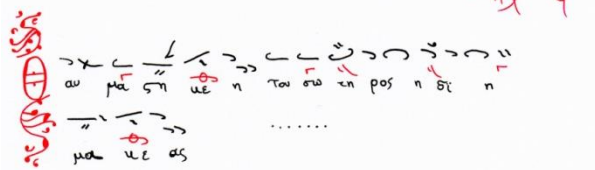
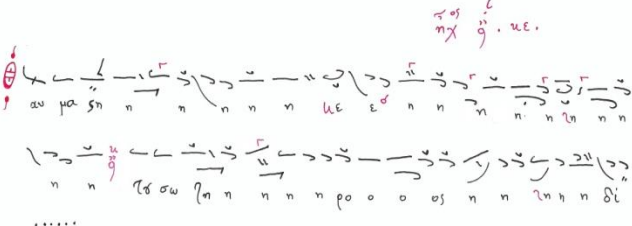
Plate 1

Beginning of the sticheron *Thaumasti tou Sotiros*, according to different settings.

The Old Sticherarion version

Old notation	Exegesis
 <p data-bbox="284 1032 635 1066">Ambrosianum A 139, f. 214 v.</p>	 <p data-bbox="767 1010 1398 1077">Chourmousios, E.B.E. – M.P.T. 715, f. 103r, begin. 19th cent.</p>

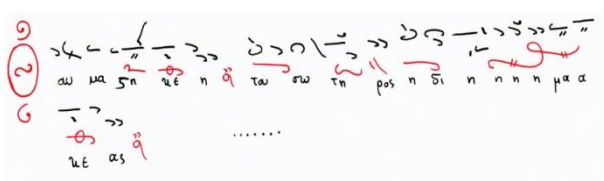
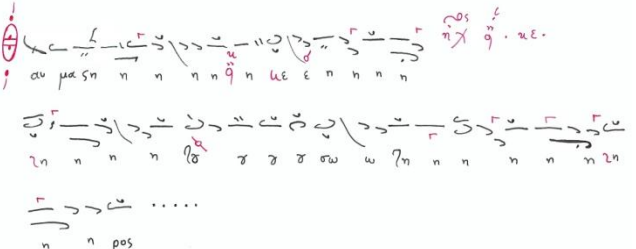
Panagiotis' Chrysaphis' version

Old notation	Exegesis
 <p data-bbox="344 1480 576 1514">Iviron 1097, f. 112r.</p>	 <p data-bbox="796 1491 1430 1559">Chourmousios, E.B.E. – M.P.T. 764, f. 195r, begin. 19th cent.</p>

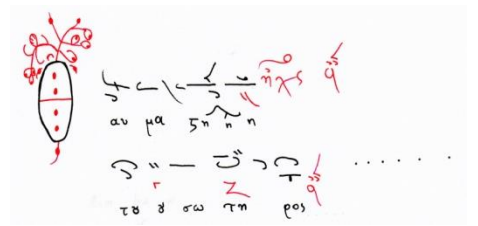
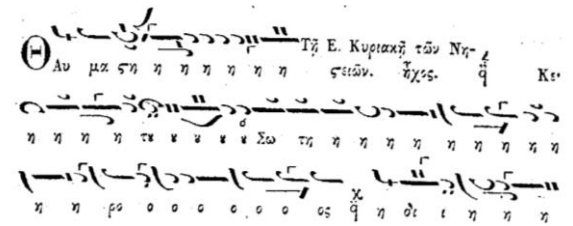
¹ See also Gregorios Stathis, «Θαυμαστή του Σωτήρος, Εις μνήμην και ανάμνησιν,» *Anatolis to Periechema* 1 (2014): 11-46.

² For the questionable identity of the composer of the present music piece, see also «Πέτρος ο Βυζάντιος Πρωτοψάλτης της Μεγάλης του Χριστού Εκκλησίας,» *Musicological Study* by Emmanouil Giannopoulos (Thessaloniki, Rotonda, 19 May 2019) (forthcoming).

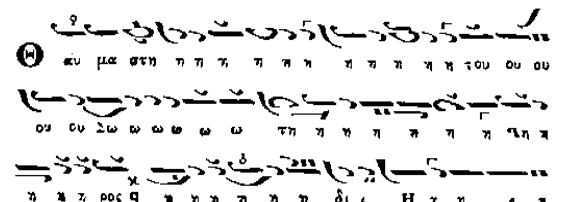
Germanos' Neon Patron version

Old notation	Exegesis
 <p>E.B.E. 903, f. 357v.</p>	 <p>Chourmousios, E.B.E. – M.P.T. 749, f. 184r, begin. 19th cent.</p>

Iakovos' Protopsaltis version

Old notation	Exegesis
 <p>Vatopediou 1254, f. 200r.</p>	 <p>Chourmousios, <i>Tameion Anthologias</i>, vol. 2, 1824, p. 333,</p>

Petros' Protopsaltis' version

	Exegesis
	<p><i>Ἦχος α' κε</i></p>  <p>Gregorios, <i>Pandekti</i>, vol. 1, 1850, p. 294.</p>

In particular, the melodic version that will be selected for the purpose of this article, is the one by Iakovos. This version is chanted mainly by the contemporary chanters during the aforementioned Vespers. As a result, its oral interpretation is widespread and therefore it has become a standard piece in the usual teaching repertoire. Additionally, it can be found in recordings - performed solo or by a choir - either

during services or in other occasions. These recordings are available, but most importantly there are also written versions that contain different exegeseis, possible ways of performance for the embellishments, and rearranged musical phrases. Thus, a variety in the musical perception is disclosed, concerning a) melodic elements which can define a musical phrase, and therefore the possible pauses between the musical phrases, b) the rhythmic feet applied, c) possible accents, d) possible attractions, e) signatures and phthorae, and f) most importantly for our case study, the perception of isokratema and of the melos and ison sonority.

The methodology of the analysis and the musical material

Having as a criterion the musical kola, we can separate the musical phrases. Usually in *Θαυμαστή τοῦ Σωτήρος*, we observe that the poetic phrases, either shorter or longer, create a corresponding musical phraseology. However, the structure of some independent musical phrases, if viewed on a macrostructural level, as well as the way of analysis which has been chosen here, have determined the way these phrases are presented.

An important role in this analysis has the old version of the music notation of the idiomelon. The way in which the idiomelon is presented with the use of the specific notation, during the fourth quarter of the 18th century, gives us important information about the organization and structure of complete phrases - theseis. We are given an insight into the significance of notes whose importance is not as clear in the exegesis because of the analytic notation. This old, stenographic notation often shows more clearly the beginnings and endings of theseis and musical and textual phrases.³

All general information mentioned above, and all the detailed examples that will be illustrated below, are directly related to the modality of these complete phrases-theseis. By modality, we mean the octaechical rule on which we are constructing this musical phrase, the octaechical system through which the characteristic sound of this phrase is organized and evolves, the selection of the tone for the isokratema and the way that it will be simultaneously chanted with the melodic phrases mentioned above. Furthermore, another element that helps us define modality would be the overall

³ See also below Plates 2.1. and 3.1. that include the old notation, i.e. ms. Vatop. 1254, ff. 200v-201r, along with the transcription on the staff. About the transcription on the staff see also Maria Alexandru, *Παλαιογραφία Βυζαντινής Μουσικής. Επιστημονικές και καλλιτεχνικές αναζητήσεις*, 1st rev. ed. (Athens: Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα, 2017. <https://repository.kallipos.gr/handle/11419/6487>), 336-348.

aesthetic result, the resulting ethos of this phrase and whether the final oral rendition of the phrase coincides with the notation.

The perception of modality is contributing, apart from the old notation, to the exegesis of the melos in the New Method. The various versions of exegesis complement each other, answering questions and filling in the voids left by the old notation, while giving birth to new ones.⁴

Copies-imitations of the exegeses,⁵ newer records of orality, along with several attempts of rearrangements⁶ add to a more complete conception of modality. Recordings⁷ are important in or outside the religious services.⁸ Everything mentioned above gives us a lot of information about the personal conception of modality and therefore of the isokratema which was set according to the context, by the respective musicians, chanters or teachers.

⁴ See also below Plates 2.1. and 3.1., that include two of the most important exegeses in the New Method, by Chourmouzios Chartofylax (the Archivarion) and Gregorios Protopsaltes, along with the transnotation on the staff. About the transnotation on the staff see also Alexandru, *Παλαιολογία*, Appendix 3, pp. xxxi-xxxii, 1-18.

⁵ See also Plates 2.2. and 3.2., that include imitations-copies of the exegeses. There is a strong probability that some of these constitute autonomous exegeses, such as those by Stefanos the First Domestikos and by Nicolaos Protopsaltes of Smyrna.

⁶ See also below, Plates 2.3. and 3.3., that include newer imitations-copies of the exegeses, adaptations and recordings of the orality of the idiomelon.

⁷ See also below Plates 2.4. and 3.4., that include transcriptions from audio recordings of the isokratematical choices of musicians-music directors-chanters (See above, the music text from *Πανδέκτη*, 1850). The following recordings have been selected: Iakovos Protopsaltes, *Θαυμαστή του Σωτήρος*, recording of A. Karamanis, *Βυζαντινά Εκκλησιαστικά Μελωδία* (audio tape), 1991; Recording of the Choir directed by Th. Vasilikos, <https://www.youtube.com/watch?v=aeVFmylBePM> (02/09/2019); Recording of the Association of Music Friends of Konstantinople, directed by D. Paikopoulos, <https://www.youtube.com/watch?v=R3NuURdnWLo> (02/09/2019); Recording of the Orthodox Hellenic Byzantine Choir, directed by M. Makris, *Συμφωνία Βυζαντινής Μουσικής* (CD), and Recording of G. Bilalis, *Μη αποστρέψεις* (CD), 2002. See also Iakovos Protopsaltes, *Θαυμαστή του Σωτήρος*, Recording of the Association of Music Friends of Konstantinople, directed by Thr. Stanitsas, <https://www.youtube.com/watch?v=PToRAEfjhvU> (02/09/2019); Recording of the Association of Chanters of Thessaloniki, directed by A. Karamanis, <https://www.youtube.com/watch?v=A5LbksUwV64> (02/09/2019), and Recording of Chr. Theodosopoulos (private collection).

⁸ See also Konstantinos Drigiannakis, «Ισοκράτημα και εκτελεστικές πρακτικές στην ψαλτική δισκογραφία,» Presentation at the 5th Musicological and Psaltic International Conference of the Institute of Byzantine Musicology, Athens 13-15 Dec. 2012 (forthcoming); id., «Η Δισκογραφία της ελληνικής Ψαλτικής Τέχνης,» *Analekta* 16 (2013): 32-38.

In conclusion, the elements that constitute the collation of sources and the analysis of the idiomelon, which we mentioned earlier, are the old notation, the exegeseis and imitations of the exegeseis, the rearrangements and transcriptions from the oral tradition, as well as the transcriptions from audio recordings.

After the complete collection of the above material, a) its classification takes place, b) followed by the collation of the sources which are divided into phrases, c) its in depth study, and d) the ochtaechical modal analysis of this material, in order to answer possible questions, to apply the theoretical opinions of the teachers of chanting along with the opinions on ecclesiastical aesthetics and ethos. An additional aim is to generate new questions for open discussions about rules and systems of organization of pitches within the system of the eight modes, about isokratema, and more generally, about modality (see plates 2-3).

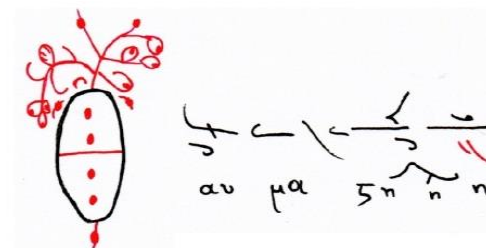
Plate 2.1

The analysis on music texts – kolon1 – *Thaumasti* (Θαυμαστή).

Βατοπαίδιου 1254,
τέλη 18ου αι, φ.200β



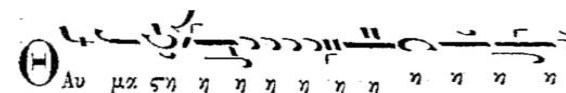
Μεταγραμματισμός



Χουρμουζίου
Χαρτοφύλακος,
Ταμείον Ανθολογίας,
1824, σ.333

Τῆ Ε. Κυριακῆ τῶν Νη-
στειῶν. ἤχος. Κε.

Μεταγραφή



Γρηγορίου Προτοψάλτου -
Θ. Φωκαέως,
Ταμείον Ανθολογίας,
1834, σ.93

Ἔτερον τοῦ αὐτοῦ. τῆ ζ'. Κυρ.
τῶν νηστ. ἤχος. Κε.

Μεταγραφή

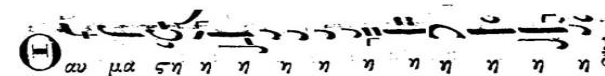


Plate 2.2

The analysis on music texts – kolon1 – *Thaumasti* (Θαυμαστή), continued.

<p>Χουρμουζίου Χαρτοφύλακος, Ταμείον Ανθολογίας, 1824, σ.333</p>	<p>Τῆ Ε. Κυριακῆ τῶν Νη- στειῶν. Ἦχος. ᾠ. Κε.</p>	
<p>Γρηγορίου Προτοψάλτου - Θ. Φοκαέως, Ταμείον Ανθολογίας, 1834, σ.93</p>	<p>Ἐτερον τοῦ αὐτοῦ. τῆ ζ'. Κυρ. τῶν νηστ. Ἦχος. ᾠ. Κε.</p>	
<p>Χουρμουζίου Χαρτοφύλακος- Θ. Φοκαέως, Δοξαστῆριον Ἰακώβου, 1836, σ.238</p>	<p>Τῆ Κυριακῆ ἑσπέρας τὸ Ἰδιόμιλον. Ἦχος. ᾠ. Κε.</p>	
<p>Ἰωάννου Λαμπαδαρίου, Στεφάνου Δομεστίκου, Ταμείον Ανθολογίας, 1838, σ.45</p>	<p>Ἐτερον τῆ αὐτῆ τῆ ζ'. Κυρ. τῶν νηστ. Ἦχος. ᾠ. Κε.</p>	
<p>Κωνσταντίνου Προτοψάλτου- Στεφάνου Δομεστίκου, Ταμείον Ανθολογίας, 1845, σ.70</p>	<p>Τῆ Ζ'. Κυριακῆ τῶν Νηστειῶν Ἦχος ρ ἐκ τοῦ Κε.</p>	
<p>Ἰωάννου Λαμπαδαρίου, Ανθολογία, 1846, σ.64</p>		
<p>Ἰωάννου Λαμπαδαρίου- Στεφάνου Δομεστίκου, Μουσική Πανδέκτη, 1850, σ.296</p>	<p>Ἐτερον Ἰακώ βου. Ἦχος ᾠ. κε</p>	
<p>Θεοδῶρου Φοκαέως, Ταμείον Ανθολογίας, 1851, 1869, σ.252</p>	<p>Τῆ ζ'. Κυριακῆ τῶν Νηστειῶν. Ἰακώβου. Ἦχος α'. Κε.</p>	
<p>Στεφάνου Δομεστίκου, Εγκυκλοπαίδεια, 1859, σ.76</p>		
<p>Νικολάου Σμύρνης, Νέον Ταμείον Ανθολογίας, 1862, σ.251</p>	<p>ᾠ. Κε.</p>	
<p>Αλεξάνδρου Φοκαέως, Μουσικόν εγκόλπιον, 1879, σ.446</p>	<p>Τῆ σ' Κ. τῶν Νηστ. Ἦχος α'. Κε.</p>	
<p>Ἰωάννου Προτοψάλτου, Νέον Μουσικόν εγκυρίδιον, 1884, σ.73</p>	<p>Ἦχος ᾠ. κε.</p>	
<p>Γεωργίου Προγάκη, Μουσική Συλλογή, 1909, σ.155</p>	<p>Τῆ Ε'. Κυριακῆ τῶν Νηστειῶν. Ἦχος ᾠ. Κε.</p>	

Plate 2.3

The analysis on music texts – kolon1 – *Thaumasti* (Θαυμαστή), continued.

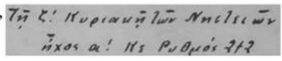
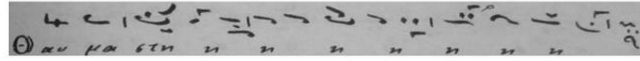
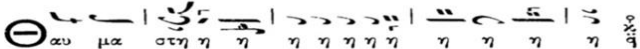
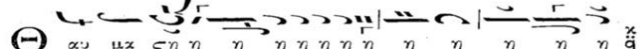
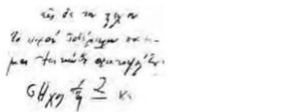
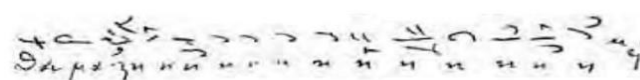
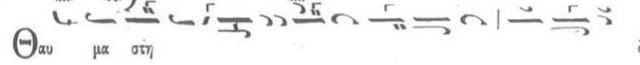

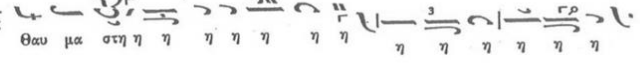
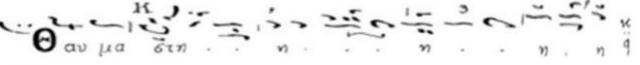
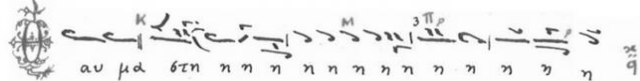
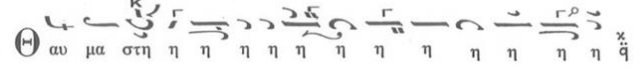
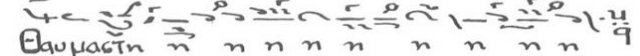
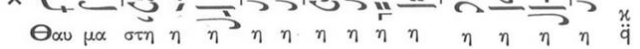
<p>Τριανταφύλλου Γεωργιάδου, Κήπος Χαρίτων, 1916, εκδ. 1973, σ. 87</p>		
<p>Εμμανουήλ Φαρλέκα, Τριώδιον, 1931, σ.285</p>	<p>ΕΙΣ ΤΑ ΑΠΟΣΤΙΧΑ: Τὸ παρὸν Ἰδιόμελον παρὰ Ἰακώβου Πρωτοψάλτου Ἦχος $\frac{6}{4}$ Κε (La) (Περάσματος) χ</p>	
<p>Ζοή, Μουσικός Πανδέκτης, Τριώδιον, 1937, σ.113</p>	<p>Ἦχος αὐτῆς Ἐκκλησιαστικῆς ἑσπέρας. Εἰς τὸν Στίχον. Ἦχος $\frac{6}{4}$ Κε. Ἰακώβου Πρωτοψάλτου (μέσα ΙΗ' αἰῶνος).</p>	
<p>Αγγέλου Βουδούρη, Τριώδιον, 1938, εκδ. 1997, σ. 209</p>		
<p>Αθανασίου Καραμάνη, Νέα Μουσική Συλλογή, 1955-, 1973, σ.230</p>	<p>Κυριακὴ Ε' Τῶν Νηστειῶν Ἑσπέρας ἮΧΟΣ Α'. Κε. $\frac{6}{4}$ $\frac{6}{4}$</p>	
<p>Βασιλείου Νικολαΐδου, Κατανυκτικὸς ἑσπερινός, 1968, σ.112</p>	<p>Εἰς τὰ Ἀποστίχα. ΙΔΙΟΜΕΛΟΝ Ἰακώβου Πρωτοψάλτου Ἦχος $\frac{6}{4}$ Διασπαστικὸς Θρ. Συναρίσματος</p>	
<p>Θρασιβοῦλου Στανίτσα, Μουσικόν Τριώδιον, 1969, σ.304</p>	<p>Ἰδιόμελον. ΘΑΥΜΑΣΤΗ Ἦχος $\frac{6}{4}$ Κε</p>	
<p>Αβραάμ Ευθυμιάδη, Μουσικόν Τρίπτυχον, 1971;</p>	<p>Ἀρχαῖον Ἰδιόμελον εἰς τὸν Κατανυκτικόν Ἑσπερινὸν τῆς Ε' Κυριακῆς τῶν Νηστειῶν Ἦχος $\frac{6}{4}$ Κε</p>	
<p>Αβραάμ Ευθυμιάδη, Ὑμνολόγιον, Φωναῖς Ἀσίας, 1978, σ.209</p>	<p>Ἦχος Ε' ΚΥΡΙΑΚῆ ΤΩΝ ΝΗΣΤΕΙΩΝ Ἦχος Ἰδιόμελον Ἰακώβου Πρωτοψάλτου Ἦχος $\frac{6}{4}$ Κε χ</p>	
<p>Χρυσάνθου Θεοδοσοπούλου, Μουσική Κυψέλη, Τριώδιον, 1985, σ.311</p>	<p>ΕΙΣ ΤΑ ΑΠΟΣΤΙΧΑ Ἰδιόμελον «Θαυμαστή» Ἦχος $\frac{6}{4}$ Πα χ</p>	
<p>Ελευθερίου Γεωργιάδη, Τριώδιο, 1999, σ.360</p>	<p>Ἰδιόμελον τῆς Ε' Κυριακῆς τῶν Νηστειῶν Ἦχος $\frac{6}{4}$ Πα χ</p>	
<p>Χαριλάου Ταλιαδώρα, Τριώδιον, 2000, σ.103</p>	<p>Ἦχος Ε' ΚΥΡΙΑΚῆ ΤΩΝ ΝΗΣΤΕΙΩΝ Ἦχος $\frac{6}{4}$ Κε</p>	

Plate 3.1

Kolon 2 – Tou Sotiros – (του Σωτήρος).

The sequence of the sources in Plates 3.1-4 is the same as in Plates 2.1-4.

τ ς ω η ρ

τ ς ω η ρ

τ ς ω η ρ

τ ς ω η ρ

τ ς ω η ρ

Plate 3.2

Kolon 2 – Του Σωτήρος – (τοῦ Σωτήρος), continued.

τ ε ς ς ς ς ς Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο ο ο ο σ ς

τ ε ς ς ς ς ς Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ε ς ς ς ς ς Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ε ς ς ς ς ς σ τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ε ς ς ς ς ς Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ε ς ς ς ς ς Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

τ ο υ ο υ ο υ ο υ ο υ Σ ω τ η η η η η η η η η η η η ρ ο ο ο ο ο σ ς

Plate 3.4

Kolon 2 – *Tou Sotiros* – (*Tou Sωτήρος*), finished.

M Δ K M

τ ου ου ου ου Σ ω τ η η η η η η η η η η ρ ο ο ο ο σ ρ̣

M K Δ K Δ M

τ ου ου ου ου Σ ω τ η η η η η η η η η η ρ ο ο ο ο σ ρ̣

M K Δ K M

τ ου ου ου ου Σ ω τ η η η η η η η η η η ρ ο ο ο ο σ ρ̣

K

τ ου ου ου ου Σ ω τ η η η η η η η η η η ρ ο ο ο ο σ ρ̣

K Π K M K

τ ου ου ου ου Σ ω τ η η η η η η η η η η ρ ο ο ο ο σ ρ̣

Octaechical - modal analysis of the melos

Kolon 1

The melos belongs to the first authentic mode exo of the slow way of the Sticherarium. Iakovos appears to compose in a more embellished way and in a somewhat briefer style in comparison to earlier versions of this melos belonging to the tradition of the Old Sticherarium, as well as to the one by Chrysafis or by Germanos, but even compared to the almost contemporary version of Petros Byzantios.

A possible first sentence, on a macrostructural level, is the *Thavmasti* phrase, although it is not musically and textually complete. Seeing the main signature of the old

notation, the exegeseis both of the old style and the subsequent versions, we perceive the ison of the first authentic mode *exo* as the dominant one. The transcribed intonation formulas (apechemata) either from written sources or from audio recordings as well as those which are usually chanted, show us the melodic development of the echos. The old apechema for the Old Sticherarium, in addition to the above, helps us understand that the *Pa*-aneanes or the *Ke*-aneanes can be used as the initial isokratema.

Seeing, chanting and listening to the current development of this phrase, as well as comparing it with the old notation and the use of the signs in it, we observe that the melos starts from its plagal mode *Pa*-aneanes and unfolds around the ison of the mode *Ke*-aneanes.

If we are going to speak generally and macrostructurally about the role of isokratema, without going into too much details, we would say that the ison can split into two paths. Each version, of course, automatically creates a significant internal change in the structure of the phrase. Technically these changes refer to the intervals and mainly to the tone *Zo'*-neanes. From an aesthetical point of view, it significantly changes the ethos of the phrase.

A first possibility would be to have the isokratema on *Pa*-aneanes from the apechema until the end of the phrase, giving the ethos of the first authentic mode *eso*, which goes to its tetraphony. The other version would be to have the ison on *Ke*-aneanes, again from the apechema until the end of the phrase, thus underlining the first authentic mode. We will not mention in this paper, as it has already been stated, the detailed movements of the voice of the isokrates, but, roughly and in general, the isokratema, which supports the phrases. We are not going to comment, for example, on points where the isokratis can chant together with the other singers either in order to prepare an ison or to take a cadence, or points when he is silent, or points concerning the dynamic of the bordun tone. Possibly, the above influence the ethos of the melos, but in the present work we will mainly focus on the important changes in isokratema and how they relate to the modality.

By studying the sources carefully, we observe that *Ke*-aneanes is prevailing. More rarely, *Pa*-aneanes is chosen. Another possibility is that *Ke* and *Pa* alternate as bordun-tones. Many times, the common singing by the chanter and the isokrates is chosen, for different reasons. Some of those are the following: The precentor desires some help from the other chanters, either because the musical texture of that phrase should be monophonic or because that formula represents a well-known phrase or cadence. Such well-known cadences are used to be chanted together by all the psaltai. Sometimes it can happen that the melody gets into dissonance with the main mode's isokratema. Again, sometimes it might be difficult to recognize the proper modal context of the

phrase and choose the right bordun-tone, since that melodic phrase represents a passage from one modal center to another.

The system on which the melodic development of *Thaumasti tou Sotiros* followed until this point is that of the wheel,⁹ according to which each tetrachord produces the same succession of intervals. The structure, in this case, *Ke-ananes – Vou'-ananes* is similar to the tetrachord *Pa-ananes – Ke-ananes* according to that system, but also like the way that mode flows naturally.

Finally, we will discuss the modal behavior of the *Zo'-neanes* and how this can affect the isokratema. We could say that if that note leans towards the *Ke-ananes*, then it will create such an ethos, which will request as an isokratema the *Pa-ananes*. And also vice-versa, if the isokratema is on *Pa-ananes*, then the chanter is likely to perform *Zo'-neanes* with a stronger attraction. On the other hand, if the *Zo'-neanes* is performed in its natural position without or with little attraction, then that ethos will create a modality that suits the isokratema *Ke-ananes*. And here again, the reverse can be true, that is, if the *Ke-ananes* is given as basic isokratema, then it is likely that the *Zo'-neanes* also has to be rendered in its natural position or with less attraction.

Kolon 2

The next musical phrase, which musically and textually continues the previous one, is a melodic line, which often appears in slow sticheraric melodies of the first authentic mode. The modality of this phrase will be of considerable concern to us, as it will be shown through the following examples (see plates 3.1-4). Observing the old notation and its exegesis, we distinguish two main melodic sections, the first one being in a lower register and the second one in a higher. Although the segments are and generally appear interconnected, the modal structure of the first is not similar to the second.

Modality's treatment causes a lot of discussion in the first half of the phrase, since we can observe many different choices of the bordun-tones by various chanters. The notation of the isokratema in the different sources consulted, as well as the isokratema which is encountered in various audio recordings and the isokratema that is performed

⁹ See also ms. Pantokr. 205, f. 16v (*the Parallage of St John Koukouzelis*). For issues about octaechia and interrelation between modes, see also Alexandru, *Παλαιογραφία*, 440-462.

according to the oral tradition of this melody, show the different views on the modality of this half phrase.¹⁰

The melos descends on the note of the *Vou-neheanes* and, after an ascending passage which leads to *Di-agia*, it continues to rise to *Ke-ananes* in the second half of the whole phrase. We will attempt to analyse this melody's movement using the octaechical rules, the listening and the aesthetic effect of the various changes of the isokratema.

By studying the different choices of isokratema made by the leaders of the choirs, we can distinguish the following cases: In the first case, the isokratis is called to chant together with the melos, for one or two notes or the whole melody. In the second case, the tone of the *Vou-neheanes* is selected as isokratema, either for the whole melody or for one or two notes at the beginning. This choice of isokratema indicates that the chanter gives us the modality of legetos. Similar to the above case is the selection of *Di-agia* as an isokratema, either following after the joint rendition of the melos, or after the *Vou-neheanes*. Here the chanter gives the ethos of the fourth authentic mode-agia. In another case, the note *ke-ananes* is selected as isokratema, and thus, the *Vou-neheanes* should be performed by the chanter with an attraction, indicating the melodic behavior of a tetraphony. Still in another case, on the rise to *Di-agia*, regardless of what ison preceded it, the isokratema chosen is *Pa-ananes*, showing the modality and ethos of the plagal of the first mode triphonos.

We are not going to analyze the reasons for those variations of the isokratema, that is, whether they have been determined by practical reasons, or whether they are due to different external influences (from folk music, from Western music, from Oriental music and so on). In other words, if they are practices that come from the living music relationship between chanters and isokrates through ecclesiastical musical aesthetics, and through the centuries of fermentation of the musical roles of the chanters of church music choirs, or are loans from other musical aesthetics; if they are practices, based on musical criteria, such as the octaechic structure and the modality of chanting, the ecclesiastical ethos and didactical background, or if they are based on the musical atmosphere of each age, on empirical acoustical harmonization; if they are based on music theory only or, as it should be, if they are primarily based on traditional musical practice. Theory after all owes to be rather descriptive than prescriptive.

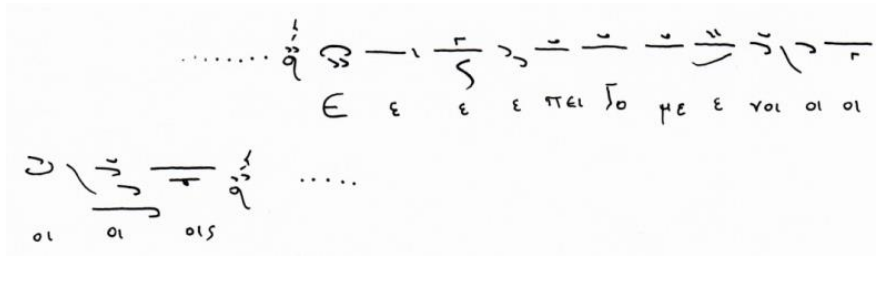

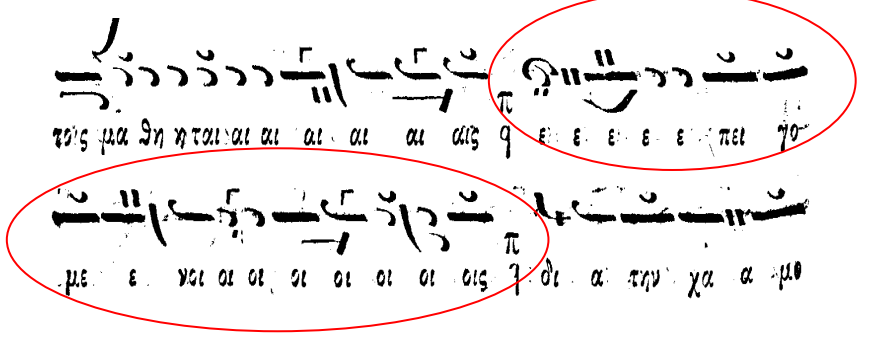
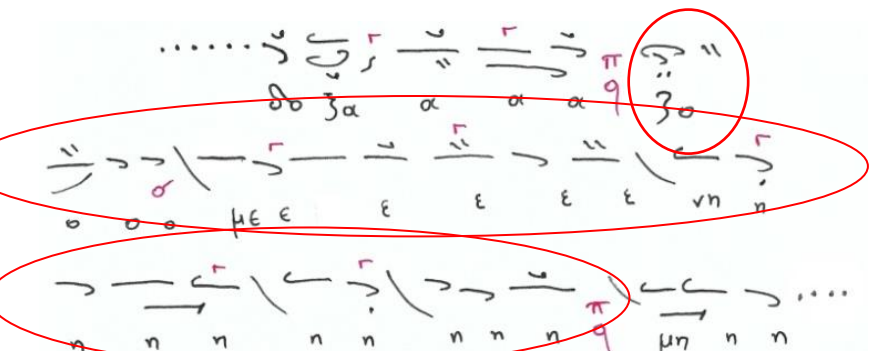
Coming back to the musical phrase analyzed before, we can see that in this case we have a skip of three voices from *Ke-ananes* followed by two ascending voices. According to the system of the wheel based on joint fifths, the aforementioned melodic

¹⁰ It is possible that some musicians did not make the following isokratematical choices on the basis of octaechical and modal criteria in some of the sources. However, the analysis will be exclusively made on octaechical criteria, not taking into consideration this possibility.

movements lead to *Vou-neheanes* and afterwards to *Di-agia*. Comparing these cases, however, with the plagal of the fourth mode *Ni-neagie* and the first authentic mode *Pa-ananes*, although it is the same melody, we can observe some differences (see plates 4.1-2).

Plate 4.2

Two versions of the same *thesis* having their exegisis on *Pa* tone (continuation of the previous example).

	
<p>Koventariou E 12957, f. 58 r.</p>	<p>Ambrosianum A 139, f. 55r.</p>
	
<p>Tameion Anthologias, vol. A', 1834, p. 353-4.</p>	<p>E.B.E. - M.P.T. 708, begin. 19th cent.</p>

In plate 4.2 we have the descending melodic movement from *Pa*-ananes to *ke*-aneanes followed by the rising of the voice to *Ni*-nana. This passage should be sung according to the system of triphonia¹¹ and not according to the system of the wheel, which is made up by joint pentachords. The reasons for this choice are the following: a) the oral tradition, b) the difference between the renditions *apo parallages*-*apo melous*,¹² in the sense that according to the parallage we should sing in conformity with the wheel, but according to the melos, one has to choose the triphonic structure.

Similarly, in plate 3.1-4, the attraction of the note *Vou* shows us that it must be interpreted not as legetos, but as aneanes; according to the triphonic structure, the next attraction of the note *Ga* shows that it is legetos and not nana.

Therefore, we would suggest the following solutions for the choice of the isokratema in this passage, which are based on oral tradition: joint singing of the melody by both the chanters and the isokrates, showing the transitory character of this phrase, isokratema on *Pa*, isokratema on *Ke*. Thus, the keeping of *Pa* on the entire phrase *tou Sotiros* will create the ethos of the first mode eso, while the keeping of the isokratema *ke* on the entire phrase will give the modal idea of the protos exo. The small changes in the isokratema don't really reflect modal changes, but are due to other aesthetic frames alien to Byzantine oktaechia.¹³

Conclusions

Modality of ecclesiastical music, octoechic structure and ecclesiastical musical ethos are strongly interrelated concepts, governed by rules, which have been described mainly by the old teachers of chanting in their theoretical writings.¹⁴ In today's psaltic

¹¹ See also Ioannes Plousiadenos, *Ερμηνεία της παραλλαγής*, in A. Mptonakis, «Η Σοφωπάτη και Αρίστη Παραλλαγή Ιωάννου Ιερέως του Πλουσιαδηνού,» *Scientific Almanac of the Supreme Patriarchal Ecclesiastical Academy of Crete*, vol. III (2014), 352 and 365 (*Kanonion of the intervals*).

¹² For the issue of different interpretations «*apo parallages*» and «*apo melous*», see also Plousiadinou, *Ερμηνεία της παραλλαγής*, 352.

¹³ Panagiotis Neochoritis the Archon Protopsaltes of the Great Church of Christ has also expressed interpretational approaches about the ethos of the modes and their melodic behaviour, in oral seminars in Iași of Romania (Masterclass de Cânt Bizantin, 2015-2020).

¹⁴ Byzantine music theoretical sources (i.e., manuscripts, books, didactic diagrams etc.), from which the theoretical background for this paper was drawn: ms. of the National Library of Greece E.B.E. 899 (*Protheoria of Papadiki*); ms. Pantokr. 205, f. 16v (*the Parallage of St John Koukouzeles*); ms. of the National Library of Greece E.B.E. 968 ff. 175v-184v (*Diagrams of Parallage*); ms. Dochiariou 319, f. 18r (*the Parallage of John Plousiadenos*); Jørgen Raasted, ed., *The Hagiopolites, A Byzantine Treatise on Musical Theory. Preliminary Edition. Cahiers de l' Institut du Moyen-Âge Grec et Latin* 45 (1983); Bjarne Schartau, ed.,

reality, there is a need to use these concepts as tools, which can describe melodic movements and musical behaviors. The behaviors and movements of the psaltic melos and, in general, the phraseology of the psaltic melos, whether we speak about quick or slow musical material, are not inexplicable musical phenomena. Here, these key concepts give reliable explanations and sound interpretations for the correct understanding of the refined movement of the modes within the chant and therefore, for the right choice of the isokratemata, based on the logic of Byzantine chant.

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