

BYZANTINE KALOPHONIA, ILLUSTRATED BY ST. JOHN KOUKOUZELES' PIECE *ΦΡΟΥΡΗΣΟΝ* *ΠΑΝΕΝΔΟΞΕ* IN HONOUR OF ST. DEMETRIOS FROM THESSALONIKI. ISSUES OF NOTATION AND ANALYSIS*

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Abstract

The present paper explores some aspects of the so-called kalophonic musical style which flourished during the last centuries of Byzantium. It focuses on a masterpiece by St. John Koukouzeles, namely the epibole *Φρούρησον πανένδοξε* (*O Allglorious, keep watch over the city*), in honor of St. Demetrios, the protector of Thessaloniki, and is complementary to some previous musicological analysis of this piece by Stephania Meralidou. After a brief presentation of the old sticheron *Ἐχει μὲν ἡ θειοτάτη σου ψυχῆ*, whereof St. John takes his departing point for the kalophonic composition, the paper concentrates on a multi-level analysis of the epibole, firstly on the ground of the late middle-Byzantine notation, according to the ms Vlatadon 46 (A.D. 1551), and secondly by comparing the old notation to its slow exegesis in new-Byzantine notation by Chourmouziou Chartophylax (score and recording issued by the Greek Byzantine Choir, dir. L. Angelopoulos).

The analysis comprises several approaches like textual, music-architectural, modal, micro-syntactical, rhetorical, macro-syntactical, generative, comparative (cf. plates 7–12, 17–20. Since this material is also suitable for didactic purposes, the different plates are given again in the appendix, in form of exercises to be filled in by interested students).

The different analytical approaches reveal the highly refined melodic fabric of kalophonia with its plethora of theseis-combinations, the extensive use of music-rhetorical devices, basic norms of the complex art of musical exegesis in this style, as well as the beauty of this kind of melodies, which have been acknowledged to represent the 'zenith' of Byzantine music (Wellesz).

Keywords: Kalophonia, musicological analysis of Byzantine chant, hesychasm, St. Demetrios of Thessaloniki, exegesis, sectio aurea.

1. INTRODUCTION

Kalophonia is only one facette of the extraordinary cultural blossom during the so-called Renaissance or Humanism of the Palaiologan period (1261–1453).¹ As E. Williams and A. Lingas showed, the kalophonic idiom is connected to the shaping of the neo-Sabbaitic rite and has deep affinities with the Hesychastic movement.² Not only music, but also other arts, e.g. iconography, are indebted to St. Gregory Palamas' teaching about the uncreated light and the *theosis*.³ Kalophonic chant is mainly eponymous⁴ and is

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¹ Cf. Delvoye 1999: 482–488. Wilson 1991: 292–335. Ševčenko 1984. Καραγιαννόπουλος 2001: 238–277 (historical context). Βακαλόπουλος 1989 (Palaeologan Renaissance in Thessaloniki).

² Cf. Williams 1968. Lingas 1996 and 2004. Taft 1996: 97–103. See also Αλγιζάκης 2000. Archimandrite Vasileios/Mantzaris 1997.

³ Cf. Άγ. Γρηγόριος Παλαμάς, *Αγιορειτικός τόμος* (Χρήστου). Μητροπολίτης Ιερόθεος 1996. Αρχιμανδρίτης Γεώργιος 2000. Pr. Stăniloae 2006. Καλοκύρης 1989. Χρήστου 1991: vol. II, p. 44–49. Popova 2005: 71–94. Bakirtzis/Tsonis 2003. Cormack 2000: 186–217. See also **plate 1**.

⁴ Cf. Levy 1976 and Στάθης 1989.

characterized by florid melodies of high artistry, on texts with many repetitions and inserted *kratemata* in structurally important places, often with modulations and with the use of many music-rhetorical devices.⁵

Kalophonia, the Byzantine *Ars nova*⁶ or the ‘zenith’ of Byzantine Chant,⁷ is a fascinating field for music analysis, which attracted several scholars during the last decades.⁸ A multitude of analytical approaches can be observed, ranging from general morphological descriptions of kalophonic pieces⁹ to minute deconstructions of the rich theseis-mosaic in chosen pieces. However, the detailed investigation of the relation between the late middle-Byzantine notated kalophonic pieces and their received traditional slow decoding form (ἐξήγησις) is still in an incipient stage.¹⁰ Such studies may enlighten the ‘Überlieferungsgeschichte’ of Byzantine chant generally and offer some valuable help in the inquiry about the meaning and the role of kalophonia in the Orthodox worship, also from a historical perspective.¹¹

In this presentation, St. John Koukouzeles’ *epibole* “O Allglorious, keep watch over the city”, in the second plagal mode, will be taken as an example for multi-level analysis of kalophonic chant, both in its original notation and its transcription into new-Byzantine notation. It offers a complementary facette to a recent work by Stephania Meralidou, which presents a thorough analysis of the aforementioned *epibole*, based on the edition of the piece in new-Byzantine notation and its performance by the Greek Byzantine Choir.¹² For our work, which has mainly a pedagogical purpose,¹³ the following additional sources have been used: Ambrosianus A 139 (A.D. 1341), Vlatadon 46 (A.D. 1551), Metochion Panagiou Taphou 707 (first quarter of the 19th cent.).¹⁴

This article is divided into two main parts, envisaging the origin, structure and interpretation of the chosen piece.

2. SHAPING A KALOPHONIC CHANT:

2.1. THE OLD, CLASSICAL *STICHERON* ἘΧΕΙ ΜὲΝ ἢ ΘΕΙΟΤΑΤΗ ΣΟΥ ΨΥΧΗ

In the next paragraphs we shall try to trace the genesis of *Φρούρησον πανένδοξε* from the corresponding old, classical *sticheron* Ἐχει μὲν ἢ θειοτάτη σου ψυχή, in the fourth plagal mode and ascribed to Byzantios (7th cent.).¹⁵

⁵ Cf. Στάθης 1992: 68–71. Αναστασίου 2005: 428–438. Lingas 2004: 149.

⁶ Williams 1968: 388.

⁷ Wellesz 1962: p. VI.

⁸ With the substantial dissertation by E. Williams (1968), the investigation of kalophonic chant became one of the major themes of Byzantine musicology. This is witnessed by studies like: Conomos 1974 and 1985, Touliaos 1984, Στάθης 1992, Raasted 1996, Lingas 1996 and 2004, Adsuara 1997, 1998 and 1999, Angelopoulos 1997, Demetriou 2001, Şirli 2003. Troelsgård 2004 and 2008, Αναστασίου 2005 and 2007, Wolfram 2006 and 2008, Κρητικού 2006 and 2007, Καρανικόλα 2006 and 2007, Λιάκος 2007, Ioannidou 2007, Μεραλίδου 2009 a.o. See also Moran 1986, Σπυράκου 2006 and 2008: especially 431–515. For the history of research on Byzantine melismatic chant and related methodological problems, cf. Lingas 2004. Furthermore, the last Symposium on Byzantine Chant in Hernen (30 Oct.–3 Nov. 2008, *Tradition and Innovation in Late- and Postbyzantine Chant*) contained several papers about kalophonic chant.

⁹ Cf. Στάθης 1992: 134–160.

¹⁰ See a catalogue of Chourmouziou’s transcriptions for kalophonic *mathemata*, together with an indication of the respective morphological type in Στάθης 1992: 161–206.

¹¹ Cf. Lingas 2004: 147, 152–153. Ioannidou 2007. Αναστασίου 2007. For issues concerning the received tradition, cf. Lingas 2008: 929–930.

¹² Μεραλίδου 2009: 8–41. Παπαχρόνης 1995: 13, 17, 58–62. Chœur Byzantin de Grèce, dir. L. Angelopoulos, *Ioannis Koukouzélis, Le Maître Byzantin*, France 1995, JAD C 129, track 3.

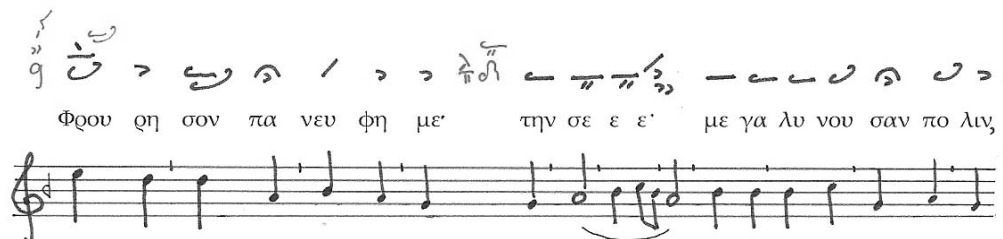
¹³ This material was initially prepared for the course “Η βυζαντινή Καλοφωνία κατά το 13^ο–15^ο αιώνα”, at the Aristotle University Thessaloniki, Winter-Term 2009–10. Some exercises given to the students for class- or homework may be found in the appendix of this paper, **plates 21–32**, eventually for other interested students. Many thanks to prof. Lykourgos Angelopoulos, to the Greek National Library in Athens, the Patriarchal Institute for Patristic Studies in Thessaloniki and the Holy Monastery Vlatadon in Thessaloniki, as well as to Angeliki Lanara, for giving me important material for this study.

¹⁴ For the dating of the sources, cf. Perria/Raasted 1992: Pars Suppletoria, p. I. Conomos 1985: 79 and Χατζηγακουμής 1980: 116–117 together with plate 10. Παπαδόπουλος-Κεραμεύς 1963: V, p. 242–243.

¹⁵ For this ascription, cf. A139, f. 37v (τοῦ αὐτοῦ → f. 37r: *Βυζαντίου*). For Leo Byzantios, cf. Wellesz 1962: 443. Τρεμπέλας 1997: 261–262. In the *Μηναῖον τοῦ Ὀκτωβρίου*, ed. Ἀποστολική Διακονία, 2002: 357, the same piece figures as the *doxastikon* of the *aposticha* at Vespers of St. Demetrios, with the ascription: Ἀνατολίου. For problems connected with the identification of Anatolios (a. as Patriarch of Konstantinople, 5th cent., b. as Anatolios Stoudites, 8th cent., or c. as Anatolios

The piece is shown in **plate 4**, according to A 139, with the addition of a) a transnotation¹⁶ and b) red *diastolai* envisaging a rhythmical interpretation, indebted to research by Arvanitis, Jammers and van Biezen.¹⁷

The last period of the old *sticheron* begins with the exhortation: Φρούρησον πανεύφημε τὴν σὲ μεγαλύνουσιν πόλιν – O Allglorious, keep watch over the city which praises you. A syllabic rendition of this fragment in binary rhythm would run as follows:¹⁸



Such a transcription of the middle-Byzantine notation at face value, reconstructs a sort of rhythmical structural ground-pattern of the piece. As well-known, Chourmouziou Chartophylax (ca. 1770–†1840)¹⁹ decoded the old *sticherarion* according to orally transmitted norms of slow exegesis.²⁰ It is this large, melismatic interpretation, that **plate 5**²¹ presents:

– the middle-Byzantine, fully developed notation²² from A 139, transnotated from the finalis on G, but using the baritone-clef, in order to facilitate also visually the comparison with the sources below²³

– the new-Byzantine neumes from MPT 707, transcribed schematically into staff-notation (i.e. transferring only the intervals shown by the so-called quantitative signs, together with the rhythm shown by the temporal signs, without further ornaments requested by the traditional way of performance), according to the finalis of the fourth plagal mode in the New Method

– below the second staff, elements of a generative analysis are added, along with the coordinates of time and space: nr. of *chronoi protoi* – beats/time units, and nr. of *phonai* – ‘voices’/intervals of second, for each syllable of the basic poetical text. The structural tones for the *exegesis* of each sung syllable are underlined in the transcription.²⁴

In this fragment we can observe a predilection for the expansion of the total duration of the syllables to 8 time units,²⁵ while the ambitus of the exegetical melodic movement on each syllable ranges from zero to four voices (prime to fifth). It becomes further obvious, that the ‘metrophonic structure’²⁶ persists in the slow traditional interpretation, in the sense that the intervals notated in the middle-Byzantine notation tend to become the structural tones of the slow *exegesis*. However, they can be supplemented with – or even replaced by – new structural tones.²⁷

The connection between the old *sticheron* and St. John Koukouzeles’ piece will be investigated in the following chapters.

Metropolit of Thessaloniki, 9th cent.), cf. Τρεμπέλας 1997: 361. The connection of kalophonic *stichera* to older melismatic layers in the repertory of the *sticherarion*, *asmatikon* and *psaltikon* has been investigated e.g. by Raasted 1996, Adsuara 1999, Troelsgård 2004 and 2008, Wolfram 2008.

¹⁶ For this type of transnotation, cf. e.g. Raasted 1966.

¹⁷ Cf. Αρβανίτης 2003, together with id. 1997 and 2006. Jammers 1962, 1966. Van Biezen 1968. See further Hannick 1991.

¹⁸ Cf. especially the plates in Αρβανίτης 2003. For the alterations and attraction signs used in this paper, cf. **plate 33** in the appendix of this article.

¹⁹ Χατζηγιακουμής 1999: 103.

²⁰ Cf. Amargianakis 1977 and 1997.

²¹ The same plate is given as an exercise of transnotation, transcription and analysis in the appendix, **plate 21**.

²² Cf. Μπούκας 2004: 43 (about the notation in Cryptensis EγII, A.D. 1281).

²³ Cf. also Alexandru 2007: 354–356.

²⁴ Cf. also Alexandru/Tsougras 2008.

²⁵ Cf. Arvanitis 1997: 137–139.

²⁶ ‘Metrophonic structure’ we call the succession of intervals of a piece, as indicated by the *emphona* and the *ison* of the middle-Byzantine notation.

²⁷ After a warming-up with St. John Koukouzeles’ tree of *parallage* (**plates 2–3**), an experiment was performed by the participants of the conference, in order to grasp the correlation of the two notational *strata* also acoustically: one group sang the metrophonic structure of the fragment (**plate 5**), with the support of the musical instrument *kanonaki*, while the other group chanted the slow *exegesis*.

2.2. THE KALOPHONIC *EPIBOLE* ΦΡΟΥΡΗΣΩΝ ΠΑΝΕΝΔΟΞΕ IN LATE MIDDLE-BYZANTINE NOTATION

An ἐπιβολή usually represents a short *kratema* or embellishment inserted into a piece by another composer. The *epibole* might introduce a new mode, for the sake of variation. The return to the original piece is marked by the word 'κειμένον'. However, an *epibole* can also emancipate to an independent piece, provided with its own *kratema*.²⁸ This is the case with Φρούρησον πανένδοξε, πλ. β' νενανώ²⁹ shown in **plate 6**, a piece ascribed to St. John Koukouzeles (ca. 1270–†before 1340), «ὁ μαῖστρω τῶν μαῖστῶρων καὶ διδάσκαλος τῶν διδασκάλων».³⁰

A comparison of the text from the *epibole* with that of the old *sticheron* reveals that the kalophonic piece begins with the text of the last period of the *sticheron*. Four new verses and a *kratema* are added by St. John, and the *epibole* ends with the last verse of the old piece: cf. **plate 7**.³¹ In this new arrangement, the text becomes an intensive prayer to the patron of Thessaloniki, that he might save his city from the hostile storms.

Plates 8–10 contain a transnotation of the piece after Vlatadon 46,³² with the application of different levels of analysis:³³

– music-architectural and modal: in the left margin, the large sections of the piece (three *periods*/*podes*, one *kratema* and a kind of *coda* repeating the text of the second *period*) are indicated with Roman numerals.³⁴ The musical *kola* and *kommata* are shown with Arabic and Greek numerals respectively,³⁵ and follow the cadences of the piece indicated by the names of the cadential tones according to the New Method.³⁶

– syntactical: musical syntax we call the way in which formulas and phrases are interconnected in order to shape a certain piece in a given mode, genre, style and form.

On a microsyntactical level, the succession of *theseis* is described (cf. the brackets above the middle-Byzantine neumes).³⁷

²⁸ For the definition of the ἐπιβολή, cf. Στάθης 1992: 94. For the change of mode in kalophonic pieces, *variationis causa*, cf. Gabriel Hieromonachos (Hannick/Wolfram): 565–570, quoted in Αναστασίου 2005: 435.

²⁹ The main signature could not be clearly distinguished in our copy. We added it in brackets, according to the context. However, the piece ends on E, not on the triphonia. Presumably this is why in Chourmouziou's transcription, the Main Signature is simply πλ. β' Πα, without nenano-indication (cf. **plate 13**).

³⁰ Iviron 1205, f. 273r, middle of the 17th cent., quoted in Στάθης 1992: 127, note 2. For St. John Koukouzeles, cf. Williams 1968. Williams/Troelsgård 2001. Tončeva 1974. Στάθης 1988 and 1997. Αγγελόπουλος 1994 and 1997. Χατζηγιακουμής 1975: 322–329. Raasted 1995 and 1997. *PLP* 2, nr. 13391. Jakovljević 1982. Χαλδαιάκης 1997. Αλγιζάκης 2002. Ευστρατιάδης 1938. Καραάς 1992. Μοναχός Αββακούμ Αγιορείτης 1999. Παύλος Μοναχός Λαυριώτης 2008. Troelsgård 1997. Alexandru 1996.

³¹ See also **plate 22** in the appendix.

³² Cf. the same material for training purposes in the appendix, **plates 23–28**. Since the pieces in the plagal of the second mode and in nenano, according to the received tradition, use chromatic intervals in the low pentachord/tetrachord, and in many cases diatonic intervals in the high pentachord/tetrachord, we indicated in **plates 8–10** at the clef only the G sharp. In order to explore the different ways of interpretation of the melody in the high zone, we have to make a full collation of the piece in old and new notation. There, we can indicate both G sharp and d sharp at the clef used for the transnotation of the middle-Byzantine neumes (cf. **plates 17–19**), and operate further with accidentals (d natural, c sharp), at places where the corresponding exegesis in new-Byzantine notation develops diatonic melodic movements. For an interesting discussion about this issue we thank Mr. Symeon Kanakis.

³³ Melania Nagy presented a multi-level analysis (morphologic, syntactic, rhetoric and architectural) of the 'Byzantine Sonata' by Paul Constantinescu at the 10th International Congress of Byzantine Music, Iași, 12–15 May 2003, adopting analytical patterns developed by Pavel Pușcaș in the context of Western music. Her presentation was very inspiring for our analytical inquiry: cf. Nagy 2004.

³⁴ This is but one of the possibilities of division into periods. According to Stathis' more 'roomy' morphological types of kalophonic *mathemata*, where the number of parts is defined by the number of *kratemata* contained within the piece, Φρούρησον πανένδοξε belongs to the monopartite type (brief introduction + text + *kratema* + end): cf. Στάθης 1992: 154–155 and 171. See also Αναστασίου 2007: 133–134. See further Troelsgård 1995b: 166, note 5. Criteria for the division of *stichera* and *mathemata* into *podes* are presented in Στάθης 1992: 83–99.

³⁵ This analytical approach is indebted to Raasted 1958, 1966, 1994.

³⁶ As well-known, in the New Method, the cadences are divided into imperfect, perfect and final ones (cf. Χρύσανθος 1832: § 302). We tried to apply this differentiation also to the Old Method, in an experimental way, by singing the metrophonic structure of the piece and observing the poetical text in connection with the cadential formulas and the melodic step on which they occur (e.g. 1st, 4th or 5th melodic step, corresponding to finalis, triphonia, tetraphonia of the mode). In the analyses shown below, imperfect cadences are putted in circles, perfect ones in boxes. For the singing of the metrophonic structure of the piece, we used the monosyllabic names of the tones according to the New Method for didactic purposes, while working with students mainly trained in the Chrysanthine notation.

³⁷ For this kind of analysis, cf. Floros 1967: plates between p. 40–41. An alphabetical catalogue of theseis can be found in Alexandru 2000: II, 29–77.

On the left side of the staves, the contour of each melodic line is given in an abstract sketch, thus focusing a sort of ‘mediosyntactical’ level.³⁸

Finally, the shaping of the highest and lowest points of the piece (cf. *kola* 6 proclimax / 11-14 climax / 21 postclimax, and *kolon* 18 with the lowest note) is explored on a macrosyntactical level.

– **rhetorical**: the use of music-rhetorical devices interferes with the musical syntax and contributes a) to the shaping of an expressive melodic line in conformity with the text, and b) to a clear structure of the piece. On **plates 8–10** the music-rhetorical figures are indicated with large slurs and capital letters in green ink. Similar elements (cadences, skips, incipits) are highlighted with colours.³⁹

The music-rhetorical devices have also been collected in a synoptic table shown in **plate 11**.⁴⁰ One can observe the frequent use of the *palillogia* (sequence), almost always in descending melodic movement, generated with formulas like *krouisma*, *parakletike* (*kolon* 4) and especially with *strangismata* or other *theseis* with *bareia* (see for instance *kola* 7, 16, 21).

Other figures occurring in this piece are the repetition (*epanalepsis*), *apodosis* (use of the same cadence at the end of various sections of the piece), and the corresponding *anaphora* (the same incipit in different phrases).⁴¹ Finally, the *enarxis*-sign at the beginning of *kola* 9 and 13 might indicate a *metabole* (modulation) from *nenano* to the plagal of the second mode.⁴²

If we leave for a while the detailed architectural, modal, syntactical and rhetorical analysis of St. John Koukouzeles’ *epibole* and shift the focus on a more general level, we can observe the following:

– the general ambitus of the piece encompasses a none (cf. **plate 12 a**).

– the main structural tones of the piece coincide with the bottoms and tops of two conjunct tetrachords, E-a-d, which might form a sort of ‘Ursatz’⁴³ of the piece and circumscribe the general ascending movement of the melodic lines until the third *pous*, and the general descending melodic flow in the *kratema* and the last section (**plate 12 b**). It is worthwhile noting that the frequent skips of three ‘voices’ occurring all along the piece (they are marked in blue colour in **plates 8–10**), emphasize the structural role of the tones E, a, d, whereas the seldom leap of a septime (six ‘voices’, E-d) in the final *kolon*, recapitulates the structural pitch-frame of the entire piece (cf. **plate 10, kola 20–21**).

– furthermore, macrosyntactical analysis leads to the insight that the *climaxes* of the piece occur approximately in places which correspond to the proportions of the golden section (cf. **plate 12 c**).⁴⁴

3. SINGING A KALOPHONIC CHANT: ON THE TRADITIONAL SLOW RENDITION OF ΦΡΟΥΡΗΣΩΝ ΠΑΝΕΝΔΟΞΕ

Until now we looked at St. John Koukouzeles’ *epibole*, as written down in late middle-Byzantine notation. We do not know how this piece was intended to sound at the time it was composed. Oral tradition transmitted up to the beginning of the 19th century a highly melismatic form of interpretation (the so-called ‘slow melos’)⁴⁵ for the kalophonic repertory, which was written down by Chourmouziou Chartophylax. Even if the exact age of this tradition is not fully determined yet, and the hypothesis of a total and ‘perpetual stasis’⁴⁶ of the sound-picture cannot be maintained, this tradition represents the *dux* for exploring past layers of liturgical chant.⁴⁷

³⁸ This is inspired by a typology of melodic contours proposed by the ethnomusicologist Charles Adams: cf. Coock 1994: 196–197. For viewing melodic phrases as middle-level of analysis, cf. Δεσπότης 2006: 421, 428.

³⁹ For music-rhetorical devices in Byzantine chant, cf. Χρυσανθός 1832: §§ 419–423, Αναστασίου 2008: 428–438, Alexandru 1998: 180–182. For analogue figures in German Baroque music, cf. Bartel 1998. For the systematic use of colours in the analysis of musical formulas and phrases, cf. Μεραλίδου 2009.

⁴⁰ Cf. the same table as an exercise in the appendix, **plate 29**.

⁴¹ For this music-rhetorical device, cf. a description in Bartel 1998: 184–190.

⁴² For the role of *enarxis*, cf. Troelsgård 1995a: 96–97.

⁴³ Cf. Schenker 1969. See also Alexandru/Tsougras 2008: 4–12.

⁴⁴ For the golden section (*sectio aurea*) in visual arts, cf. Έκο 2005: 66–67.

⁴⁵ Cf. the chapter about the four *dromoi* (ταχύς, είρμολογικός, όργανικός, άργόν μέλος) in Apostolos Konstas Chios’ treatise commented by Αποστολόπουλος 2002: 226–230, 307–335.

⁴⁶ Lingas 2008: 929.

⁴⁷ H. Danuser (1996) distinguishes three horizons of time for the performative interpretation of musical pieces: a. the initial time horizon, corresponding to the time of creation of the piece, b. the time horizon created by the musical tradition to which the piece belongs, and c. the particular present time horizon. Accordingly, three different modes of musical interpretation can be discerned: a. historical-reconstructive, b. traditional, and c. actualizing. We suppose that in the case of Byzantine liturgical chant, a

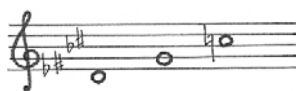
Plates 13–15 show Chourmouzos’ *exegesis*, with *diastolai* indicating the rhythmical feet, with attraction signs (ἔλξεις), *isakia* and *isokratemata* added by Lykourgos Angelopoulos,⁴⁸ in order to serve as a score for the Greek Byzantine Choir. In this slow rendition, the total duration of the piece is almost of 20 minutes;⁴⁹ the melos flows like a mighty stream, unfolding the registers of the second plagal mode, usually in a mixed chromatic scale (low tetrachord: hard chromatic, high tetrachord/pentachord: soft diatonic) and introducing some brief modulations (first authentic, fourth plagal, barys, fourth authentic, first plagal⁵⁰), thus leading the listeners, through various sentiments between sorrow and joy, to a well-balanced and peaceful inner state which might be expressed through the so-called *χαρμολύπη*.⁵¹

Nowadays, this piece can be heard (again), not only in concerts/registrations, but also at all-night services during the so-called ‘Great Week’ of St. Demetrios of Thessaloniki, in the palaeochristian basilica where his holy relics are preserved⁵² (see **plate 16**).

Plates 17–19 display the first chanted word of the piece, *φρούρησον*, according to the Vlatadon ms and Chourmouzos’ *exegesis*, together with a generative analysis showing the number of time units, structural tones, melodic development and ambitus for each *thesis* or combination of *theseis*.⁵³

The comparative analysis continues in **plate 20**, where the first kolon from the Vlatadon source is displayed together with its subdivision into *kommata*, as suggested by the three cadences on Δι-G in Chourmouzos’ interpretation.⁵⁴

It is impressive to observe that the total duration of the first expanded syllable, *φρού(χουχου)*, amounts to 83 time units (cf. the column ‘Nr. of beats’, for the kola 1.1. and 1.2.) and encompasses the ambitus of six ‘voices’, grouped symmetrically around the finalis of *nenano*.⁵⁵



4. CONCLUSIONS

We are still at the beginning with the comparative analysis of *Φρούρησον πανένδοξε* in the old and new notation. Work in progress will hopefully reveal many other facets of the exegetical labor applied to this kalophonic piece. However, an interim report would comprise the following:

high degree of ‘creative confluence’ of these three time horizons exists. Cf. also Στάθης 1975: 215–216, where the stabilization of a slow way of rendition/exegesis is dated presumably to the 14th–15th cent. See further Γιαννέλος 2009: 7–12, Σπυράκου 2008: 565, and the conclusion of a young Greek student, Iakovos Konitopoulos (2008: 11), to his work on the heirmos and katabasia *Χριστός γεννᾶται, δοξάσατε*: “to borrow a *terminus technicus* from geometry, I would say that the oral tradition of the psaltic art is the ‘geometric place’ where scholars should search for solutions to questions posed by the Palaeography of Byzantine Music”. See also Archimandrite Vasileios/Mantzaris 1997: 14–15. For the application of traditional short melismatic *exegesis* to kalophonic pieces, cf. Cappella Romana, *Epiphany*, Ioannis Arvanitis/Alexander Lingas, USA 2004, Gothic G 49237, track 13.

⁴⁸ For the theoretical ground of these additions, cf. Καράς 1982, especially I, 134–166, 181–183 and II, 56–66. Chourmouzos’ *exegesis* for St. John Koukouzeles piece (called a στιχηρόν), can be found in MPT 728, f. 175v–178r: cf. Στάθης 1992: 171.

⁴⁹ Cf. Choeur Byzantin de Grèce, dir. L. Angelopoulos, *Ioannis Koukouzèlis, Le Maître Byzantin*, France 1995, JAD C 129, track 3 (18’16).

⁵⁰ Cf. Παπαχρόνης 1995: 13.

⁵¹ Cf. Αλγυζάκης 1985: 82. Βουρλής 1993: 18–22 and *passim*. Zacharopoulou/Kyriakidou 2009.

⁵² Cf. Φουντούλης 1986 and π. Θεοδωρής, *Άγιος Δημήτριος*.

⁵³ The alto-clef has been used for the transnotation of the Vlatadon ms, in order to facilitate the comparison with the exegetical version below, without loosing the old theoretical finalis of the plagal of the second mode (νεανές-Βου-Ε). The Chrysanthine source is transcribed from the finalis Πα on D: cf. Επιτροπή 1888: 24. For the interval calculation (*moria*) referred below the second staff of **plate 17**, cf. Καράς 1982: II, 56 (rounded off in Κωνσταντίνου 1997: 193), and Επιτροπή 1888: 57, together with Παναγιωτόπουλος 2003: 214. For the alteration signs, cf. **plate 33** in the appendix. A singing-experiment similar to that one mentioned in note 27 was carried out by the participants also for this fragment. Additionally, a third group, again with the support of the *kanonaki*, sung the *isokratemata*, as indicated in green ink above the new-Byzantine neumes. For the same material as an exercise of collation, transnotation and transcription, cf. **plates 30–31** in the appendix.

⁵⁴ Cf. the same table as an exercise to be completed by the students, in the appendix, **plate 32**. The last column of this plate has been added as a basic exercise of palaeography (identification and writing of big signs and *theseis*).

⁵⁵ This also corresponds to the structural background of the entire piece, as shown in **plate 12b** (there it is one second higher, according to the theoretical finalis of the 2nd plagal mode in the Old System).

1) The middle-Byzantine interface of the piece allows for a clear description of the musical architecture and syntax of the piece, along with the identification of the music-rhetorical devices used in the shaping of the piece (**plates 9–12**).

Clara Adsuara revealed that the ‘crystalline’ structure is a main feature of St. John Koukouzeles’ oeuvre.⁵⁶

2) In order to explore the sound-picture of kalophonia, we set in with the traditional slow *exegesis* by Chourmouziou. The difference between the *argon melos* of the *epibole* and the *melos organikon* produced by the large rendition of the old classical sticheron (cf. **plates 17–20 and 5**) became obvious: whereas the latter operates with the syllable as a basic unit of exegetical interpretation,⁵⁷ the former takes the *thesis* as point of departure in the decoding-process. In the kalophonic piece, the old poetical text is deconstructed and enlarged, in order to become the stepping-stone of an overwhelming musical texture which, in its turn, invites to a deeper beholding of the Word, to *hesychia*.⁵⁸

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⁵⁶ She exclaimed once in Kopenhagen, while working at her PhD thesis (1997) about kalophonic chant: ‘Koukouzeles’ pieces are recognizable among hundreds; they have a very clear form, they are like a crystal’.

⁵⁷ Cf. the notion of τὸ ἐμμελὲς μᾶκρος τῶν συλλαβῶν mentioned by Χρῦσανθος 1832: §§ 170–171.

⁵⁸ Cf. Lingas 1996. Bizău 1999. Αναστασίου 2007: 135–138. Lapidaki/Alexandru 2008: 12–13.

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5. PLATES 1–20



Plate 1 – Fresco of St. Demetrios by Manouel Panselinos, main exponent of the Macedonian School, ca. 1290.
Α. Σέμογλου, «Τοιχογραφίες», *Ο Άγιος Δημήτριος στην τέχνη του Αγίου Όρους*, Άγιορειτική Έστία, Θεσσαλονίκη 2005: 157, plate 94.

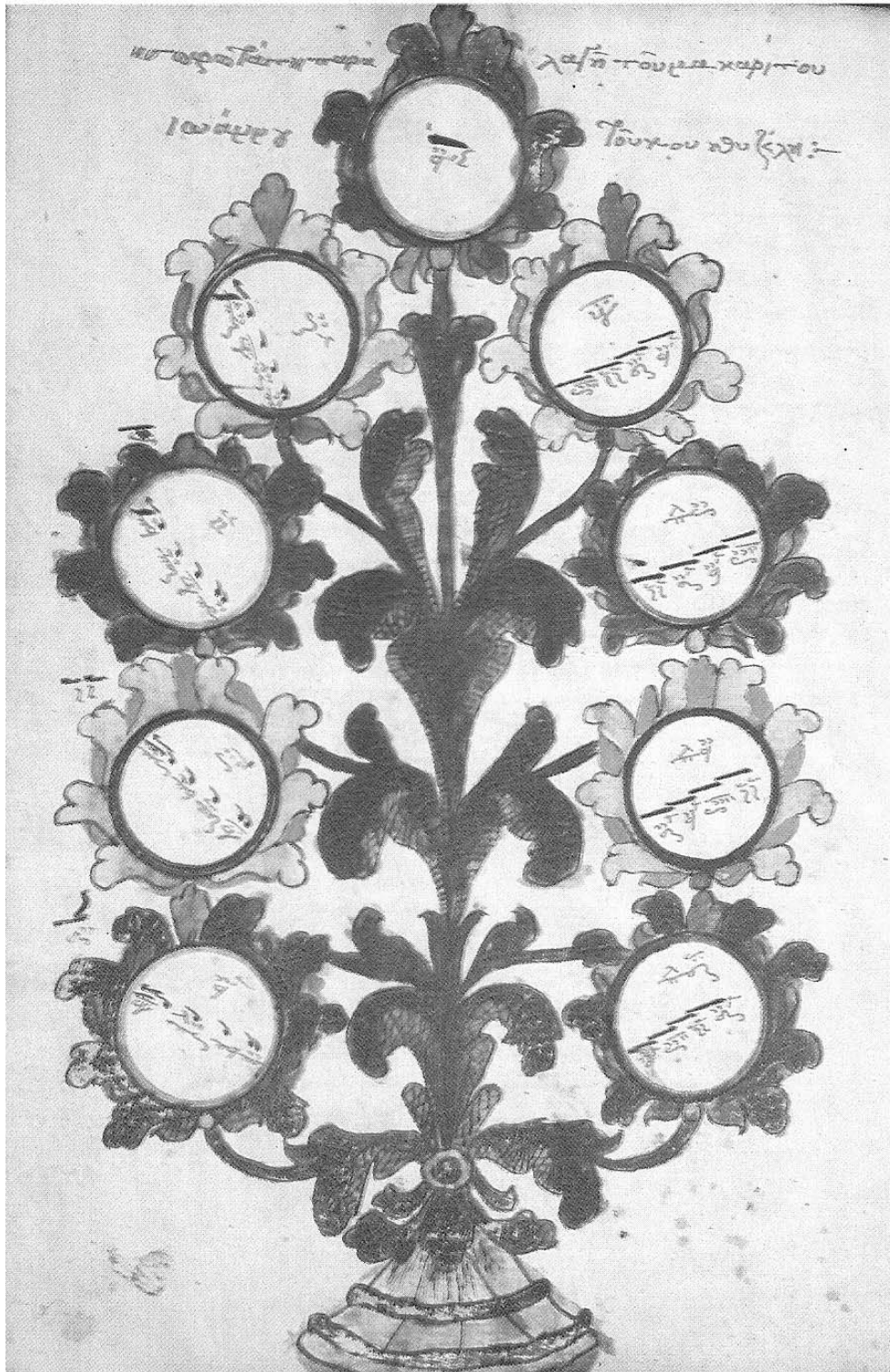
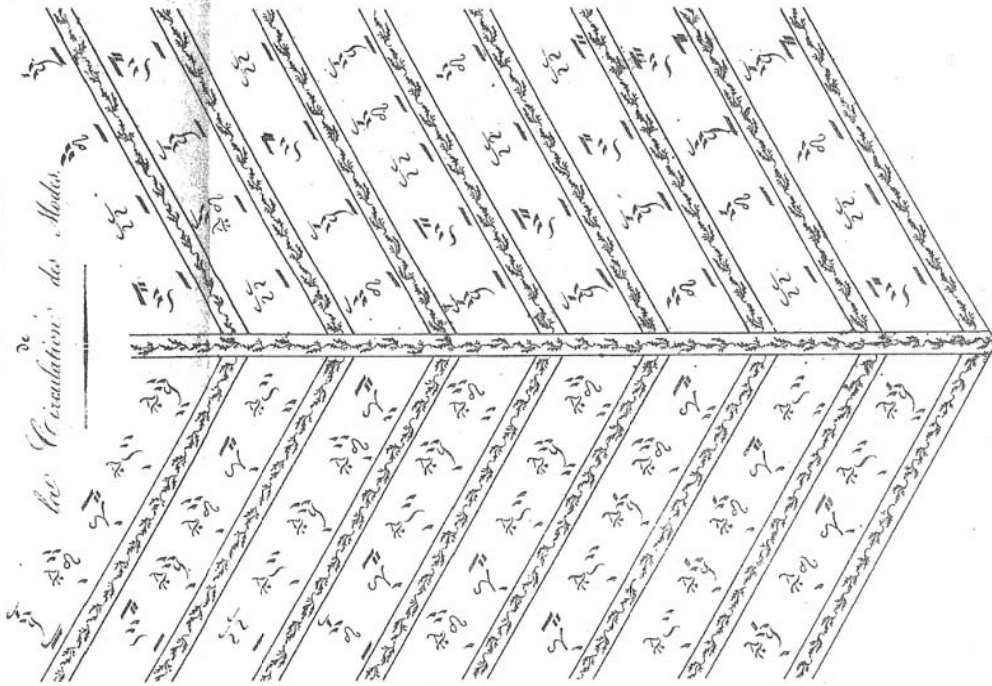


Plate 2 – Diagram with the *tree of parallage* ascribed to St. John Koukouzeles. Ιβήρων 951, 2nd half of 17th cent., autograph of Germanos Neon Patron, f. 5v.

Each mode is represented by a structural descending and ascending pentachordal movement, between the first and fifth melodic step of its scale. In its turn, each step is virtually the finalis of a plagal or authentic mode, according to the direction of the melodic movement.

Γρ. Στάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς. Ἁγιον Ὄρος*, vol. III, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος - IBM, Αθήνα 1993: 936, plate ΚΔ'

PARADIGME COMPLET



DÉVELOPPEMENT
et Mutation en notes de musique Égyptiennes
Ou Tableau précédent.

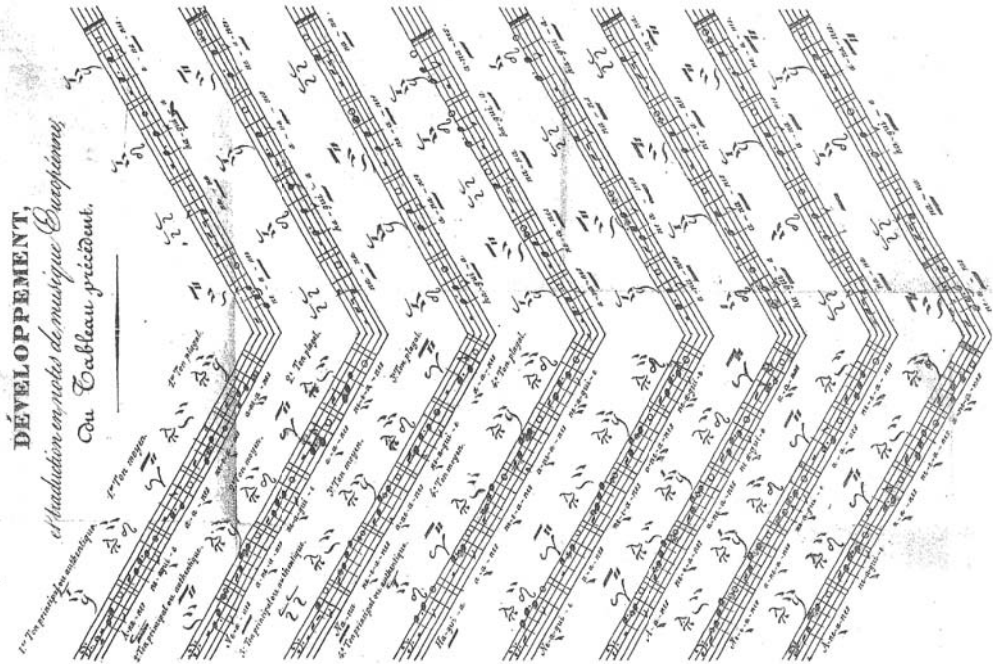


Plate 3 – Copy of the *tree of parallage* and its transcription by Villoteau.
 Each melodic step of the structural pentachordal movement is expanded with the brief *echema* of the corresponding mode
 (plagal modes while descending, authentic ones while ascending)
 G. A. Villoteau, "De l'état actuel de l'art musical en Égypte", *Description de l'Égypte*, vol. 14, *État moderne*, 2nd ed.,
 Imprimerie C.L.F. Panckoucke, Paris 1826: plates 1, 11. Thanks prof. Troelsgård.



Plate 4 – The old Byzantine, classical sticheron Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ, πλ. δ', in honour of St. Demetrios from Thessaloniki, by Leo Byzantios (7th cent.?, Wellesz), from A 139 sup., A.D. 1341, f. 37v, fully developed middle-Byzantine notation. Eds. Perria/Raasted, MMB XI.

Below the neumes: transnotation of the interval-signs into alphabetic notation.
 In red: diastolai showing binary rhythmical feet, according to research carried out by Arvanites 2003, Jammers 1962 and van Biezen 1968.

A 139, f. 37β

φρου ρρ σου

MPT 707, f. 356a

φρου ρ ρ ρ ρρ σο ο ο ορ

number of beats
φ.χρ.νε.
ambitus for each syllable
ἐκτασι ἀνα αὐτῶν.

	8	2	6
	2 φωνοί	0	0

A 139

να νε ρρ με

MPT 707

να νε ε ε ε ευ ρρ ρ ρ ρ ρ ρ ρ ρ ρ

φ.χρ.νε.	2	8	8	0
ἐκτασι αὐτῶν.	0	3 φ	4 φ	0

A 139 γενική ἐκτασι τοῦ ἀποσπασμένου) general ambitus of this fragment

MPT 707 γενική ἐκτασι καὶ δομικοὶ φθόγγοι τῆς ἐπίδησι) general ambitus and structural tones of the exegesis

Plate 5 – The kolon *Φρούρησον πανεύφημε* from the previous old Byzantine sticheron in πλ.δ':

- Collation of sources: A 139, f. 37v, fully developed middle-Byzantine notation, and MPT 707, f. 356r, autograph of Chourmouziος, first quarter of 19th cent., neo-Byzantine notation.
 - Generative analysis on Chourmouziος' large exegesis:
 - Number of *chronoi protoi* (time units, beats) and ambitus (measured in *phonai-voices*) for each syllable.
 - General ambitus for this kolon (A 139 and MPT 707) and structural tones of the exegesis.

Δόξα. Τοῦ Ἁγίου. Ἦχος πλ. δ'. Ἀνατολίου.

Ἐχει μὲν ἡ θειοτάτη σου ψυχὴ καὶ ἄμωμος, αἰοίδιμε Δημίτριε, τὴν οὐράνιον Ἱερουσαλὴμ κατοικητήριον, ἥς τὰ τεῖχη, ἐν ταῖς ἀχράντοις χερσὶ τοῦ ἀοράτου Θεοῦ ἐξωγράφηται. Ἐχει δὲ καὶ τὸ πανέντιμον, καὶ ἀθλητικώτατόν σου σῶμα, τὸν περιέκλυτον τούτου ναὸν ἐπὶ γῆς, ταμεῖον ἄσυλον θαυμάτων, νοσημάτων ἀλεξίτηριον· ἔνθα προστρέχοντες, τὰς ἰάσεις ἀρούμεθα. Φρούρησον πανεύφημε, τὴν σὲ μεγαλύνουσαν πόλιν, ἀπὸ τῶν ἐναντίων προσβολῶν, παρρησίαν ὡς ἔχων, πρὸς Χριστὸν τὸν σὲ δοξάσαντα.

Φρούρησον πανένδοξε
τὴν σὲ μεγαλύνουσαν πόλιν
ἀπὸ τῶν ἐναντίων προσβολῶν,
παρρησίαν ὡς ἔχων,
πρὸς Χριστὸν τὸν σὲ δοξάσαντα.
Ἀοίδιμε Δημίτριε,

φρούρησον τὴν σὲ τιμῶσαν πόλιν,
τοὺς ἀνακτας συμμάχησον,
τὴν πόλιν σου στερέωσον,
τοὺς σὲ τιμῶντας εὐσεβῶς
αἰοίδιμε Δημίτριε

(Κρατημα τε-ρι-ρεμ)

παρρησίαν ὡς ἔχων
πρὸς Χριστὸν τὸν σὲ δοξάσαντα.

Προσθήκη

Addition

Plate 7 – The hymnographic text of the old Byzantine, classical sticheron and its kalophonic transformation by St. John Koukouzeles.

Sources: *Μηναῖον τοῦ Οκτωβρίου*, Ἀποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθήνα 2002: 357 (text ascribed to Anatolios).
Γεωργίου Κουκουζέλης ὁ Μάϊστορ, *Ἐκλογὴ ἔργων*, ed. Γιάννης Παπαχρόνης, Ἑλληνικὴ Βυζαντινὴ Χορωδία, Κατέρηνη 1995: 17.

Βλατάδων 46,
 Φ. 152 κ
 Παύ. Ι
 1. α-β-γ
 3x Φρούρησον
 2.
 3. Τεταρτα Χορδός (νεανώ)
 4. Πεντα Χορδός
 5. Κίβωτος
 Παύ. ΙΙ
 6.
 7. Κίβωτος

"Φρούρησον πανένδοξε" Ελιβαλί κυρού Ἰωάννου τῷ Κουκουζέλι, πλ. β'
 Μετάγραφοι κριτικῆς ἁγιογραφίας καὶ ποιητικῆς ἀποδοχῆς

Παρακλιτική, κρητομυθίσσον, ἀνάβωσις, ἁπλοῖα, διηλί, δι. λέγ., ἔσσον, κατέληξε με θέρη, ὀψὲν γ

Κε, Κε, Κε
 Κε
 Κε
 Κε

Μελοδικά
 σχήματα

ΠΑΛΙΝΔΡΟΜΙΑ I ↓ (κρητομυθίς)
 ΠΑΛΙΝΔΡΟΜΙΑ II ↓
 ΠΑΛΙΝΔΡΟΜΙΑ III ↓
 ΠΑΛΙΝΔΡΟΜΙΑ IV ↓
 ΠΑΛΙΝΔΡΟΜΙΑ V ↓

Plates 8–10 – The kalophonic *epibole* “Φρούρησον πανένδοξε”, πλ. β’ (νεανώ), by St. John Koukouzeles, from ms Vlatadon 46, f. 152r-v:

- Transnotation of the interval-signs into staff notation
- Analyses: music-architectural: periods (πόδες/κράτημα) and κώλα (cf. Roman and Arabic numbers in left margin) / modal: cadences (cf. neo-Byzantine names of cadential tones in cycles [imperfect] or boxes [perfect cadences]) / microsyntactical: succession of *theseis* (brackets above the neumatic notation), macrosyntactical (*climaces* and lowest moment), mediosyntactical: melodic contours (cf. schemes in the right margin) / rhetorical figures (cf. slurs with indications in capital letters, usually above the brackets of the micro-syntactical analysis).

8. *κρούματα* *κρούματα με βραχίονα & δίντι* *Με λωδικοί ρυθμοί*

9. *Παγ III* *ΠΑΛΙΝΔΡΟΜΙΑ III ↓* *Βου*

10. *ΠΑΛΙΝΔΡΟΜΙΑ III ↓* *Κε*

11. *ΠΑΛΙΝΔΡΟΜΙΑ III ↓* *Προμνή* *Καίλητο με βραχίονα & δίντι* *Κε*

12. *ΕΠΑΝΑΛΗΨΗ II* *Κορυφή* *ΕΠΑΝΑΛΗΨΗ III ↓* *Παλι* *Παλι* *Κε*

13. *ΕΠΑΝΑΛΗΨΗ II* *ΕΠΑΝΑΛΗΨΗ III ↓* *Παλι* *Παλι* *Κε*

14. *ΕΠΑΝΑΛΗΨΗ V* *Κε*

The image shows a handwritten musical score for Plate 9, consisting of five numbered sections (8-14). Each section includes a line of Greek lyrics with musical notation above it, and a corresponding musical staff below. The notation includes various rhythmic symbols, accidentals, and dynamic markings. Annotations in Greek are present throughout, such as 'κρούματα' (rhythmic patterns), 'Παλι' (repetition), and 'ΕΠΑΝΑΛΗΨΗ' (repetition). Some sections are marked with circled letters 'Κε' or 'Βου'. A large bracket at the bottom of the page spans sections 11 through 14 and is labeled 'ΕΠΑΝΑΛΗΨΗ V'. On the right side, there are several wavy lines and arrows, some pointing to specific parts of the score, with the text 'Με λωδικοί ρυθμοί' (With folk rhythms) at the top right.

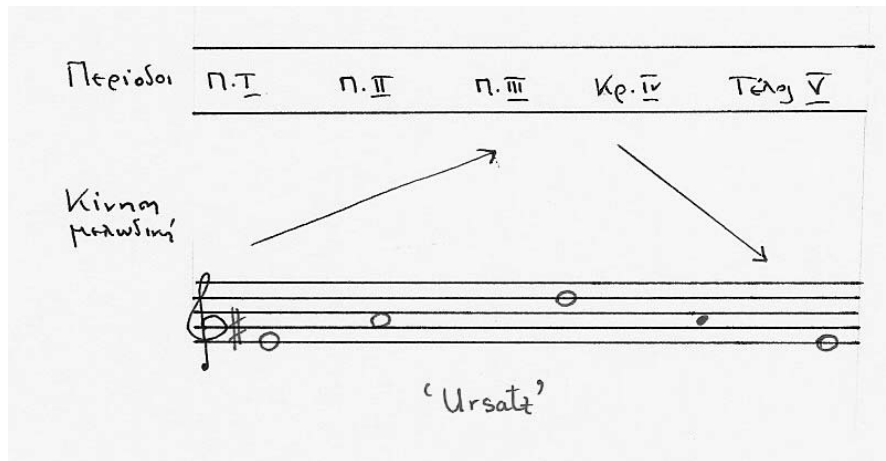
Plate 11 – Music-rhetorical figures in *Φρούρησηον πανένδοξε*, based on the late middle-Byzantine notation (Vlatadon 46), with reference to: Χρυσάνθος 1832: §§ 419–423, Bartel 1998: 184, Αναστασίου 2005: 428–438, Μεραλίδου 2009: 11–29

Όνομα μουσικορητορικού σχήματος	Όνομα θέσης βάσει της οποίας δημιουργείται το σχήμα	Παραπομπή	Σχόλια
Παλλογία (= αλωσίδες)	κατω-φερής	~ Κρούσμα - Π. I: κ. 4 - Π. V: κ. 9	Εσωτερική διάρθρωση: (1) – 2 – 3 1 – (2)
		Παρακλητική - Π. II: κ. 4 - Π. VI: κ. 9	κοινή εσωτερική διάρθρωση: 1 – 2 – (3)
		Βαρεία με πεταστή - Π. III και VII: κ. 5 και 10 - Π. IV: κ. 7 - Π. VIII-XI: κ. 11-13 (- Π. XIV: κ. 17)	1 – (2) 1 – 2 – (3) 1 – (2) (1 με παρακάλεσμα) – 2 – (3)
		Στραγγίσματα - Π. XII: κ. 14 - Π. XIII: κ. 16 - Π. XV: κ. 18 - Π. XVI: κ. 18 - Π. XVIII: κ. 20 - Π. XIX: κ. 21	1 – 2 1 – 2 – 3 – 4 1 – 2 – 3 1 – 2 1 – 2 1 – 2 – 3
		Λαρύγγισμα - Π. XVII: κ. 17	1 ... 2 πρόκειται για όχι άμεση μετάθεση της ίδιας θέσης μια φωνή χαμηλότερα
	ανω-φερής	~ Ψηφιστοκατάβασμα - Π. XX: κ. 20-21	1 ... (2) παρόμοια αλληλουχία στραγγισμάτων που ξεκινάει με κόκκινο ψηφιστόν και μετατίθεται μια φωνή ψηλότερα, μεσολαβώντας όμως μια κατάληξη ανάμεσα στο 1 και το 2
Επανάληψις (= εμφάνιση ίδιας θέσης στο ίδιο ύψος. Αναφερόμαστε εδώ στις άμεσες επανάληψεις)	Βαρεία και πεταστή	- Ε I: κ. 5 - Ε III: κ. 12	1 – (2) 1 – (2)
	Ολόκληρη γραμμή «όμοιον»	- Ε II: κ. 11-12	1 – (2)
	Παρακάλεσμα	- Ε IV: κ. 13	Σχεδόν 1 – 2
	Διάφορες αρκετά όμοιες θέσεις με βαρεία	- Ε V: κ. 14	1 – (2) – (3)
	Ολίγον και απόστροφος (μέσα σε θέση παρακαλέσματος)	- Ε VI: κ. 17	1 – 2 – 3 – (4)
Απόδοσις (= χρήση ίδιας κατάληξης στο τέλος διάφορων ενοτήτων του κομματιού)	Βαρεία, οξεία και απόδεσμα ή διπλή	- Α I: κ. 1, 7, 17	
	Βαρεία, πεταστή και διπλή	- Α II: κ. 2, 5, (6), 8, 11 (με λόγισμα), 12, 14, (19: με προωθούσα κατάληξη)	
	Παρακλητική	- Α III: κ. 3, 10 - Α IV: κ. 4, 9 (με παλλογία παρακλητικής)	
Μεταβολή	Εναρξεις	κ. 9 και 13	Βλ. εξήγηση Χουρμουζίου
Αναφορά (= χρήση ίδιας θέσης στην αρχή περισσότερων γραμμών)	Ισότης	κ. 3, 5, 10	Αυτές οι θέσεις αρχίζουν με πήδημα από τη βάση στην τριφονία του ήχου. Άλλα πηδήματα τριφονίας ανάμεσα στους εστώτες φθόγγους του χαμηλού ή υψηλού τετραχόρδου (Βου-Κε-Πα') εμφανίζονται στα κ. 2, 8, 11-17, και κορυφώνονται με το ανοδικό πήδημα 6 φωνών (Βου-Πα') στο τέλος του κομματιού (κ. 21)

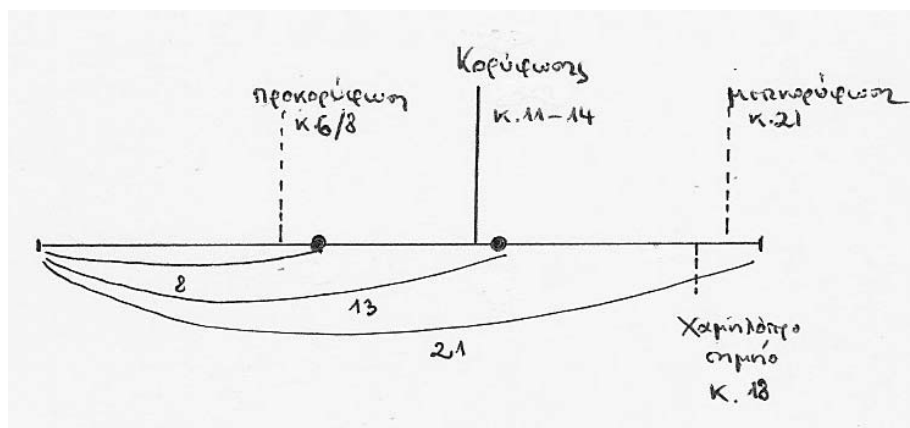
Plate 12 – Further elements of macro-syntactical, music-architectural and generative analysis.



a. General ambitus of the piece



b. Periods, direction of melodic movement and the deepest level of reduction ('Ursatz', according to the terminology of H. Schenker)



c. Macro-syntactical analysis with the indication of the *climaxes* ('*proclimax*': kola 6/8, *climax*: zone of kola 11-14, '*metaclimax*': kolan 21) and the lowest moment of the piece (kolan 18), in connection with the proportions of the *sectio aurea* (indicated below by the number of kola 8-13-21).

Plate 14

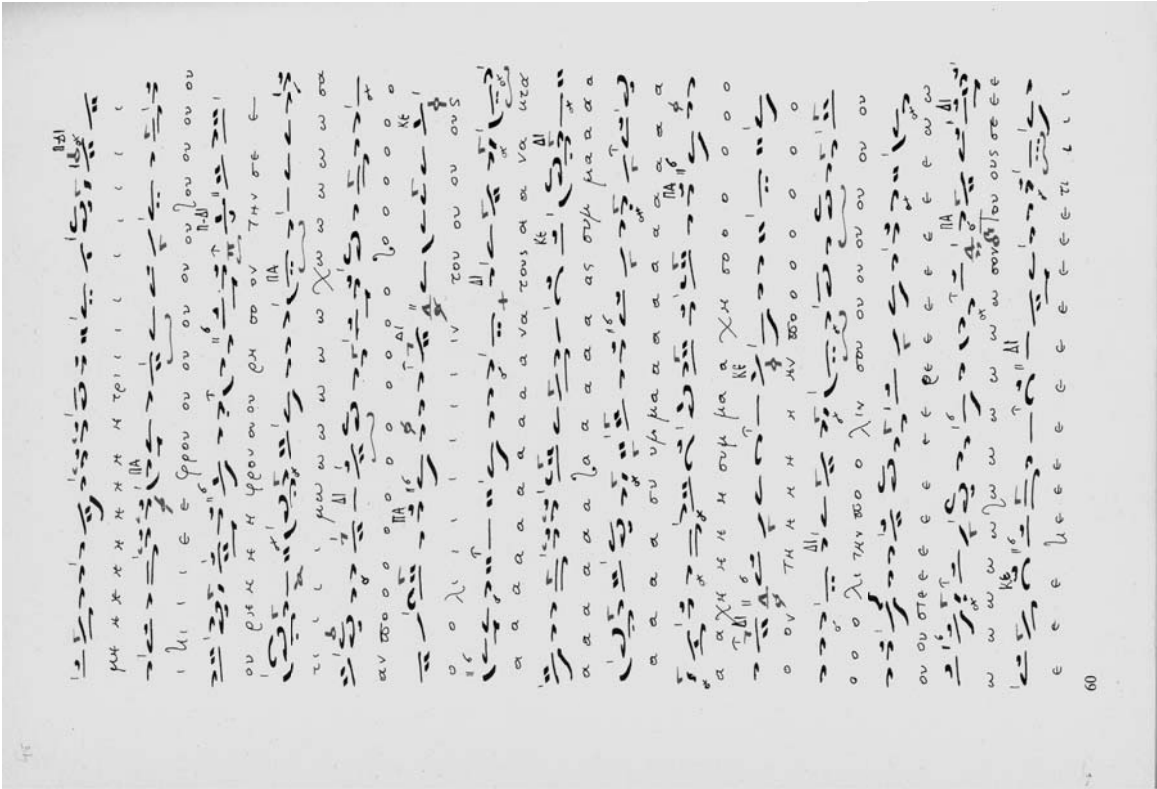
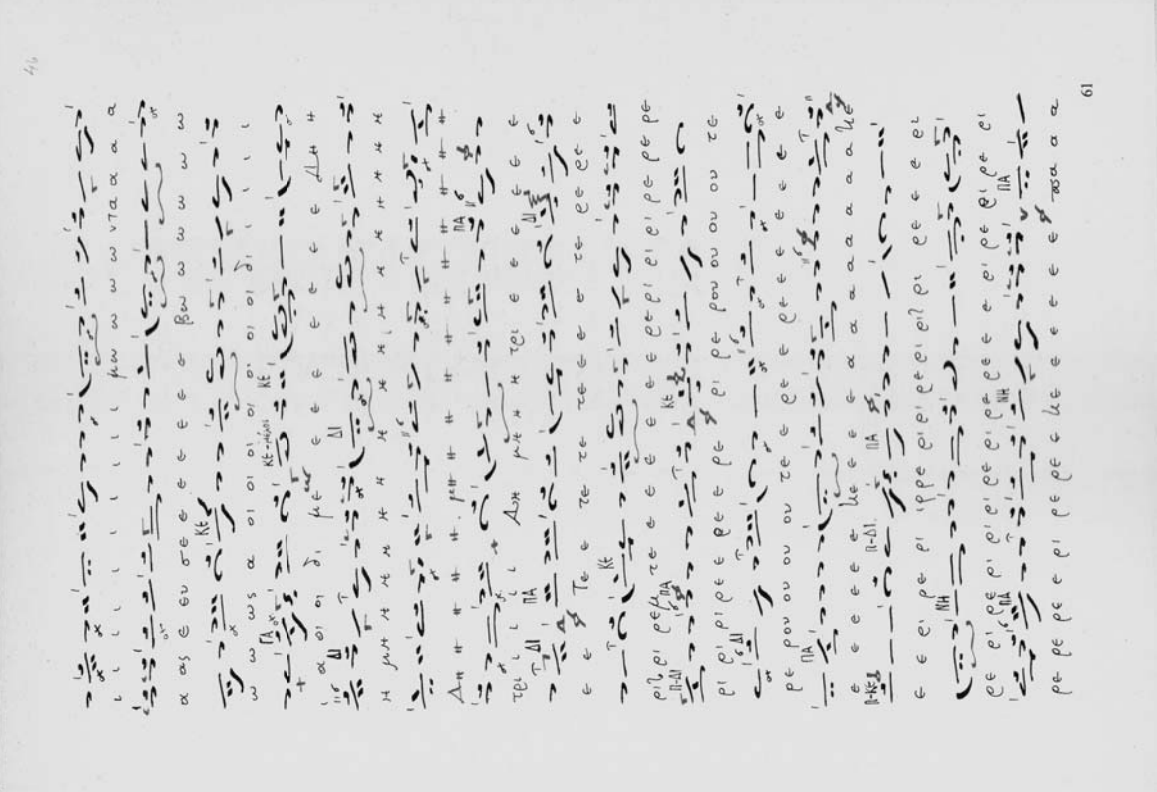


Plate 15

47

The image shows a page of handwritten musical notation. The notation is written in a non-Latin script, likely Georgian, and consists of several lines of music. Each line begins with a clef-like symbol and contains notes with stems, some of which are decorated with small circles or dots. There are also various symbols and characters interspersed throughout the notation, including what appears to be a large 'X' and several 'o' characters. The handwriting is clear and consistent. At the bottom of the page, there is a decorative flourish or ornament.

Plate 16 – Snapshots from the offices connected with the celebration of Thessaloniki’s patron St. Demetrios, in his Basilica, during Oktober 2009:

The holy relics of St. Demetrios in front of the Holy Gate. Dimitris Manousis and his pupils singing St. John Koukouzeles’ *Φροσύνησον πανένδοξε* in front of St. Demetrios’ shrine. Icon of the Holy Virgin “Trichroussa” (copy of the icon of St. Demetrios from the H.M. Panagia tou Evrou in Thrace). Fathers Ioannis, Georgios and Asteris carrying in procession the holy relics of St. Anyxia, Virgin and Martyr, contemporary of St. Demetrios.



**6. APPENDIX: PLATES 21–33
(FOR DIDACTIC PURPOSES)**

Plate 21 – The kolon Φρούρησον πανεύφημε from the old Byzantine sticheron Ἐχει μὲν ἡ θειοτάτη, πλ.δ’:

- Collation of sources: A 139, f. 37v, f and MPT 707, f. 356r, autograph of Chourmouzius, first half of 19th cent., neo-Byzantine notation.
Cf. Plate 5.

A 139, φ. 37β

φρου ρη σον

MPT 707, φ. 356α

φρου ρη σον

A 139

να νευ φη με

MPT 707

να νε νε ε ευ φη η η η η η με

A 139 γενική έκταση του αλοσημέριου

MPT 707 γενική έκταση και δομικοί φθόγγοι της ελίξης

Plate 22 – The hymnographic text of the old Byzantine, classical sticheron and its kalophonic transformation by St. John Koukouzeles.

Sources: *Μηναίον του Οκτωβρίου*, Αποστολική Διακονία της Εκκλησίας της Ελλάδος, Αθήνα 2002: 357 (text ascribed to Anatholios).
Ἰωάννης Κουκουζέλης ὁ Μαΐστωρ, Ἐκλογή ἔργων, ed. Γιάννης Παπαχρόνης, Ἑλληνική Βυζαντινὴ Χορωδία, Κατέρη 1995: 17.

Cf. Plate 7

Το κλασικό στιχηρό και η καλοφωνική επιβολή

Μηναίον Οκτωβρίου, έκδ. Απ. Διακ.: 357

ΕΛΒυΧ, επιμ. Παπαχρόνης 1995: 13

Δόξα. Τοῦ Ἁγίου. Ἦχος πλ. δ'. Ἀνατολίου.

Ἔχει μὲν ἡ θειοτάτη σου ψυχὴ καὶ ἄμωμος, αἰδίμῃ Δημήτριε, τὴν οὐράνιον Τερουσαλήμ κατοικητήριον, ἥς τὰ τεῖχη, ἐν ταῖς ἀρχαῖς αἰῶνι τοῦ Θεοῦ ἐζωγράφηται. Ἔχει δὲ καὶ τὸ πανέντιμον, καὶ ἀθλητικώτατον σου σῶμα, τὸν περίκλυτον τοῦτον ναὸν ἐπὶ γῆς, ταμείον ἄσυλον θαυμάτων, νοσημάτων ἀλεξιτήριον· ἔνθα προστρέχοντες, τὰς ἰάσεις ἀνόμεθα. Φρούρησον πανεύφημε, τὴν σὲ μεγαλύνουσαν πόλιν, ἀπὸ τῶν ἐναντίων προσβολῶν, παθήσιαν ὡς ἔχων, πρὸς Χριστὸν τὸν σὲ δοξάσαντα.

Φρούρησον πανένδοξε
τὴν σὲ μεγαλύνουσαν πόλιν
ἀπὸ τῶν ἐναντίων προσβολῶν,
παρησίαν ὡς ἔχων,
πρὸς Χριστὸν τὸν σὲ δοξάσαντα.
Ἄοιδιμῃ Δημήτριε,
φρούρησον τὴν σὲ τιμῶσαν πόλιν,
τοὺς ἄνακτας συμμάχησον,
τὴν πόλιν σου στερέωσον,
τοὺς σὲ τιμῶντας εὐσεβῶς
αἰδίμῃ Δημήτριε
(κράτημα τε-ρι-ρεμ)
παρησίαν ὡς ἔχων
πρὸς Χριστὸν τὸν σὲ δοξάσαντα.

Plates 23–25 – The kalophonic *epibole* “Φρούρησον πανένδοξε”, πλ. β΄, by St. John Koukouzeles, from ms Vlatadon 46, f. 152r-v: Transnotation exercise

Cf. Plates 26–28.

"Φρούρησον πανένδοξε", Ελιβαλή κυραὺ Ἰωάννου τοῦ Κουκουζέλη, πλ. β΄
Μεταγραφησιμὸς γ' στοιχίᾳ φρασιτικῆς ὑποστηρικτῆς ἀνάγνωσις

Βλατάδων 46, φ. 152α

1. 

2. 

3. 

4. 

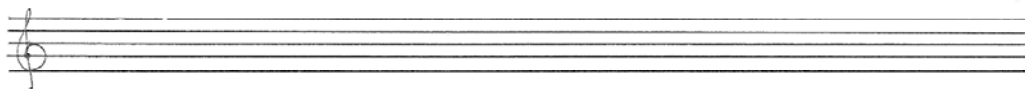
5. 

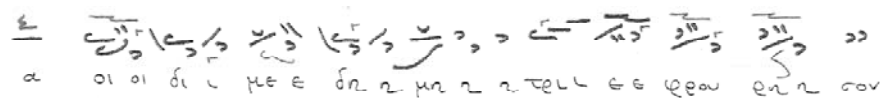
6. 

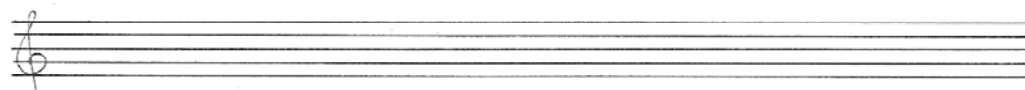
7. 

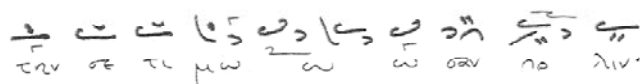
Plate 24

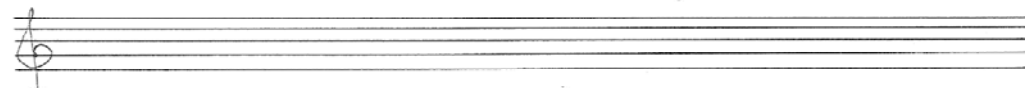
8.  $\alpha \alpha \sigma \alpha \nu \tau \alpha$ $u \tau [au]$

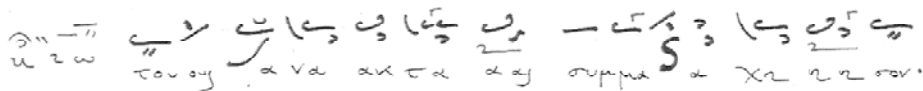


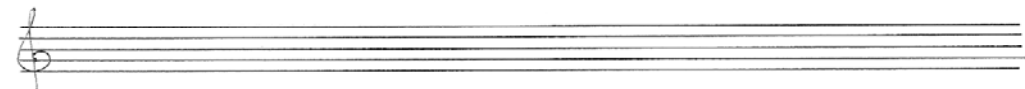
9.  $\alpha \sigma \sigma \delta \iota \iota \mu \epsilon \epsilon \delta \eta \eta \mu \eta \eta \tau \epsilon \iota \iota \epsilon \epsilon \varphi \rho \omega \epsilon \eta \eta \sigma \omega \nu$

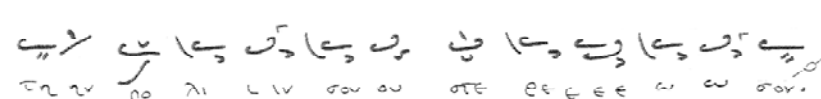


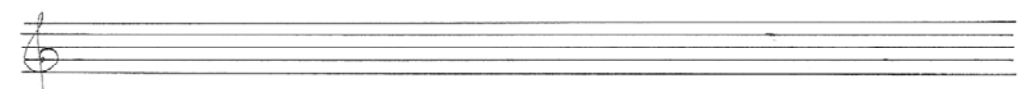
10.  $\tau \nu \sigma \epsilon \tau \iota \mu \omega \omega \omega \sigma \omega \nu \rho \alpha \lambda \iota \nu$

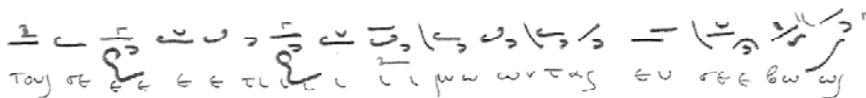


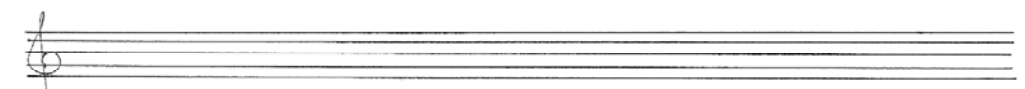
11.  $u \tau \omega \tau \omega \sigma \gamma \alpha \nu \alpha \alpha \nu \tau \alpha \alpha \gamma \sigma \mu \mu \alpha \alpha \chi \eta \eta \eta \sigma \omega \nu$

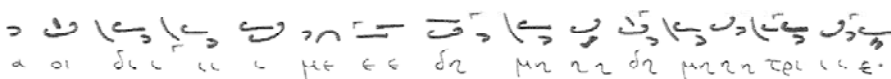


12. $\phi. 152 \beta$ $\sigma \mu (100)$  $\tau \nu \nu \rho \alpha \lambda \iota \iota \nu \sigma \omega \nu \sigma \tau \epsilon \epsilon \epsilon \epsilon \epsilon \omega \omega \sigma \omega \nu$



13.  $\tau \omega \gamma \sigma \epsilon \epsilon \epsilon \epsilon \tau \iota \iota \iota \iota \iota \mu \omega \omega \nu \tau \alpha \varsigma \epsilon \nu \sigma \epsilon \epsilon \beta \omega \omega \gamma$



14.  $\alpha \sigma \sigma \delta \iota \iota \iota \iota \mu \epsilon \epsilon \delta \eta \mu \eta \eta \eta \tau \epsilon \iota \iota \epsilon \epsilon$

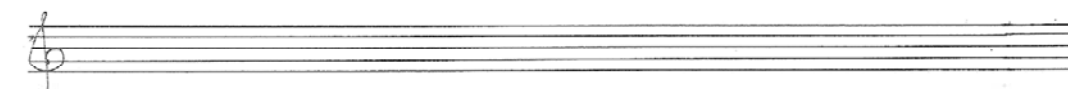


Plate 27

8. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 $\alpha \circ \text{ζ} \alpha \alpha \alpha \alpha \sigma \alpha \nu \tau \alpha$ $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 $u \text{z} [\text{au}]$

9. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 α οι οι οι οι με ε δε δε με δε δε τελλ ε ε ρου εν δε σον

10. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
την σε τι μω ω ω σον νο λιυ

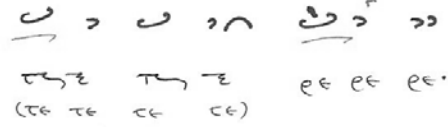
11. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 $u \text{z} \omega$ του ου α να ακτα α ρ συμα α χρ δε δε σον.

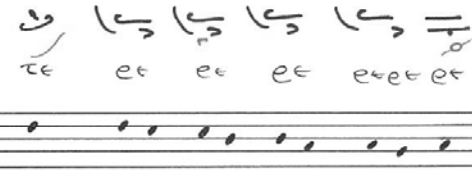
Op. 152β $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 $\alpha \mu(\alpha \mu)$ την νο λι λι υ σου ου σε ε ε ε ε ω ω σον.

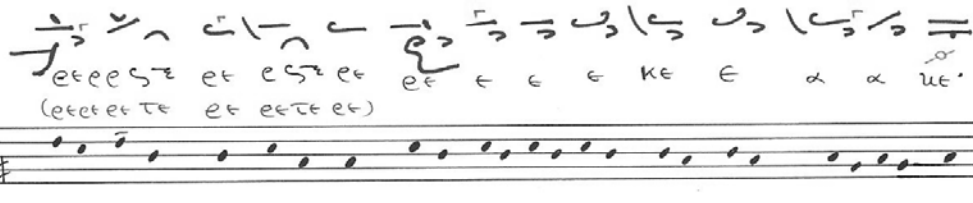
13. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
του σε ε ε ε ε τι μω ω ν τ α ς ου σε ε β ω ω

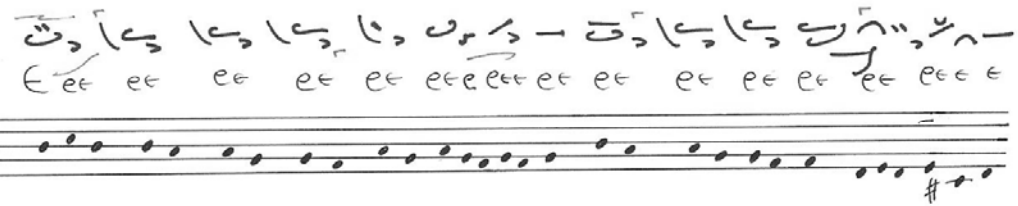
14. $\text{C} \# \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \# \text{B} \text{A} \text{G} \text{F} \text{E} \text{D} \text{C} \#$
 α οι οι οι οι με ε δε με δε δε με με δε δε με δε δε τε λ ε.

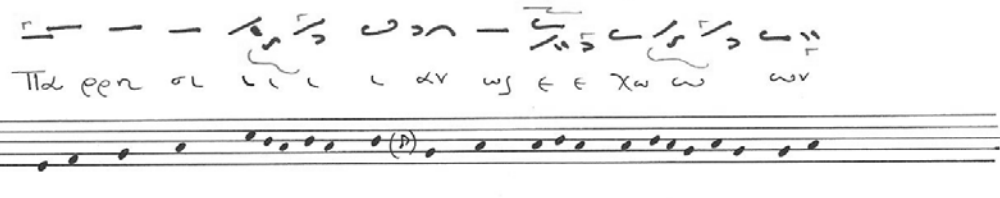
Plate 28

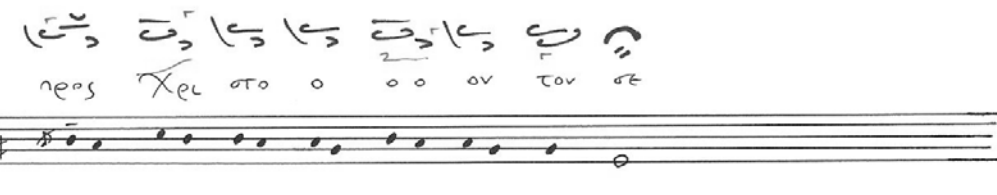
15.  Musical notation for exercise 15, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

16.  Musical notation for exercise 16, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

17.  Musical notation for exercise 17, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

18.  Musical notation for exercise 18, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

19.  Musical notation for exercise 19, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

20.  Musical notation for exercise 20, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

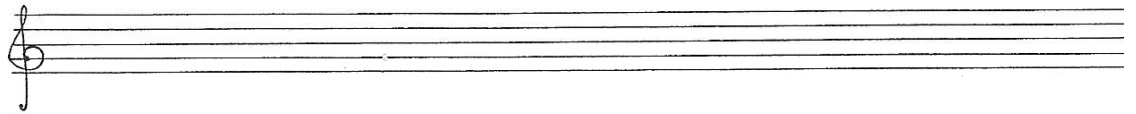
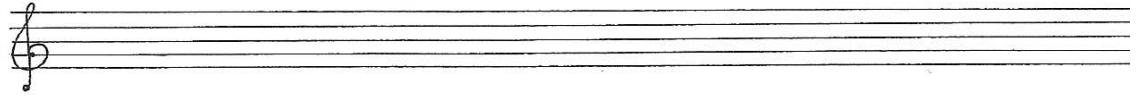
21.  Musical notation for exercise 21, featuring a treble clef, a key signature of one sharp (F#), and a melody line with notes and rests. Above the staff, there are handwritten musical symbols and rhythmic notations.

Plate 29 – Music-rhetorical figures in *Φρούρησον πανένδοξε*, based on the late middle-Byzantine notation (Vlatadon 46)
Cf. Plate 11.

Επιβολή *Φρούρησον πανένδοξε*, μέλος Αγίου Ιωάννου του Κουκουζέλη
Πίνακας μουσικορητορικών σχημάτων, με βάση τη μεσοβυζαντινή γραφή (Βλατ. 46)
και με αναφορά σε: Χρυσάνθος 1832 §§ 419-423, Bartel 1998: 184, Αναστασίου 2005: 428-438, Μεραλίδου 2009: 11-29

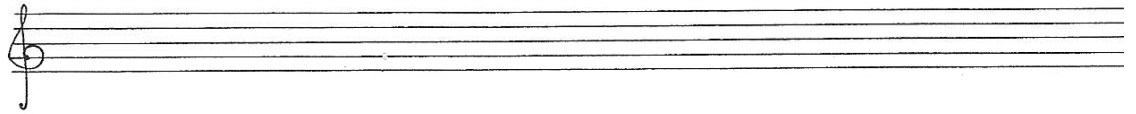
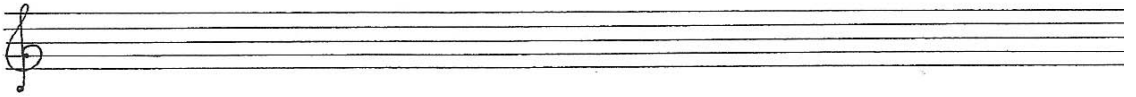
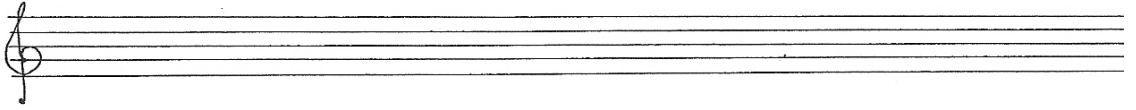
Όνομα μουσικορητορικού σχήματος	Όνομα θέσης βάσει της οποίας δημιουργείται το σχήμα	Παραπομπή	Σχόλια
Παλλογία (= αλυσίδες)	κατω-φερής	~ Κρούσμα	Εσωτερική διάρθρωση: (1) – 2 – 3 1 – (2)
		Παρακλητική	
		Βαρεία με πεταστή	
		Στραγγίσματα	
		Λαρόγγισμα	
	ανω-φερής	~ Ψηφιστοκατάβασμα	
Επανάληψις (= εμφάνιση ίδιας θέσης στο ίδιο ύψος. Αναφερόμαστε εδώ στις άμεσες επαναλήψεις)	Βαρεία και πεταστή		
	Ολόκληρη γραμμή «δμοιον»		
	Παρακάλεσμα		
	Διάφορες αρκετά όμοιες θέσεις με βαρεία		
	Ολίγον και απόστροφος (μέσα σε θέση παρακάλεσματος)		
Απόδοσις (= χρήση ίδιας κατάληξης στο τέλος διάφορων ενότητων του κομματιού)	Βαρεία, οξεία και απόδεσμα ή διπλή		
	Βαρεία, πεταστή και διπλή		
	Παρακλητική		
Μεταβολή	Εναρξίς		
Αναφορά (= χρήση ίδιας θέσης στην αρχή περισσότερων γραμμών)	Ισότης		

Plate 31 (model)



Χρ. νε.

δομικοί
φθόγγοι,
μεταδίνω
εξέλκω;
έναν



Χρ. νε.

δομικοί
φθόγγοι,
μεταδίνω
εξέλκω;
έναν

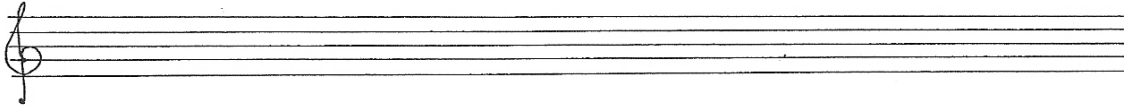


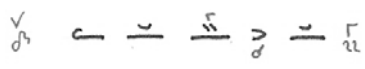
Plate 33 – Symbols for micro-intervals.

New-Byzantine Notation Ἐλξεις		Microintervallic units (μόρια)	Enlarged Western Notation: Alteration signs	
Υφέσεις	Διέσεις		Flats	Sharps
ϙ	σ	2	♭	♯
ϙ̣	σ̣	4	♭̣	♯̣
ϙ̣̣	σ̣̣	6	♭̣̣	♯̣̣
ϙ̣̣̣	σ̣̣̣	8	♭̣̣̣	♯̣̣̣
(ϙ̣̣̣̣)	σ̣̣̣̣	10	♭̣̣̣̣	♯̣̣̣̣)


Sources: Μαυροειδής 1999: 43–49. Giannelos 1996: 62–63. Καράς 1982: I, 23–30, 220–360 and II, 1–172. Γιαννέλος 2009: 60–61. See also Ellingson 1992: 157–158.

Note: In contrast to the Western alteration signs which show directly the intended acoustic effect, Byzantine Ἐλξεις tend to indicate a lowering or rising of the voice according to the context in which they occur (mode, melodic step). Therefore, the transcription of the Byzantine attraction signs needs special attention.


The following theoretical examples show how one and the same Byzantine symbol requires a different transcription, when the context is changed:



In βαρύς from Γα
(hard diatonic)



In πλ.δ'
(soft diatonic)



For further details cf. Alexandru 2010: Παρ. 7.