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 epible {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 Ξείη μὲν ἡ θειοτάτη σου ψυχή, whereof St. John takes his departing point for the kalophonic composition, the paper concentrates on a multi-level analysis of the epible, 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 Chourmouzios 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 theosis3. Kalophonic chant is mainly eponymous4 and is

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** Maria Alexandru, Ph.D., is an Assistant Professor at the School of Music Studies of the Aristotle University of Thessaloniki. E-mail address: malexand@mus.auth.gr.
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 pieces 9 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 Koukouzēlis’ 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 facet 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 ΈΧΕΙ ΜΕΝ ἡ ΘΕΙΟΤΑΤΗ ΣΟΥ ΨΥΧΗ

In the next paragraphs we shall try to trace the genesis of Φρούρησον πανένδοξε from the corresponding old, classical sticheron Ἐχει μεν ἡ θειοτατή σον ψυχη, in the fourth plagal mode and ascribed to Byzantios (7th cent.?). 15

6 Williams 1968: 388.
7 Wellesz 1962: p. VI.
9 Cf. Στάθης 1992: 134–160. Αναστασιάσιο 2007. 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 Μηναίον τοῦ Ὀκτωβρίου, μετ’ τοῦ αὐτοῦ -> Αποστολικὴ Διακονία, Ἐχει µὲν ἡ θειοτάτη σον ψυχη, in the fourth plagal mode and ascribed to Byzantios (7th cent.?). 15

8 Wellesz 1962: p. VI.
11 From the 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.
The piece is shown in plate 4, according to A 139, with the addition of a) a transnotation\textsuperscript{16} and b) red diastolai envisaging a rhythmical interpretation, indebted to research by Arvanitis, Jammers and van Biezen.\textsuperscript{17}

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

\begin{verbatim}
Φρού  οη  σον  πα  νευ  φη  µε  την  σε  e'  με  γα  λυ  νου  σαν  πο  λυ
\end{verbatim}

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, Chourmouzios Chartophylax (ca. 1770–†1840)\textsuperscript{19} decoded the old sticherarion according to orally transmitted norms of slow exegesis.\textsuperscript{20} It is this large, melismatic interpretation, that plate 5\textsuperscript{21} presents:

– the middle-Byzantine, fully developed notation\textsuperscript{22} 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 below\textsuperscript{23}

– 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 \textit{exegesis} of each sung syllable are underlined in the transcription.\textsuperscript{24}

In this fragment we can observe a predilection for the expansion of the total duration of the syllables to 8 time units,\textsuperscript{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’\textsuperscript{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 \textit{exegesis}. However, they can be supplemented with – or even replaced by – new structural tones.\textsuperscript{27}

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

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\textsuperscript{16} For this type of transnotation, cf. e.g. Raasted 1966.
\textsuperscript{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.
\textsuperscript{19} Χατζηγιακουµής 1999: 103.
\textsuperscript{21} The same plate is given as an exercise of transnotation, transcription and analysis in the appendix, plate 21.
\textsuperscript{22} Cf. Mπούκας 2004: 43 (about the notation in Cryptensis EγΙΙ, A.D. 1281).
\textsuperscript{23} Cf. also Alexandru 2007: 354–356.
\textsuperscript{24} Cf. also Alexandru/Tsougras 2008.
\textsuperscript{25} Cf. Arvanitis 1997: 137–139.
\textsuperscript{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.
\textsuperscript{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 sung 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 ΦΡΟΥΡΗΣΟΝ 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 ἑκατέρτου. However, an epibole can also emancipate to an independent piece, provided with its own kratema.28 This is the case with Φρούρησον πανένδοξε, τ.λ. β’ νενανω, shown in plate 6, a piece ascribed to St. John Koukouzeles (ca. 1270–1340), «ό μαύστωρ τῶν μαΐστρόρων καὶ διδάσκαλος τῶν διδασκάλων».

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 46,29 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

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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 Chourmouzios’ transcription, the Main Signature is simply φλ. β' Πα, without nenano-indication (cf. plate 13).
31 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 places where the corresponding exegesis in new-Byzantine notation can also emancipate to an independent piece, for the sake of variation. The return to the original piece (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.
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 krousma, 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’ epible 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 climaces 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 ΦΡΟΥΡΗΣΟΝ ΠΑΝΕΝΔΟΞΕ

Until now we looked at St. John Koukouzeles’ epible, 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 Chourmouzios Chortophylax. 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

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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.
40 Cf. the same table as an exercise in the appendix, plate 29.
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 Chourmouzios’ *exegesis*, with *diastolai* indicating the rhythmical feet, with attraction signs (ἐλξεῖς), *isakia* and *isokratemata* added by Lykourgos Angelopoulos, 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; 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 plagal), 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 preserved (see plate 16).

Plates 17–19 display the first chanted word of the piece, φρούρησαν, according to the Vlatadon ms and Chourmouzios’ *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-Г in Chourmouzios’ interpretation.55

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 Φρούρησαν πανένδοξε in the old and new notation. Work in progress will hopefully reveal many other facettes of the exegetical labor applied to this kalophonic piece. However, an interim report would comprise the following:

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52 Cf. Φουτουλής 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 losing the old theoretical finalis of the plagal of the second mode (νεανές-Βού-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 stave 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 Chourmouzios. 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 µάκρο τῶν συλλαβῶν mentioned by Χρύσανθος 1832: §§ 170–171.

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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. 
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. Ἡγια Όρος, vol. III, Ιερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος - IBM, Αθήνα 1993: 936, plate ΚΔ
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)

Plate 4 – The old Byzantine, classical sticheron Ἐχει µὲν ἡ θειοτάτη σου ψυχή, 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.
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 Chourmouzios, first quarter of 19th cent., neo-Byzantine notation.

- Generative analysis on Chourmouzios’ 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.
Plate 6 – The kalophonic epibole “Φρούρησον πανένδοξε”, pl. β’, by St. John Koukouzeles, from ms Vlatadon 46, A.D. 1551, f. 152r-v, late middle-Byzantine notation, © Η.Μ. Vlatadon.
Προσθήκη

Addition

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

Sources: Μηνάιον τοῦ Ὀκτωβρίου, Ἀποστολικὴ Διακονία τῆς Εκκλησίας τῆς Ἑλλάδος, Αθῆνα 2002: 357 (text ascribed to Anatolios).
Ιωάννης Κουκουζέλης ὁ Μαΐστωρ, Ἐκλογὴ ἔργων, ed. Γιάννης Παπαχρόνης, Ελληνικὴ Βυζαντινὴ Χορωδία, Κατερίνη 1995: 17.
• 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 theses (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).

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<td>- Π. III και ΙV. κ. 5 και 10</td>
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<td></td>
<td></td>
<td>- Π. ΙΧV: κ. 18</td>
<td>1 - (2)</td>
</tr>
<tr>
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<td></td>
<td>- Π. ΙΧV: κ. 20</td>
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</tr>
<tr>
<td></td>
<td>Απεικόνιση</td>
<td>- Π. ΙΧV: κ. 21</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Συνέχεια με ηλιακήν</td>
<td>- Π. ΙΧV: κ. 17</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙΧV: κ. 20-21</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Επανάληψη (= ρηματίς ένδοξος)</td>
<td>- Π. Ι: κ. 5</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙI: κ. 12</td>
<td>1 - (2)</td>
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<tr>
<td></td>
<td>Ολοκλήρωση γραμμής οδύσμων</td>
<td>- Π. ΙII: κ. 1+12</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙI: κ. 13</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Παρακλήτη και παράλληλα</td>
<td>- Π. ΙIV: κ. 14</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙV: κ. 15</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙI: κ. 17</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Ολόκληρο και παρέκκλησης</td>
<td>- Π. ΙV: κ. 13</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙI: κ. 15</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. ΙI: κ. 17</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Απόδοση (= χρήση ένδοξων καταλλήλων στον τέλος αναφορών σε συνθήματος του κορματικού)</td>
<td>- Π. Ι: κ. 1, 7, 17, 17</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. Ι I: κ. 2, 3, (6), 8, 11 (με λίμνη), 12, 14, (19 με παρακλήτη καταλλήλη)</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Παρακλήτη</td>
<td>- Π. ΙII: κ. 3, 10</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Παρέκκληση</td>
<td>- Π. ΙV: κ. 4, 9 (με παράλληλα παρεκκλησιακά)</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Μεταξία</td>
<td>- Π. ΙV: κ. 13</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td>Αναφορά (= χρήση ένδοξων σηματιδίων)</td>
<td>- Ιούνιος</td>
<td>1 - (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Κ. 5, 5, 10</td>
<td>1 - (2)</td>
</tr>
</tbody>
</table>

*Αναφέρεται η περιοχή που εφαρμόζεται με φώνα από το βάθος στην επιφάνεια του άρθρου. Από την παράδοση του κορματικού, η παράλληλα καταλλήλης εφαρμόζεται στα κ. 2, 8, 11-17, και καθορίζεται με το συνολικό πλήρη, διάλεκτο, φάνον (Bos-Pfe) στον τέλος του κορματικού (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': kolon 21) and the lowest moment of the piece (kolon 18), in connection with the proportions of the sectio aurea (indicated below by the number of kola 8-13-21).
Plates 13–15 – St. John Koukouzeles’ *epibole* Φρούρησον πανένδοξε, pl. β', large exegesis in neo-Byzantine notation by Choumouziou Chartophylax, prepared for choral rendition by L. Angelopoulos (rhythmical feet, attraction signs, isokratemata):

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

Plates 17–19 – St. John Koukouzeles’ epibole Φρούρησον πανένδοξε, πλ. β’:
Tracing back the traditional paths of a highly melismatic decoding form

- Collated sources: Vlatadon 46, f. 152r and Chourmouzios’ exegesis, taken from: Ιωάννης Κουκουζέλης ὁ Μαϊστωρ, Ἐκλογὴ ἔργων, ed. Γιάννης Παπαχρόνης, Ελληνική Βυζαντινή Χορωδία, Κατερίνη 1995: 58
- The chromatic scale of the second plagal mode
- Generative analysis on Chourmouzios’ large exegesis:
  - Number of chronoi protoi (time units) and ambitus (measured in phonai-voices) for each thesis/combination of theseis
  - Structural tones (white notes), melodic development (black notes and sloping lines for stepwise movement) and ambitus for each thesis/combination of theseis. Legati indicate the virtual prolongation of certain melodic steps which play a key-role in the shaping of the melodic line.
Comparative analytical table for the beginning of the piece, according to Vlatadon 46 and Chourmouzios' large exegesis (cf. previous analysis).

The table below presents following entries:

<table>
<thead>
<tr>
<th>Leading idea of the text</th>
<th>Music-architectural and metrical analysis</th>
<th>Modal and syntactical analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Podes</td>
<td>Poetical text with interpunctuation marks,</td>
<td>Typical theseis or musical phrases</td>
</tr>
<tr>
<td>Verses</td>
<td>martyriai and phthorai</td>
<td>Name according to</td>
</tr>
<tr>
<td>Koia</td>
<td>Nr. of syllables</td>
<td>Notation of the megala</td>
</tr>
<tr>
<td>(for each pous)</td>
<td>of beats</td>
<td>according to</td>
</tr>
</tbody>
</table>

**Table:**

<table>
<thead>
<tr>
<th>Πόδες</th>
<th>Στίχοι</th>
<th>Πηγή</th>
<th>Αρ.</th>
<th>Αριθμοί</th>
<th>Ίδιος</th>
<th>Κατάληξες</th>
<th>Χαρακτηριστικές θέσεις ή γραμμές</th>
<th>Σχήμα των ΜΥΣ από το χρονο Bł. 46</th>
</tr>
</thead>
<tbody>
<tr>
<td>Βλατ. 46</td>
<td>1</td>
<td>1</td>
<td>Φρούρησον πανένδοξε, πλ. β΄, epibole by St. John Koukouzeles.</td>
<td>Πλ. β., νεόνιο</td>
<td>Δτ</td>
<td>Δτ</td>
<td>Δτ</td>
<td></td>
</tr>
<tr>
<td>Εξήγηση, Χοροφ.</td>
<td>1.1</td>
<td></td>
<td>Ψηφισθέν</td>
<td>Φρούρησον (χοιου)</td>
<td>5</td>
<td>Νεονική και Άγια (πλ. β., μετά κλίμακα)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.2</td>
<td></td>
<td>-δου (χοιου)</td>
<td>26</td>
<td>Α</td>
<td>Δισθή</td>
<td>Δισθή με έτερου παρακάλεσμα</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.3</td>
<td></td>
<td>ψηφισθέν (ψηφισθέν)</td>
<td>18</td>
<td>Δτ</td>
<td>Κατάληξη με βαρεία, οξεία, απόδειξη</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
6. APPENDIX: PLATES 21–33
(FOR DIDACTIC PURPOSES)
Plate 21 – The kolon Φρούρησον πανεύφηµε from the old Byzantine sticheron Έχει µὲν η θειωτάτη, κλ.δ’:

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

Cf. Plate 5.
Plate 22 – The hymnographic text of the old Byzantine, classical sticheron and its kalophonic transformation by St. John Koukouzeles.

Sources: Μηναίον τοῦ Ὀκτωβρίου, Ἀποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἀθῆναι 2002: 357 (text ascribed to Anatolios).

Ἰωάννης Κουκουζέλης ὁ Μαϊστωρ, Ἐκλογὴ ἔργων, ed. Γιάννης Παπαχρόνης, Ἑλληνικὴ Βυζαντινὴ Χορωδία, Κατερίνη 1995: 17.

Cf. Plate 7

To κλασικό στιχηρό και η καλοφωνική επιβολή

Δόξα. Τοῦ Ὄγιου. Ἡχεις πλ. δ.: Ἀνατολίων.

Ἐχει μὲν ἡ θεοστάσει σου ψηχή καὶ ὁμοίως, ἀκείμενος Ἀνατολίων, τὴν συνέντευξιν Ἰεροοικονόμου καταφημιζόμενος, ἢς τα τείρη, ἐν ταῖς ἀρχαντικοῖς χερσὶ τοῦ ἀδότου Θεου ἐξωμηρίζομεν. Ἐχει δὲ καὶ το τανεντιμόν, ἐν ὁλίγοις ἰδίοις, τον περίπλοκον τοῦ ἄλος ἔκα ζῆς, τομέαν ἁγίων διερματών, νοτιματών ὀλεξίτηρων ὑπὸ προσπερι-γοντες, τὰς ἱδίαις ἀνέφηδοις. Φρούρησον πανεύριμο, τὴν σε μεγα-λότανν τὸς ἀληθινὸν ἐννοιμόν, παραφέρων ως ἔχον, πρὸς Χριστὸν τὸν σε 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 8–10

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

<table>
<thead>
<tr>
<th>Ονομα μουσικοτεχνικών σχημάτων</th>
<th>Ονομαθές βάσεις</th>
<th>Παραπάνω</th>
<th>Σχέδια</th>
</tr>
</thead>
<tbody>
<tr>
<td>Παρέκληση (παρεκλήσια)</td>
<td>Καταφράξεις</td>
<td>- Π. I: κ. 4</td>
<td>Επιπλέον άκριτη παράπολις: (1) – 2 – 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. V: κ. 9</td>
<td>1 – (2)</td>
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<tr>
<td>Επανάληψη (επανάληψις)</td>
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<tr>
<td>Αναφορά (αναφορά)</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Ονομα μουσικοτεχνικών σχημάτων</th>
<th>Ονομαθές βάσεις</th>
<th>Παραπάνω</th>
<th>Σχέδια</th>
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</thead>
<tbody>
<tr>
<td>Παρέκληση (παρεκλήσια)</td>
<td>Καταφράξεις</td>
<td>- Π. I: κ. 4</td>
<td>Επιπλέον άκριτη παράπολις: (1) – 2 – 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Π. V: κ. 9</td>
<td>1 – (2)</td>
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<tr>
<td>Επανάληψη (επανάληψις)</td>
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<td></td>
<td></td>
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<tr>
<td>Αναφορά (αναφορά)</td>
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</table>

<table>
<thead>
<tr>
<th>Ονομα μουσικοτεχνικών σχημάτων</th>
<th>Ονομαθές βάσεις</th>
<th>Παραπάνω</th>
<th>Σχέδια</th>
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<tr>
<td>Παρέκληση (παρεκλήσια)</td>
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<td>- Π. I: κ. 4</td>
<td>Επιπλέον άκριτη παράπολις: (1) – 2 – 3</td>
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<tr>
<td></td>
<td></td>
<td>- Π. V: κ. 9</td>
<td>1 – (2)</td>
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<tr>
<td>Επανάληψη (επανάληψις)</td>
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<tr>
<td>Αναφορά (αναφορά)</td>
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</table>

*Plate 29 – Music-rhetorical figures in Φρούρησον πανένδοξε, based on the late middle-Byzantine notation (Vlatadon 46)
Cf. Plate 11.*
Plates 30–31 – St. John Koukouzeles’ epibole Φροίρησον πανένδοξε, πλ. β’:
Tracing back the traditional paths of a highly melismatic decoding form


Cf. Plates 17–19.
Plate 31 (model)
Comparative analytical table for the beginning of the piece, according to Vlatadon 46 and Chourmouzios’ large exegesis.

Cf. Plate 20.

<table>
<thead>
<tr>
<th>Πόλεις</th>
<th>Στίχοι</th>
<th>Κάλαμοι μοτικά</th>
<th>Ποιητικό κέιμενο με σημάδια στιγμής, αναγραμματισμοί, μαρτυρίες και φθορίες από το σχετικό χρόνο</th>
<th>Αρ. συλλ.</th>
<th>Χρ. πρ.</th>
<th>Ήχος</th>
<th>Καταλήξεις (απο μεσοβυζαντινές με μετάδοση, μια ομοιόμορφη)</th>
<th>Χαρακτηριστικές θέσεις ή γραμμές</th>
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<tr>
<td>Πλατατ. 46</td>
<td>Πηγή</td>
<td>Αρ.</td>
<td>1.</td>
<td>Φρου*- 1-ου - ρησον</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Εξήγηση Χουμηρ. 1.1. | Φρου*- (χου)- |
1.2 | -ου- (χου)- |
1.3 | οη(φρουρι)νον |
Plate 33 – Symbols for micro-intervals.

<table>
<thead>
<tr>
<th>New-Byzantine Notation</th>
<th>Microintervallic units (μόρια)</th>
<th>Enlarged Western Notation: Alteration signs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Γ'φέσεις</td>
<td>Διέσεις</td>
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</tr>
<tr>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>


Note: In contrast to the Western alteration signs which show directly the intended acoustic effect, Byzantine ἕλξεις 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:

![Diagram](image)

In βαρός from Γα (hard diatonic)

In πλ.δ. (soft diatonic)

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