

OBSERVATIONS ON THE TECHNIQUE OF TRANSCRIPTION (ΕΞΗΓΗΣΙΣ) INTO THE NEW METHOD OF ANALYTICAL MUSIC NOTATION OF THE SUNDAY KOINONIKON OF THE 18TH CENTURY

1. INTRODUCTION

The phenomenon of exegesis (εξήγησης) of Byzantine music and of transcribing the old musical settings into the New Method of analytical music notation since the beginning of the 19th century is one of the extremely disputed subjects amongst musicologists. A true „apple of discord“, perhaps the practice of translating or interpreting the Byzantine music semeiographic system is the best example to describe the totally irreducible mentality which has characterized and is still characterizing part of the researchers in the field with regards to this point.¹

The discussions started from the difficulties in understanding the stenographic and mnemo-technical features of these nod from the fact that both the oral tradition and the written one accredit the idea that the motivic formulas (*theseis*) in the old Byzantine music notation were semeiographic units that focused on the *melos* or the real, truthful melody.

For more than five centuries, the practice of exegesis was inscribed in the Byzantine music codices through two terms: η

¹ See, especially, the famous comment of H. J. W. Tillyard („The Stenographic Theory of Byzantine Music“, in: *Laudate*, vol. II, no. 4, December 1924, pp. 216-225, and *Laudate*, vol. III, no. 9, March, 1925, pp. 28-32; Idem, „The Stenographic Theory of Byzantine Music“, in: *BZ* no. 25, 1925, pp. 333 – 338) to the book of Konstantinos Psachos, *Η παρασημαντική της βυζαντινής μουσικής*, Athens (1917). See, also idem, „The Modes in Byzantine Music“, in: *Annual of the British School of Athens XXII* (1916-1917; 1917-1918), p. 147; Idem, *Handbook of the Middle Byzantine Notation*, in *MMB, Subsidia* 1, Copenhagen (1935), especially p. 15. An excellent study regarding the extremely complex problematic of Byzantine Music transcription is „Performance Practice and the Politics of Transcribing Byzantine Chant“ by Alexander Lingas, in: *Le chant byzantin: état des recherches. Actes du colloque tenu du 12 au 15 décembre 1996 à l'Abbaye de Royaumont*, published in: *AMB* 6, December 2003, CSBI, pp. 56 – 76.

ερμηνεία (interpretation)² or εξήγησις (exegesis)³ and ανάληψη (writing/analytic transcription). It worth mentioning that while the two terms (ερμηνεία and εξήγησις) have the same meaning, the term ανάληψη refers especially to the analytical transcriptions of the old music repertoires into the New Method.⁴

2. METHODOLOGY

The Sunday koinonikon (*Αινείτε τον ύριον εκ των ουρανών, αλληλούια, Praise the Lord from the heavens, Psalm 148.1*) is one of the most important classes of compositions of the papadic idiom (*melos*). As well, it is the creation mostly represented in the manuscript tradition at the level of this category of chants.⁵

² Ερμηνείαν λέγοντες εννοούμεν την χρήσιν πλείονων μουσικών εμφώνων χαρακτήρων, προς ευρύτεραν γραφήν των μνημονικώς μέχρι τότε εκτελουμένων απειραριθμών μουσικών γραμμών, των διά των αφώνων σημαδίων υπονοουμένων, in: K. Psachos, *op. cit.*, p. 65.

³ Simonos Karas says that exegesis means: ή δια περισσοτέρων μουσικών χαρακτήρων, των και απλουστέρων, παράστασις μαθήματος των παλαιών μελοποιών, ή εκ της αναλύσεως των σημείων και θέσεων της παλαιάς γραφής προκύπουσα, in: Simonos I. Karas, *Η υζαντινή Μουσική Σημειογραφία*, Athens (1933), p. 8.

⁴ The terminology defining the last stage of the Byzantine music circulates with several denominations: *New Method, New System, Method of the New System, New Way* (of writing down the music), *Analytical Method of Byzantine Music, Chrysantine Theory and Notation*. For the Byzantine music notations before the Chrysantine Reform of 1814, the terminology is the following: *Old Method, Old Way, Old System, Synoptic Manner of Writing of Byzantine Music, Old Method of the Synoptic* (i.e. stenographic) *Notation*. See Gregorios Th. Stathis, „An Analysis of the Sticheron *Τον ήλιον κρύψαντα* by Germanos bishop of New Patras [The Old “Synoptic” and the New “Analytical” Method of Byzantine Notation]”, *SEC IV* (1979), p. 180.

⁵ The liturgical – musical problematic of the koinonika (not only the Sunday one) during the Byzantine period was debated by H. Leclercq, „Communion”, *DACL*, 3/II, Paris (1914), cols. 2427-2435; K. Levy, „The Byzantine Communion Cycle and its Slavic Counterpart”, in: *Actes du XII congrès international des études byzantines*, Ochride (1961), II, Belgrade (1964), pp. 571-574; H. Breslich-Erickson, „The Communion Hymn of the Byzantine Liturgy of the

As it is well known, the construction system of the Byzantine *melos* and, implicitly, of the Sunday koinonikon, is one in which the basic unit is the *thesis* (the motivic formula) and the succession of *theseis*.⁶ Thus, I chose to study the exegesis technique for the Sunday koinonikon in the XVIII century on basis of the formulaic character of

Presanctified Gifts", *SEC III* (1973), pp. 51-73; Neil K. Moran, *The Ordinary Chants of the Byzantine Mass*, vol. I (*Investigations*), Hamburger Beiträge zur Musikwissenschaft, Begründet von Georg von Dadelsen, Herausgegeben von Constantin Floros, Band 12, Verlag der Musikalienhandlung, Karl Dieter Wagner, Hamburg (1975), pp. 170-174; Dimitri E. Conomos, „Psalmody and Communion Cycle”, in: *Saint Vladimir's Theological Quarterly*, vol. 25 (1981), no. 1, pp. 35-62 and no. 2 pp. 95-123; Idem, „Communion Chants in Magna Graecia and Byzantium”, *JAMS* 33 (1980), pp. 241-263; Idem, *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*, *Dumbarton Oaks Studies* 21 (Washington, D.C., 1985); Robert F. Taft, S. J., „Byzantine Communion Rites” I, *OCP* 65 (1999), pp. 307-345 and II, *OCP* 67 (2001), pp. 275-352; Th. Schattauer, „The Koinonikon of the Byzantine Liturgy: An Historical Study”, *OCP* 49 (1983) pp. 91-129; S. Harris, *The Communion Chant of the Thirteenth-Century Byzantine Asmatikon*, in: Music Archive Publications, A1, Amsterdam, 1999; Robert Taft, S.J., *A History of the Liturgy of St. John Chrysostom* (vol. V), *The Precommunion Rites*, *OCA*, Roma, 2000. Ch. Troelsagård, „Koinōnikon”, article in: *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, second edition, (2002), vol. 13, pp. 744-745. The musical analysis of the Sunday koinonikon during the Post-Byzantine period can be studied in: Nicolae Gheorghîță, „The Kalophonic Idiom in the Second Half of the XVIIIth Century. The Koinonika Αἰνεῖτε τὸν Κύριον in the first authentic mode”, in: *AMB V*, May 2003, *CSBI*, pp. 45 – 50; idem, *Chinonicul duminical în perioada post-bizantină (1453-1821). Liturgică și muzică*, Ed. Sophia, Bucharest (2009); idem, „The Structure of Sunday Koinonikon in the Post – Byzantine Era”, in: *Tradition and Innovation in the Late and Post-byzantine Chant*, *Eastern Christian Studies* 8, A. A. Bredius Foundation, Hernen (2008), pp. 331-355.

⁶ The definition of the term *thesis* can be studied in Manuel Chrysaphes the Lampadarios: *On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold About it* (Edited from Mount Athos, Iviron Monastery MS 1120 [July, 1458]). Text, Translation and Commentary by Dimitri E. Conomos, *CSRM II*, Wien (1985), p. 41.

this music and its relation with the psalm text.⁷ This analysis method is known as regressive collations (*anadromikos parallelismos*), i.e. starting from the received tradition and going back, step by step, until reaching the medieval sources.⁸

The current study presents the conclusions regarding the translation (interpretation) technique in the “New Graphy” of the 11 most important formulas (*theseis*) existent in the Sunday koinonika during the XVIII century, beginning with the 42 Sunday creations of Daniel Protopsaltes (8 koinonika), Petros Lampadarios Peloponnesios (26 koinonika) and Petros Byzantios (8 koinonika), in the „interpretations” offered by the „fathers” of the New Semiography in the beginning of the XIX century: Grigorios Protopsaltes (1778-1821) and Chourmouzios Chartophylakos (1770-1840).

The manuscripts and the imprinted editions also used for the study were the following: Gr. MS 955 (Παπαδική νέα, τόμος Β', XVIII. c. [end] – XIX. c. [beg.], f. 97r – 129r, Library of Romanian Academy in Bucharest); MS 735 (Ανθολογία εξηγήσεων, dated 1822, ff. 87r – 104v, EBE, autograph Gregorios Protopsaltes); MS 1289 (Ανθολογία, f. 311r – 351v, dated 1802, Monastery of Vatopedi – Mount of Athos, autograph Mathaios Ephesios Vatopedinos); MS 1458 (Πανδέκτη, f. 398r – 440v, XIXth. c. [beg.], Monastery of Vatopedi – Mount of Athos, autograph Apostolos Konstas Chios); Gr. MS 4920, (Ανθολογία, New Graphy, XIXth. c. [first half], f. 96r – 146v, National Library in Bucharest); Ταμείον Ανθολογίας (1824), Ταμείον Ανθολογίας (Constantinople, 1854).

⁷ For an in depth analysis, see Nicolae Gheorghitiă, „The kalophonic Idiom...”; idem, *Chinonicul duminical...*, pp. 127-229. For the XVII century, see *Ibid.*, pp. 230-253.

⁸ K. Psachos, *op. cit.*, p. 249; See, also Maria Alexandru, „*The Palaeography of Byzantine Music: a brief introduction with some preliminary remarks on musical palimpsests*”, in: *El palimpsesto grecolatino como fenómeno librario y textual*, Ángel Escobar (ed.), Institución «Fernando el Católico» (C.S.I.C.) Excma. Diputación de Zaragoza, Zaragoza (2006), p. 116.

3. ANALYSIS

3.1.CONCLUSIONS 1

Conclusions 1 presents the examples which have the value of norm, of a rule. The standard formulas and not the exceptions were taken into account.

FORMULA I THESIS WITH KYLISMA

The *thesis* including the great cheironomic sign of *kylisma* is one of the most representative formulas of the papadic *melos* during the XVIII century. Its presence is exclusively related to the very text melodic (part I: *Αινείτε τον ύριον εκ των ουρανών*), marking the final cadence segments of *Αινείτε* and the hemistiches (the first hemistich [*Αινείτε τον ύριον*], the second hemistich [*εκ των ουρανών*]). In this case, its musical profile acquires the characteristic features for each mode and the modal stage the cadence is building up. Most times, it functions on basis of the principle of pentachord transposition.

In the non-cadence context, the *thesis* with *kylisma* loses its melismatic effect. It is worth mentioning that Mode IV Plagal and Mode III (which takes over the scale from the Mode IV Plagal), have the modulator inflection (a short transition) towards the second mode inserted organically. In both cases the chromatic intention aims at the V step of the mode, towards the final part of the hemistiches.

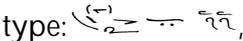
From the typology of the *thesis* with *kylisma*, we only retain the cadence context:

1. apostrophoi syndesmoi (or any other descendent diastematic sign, sometimes without/with diple, klasma) supported on bareia – oxeia – dyo-kentemata – gorgon – petaste – apostrophos – elaphron with apoderma (Table 1: Formula I – 1);
2. apostrophos (or ison) with klasma (or without it) supported on bareia – aporrhö – petaste – apostrophos – ison (elaphron) with apoderma (diple) (Table 1: Formula I – 2);

3. apostrophos with klasma supported on bareia – apostrophos – petaste – apostrophos – ison with dipole (or apoderma) (Table 1: Formula I – 3);
4. ison (apostrophos or other diastematic sign) with/without klasma (sometimes with antikenoma) supported on bareia – apostrophos – ison supported on petaste – apostrophos – elaphron with apoderma (Table 1: Formula I – 4).

In all the four situations mentioned above, the *kyllisma* is positioned under the neumatic combination.

FORMULA II THESIS WITH *PARAKALESMA*

The *Parakalesma* appears exclusively in part I of the Sunday koinonikon (mainly in hemistich 1 [*Αινείτε τον ύριον*]) and only in the modes I, III, I plagal and IV plagal. In most situations we encounter it, the formula is placed after a cadence of the following type: , sometimes in sequential construction, either at the beginning of the second hemistich, or at the beginning of *τον ύριον* (Table 2: Formula II).

FORMULA III THESIS WITH *PARAKLETIKE*

In the studied creations, the *parakletike* is inserted in different neumatic groupings, equally in papadic and in heirmologic *melos* (part three – *kratema*), that is in the three sections of the piece. Being present in the whole Byzantine modal system, this cheironomic sign determines a melodic which varies depending on the step the cadence is performed and on its importance in the mode hierarchy, but also on the movement (tempo) of each one of the creation parts (papadic or heirmologic). Eventually, the situations in which the *parakletike* is inserted are the following:

1. In the combinations with the *thesis* consisting of the apostrophos (supported or not on the *mikri bareia*), followed by oligon with dipole, *parakletike*, it is born the ample melodic

construction at the debut of the koinonikon, a truly jubilatory structure so characteristic of the papadic idiom. In the corpus of the 42 koinonika the “opening” phrase is signalled in the modes II, III and I plagal (Table 3: Formula III – 1);

2. a) In the ison combination (or any other intervallic sign) – the dyo-kentemata, supported on petaste – apostrophos, the *parakletike* is inserted under them and it is present in all the modes, except in barys. This neumatic grouping is used as a formula preceding the final cadences of *Αινείτε* or of the hemistiches. Out of the multitude of examples exclusively belonging to part I, and which are presented in the translation to the New Graphy into a unique version, Mode IV Plagal proposes a sole situation in which the formula is inserted with the same *melos* and at the beginning of the *kratema* (the second part) (Table 3: Formula III – 2a);
b) The combination *parakletike* – oxeia with kentema and tromikon followed by two apostrophoi is inscribed in the pattern of the same formula prefacing the final cadence of the hemistiches (Table 3: Formula III – 2b);
3. In the pelaston combination of two or three apostrophoi and the tromikon placed under the second apostrophos, the great *afonos* sign is positioned over the *thesis*. We can encounter the formula in all the eight modes, both in part II (*kratema*) – where the section’s debut is preferred, mainly in sequential successions, but inside it or at its end, - and also in the other two parts. It worth mentioning that its melodic varies depending on its appurtenance to the papadic or heirmologic movement (Table 3: Formula III – 3).

FORMULA IV THESIS WITH EPEGERMA

The formula is specific both to the text melody and to the *kratema*. The reduced number of situations when the *epegerma* is present as well as its equivoque translation to the New Method offered by the Three Teachers, do not allow us to formulate a definitive conclusion on the stenographic function of this *thesis*. Either that the formula is

signalled in the final cadence point of hemistich 2, or in part II, its *melos* is still ample, despite the idiom differences.⁹ This is probably due to the conclusive intention given by the two *aple* present under the oligon or due to the insertion of the *thesis* in the beginning of second part. When it is signalled in the *kratema*, the formula provides the section debut, and when it is together with the *lygisma's thesis*, it can build up the whole second section. In both situations, the principle of model-sequence is defining.

The *Thesis* with *epegerma* has the following neumatic profile: positional *epegerma* under the *thesis* consisting of apostrophos (or any diatematic sign) supported on bareia, with/without klasma, dyo-kentemata with/without gorgon, elaphron, homalon, oligon with apoderma (diple) (Table IV: Formula IV).

FORMULA V

The typology formula V suggests belongs exclusively to section I¹⁰ and it is given in three combinations:

1. oligon with/without klasma – aporrhœ supported on small bareia ([*mikri bareia*] written in red) – oligon – apostrophos with/without apoderma (or diple). The *thesis* can be accompanied by heteron [*parakalesma*] written in red (Table V: Formula V – 1);
2. oligon (or any other diastematic sign) with kratema – aporrhœ – oligon (oxeia) – apostrophos with/without apoderma (or diple). The *thesis* can be accompanied by heteron [*parakalesma*] written in red (Table V: Formula V – 2);
3. the last combination is basically the „formula 1“ presented in sequential succession. In the New Notation, the *thesis* forms a melodic unit, independent from the principle model-sequence of the Old Notation, but in which we find elements that are

⁹ The few examples, in which the melodic line is obviously diminished, belong to third mode (inside the *kratema* – third mode, Daniel Protopsaltes) and first mode (Daniel Protopsaltes).

¹⁰ There is also one case in which the formula is inserted at the debut of the *kratema* (Daniel Protopsaltes, Mode I Plagal).

common to both formula („1” and „2”) (Table V: Formula V – 3).

FORMULA VI

THESIS WITH ARGOSYNTHETON/GORGOSYNTHETON

The analysis of the Sunday koinonikon repertoire in the XVIII century proves that the two formulas are exclusively part of the text melodic. The most surprising conclusion is that, despite they belong to the papadic idiom and have all the arguments to develop ample melodic lines, they are totally ignored by the Three Teachers.

The *Theseis* in which *argosyntheton/gorgosyntheton* are involved, are the following:

1. oligon – apostrophos – oligon – apostrophos with *argosyntheton/gorgosyntheton* (Table VI: Formula VI). Exceptionally, this formula can also be encountered in sequential context, ad its melodic can be recognised in both semiographies;
2. descendent fourth – oxeia with/without gorgon – elaphron with *klasma – argosyntheton* (Table VI: Formula VI).

FORMULA VII

THESIS WITH XERON – KLASMA

All the examples in which *xeron-klasma* is involved belong to part I¹¹, more precisely to the second segment of the prime hemistich. Constantinople composers prefer to insert this melodic figure, either accompanied by the direct complement „*τον*” and the first syllable from „ *ύριον*” („ *v*”), or on the vowel „*v*”, which is marked in the end with the non-alphabetic letter „*χ*”.

The *thesis* under which *xeron-klasma* is inserted is the following: petaste with *piasma – aporrhoe – oligon – apostrophos* with *tromikon –*

¹¹ We mention that the only example in which the *xeron-klasma* is signalled and in part II (*kratema*) is offered to us by Daniel Protopsaltes (barys). The sequential context, the idiom and probably the red colour the *xeron-klasma* is written with, determines the loss of the stenographic dimension of the neuma.

two consecutive apostrophoi, usually the last syndesmoi (or apostrophos with/without dipole) (Table VII: Formula VII).

FORMULA VIII

As it is characteristic of sections I and III, this formula is the articulation element, connecting the great melodic figures of the Sunday koinonikon. Preceded by oxeia (oligon) with tromikon (strepton) with/without gorgon, this *thesis* is most times followed by oxeia (oligon) with klasma supported on bareia – piasma – apostrophos.

The formula is to be found in all the eight modes in the following typology that offers two possibilities:

1. ison with klasma – apostrophos – heteron (Table VIII: Formula VIII – 1);
2. ison with klasma – aporrhoe – heteron (Table VIII: Formula VIII – 2).

FORMULA IX THESIS WITH *PIASMA*

The cheironomic sign of the *piasma* is present in all the eight modes, in the following typology:

1. oligon (oxeia/ison or any other interval sign) with klasma – apostrophos – heteron [red] – *piasma* (Table IX: Formula IX – 1);
2. oligon (oxeia/ison or any other interval sign) with klasma – two apostrophoi – heteron [red] – *piasma* (Table IX: Formula IX – 2);
3. apostrophos with klasma – apostrophos – elaphron and *piasma* placed under the *thesis* (Table IX: Formula IX – 3).

The prime example precedes the cadence formula at the ends of the hemistiches, and combined with it, it builds up the most ample and complex melodic structure of the entire piece.

The second formula appears in the non-cadence context and has the role of connecting the two structures, like a „ligament“.

If the two *theses* are especially characteristic to the text melody, the third formula is exclusively encountered in *kratema*, without stenographic value.

FORMULA X

THESIS WITH SYNAGMA

The fundamental characteristic of this formula is the fact it belongs to part I, and more rarely, to part III of the Sunday koinonikon. It is to be found mainly in the middle of the piece, either as cadence *thesis* of hemistich 1 (see third mode), or as incipit of hemistich 2 (see Mode I Plagal), or inserted towards the end of hemistich 1 (modes II, IV, IV plagal).

The *thesis* with *synagma* consists of oligon (or any other interval sign) – apostrophos with/without klasma – aporrhoe – apostrophos – oligon with apoderma/diple and *synagma* placed under the mentioned neumatic combination. The situations encountered are presented in Table X: Formula X.

FORMULA XI

THESIS WITH PSEPHISTON – PARAKALESMA

The last melodic figure studied in the Sunday koinonikon repertoire in the XVIII century stays devoted to part I, being encountered only in modes III, I plagal, barys and IV plagal. The most important conclusion after studying the few examples in which *psephiston* – *parakalesma* is involved, especially in barys and IV plagal, is that it is not the cheironomic sign which is determining in developing an ample *melos*, but our case, the cadence context. This last formula can be seen in Table XI: Formula XI.

3.2. CONCLUSION 2

Following the investigation of the construction mechanism of the Sunday koinonika repertoire in the XVIII century, the conclusions regarding the constitutive elements of the monodic language are absolutely remarkable. The formula or the combination between the *thesis* and the cheironomic sign governing the *thesis* becomes the fundamental unit of constructing the Byzantine *melos*, able to concentrate whole phrases and to change the physiognomy depending on four parameters that we are going to detail as follows:

1. **the step of the infraoctavian (diphony, triphony, tetraphony, pentaphony) or octavian mode structure.** This situation proves that the *thesis* has the freedom to move, in most cases, inside a tetrachord or pentachord of the octoechal system. The transposition of the melodic fragment or formula is made either through *lex trochos* or by that which the Byzantine call *μετάθεση* or mutation/modulation. This is the argument for which certain *theseis* are common to more modes. As well, some of these *theseis* are characteristic to certain modes and others to other modes. Some of them have cadence character (see for example *thesis* with *kylisma*), others are characteristic to the debuts (*thesis* with *parakletike*) and others have the function of a ligament. Nevertheless, all of them depend on the step the cadence is achieved and on its function in the modal hierarchy of that particular mode. The above statement is strengthened by the fact that each stage of the tetrachord structure can potentially be the *finalis* for one of the eight basic modes.¹²

2. **belonging to one of the three genera: diatonic, chromatic or enharmonic.** This situation can be easily followed in the well-known cadence formula of the *kylisma*, in which its melodic is modified depending on the cheironomic sign in diatonic or chromatic. The conclusions resulted from the comparative study are also consolidated by the testimony of Chrysantos of Madytos: Όταν τινάς θέλη να καταλάβη τα μέλη, τα οποία, εγράφοντο διά των ειρημένων δεκαπέντε χαρακτήρων, και διά των κατηριθμημένων υποστάσεων, δύναται να επιτύχη τούτο διά του παραλληλισμού. Εάν φέρ' είπειν θέλει να γνωρίση, ποίον μέλος έγραφε το ρατημοϋπόροον, άς πάρη το οινωνικόν του Δανιήλ, το εις ήχον πλάγιος του πρώτου, γεγραμμένον με την παλαιάν μέθοδον, και γεγραμμένον με την νέαν, και διά του παραλληλισμού ενκόλως το ευρίσκει.¹³ Even if his example refers to the cheironomic sign which is characteristic of the Old Sticherarion, the paradigm is extremely relevant for the understanding of the stenographic mechanism of the Byzantine music semiography: Πάλιν εάν θέλη να γνωρίση, πως εγίνετο το μέλος του

¹² Διότι, οι ειρημένοι χαρακτήρες, και αι υποστάσεις, όταν αλλάζουσι τόνους, ήλλαζον και την δύναμιν' οίον, το Παρακάλεσμα άλλο μεν μέλος έγραφεν εν τω τόνω του πα' άλλο δε εν τω τόνω του βου' και τα λοιπά, in: Chrysanthos of Madytos, *op. cit.*, p. 508/408. For more examples, see Kyriakos Philoxenos, *Λεξικόν της ελληνικής εκκλησιαστικής μουσικής Α-Μ*, Constantinople (1868), p. 44; and Simonos I. Karas, *op. cit.*.

¹³ Chrysanthos de Madyt, *op. cit.*, p. 507/408.

Ουρανίσματος διατονικώς, ας ἴδη εἰς το „Τὴν παγκόσμιον δόξα” τοῦ Χρησάφη τας λέξεις „πύλην”, „ουρανός”, „Θεού”, πώς εἶναι γεγραμμένα κατ’ αὐτόν, καὶ πῶς εἶναι καθ’ ἡμᾶς. Χρωματικῶς δὲ, ας ἴδη εἰς το „Παρήλθεν ἡ σκιά”, τὴν λέξιν „έμεινας”. Το ἴδιον δύναται να κάμη καὶ διὰ το ψηφιστόν παρακάλεσμα, καὶ διὰ ὅλα τα λοιπά.¹⁴

3. the idiom (or the melodic type – γένος μελοποιίας) in which the thesis appears: heirmologic, sticheraric or papadic. As it can be noticed in our study, there are certain *theseis* for which the „interpretation” disappears when the formula is taken over from papadic to heirmologic (the formula *parakletike*, for example). As this phenomenon is constant, it indicates that each idiom has a set of characteristic formulas, which are to be found very scarcely in the other “melodic types”. This „vocabulary” can metamorphose not only from one melodic type to another (heirmologic – sticheraric – papadic), but also from a stylistic period to another, inside the same type (see the huge difference between „The Old Sticherarion” and „The New Sticherarion” [in the XVIII century]).

4. the colour of the cheironomic sign, that can be red or black. One of the most important composers and theorists at the beginning of the XIX century, Apostolos Konstas Chios, was saying in his famous treaty that the great cheironomic signs „rule” and dominate the interval signs.¹⁵ They influence if some *theseis* are simple or complex, longer or shorter from the *melos* point of view. Starting from the same well-known cheironomic sign of the *kylisma*, Konstas Chios mentions that the *lygisma* has two interpretations: *rarely* and *quickly*, depending on the colour red or black of the cheironomic sign.

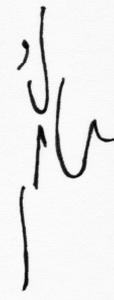
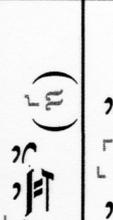
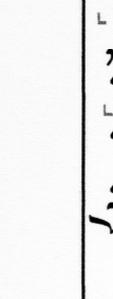
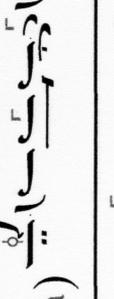
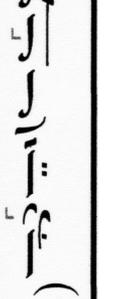
In the papadic repertoire, the disappearance of an aphonos sign work is indissolubly related to the colour, the tempo (papadic or heirmologic) but also to the presence of the formula in the cadence points.

¹⁴ Ibid.

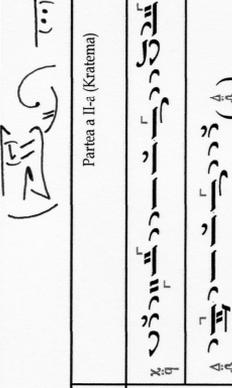
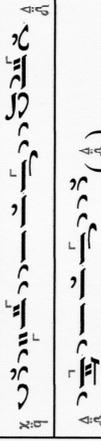
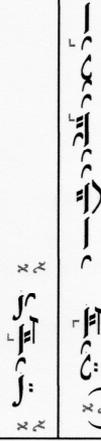
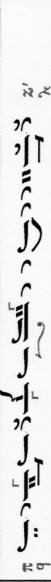
¹⁵ About this musician and his treaty, see Thomas Apostolopoulos, *Ο Απόστολος ὄνστας ο Χίος καὶ ἡ συμβολή του στη θεωρία τῆς μουσικῆς τέχνης*, I Μ 4, Athens (2002).

III	<p> </p>
	<p> </p>
I pl.	<p> </p>
	<p> ms. gr. 955 BARB (F) (D) </p>
IV pl.	<p> </p>
	<p>3. </p>
II pl.	<p> </p>
Varys	<p> </p>
	<p> </p>
	<p>4. </p>
I pl.	<p> </p>
	<p> </p>
II pl.	<p> </p>
	<p> </p>

FORMULA II
 THESIS CU PARAKALESMA

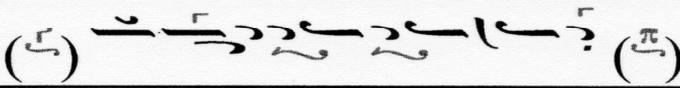
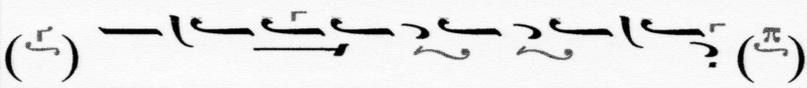
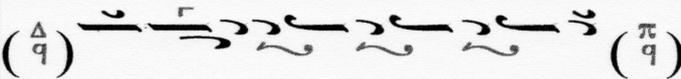
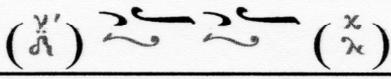
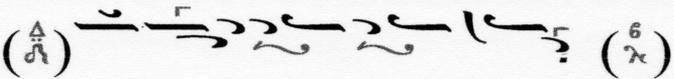
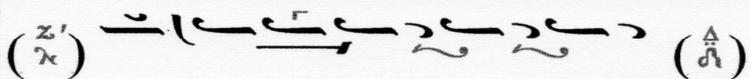
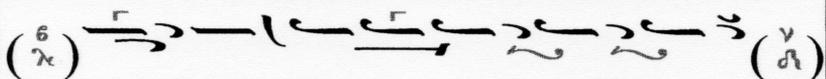
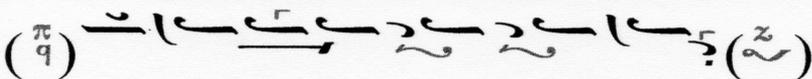
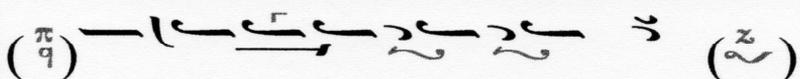
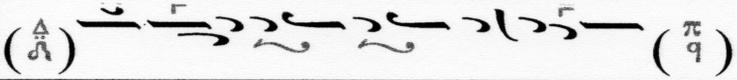
Eh		
I		
		
III		
		
I pl.		
		
IV pl.		

FORMULA IV
 THESIS CU EPEGERMA

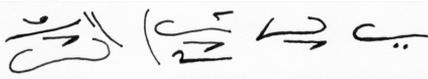
sau		Partea I 		Partea a II-a (Kratema) 	
Eh	III				
Eh	I				
Eh	II				
Eh	III				
Varys	Varys				
Varys					

FORMULA V (1)	
Eh	
I	$\pi_q \left(\begin{smallmatrix} \nu \\ \delta_1, \lambda \end{smallmatrix} \right) \text{ [Handwritten notation] } \nu_{\delta_1} \left(\begin{smallmatrix} \lambda \\ \nu, \chi_q \end{smallmatrix} \right)$
II	$\xi \text{ [Handwritten notation] } \nu$
	$\xi \text{ [Handwritten notation] } \xi$
	$\nu \text{ [Handwritten notation] } \xi$
III	$\left(\begin{smallmatrix} \Delta \\ q \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} r \\ \delta_1 \end{smallmatrix} \right)$
	$\left(\begin{smallmatrix} r \\ \delta_1 \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \pi \\ q \end{smallmatrix} \right)$
IV	$\left(\begin{smallmatrix} \Delta \\ \delta_1 \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \Delta \\ \delta_1 \end{smallmatrix} \right)$
I pl.	$\left(\begin{smallmatrix} \pi \\ q \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \pi \\ q \end{smallmatrix} \right)$
	$\left(\begin{smallmatrix} \pi \\ q \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} q \\ \chi \end{smallmatrix} \right)$
II pl.	$\left(\begin{smallmatrix} \nu \\ \delta_1 \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \lambda \\ \nu \end{smallmatrix} \right)$
	$\left(\begin{smallmatrix} \nu \\ \delta_1 \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \lambda \\ \nu \end{smallmatrix} \right)$
	$\left(\begin{smallmatrix} \pi \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \pi \end{smallmatrix} \right)$ [Handwritten notation]
Varys	$\left(\begin{smallmatrix} \xi \\ \lambda \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \pi \\ q \end{smallmatrix} \right)$
IV pl.	$\left(\begin{smallmatrix} \nu \\ \delta_1 \end{smallmatrix} \right) \text{ [Handwritten notation] } \left(\begin{smallmatrix} \nu \\ \delta_1 \end{smallmatrix} \right)$ [Handwritten notation]

FORMULA V (2)	
Eh	
I	$\overset{q}{x} \left(\overset{y}{\Delta} \right) \text{---} \overset{\Delta}{\Delta} \left(\overset{z}{\sim} \right)$
II	$\left(\overset{\pi}{\sigma} \right) \text{---} \left(\overset{y}{\sim} \right)$
	$\left(\overset{\pi}{\sigma} \right) \text{---} \left(\overset{y}{\sim} \right)$
IV	$\left(\overset{r}{n} \right) \text{---} \left(\overset{6}{\lambda} \right)$
	$\left(\overset{r}{n} \right) \text{---} \left(\overset{6}{\lambda} \right)$
	$\left(\overset{x}{q} \right) \text{---} \left(\overset{\Delta}{\Delta} \right)$
I pl.	$\bar{\chi} \left(\overset{r}{n} \right) \text{---} \overset{x}{q}$
IV pl.	$\left(\overset{\pi}{q} \right) \text{---} \left(\overset{y}{\Delta} \right)$
	$\left(\overset{\pi}{q} \right) \text{---} \left(\overset{y}{\Delta} \right)$

Eh	2. 
II	
	
III	
	
I pl.	
	
	
	
Varys	
	
	

FORMULA IX
 THESIS CU PLASMA

Eh	1. 
I	$\pi_q \left[\text{Handwritten cursive signature} \right] \pi_q$
II	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$ $\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$
IV	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$
I pl.	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$
II pl.	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$
Eh	2. 
I	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$
II	$\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$ $\left(\frac{6}{\lambda} \right) \left[\text{Handwritten cursive signature} \right] \left(\frac{6}{\lambda} \right)$

FORMULA X THESIS CU SYNAGMA	
Eh	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
II	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
III	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
IV	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
I pl.	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
Varijs	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$
IV pl.	$\frac{\sum_{i=1}^n (x_i - \bar{x})^2}{n-1}$

