

Some Remarks on the Art of Exegesis in the Kalophonic Style

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Abstract: The present article focuses on the technique and art of the so-called *exegesis*, the traditional interpretation of the kalophonic piece *Ἀπόλαυε τῶν θαυμάτων τὰς ἰάσεις – Enjoy, seing the miraculous healings*, in honor of St Demetrios, by St John Koukouzeles, in the first authentic mode. It is based on the manuscripts Zakynthos 7, Metochion Panagίου Taphou 728, and three Anthologia from the Music School of the Putna Monastery, and highlights several exegetical procedures through microsyntactical and generative analyses of chosen passages of the piece. The profile of the kalophonic melody revealed through the slow exegesis is mainly characterized by stepwise up-and-down movements of the voice around and between the structural notes, with few skips only, and in a perfect balance with the poetical text, which emerges for the singer and the listener syllable by syllable, carried on a continuous melodic flow, a sort of Byzantine ‘unendliche Melodie’.

Keywords: Byzantine chant, kalophonic style, St John Koukouzeles, Mathematarion, exegesis.

1. Introduction

Byzantine kalophonia has been acknowledged to be the peak in the evolution of Psaltic Art so far. A musical expression of hesychasm during the Palaeologan period, it left a strong legacy to the generations of chanters of the post-Byzantine era and comes to be rediscovered with the support of Byzantine musicology since the last decades of the 20th century onwards.¹

A crucial point in the study of kalophonia is the issue of exegesis, of traditional rendition of this repertoire which displays wide vocal range through all the registers of the human voice, refined melodic formulas in highly skilful combinations, and subtle modulations: a trully good and beautiful art both on the level of composition and the musical interpretation it calls for.

The quality of the composition is expressed firstly in the late Middle Byzantine notation. By approaching the piece in a preliminaray stage through singing the basic metrophonic and rhythmic structure, one cannot but be amazed about the fine equilibrium of the melodic phrases and the harmonic succession of theseis clothing the poetical text with plethora of music rhetorical formulas. The hymnographic text itself is expanded with many repetitions of syllables and words (anagrammatismoi), and lofted into the realm of the ineffable with the insertion of kratemata at different points of the piece.

¹ Cf. Egon Wellesz, *A History of Byzantine Music and Hymnography*, 2nd ed. revised and enlarged (Oxford: Clarendon Press, 1962), p. vi. Edward Vinson Williams, “John Koukouzeles’ Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century,” PhD Dissertation (Yale University, University Microfilms, Ann Arbor, Michigan, 1969). Kenneth Levy, “Le ‘tournant décisif’ dans l’ histoire de la musique byzantine 1071-1261,” in *XVe Congrès International d’Études Byzantines*, Rapports et Co-Rapports III, Art et Archéologie (Athens, 1976), p. 281-288. Γρηγόριος Στάθης, *Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιΐας*, “Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 3, 2nd ed. (Αθήνα, 1992). Gregorios Stathis, “The dekapentasyllabic breaths of the Masters,” in id., *Prinos de mulțumire. Cuvântări la prilejuri festive – Εὐχαριστίας Προσφορά. Ὁμιλίες εὐσήμεων περιστάσεων – Offers of Gratitude. Speeches on Festive Occasions*, English transl. Sorina Chiper, edited by Maria Alexandru, Adrian Sîrbu, and Diana-Beatrice Andron (Iași: Artes, 2018), p. 25-83. Alexander Lingas, “Hesychasm and psalmody,” in *Mount Athos and Byzantine Monasticism*, edited by A. Bryer & M. Cunningham (London: Variorum, 1996), p. 155-168. Id., “Preliminary reflections on studying the liturgical place of Byzantine and Slavonic melismatic chant,” in *Palaeobyzantine Notations III*, Acta of the Congress held at Hernen Castle, The Netherlands, in March 2001, edited by G. Wolfram, *Eastern Christian Studies* 4 (2004), p. 147-155.

Tracing then the history of the transmission of kalophonic mathemata, one comes across the slow exegesis written down by Chourmouzius the Archivist in the first half of the 19th century, which however reflects a much older performance practice of this repertoire.

The aim of this article is to briefly point at some basic techniques which can be observed in the Chourmouzius exegesis of the kalophonic piece *Ἀπόλαυε τῶν θαυμάτων* in honor of St Demetrios, by St John Koukouzeles, in the first authentic mode.² The basic sources of investigation are the Mathematarion Zakynthos 7, an autograph by Gregorios Mprounes Alyates, which can be dated around the middle of the 15th century (1440ies), and Metochion Panagίου Taphou 728, containing Chourmouzius' handwriting with the exegesis of the piece (around 1830).³ Along with the Zakynthian Mathematarion, which was the Vorlage for Chourmouzius' slow exegesis, also three *Anthologia* of the famous Music School of the Putna Monastery have been consulted, belonging the timespan 1400-1545.⁴

After briefly presenting the text of the aforementioned piece, some paradigms will be shown, which point at basic features of the exegetical craft and art, and lead to a sketch of some conclusions concerning the slow exegesis for the kalophonic mathemata and the melodic profile of this repertoire.


2. The kalophonic mathema *Ἀπόλαυε τῶν θαυμάτων*: some examples

The kalophonic piece with the incipit *Ἀπόλαυε τῶν θαυμάτων - Rejoice, seeing the miraculous healings* is a so-called anagrammatismos derived from the old style sticheron *Εὐφραίνου ἐν Κυρίῳ πόλις Θεσσαλονίκη – Exult in the Lord, o city of Thessalonica*, by Georgios Sikeliotis (SAV 164).⁵

It is one of the seven kalophonic pieces in honor of St Demetrios the Great Martyr and Myroblite, the protector of the aforementioned city,⁶ which in the Zakynthian Mathematarion is connected to the name of St John Koukouzeles (ca. 1270 - † before 1340).⁷

² This article is part of a research begun in 2020 with the occasion of the 24th edition of the Putna Colloquia and a larger study on the theme is in preparation for a future edition.

³ Cf. Γρηγόριος Στάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον σημειογραφίας*, vol. II (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, 2016), p. 143. Maria Alexandru, "Preparations for a Corpus of the Kalophonic Mathemata by St John Koukouzeles" (forthcoming).

⁴ For the Putna Music School, cf. Anne E. Pennington, *Muzica în Moldova Medievală. Secolul al XVI-lea*, cu un eseu de D. Conomos, ed. bilingvă (engleză-română) T. Moiescu, trad. C. Stih-Boos (București: Editura Muzicală, 1985). Gheorghe Ciobanu and Marin Ionescu, eds., *Antologhionul lui Evstatie Protopsaltul Putnei*, Izvoare ale Muzicii Românești V, Documenta (București: Editura Muzicală, 1983). For further titles about the Putna Music School, cf. Μαρία Αλεξάνδρου, *Παλαιογραφία Βυζαντινῆς Μουσικῆς. Επιστημονικές και καλλιτεχνικές αναζητήσεις*, πρώτη αναθεωρημένη έκδοση (Αθήνα: Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα, 2017): <https://repository.kallipos.gr/handle/11419/6487> (opens with mozilla), p. 641, click there on the icon .

⁵ Cf. Christian Troelsgård, "A List of Sticheron Call-Numbers of the *Standard Abridged Version of the Sticherion*. Part I (The Cycle of the Twelve Months)," *Cahiers de l'Institut du Moyen-Âge Grec et Latin* 74 (2003), 3-20: 7: <https://cimagl.saxo.ku.dk/download/74/74Troelsgaard3-20.pdf> (17.9.2020). For the ascription to Georgios Sikeliotis, cf. Lidia Perria and Jørgen Raasted, eds. *Sticherarium Ambrosianum*, Monumenta Musicae Byzantinae, Facsimiles XI, Pars Principalis (Copenhagen: Munksgaard, 1992), fol. 36r. For the text of the old sticheron, cf. the Menaion for October, 26, on *Ελληνικά λειτουργικά κείμενα τῆς Ὁρθόδοξης Ἐκκλησίας*: <http://glt.goarch.org/> (15.9.2020).

⁶ Cf. also **plate 23**.

⁷ For the dating of the lifetime of St John Koukouzeles, cf. Γρηγόριος Στάθης, «Ἰωάννης Παπαδόπουλος ὁ Κουκουζέλης καὶ Μαῖστωρ (1270 περίπου – α' ἡμ. 15' αἰώνας),» Βυζαντινοὶ καὶ Μεταβυζαντινοὶ Μελουργοὶ 6, Ψάλλει ὁ Χορὸς Ψαλτῶν «Οἱ Μαῖστωρες τῆς Ψαλτικῆς Τέχνης,» χοράρχης Γρ. Στάθης, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος-IBM (Αθήνα, 1988: booklet accompanying LP-Discs). For kalophonic mathemata in honor of St Demetrios, cf. Στάθης, *Ἀναγραμματισμοί*, p. 170-171. For the composer and his work, see also Αντώνης Αλυγιζάκης, Αντώνης, «Ἰωάννης Μαῖστωρ Κουκουζέλης. Παρατηρήσεις στή ζωὴ καὶ τὸ ἔργο του,» in *Διεθνὴ Συμπόσια γιὰ τὴν Μακεδονία*, Β' Συμπόσιο *Ἡ Μακεδονία κατὰ τὴν ἐποχὴ τῶν Παλαιολόγων*, Θεσσαλονίκη, 14-20 Δεκεμβρίου 1992 (Θεσσαλονίκη, 2002), p. 655-660. Ἰωάννης Κουκουζέλης ὁ Μαῖστωρ, *Ἐκλογή ἔργων*, edited by Ἑλληνικὴ Βυζαντινὴ Χορωδία (Κατερίνη: Ἐπέκταση, 1995). Παῦλος Μοναχὸς Λαυριώτης, *Ὁ Ὅσιος Ἰωάννης ὁ Κουκουζέλης* (Ἄγιον Ὅρος, 2008).

More precisely, the chosen kalophonic piece is introduced in Zak. 7, p. 98, by the following rubric:⁸ ἀναγραμματισμός⁹ εἰς τὸν αὐτὸν ἅγιον (*i.e.* ἔνδοξον μεγαλομάρτυρα καὶ ἐν θαύμασι περιβόητον Δημήτριον τὸν Μυροβλύτην) ἀπὸ τὸ αὐτὸ στιχηρὸν (*i.e.* Εὐφραίνου ἐκ κυρίῳ)-ποίημα κυρ(οῦ) ἰω(άννου) μᾶιστ(ο)ρ(ος) τοῦ κουκουζέλη, ἦχος α' (with signature of *protos exo*).

Table 1 shows the text of the piece, along with an English translation. This is followed by **plate 1** with the beginning of the piece from the Zakynthos Mathematarion, with the insertion of alphabetic transnotation. **Plate 2** displays the first four kola of the piece, along with a transcription on staff, which contains the basic interval and rhythmical structure. What is shown in the latter plate is an approach to trace one of the different aspects covered by the old practice of the so-called *metrophonia* (measuring of the 'voices' *i.e.* of the intervals written in the late Middle Byzantine notation, as measured with the unit of the step [that is the tone, which can be of various sizes, according to its position in the reference mode]).¹⁰

Anagrammatismos by St John Koukouzelis, according to Zak. 7, pp. 98-99		Translation of the main verses (without the anagrammatismoi)
1. Απόλανε-ιε-χε 2. τῶν θαυμάτων 3. ἀπόλανε. 4. ἀπόλανε 5. τῶν θαυμάτων 6. τὰς ἰάσεις 7. καθορῶσα 8. τῶν θαυμάτων 9. ἀπόλανε.	first authentic from D (with traces of proto-barys)	Enjoy, seeing the miraculous healings.
10. Εὐφραίνου ἐν 11. Κυρίῳ 12. πόλις Θεσσαλονίκη 13. ἀγάλλου 14. καὶ χόρευε 15. χόρευε 16. πόλις 17. πίστει 18. λαμπροφρούσα 19. χόρευε.	plagal of 1st	Rejoice in the Lord, city of Thessaloniki, jubilate and dance, illuminated by faith,

Table 1.a. The text of the Koukouzelian anagrammatismos Ἀπόλανε τῶν θαυμάτων, according to the Mathematarion Zakynthos 7, p. 98-99.

⁸ The explanations in brackets with the *id est* are given according to Zak. 7, p. 95. See also the corresponding rubrics in MPT 728, rendered in Στάθης, *Αναγραμματισμοί*, p. 170.

⁹ *Anagrammatismos* is a kalophonic piece based on the text of a troparion from the Old Sticherarion, however with a new order of the verses and many repetitions of words and syllables, highlighting some aspects of the old text, according to the kalophonic composer's choice. Cf. Στάθης, *Αναγραμματισμοί*, p. 79.

¹⁰ It is mainly based on research conducted by Ioannis Arvanitis, "A Way to the Transcription of Old Byzantine Chant by means of Written and Oral Tradition," in *Byzantine Chant. Tradition and Reform*, Acts of a Meeting held at the Danish Institute at Athens, 1993, edited by Christian Troelsgård, Monographs of the Danish Institute at Athens (Athens, 1997), vol. II, p. 123-141. *Id.*, «Η ρυθμική και μετρική δομή τῶν βυζαντινῶν εἰρμῶν καὶ στιχηρῶν ὡς μέτρο καὶ ὡς ἀποτέλεσμα μιᾶς νέας ρυθμικῆς ἐρμηνείας τοῦ βυζαντινοῦ μέλους,» in *Οἱ δύο ὄψεις τῆς ἐλληνικῆς μουσικῆς κληρονομίας. Αφιέρωμα εἰς μνήμην Σπυρίδωνος Περιστερή*, Πρακτικά τῆς Μουσικολογικῆς Συνάξεως 10-11 Νοεμβρίου 2000, Μέγαρο Ακαδημίας Αθηνῶν, edited by Ευστάθιος Γ. Μακρῆς, Ακαδημία Αθηνῶν, Δημοσιεύματα τοῦ Κέντρου Ἐρεῦνης τῆς Ἑλληνικῆς Λαογραφίας αρ. 18. (Αθήνα, 2003), p. 151-176. *Id.*, «Ο ρυθμός των ἐκκλησιαστικῶν μελῶν μέσα ἀπὸ τὴ παλαιογραφικὴ ἐρευνα καὶ τὴν ἐξήγηση τῆς παλαιᾶς σημειογραφίας,» PhD Dissertation, 2 vols. (Κέρκυρα, Ἰόνιο Πανεπιστήμιο, Τμήμα Μουσικῶν Σπουδῶν, 2010). For other research on the theme, cf. the works cited in the footnote 12. On different aspects of *metrophonia*, cf. Maria Alexandru, "Observations on the diastematic principles in Byzantine musical notations, with emphasis on Gregorios Mpounes Alyates' method of metrophonia, and some links to analogous phenomena in Western Chant," *Artes* 13 (2013), p. 129-182.

Anagrammatismos by St John Koukouzelis, according to Zak. 7, pp. 98-99		Translation of the main verses (without the anagrammatismoi)
20. Δημήτριον 21. τὸν πανένδοξον, 22. ἐν κόλποις 23. κατέχουσα 24. ὡς θησαυρόν.	first authentic	having the most glorious Demetrios in your bosom as a treasure.
25. ἀπόλαυε 26. εὐφραίνου· CLIMAX 27. εὐφραίνου ZONE, ZENITH 28. ἐν Κυρίῳ· 29. ἀγάλλου 30. τέρπου 31. χόρευε	4th auth. legetos	<i>Enjoy, rejoice in the Lord, jubilate, be delighted, dance</i>
32. Καὶ βλέπε 33. καταράσσοντα 34. τῶν βαρβάρων WORD- 35. τὰ θράση· PAINTING	pl. of 1st nenano-pl. of 2nd	And see him dashing down the rashness of the barbarians.
36-52. τιριρι...(37 NADIR) 53. τῶν βαρβάρων 54. τὰ θράση:-	→ 1st, barys, 1st	<i>Kratema tiriri... the rashness of the barbarians.</i>

Table 1.b. Continuation of the macroform the Koukouzelian anagrammatismos Ἀπόλαυε τῶν θαυμάτων, according to the *Mathematariion Zakynthos 7*, p. 98-99.

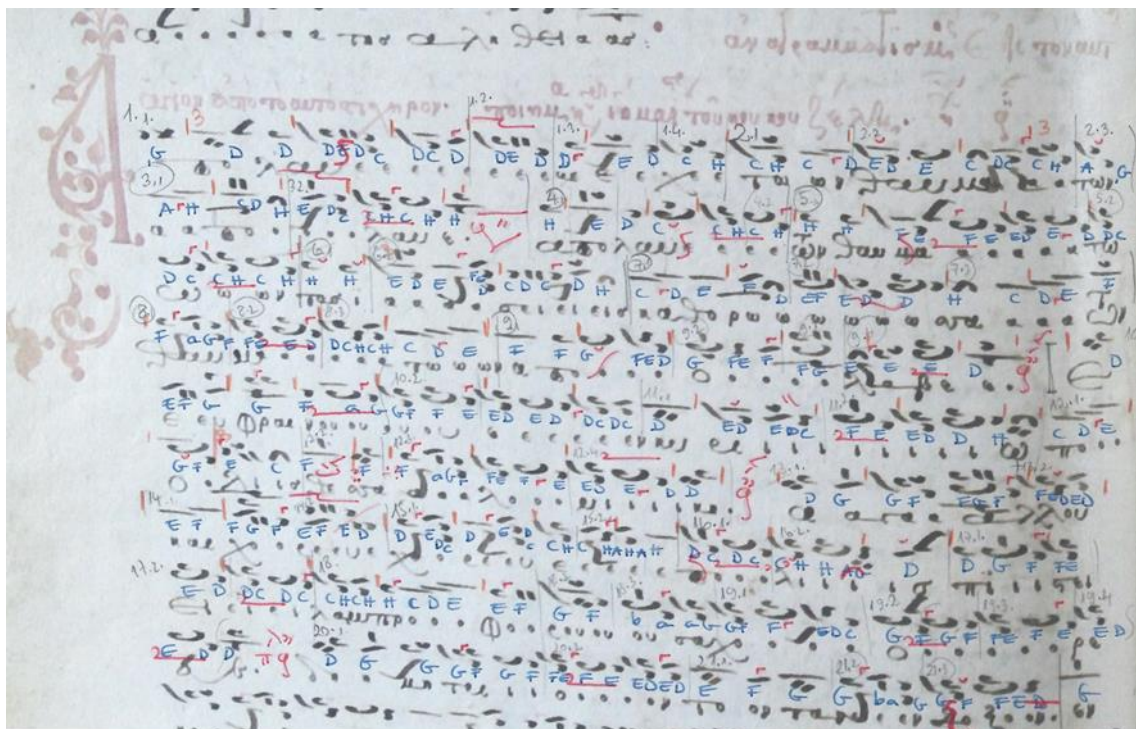


Plate 1. The anagrammatismos Ἀπόλαυε τῶν θαυμάτων, in the first authentic mode, along with an alphabetical transnotation, in blue ink. It starts on D and not on a, as one would do in a first approach (because of the exo signature).¹¹

¹¹ This choice is based on the contextualized study of the *anagrammatismos*, which includes also some manuscripts of the Putna-School and the slow exegesis by Chourmouziou, which starts on Pa-D. There is also a precious transnotation into staff notation of this piece by Marin Ionescu, published in Gheorghe Ciobanu, Marin Ionescu, and Titus Moisescu, *Școala Muzicală de la Putna. Ms. Nr. 56/544/576 I – P. II – Stihior*, Transcrieri în notație liniară, Izvoare ale Muzicii Românești III B, Transcripta (București: Editura Muzicală, 1984), transcription nr. 12, p. 57-61. The transcriber notes that in a manuscript he consulted (Studion 154, A.D. 1430), the signature contained both the first authentic and the third plagal mode (*ibid.*, p. 61, note 1). See also **plate 3**. This phenomenon needs further comparative investigation on a larger scale, with sources on Middle Byzantine notation and their exegeses.

20v.7, p.98 ἀναγραμματισμένη εἰς τὸν αὐτὸν ἄγαν [δηριότερον τὸν μυροβλύτων] ἀλλὰ τὰ αὐτὰ σημεῖον [εἰρηαίνου & κρείων πόλυ Θεσσαλονικη]. Ποίημα κυρ(αῖ) Ἰω(άννου) τοῦ Κουκουζόλη. $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$

1. $\frac{3}{2}$ x $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ |
 no lau e e e e e e e e e e e e e e e e e e
2. $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ |
 τω ων θαυ μα α α των.
3. $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ |
 α α no o o o o lau e.
4. $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ | $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ |
 α no lau e e e e

Plate 2. The basic intervallic and rhythmic structure – metroponia of the mathema Apolaue ton thaumatou, based on research conducted by E. Jammers, J.v. Biezen, I. & M. Shkolnik, S. Karas and, especially I. Arvanitis.¹²

¹² See footnote 10 and Ewald Jammers, *Musik in Byzanz, im päpstlichen Rom und im Frankenreich: Der Choral als Musik der Textausssprache*, Abhandlungen der Heidelberger Akademie der Wissenschaften, Phil.-hist. Kl. (Heidelberg, 1962), p. 42-72. Jan van Biezen, *The Middle Byzantine Kanon Notation of Manuscript H, A Palaeographic Study with a Transcription of the Melodies of 13 Kanons and a Triodion* (Bilthoven, 1968). Σίμων Καρας, *Ἡ ὀρθὴ ἐρμηνεία καὶ μεταγραφή τῶν βυζαντινῶν μουσικῶν χειρογράφων*, Ἀνάπτυπον Ἀνακοινώσεως εἰς τὸ ἐν Θεσσαλονικῆ Βυζαντινολογικὸν Συνέδριον τοῦ 1953 (Αθήνα: Σύλλογος πρὸς Διάδοσιν τῆς Ἑθνικῆς Μουσικῆς, 1990), p. 140-149 and plates 1-9, especially p. 146-148 and plate 4. Marina Shkolnik, "Some Principles of Rhythmic Organization in Byzantine Music (A Study Based on the Byzantine-Russian Heirmologion)," in International Musicological Society, Study Group Cantus Planus, *Papers Read at the 7th Meeting, Sopron, Hungary, 1995*, edited by László Dobszay (Budapest: Hungarian Academy of Sciences, Institute for Musicology, 1998), p. 537-553. Irina Shkolnik, "Byzantine Prosomoion Singing: A General View on the Repertoire of Stichera-models (automela)," in IMS, Cantus Planus, *Papers Read at the 7th Meeting, Sopron*, p. 533-536.

In order to explore the phenomenon of the slow exegesis for the kalophonic texture, the entire anagrammatismos *Apolaue ton thaumatou* has been collated according to the following sources:¹³

- PII: fragment of an Anthologion (contains mainly kalophonic stichera, and therefore this ms has been usually referred to as *Sticherarion*), A.D. 1400-1450, Library of the Holy Monastery Putna (Romania), n° 56/544/576 I, fols. 95r-96r.¹⁴
- Lm: Anthologion, autograph by the deacon Macarie from the Holy Monastery Dobrovăț, A.D. 1527, today in the library of the Holy Monastery Leimonos, Lesbos (Greece), n° 258, fols. 269r-271r.¹⁵
- I: Anthologion, autograph by the Hieromonk Antonie the Precentor, A.D. 1545, kept in Iași, Biblioteca Centrală Universitară "Mihai Eminescu", n° I-26, fols. 137r-139v.¹⁶
- Zak. 7 (see details in the introduction), p. 98-99.
- MPT 728 (see details in the introduction), fols. 139v-143v.

Above the neumes from PII and Zak. 7, a microsyntactical analysis is added in violet color, identifying the different kalophonic theseis used in the musical texture of the piece. There is a strong consistence among all the manuscripts with late Middle Byzantine notation. Few variations can be observed, however, among the Putna manuscripts which are almost identical to each other in this piece, and the older, Zakynthian copy, as to the occurrence of some great signs, such as lygisma, tromikon a.o. Above the microsyntactical analysis, the use of musical rhetorical devices is shown in green color (*palillogia*, i.e. sequence, *mimesis pros ta nouomena*, i.e. word painting a.o.).¹⁷

Zak. 7 is also accompanied by a staff transnotation, whereas below the neumes of the slow exegesis from MPT 728 a schematic transcription is given.¹⁸ It shows the melody with its basic rhythm, without containing further ornaments and attractions. These belong to the oral tradition and would display small variations each time the piece is performed by a traditional chanter. Below the transcription, a generative analysis for the exegesis is added in blue color, referring to the following elements:

- a. the number of beats per syllable,
- b. the melodic contour and the structural notes as revealed in the exegesis (white rhombs show the structural notes, dark ones the edges of the melodic evolvment, oblique lines the stepwise movement of the melody, and the dotted *legati* show the presence of structural notes at several points of the melodic phrase)
- c. the ambitus of the syllable and of the phrase, measured in 'voices' (intervals of second, i.e. 0 stands for a prime, 1 for a second, 2 for a third etc.): see **plate 3**.

The kolon-numbering is shown at the beginning of each line of the slow exegesis. The first number refers to the kola from Zak 7, whereas the second one in smaller case shows the phrases derivated from each kolon through the slow exegesis.

¹³ For the description of the first three manuscripts which belong to the Putna Music School, cf. Traian Ocneanu, "The School of Medieval Chant at the Monastery of Putna. Current State of Romanian Research," *Școala de la Putna, Acta Musicae Byzantinae* VIII (Iași: Centrul de Studii Bizantine, 2005), p. 116-129: 121-125. See also the books mentioned in the following two footnotes.

¹⁴ Cf. Gheorghe Ciobanu, Marin Ionescu, and Titus Moisescu, *Școala Muzicală de la Putna. Ms. Nr. 56/544/576 I – P.II – Stihirar*, Transcrieri în notație liniară, Izvoare ale Muzicii Românești III B, Transcripta (București: Editura Muzicală, 1984).

¹⁵ Titus Moisescu, ed., *Manuscrisul de la Dobrovăț. Ms. 258 / Leimonos*, Izvoare ale Muzicii Românești XI, Monumenta, *Școala Muzicală de la Putna* (București: Editura Muzicală, 1994).

¹⁶ Gheorghe Ciobanu, Marin Ionescu, and Titus Moisescu, eds., *Școala Muzicală de la Putna, Manuscrisul nr. I-26 Iași. Antologhion din Biblioteca Centrală Universitară "Mihai Eminescu" – Iași*, Izvoare ale Muzicii Românești IV, Documenta (București: Editura Muzicală, 1981).

¹⁷ Cf. Χρύσανθος Αρχιεπίσκοπος Διρραχίου ο εκ Μαδύτων, *Θεωρητικόν Μέγα τῆς Μουσικῆς*, edited by Π. Πελοπίδης (Τεργέστη: τυπογραφία Μ. Weis, 1832, repr. Κουλτούρα), §§ 419-423. Γρηγόριος Αναστασίου, *Τὰ κρατήματα στήν Ψαλτικὴ Τέχνη*, "Ίδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 12 (Αθήνα: ed. Γρ. Στάθης, 2005), p. 413-438. Αλεξάνδρου, *Παλαιογραφία*, p. 533-541 and 808-856.

¹⁸ For the alteration signs used in the transcription, cf. *ibid.*, p. 866.

· † μνήμ. Ζακχαρίου, κτλ. τοῦ ἴδιου μεγαλοπρεπῆς μεροβλήτου καὶ θαυματουργοῦ Ἀθηναίου ἀναγεγραμμένης τοῦ μαίστερος κερὰ φωνῆμας τοῦ Κουκουζέλη : (P II)

Microsyntactical analysis P II

P II, f. 95r-96r A.D. 1400-1450	martryria d. deest	isotes dipla, lygisma	bareia katabatel	bareia meta oxeias
		no	λα ue	E E D C D C D
dm, f. 269r-271r A.D. 1527		no	λα ue	E E
I, f. 137r-139r A.D. 1545		no	λα ue	E E

Microsyntactical analysis Zak 7

Zak 7 p. 98-99 ca. 1440ies		dipla	isotes	bareia + tromikon	bareia meta oxeias
		no	λαυ e	E E E E	

MPT 728,
f. 139r-143r
ca. 1830

l.i.

no o o o λαυε e e e e e e e e e

Generative analysis of the exegesis:

Nr. of beats/syll.	1	6	2	14
--------------------	---	---	---	----

Melodic contour,
Structural notes

Amplitude /syll

	0	3	1	3
--	---	---	---	---

"/phrase

		5	
--	--	---	--

(measured in voices - intervals of seconds)

Plate 3. Beginning of the collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 1.

The full collation of the piece led to several observations presented below:¹⁹

- Periodicity in the exegesis: 2 or 4 beats in the exegesis for each sign of the Middlebyzantine notation (**p. 11** → **plate 4**, p. 42), or mainly **8 beats per thesis** (**p. 80** → **plate 22**).
- Ambitus in the exegesis:
 - ✓ per syllable: many times a **fourth**, but also a prime, second, **third, fifth** or sixth, depending on the duration of the syllable
 - ✓ per phrase: fourth, **fifth, sixth**, seventh or octave, again depending on the length of the phrase (**p. 74** → **plate 21**, p. 82-83).
- Exegeses of different formulas (theseis):
 - ✓ isotes (**p. 10** → **plate 5**)
 - ✓ anabasis (**p. 12-13** → **plates 7-8**, p. 15)
 - ✓ tromikon-strepton (**p. 30** → **plate 13**, p. 42)
- Exegeses of descending sequences:
 - ✓ usually different for each melodic cell (**p. 23-25** → **plates 10-12**, p. 32, 38-39)
 - ✓ sometimes the same for each melodic cell (**p. 80** → **plate 22**).
- Almost infinite melodic and rhythmic variations around the structural notes (**p. 36-37** → **plates 14-15**).
- The craft of exegesis: the climax zone with different exegeses for the same chain of neumes in the Middlebyzantine notation (**p. 50-54** → **plates 16-20**).
- Musical rhetorical devices:
 - ✓ many sequences (always descending), with formulas such as: strangismata, bareia+petaste with lygisma, parakletike
 - ✓ wordpainting: zenith on the word *εὐφραίνου* (rejoice) (**p. 50-54** → **plates 16-20**), and zone of the nadir with chromatic phrases on the text *τῶν θαρβάρων τὰ θράση* (rashness of the barbarians). This is followed by a kratema which emerges on the syllables *tiriri* from the last word of the previous text, *thrasí* (cf. the text of kola 34-37 on **table 1**).

Plate 4. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 2.

Plate 5. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 10.

¹⁹ In parenthesis, some characteristic examples with the indication of the correspondent page-number of the collation are indicated. Those included in this article are given in bold, along with the correspondent plate-number. Some predominant features of the exegesis are also highlighted in bold characters.

Microsyntactical analysis P II barein | tromiken | homalon |

P II

Lm

I

Microsyntactical analysis Zak 7 barein | tromiken | homalon |

Zak 7

MPT 728

Generative analysis: Beats/syll. 16 14 (6+8)

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 3 5 3

Plate 6. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 11.

Microsyntactical analysis P II anabasis | antikenoma

P II

Lm

I

Microsyntactical analysis Zak 7 anabasis | antikenoma

Zak 7

MPT 728 7.1.

Generative analysis: Beats/syll. 8 2 8+

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 2 1 4 3

Plate 7. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 12.

Microsyntactical analysis P II petate | barein | anabasis

P II

Lm

I

Microsyntactical analysis Zak 7 darta | barein + kyllisma | anabasis

Zak 7

MPT 728 7.2. + 7.3.

Generative analysis: Beats/syll. 8+ 10+ 1+1+6 8 4

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 4 3 0 4 4 0

Plate 8. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 13.

Microsyntactical analysis P II anabasis | petate | piasma | isotes, dipte

P II

Lm

I

Microsyntactical analysis Zak 7 anabasis | petate | piasma | isotes, dipte

Zak 7

MPT 728 42.1. 12.1.

Generative analysis: Beats/syll. 18 11 1 3/4 + 6+

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 5 3 0 2

Plate 9. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 22.

Microsyntactical analysis P II *tromikon* P A L I L -

P II

Lm

I

Microsyntactical analysis Zak 7 *tromikon* bareia

Zak 7

MPT 728 12.3

Generative analysis: Beats/syll. (1 9 + (1 + 2) 2

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 4 5 1 1 2

Plate 10. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 23.

Microsyntactical analysis P II *bareia + lygisma* h o -

P II

Lm

I

Microsyntactical analysis Zak 7 *bareia + lygisma* h o -

Zak 7

MPT 728 12.4

Generative analysis: Beats/syll. 32 (12 +

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 3 3

Plate 11. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 24.

Microsyntactical analysis P II G I A *apoderma*

P II

Lm

I

Microsyntactical analysis Zak 7 G I A *dipe*

Zak 7

MPT 728 12.5

Generative analysis: Beats/syll. 4 + 3 + (1 + 2 + 2 + 8) 6

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase 2 3 0 0 2 3 1 4

Plate 12. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 25.

Microsyntactical analysis P II *tromikon strepton bareia*

P II

Lm

I

Microsyntactical analysis Zak 7 *tromikon strepton bareia*

Zak 7

MPT 728 15.1

Generative analysis: Beats/syll. 12 (4 + 8) 8

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 13. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 30.

Microsyntactical analysis P II bareia + dipte

P II

Lm

I

Microsyntactical analysis Zak 7 bareia + dipte

Zak 7

MPT 728

Generative analysis: Beats/syll. 2) (13 + 8) 4

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 14. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 36.

Microsyntactical analysis P II gismata bareia

P II

Lm

I

Microsyntactical analysis Zak 7 gismata psephiston + bareia

Zak 7

MPT 728

Generative analysis: Beats/syll. 40 (16 +)

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 15. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 37.

Microsyntactical analysis P II dipte isotes petate

P II

Lm

I

Microsyntactical analysis Zak 7 dipte isotes lygisma

Zak 7

MPT 728

Generative analysis: Beats/syll. 4 32 (16 +)

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 16. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 50.

Microsyntactical analysis P II bareia + lygisma dipte + anadesmon

P II

Lm

I

Microsyntactical analysis Zak 7 bareia dipte

Zak 7

MPT 728

Generative analysis: Beats/syll. (4+) 6+ 2+ 4) 9

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 17. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 51.

Microsyntactical analysis P II *psephiston*

P II

Lm

I

Microsyntactical analysis Zak 7

Zak 7

dipleteretaron parekalema

barein + lggisima

diple

barein + lggisima

MPT 728

Generative analysis: Beats/syll. 1 20 6 8

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 18. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 52.

Microsyntactical analysis P II *barein meta oxiais antoboi barein + lggisima*

P II

Lm

I

Microsyntactical analysis Zak 7

Zak 7

barein meta oxiais

antoboi

barein + lggisima

diple

MPT 728

Generative analysis: Beats/syll. 8 26 (18+) 8 4

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 19. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 53.

Microsyntactical analysis P II *diple*

P II

Lm

I

Microsyntactical analysis Zak 7

Zak 7

patate

barein

diple

lggisima

barein

MPT 728

Generative analysis: Beats/syll. 8 12 8

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 20. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 54.

Microsyntactical analysis P II *anti kenoma*

P II

Lm

I

Microsyntactical analysis Zak 7

Zak 7

anti kenoma

anti kenomagma

MPT 728

Generative analysis: Beats/syll. 14 2

Melodic contour, Structural notes

Ambitus/syll. Ambitus/phrase

Plate 21. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 74.

Plate 22. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 80.

- ✓ A hierarchy of notes can be established: 1. structural (melodic pillars), 2. other important notes, 3. melodic passages, broderies, anticipations and delays. The intertwining among them is very subtle and sometimes boundaries are blurred (cf. the generative analysis on the last staff of **plates 3-22**).²⁰
- ✓ The persistence of the structural notes is impressive, and sometimes a sort of ‘planing’ around them in a smaller or wider melodic ambitus can be observed (**p. 50-53** → **plates 16-19**).
- ✓ The kratema displays a different musical texture, with shorter phrases, many repetitions and sequences. The exegesis in the kratema passages is short (**p. 74 and 80** → **plates 21 and 22**).²¹

Hopefully further research on the *mathemata* will continue to reveal hitherto hidden aspects and details about the musical texture and modality of the fascinating Byzantine kalophonic repertory and about the oeuvre of great composers such as the ‘master of masters’ St John Koukouzeles and others, which lifted psaltic art to realms of highest musicianship and prayer.

Conclusion

Below one can find some observations towards a rough description of Byzantine melodics, a sort of sketch of its profile in the kalophonic style, as revealed in the exegesis of the kalophonic style by Chourmouziou Chartophylax. Again we include some examples from the anagrammatismos *Apolaue ton iamaton* in honor of St Demetrios, in the first mode (with traits of protobarys):

- ✓ The piece can be divided in quaternary meters throughout, with few exceptions only, mainly in the cadential zone, but sometimes also elsewhere in the phrase (see **p. 2** of the collation → **plate 4** of this article, and also p. 63, 78-79 of the collation).

- ✓ The piece presents an average stepwise movement (ca. 90% of the entire piece).

- ✓ As to the skips, most of them are ascendent, especially the bigger ones (fourth, fifth a.o.), and are followed by stepwise compensatory descendent movement.

Usually there is one skip per kolon (e.g. **p. 11** → **plate 6**), but sometimes skips are missing completely (e.g. **p. 52** → **plate 18**). More seldom one encounters two skips in a phrase (e.g. **p. 1** → **plate 3**).

²⁰ Cf. also Ioannis Zannos, *Ichos und Makam. Vergleichende Untersuchungen zum Tonsystem der griechisch-orthodoxen Kirchenmusik und der türkischen Kunstmusik*, Orpheus Schriftenreihe 74 (Bonn: Orpheus-Verlag, 1994), p. 19, 47, 57, 69-70.

²¹ Cf. also Αναστασίου, *Κρατήματα*, p. 460-498.



Plate 23. Icon of St Demetrios the Great Martyr and Myroblite, adorned with flowers before the procession through the city of Thessalonica on 25th October (around 2015).²²

²² For a history and recent miracles with the myrrh of St Demetrios, cf. Πρωτοπρεσβύτερος Γεώργιος Θεοδωρής, *Τὸ μύρο τοῦ Ἁγίου Δημητρίου (ἱστορία καὶ σύγχρονα θαύματα)*, 4th enlarged ed. Νίκος Καθαρόπουλος (Θεσσαλονίκη, 2019).

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