



## **“TRADITIONAL INNOVATION” IN BYZANTINE CHANT: THE CASE OF KALOPHONIA**

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During the last two centuries of the Eastern Roman Empire, liturgical chant reached its point of highest development, producing an impressive wealth of compositions which are both grounded in the past classical style of the 10<sup>th</sup>-13<sup>th</sup> centuries and bringing a new, theretofore unknown flowering in the realm of the musical life of Byzantium – the so-called *kalophonia*.

After a brief introduction, we will focus on some fragments from the oeuvre of three coryphées of the kalophonic style, namely Ioannis Glykys, St John Koukouzelis and Xenos Koronis. The presentation will end with some preliminary conclusions concerning the way in which old and new elements intermingled in the creation of the kalophonic style.

### **1. INTRODUCTION: ECCLESIASTICAL ARTS DURING THE PALAEOLOGAN PERIOD**

The Palaeologan Renaissance period spans from 1261, the year in which Michael VIII Palaeologos recaptured Constantinople from the Latins, to the conquest of Constantinople by Muhammad II the Conqueror in 1453.<sup>2</sup> This period is characterized by the intellectual and spiritual movement of hesychasm and a general flourishing of literature, arts and sciences.<sup>3</sup> Art in general underwent a period of refined expression and in some cases shows particular sensitivity, yet it is consistent with the classical tradition in referring back to the past. This leads to a unity in Byzantine art not only until the end of the Empire, but also beyond.<sup>4</sup>

Among the best-known achievements of the Palaeologan renaissance are the wonderful mosaics in different churches and monasteries of Constantinople, such as Hagia Sophia, Pammakaristos and Chora.<sup>5</sup> (**Plate 1**).

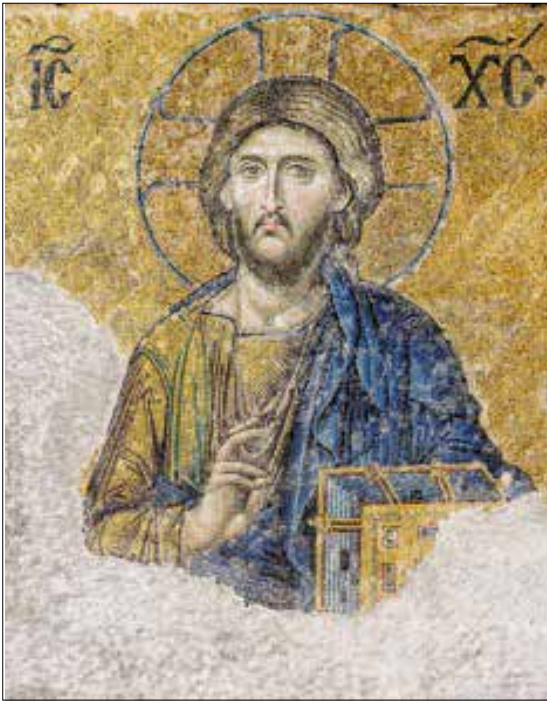
1 The text of this paper was written by Maria Alexandru, in collaboration with Athanasios Delios (Introduction), Apostolia Gorgolitsa (plates 10-11 and thoughts on Glykys), Symeon Kanakis (plate 12 and thoughts on modal structure in the Old System), Dimosthenis Spanoudakis (plate 19 and thoughts on melisma in the kalophonic style), Dimos Papatzalakis (plates 20-21 and thoughts on Chrysaphis the New), and Maria Chaleplidou (thoughts on the Old Sticherarion).

2 Cf. Ιωάννης Καραγιαννόπουλος, *Το Βυζαντινό Κράτος*, 4<sup>η</sup> έκδ., Θεσσαλονίκη: Εκδόσεις Βάνιας, 2001, 238-277.

3 Cf. Charles Delvoye, *Byzantine Art*, Athens: Papadimas Editions, 2013, 481-492. Delvoye characterizes this particular period as the “twilight” of the Byzantine Empire.

4 Manolis Chatzidakis, “Late Byzantine Art, 1204-1453”, in *History of the Hellenic Nation*, Athens: Ekdotiki Athinon, 1980, vol. 9, 423.

5 Cf. Νάνω Χατζηδάκη, *Ελληνική Τέχνη. Βυζαντινά Ψηφιδωτά*, Αθήνα: Εκδοτική Αθηνών, 1994, 66-67, 178-219,



**Plate 1.** *Pantocrator, Mosaic from the Deesis in Hagia Sophia, Constantinople (A.D. 1261?).*<sup>6</sup>

In religious architecture, a return to early Christian types can be observed. The use of the covered portico with arches or domes, which is constructed in both new and old temples, is very common.<sup>7</sup>

**Plate 2.** *The church of the Holy Apostles in Thessaloniki, a cruciform building with covered portico, built c.1310.*<sup>8</sup>



In the field of monumental painting, magnificent mosaics gradually gave way to the wall paintings, in which new aesthetic forms were presented (less severe human figures, expression of emotions with dramatic elements, realism in the execution of movements and scenes).<sup>9</sup> There were two leading schools of painting: the Macedonian (see **plate 3**) and the Cretan (see **plate 4**).<sup>10</sup>

234, 252-260.

<sup>6</sup> Source:

[https://upload.wikimedia.org/wikipedia/commons/a/a2/Christ\\_Pantocrator\\_Deesis\\_mosaic\\_Hagia\\_Sophia.jpg](https://upload.wikimedia.org/wikipedia/commons/a/a2/Christ_Pantocrator_Deesis_mosaic_Hagia_Sophia.jpg) (29.1.2018). For a description of the mosaic, cf. Χατζηδάκη, *Ελληνική Τέχνη. Βυζαντινά Ψηφιδωτά*, 66 and 234. See also Robin Cormack, *Byzantine Art*, Oxford History of Art, Oxford: Oxford University Press 2000, 202. Furthermore, cf. the mosaic of the Pantocrator in the dome of the Pammakaristos Church in Constantinople, 1310: <http://ebooks.edu.gr/modules/ebook/show.php/DSDIM-Ei01/160/1118,4111> (25/9/2016).

<sup>7</sup> Delvoye, *Byzantine Art*, 501-503. Adding buildings of different size and style comes about not only due to limited financial resources, but also because of a new aesthetic perception that matures in the 13<sup>th</sup> century and reviews the older concept of the architectural project as an integral, independent and robust artwork: cf. Chatzidakis, "Late Byzantine Art", 425.

Furthermore, great importance is given to the decoration of façades. The type of the subscribed equilateral cross is kept in the provinces and in the countries of Orthodox faith surrounding the Byzantine Empire. The octagonal type survives in only a few buildings, while various types of the Basilica are used for the construction of the metropolitan churches: cf. Delvoye, *Byzantine Art*, 503-508.

<sup>8</sup> Source:

[https://el.wikipedia.org/wiki/Ναός\\_Αγίων\\_Αποστόλων\\_Θεσσαλονίκης#/media/File:Church\\_of\\_the\\_Twelve\\_Apostles,\\_Thessaloniki,\\_full.JPG](https://el.wikipedia.org/wiki/Ναός_Αγίων_Αποστόλων_Θεσσαλονίκης#/media/File:Church_of_the_Twelve_Apostles,_Thessaloniki,_full.JPG) (24.1.2018). See also: <https://eclass.uoa.gr/modules/document/file.php/ARCH396/Didaktiko%20yliko/PanKal64.htm> (14.1.2017).

<sup>9</sup> Cf. Hatzidakis, "Late Byzantine Art", 439-449.

<sup>10</sup> Steven Runciman, *Byzantine Civilization* (Greek translation by Despoina Degorgi, Galaxy Editions, 1969), 308-309.



**Plate 3.** *Christ Sleeping as a Child ("O Anapeson")*, fresco attributed to Manouil Panselinos, Protaton, Karyes, Holy Mt Athos, around 1290.<sup>12</sup>



**Plate 4.** *Wall paintings with the Resurrection and Holy Hierarchs in the Parekklesion of the Chora Monastery (Kariye Camii), Constantinople, 1316-1321.*<sup>11</sup>



During the Palaeologan Renaissance, the art of icons reaches its zenith. The quality is unmatched and the output is very high. The colours used in previous periods are enriched to yield the emotions of the persons depicted (see **plate 5**). The years before the Fall are characterized by a return to the traditional linear designs of the past.<sup>13</sup>

**Plate 5.** *Icon of the Annunciation, Constantinople, early 14<sup>th</sup> century, Icon Gallery Ochrid.*<sup>14</sup>

11 Source: [https://en.wikipedia.org/wiki/Chora\\_Church#/media/File:Chora\\_Church\\_Constantinople\\_2007\\_010.jpg](https://en.wikipedia.org/wiki/Chora_Church#/media/File:Chora_Church_Constantinople_2007_010.jpg) (29.1.2018). Cf. also the description in Cormack, *Byzantine Art*, 207.

12 Source: [https://el.wikipedia.org/wiki/Μανουήλ\\_Πανσέληνος#/media/File:Nedremannoe\\_Oko\\_freska.jpg](https://el.wikipedia.org/wiki/Μανουήλ_Πανσέληνος#/media/File:Nedremannoe_Oko_freska.jpg) (29.1.2018). For the dating and more frescos by the same famous painter, cf. *Μανουήλ Πανσέληνος. Εκ του Ιερού Ναού του Πρωτάτου*, edited by Ευθύμιος Τσιγαρίδας (Θεσσαλονίκη: Αγιορειτική Εστία, 2003), 48 *et passim*. See also: The Resurrection, wall painting by Manuel Panselinos, from the Protaton in Karyes, Mount Athos (c. 1290):

[http://odysseus.culture.gr/h/2/gh2562.jsp?obj\\_id=1791&mm\\_id=4279](http://odysseus.culture.gr/h/2/gh2562.jsp?obj_id=1791&mm_id=4279) (16.1.2017). For the authorship of these wall-paintings see, however: Matthew J. Milliner, "Man or Metaphor? Manuel Panselinos and the Protaton Frescoes", in *Approaches to Byzantine Architecture and its Decoration. Studies in Honor of Slobodan Ćurčić*, edited by Mark J. Johnson, Robert Ousterhout, and Amy Papalexandrou, Farnham Surrey, Burlington VT: Ashgate, 2012), 221-235: [https://www.academia.edu/1601660/Man\\_or\\_Metaphor\\_Manuel\\_Panselinos\\_and\\_the\\_Protaton\\_Frescoes](https://www.academia.edu/1601660/Man_or_Metaphor_Manuel_Panselinos_and_the_Protaton_Frescoes) (20.2.2018). Cf. also Anastasios Papadopoulos, "Signatures of Byzantine Painters in Macedonia: Deciphering the Astrapades Code", in *Entre la letra y el pincel: el artista medieval. Legenda, identidad y estatus*, edited by Manuel Antonio Castiñeira González, El Ejido, Almería: Círculo Rojo, 2017, 105-122: [https://www.academia.edu/35308350/Signatures\\_of\\_Byzantine\\_Painters\\_in\\_Macedonia\\_Deciphering\\_the\\_Astrapades\\_Code?auto=download](https://www.academia.edu/35308350/Signatures_of_Byzantine_Painters_in_Macedonia_Deciphering_the_Astrapades_Code?auto=download) (20.2.2018).

13 Cf. Delvoye, *Byzantine Art*, pp. 553-556. Hatzidakis, "Late Byzantine Art", 449-452.

14 Source: [https://en.wikipedia.org/wiki/Byzantine\\_art#/media/File:Ohrid\\_annunciation\\_icon.jpg](https://en.wikipedia.org/wiki/Byzantine_art#/media/File:Ohrid_annunciation_icon.jpg) (29.1.2018). For the description of this icon, cf. Cormack, *Byzantine Art*, 8-9, and Olga Popova, "Byzantine Icons of the 6<sup>th</sup> to 15<sup>th</sup> Centuries",

In manuscript miniatures, a clear rupture with the ancient spirit is observed, which is characterized by a naturalistic trend (cf. **plate 6**). Linearity returns here with a strong dose of refined elegance in the 15<sup>th</sup> century. The art of miniature tends to fall into oblivion with the advent of printing and engraving.<sup>15</sup>



**Plate 6.** Illumination depicting John VI Cantacuzenos (1347-1354) as emperor and as monk Joasaph, in the manuscript of the National Library of France, *Parisinus graecus 1242*, written at the Hodegon Monastery in Constantinople, between the years 1370-1375.<sup>16</sup>

During the Palaeologan times, sculpture in marble is limited, while a form of engraving on stone is widespread.<sup>17</sup> Classical three-dimensional sculptures are replaced by repoussés, which tend to turn sculpture into a branch of painting.<sup>18</sup>

In the field of miniaturization, many precious works and objects were lost or disposed of during the dynastic disputes of the 14<sup>th</sup> and 15<sup>th</sup> centuries. Ivory was replaced by steatite and ophite, cheaper materials and readily accessible. The art of precious metals and precious stones continued until the fall of the Empire. The art of the ecclesiastical silversmith reached an important peak during Palaeologan times, with the manufacture of various liturgical vessels, and the covering of icons with precious materials.

The textile industry flourished as well: silk interwoven with gold holds a prominent position both in the imperial court and in the ecclesiastical

sphere, where uniquely beautiful priestly vestments are manufactured, along with altar covers and epitaphs.<sup>19</sup> One of the most brilliant works of the time is the embroidered Epitaph from the Church of Panagouda in Thessaloniki, which can be found on display in the Byzantine Museum of Thessaloniki (see **plate 7**).<sup>20</sup>

in Archimandrite Zacchaeus Wood (ed.), *A History of Icon Painting*, transl. by Kate Cook, Moscow: Grand Holding Publishers, 2005, 41-94: 79. See also the portable icon of Our Lord Jesus Christ Almighty, Monastery of Chilandari, Holy Mt Athos, c. 1260-1270: <http://www.saint.gr/christicons.aspx> (16/1/2017).

15 Cf. Delvoye, *Byzantine Art*, 557-561. See also [http://www.getty.edu/art/exhibitions/byzantine\\_illumination/](http://www.getty.edu/art/exhibitions/byzantine_illumination/) (29.1.2018).

16 Source: [https://en.wikipedia.org/wiki/John\\_VI\\_Kantakouzenos#/media/File:Meister\\_der\\_Schriften\\_des\\_Johannes\\_VI.\\_Cantacuzemos\\_001.jpg](https://en.wikipedia.org/wiki/John_VI_Kantakouzenos#/media/File:Meister_der_Schriften_des_Johannes_VI._Cantacuzemos_001.jpg) (29.1.2018). For descriptions of the illuminations of this manuscript, cf. Cormack, *Byzantine Art*, 194-195, and Christian Förstel, *Trésors de Byzance. Manuscrits grecs de la Bibliothèque nationale de France*, Cahiers d'une exposition 37, Paris: Bibliothèque nationale de France, 2001, 25, 27, 28. See also the 14<sup>th</sup> century Tetraevangelon from Adrianople: <http://www.byzantinemuseum.gr/el/?bxm=1618&x=8&y=6> (18.1.2017).

17 Cf. Delvoye, *Byzantine Art*, 573. In the more peripheral territories even plaster and wood are used, witnessing the general penury: cf. Hatzidakis, "Late Byzantine Art", 456-457.

18 Cf. Runciman, *Byzantine Civilization*, 296-297.

19 Cf. Delvoye, *Byzantine Art*, 575-581.

20 Cf. Hatzidakis, 458.



**Plate 7.** Golden embroidered Epitaph of the Panagouda Church in Thessaloniki (c.1300), Museum of Byzantine Culture, Thessaloniki.<sup>21</sup> © Museum of Byzantine Culture, Thessaloniki.

Finally, in the art of hymnography, a new genre appears during the Palaeologan period, namely the so-called *Enkomia*, brief troparia inserted between the verses of the *Amomos* Psalm (118) on Matins of Good Friday (known as *Epitaphia Megalynaria*), and on the Dormition of the Theotokos.<sup>22</sup>

A prolific hymnographical production in iambic decapentasyllabic verses<sup>23</sup> is also observed during the last centuries of Byzantium, especially in connection with the new musical style of the period, i.e. *kalophonia* (etymology: *καλός* = good, beautiful, and *φωνή* = sound of the voice, phrase).<sup>24</sup>

## 2. MELOPOEIA DURING PALAEOLOGAN TIMES

In the field of Byzantine chant, the kalophonic compositional style makes its breakthrough in musical manuscripts by the late 13<sup>th</sup>/early 14<sup>th</sup> century. Continuing a long chain of different oral and written melismatic styles, such as those of the *Asmatikon*, *Psaltikon*, and *Asma*,<sup>25</sup> *kalophonia* is characterized by extended and elaborate melodies, which often appear setting an expanded and/or rearranged poetic text (*anagrammatismoi*, *anapodismoi*), while in the melodic flow the

21 Source: <http://www.mbp.gr/el/object/Επιτάφιος/> (26.9.2016). See also: <http://www.pemptousia.gr/2014/04/i-epitafii-tou-vizantinou-mousiou/> (30.1.2018).

22 Theoharis Detorakis, “«Ἡ ζωὴ ἐν τάφῳ»: The epitaph lamentation in Byzantine Hymnography”, *Pemptousia* 14 (2004), 126-130. See also Diane Touliatos-Banker, *The Byzantine Amomos Chant of the Fourteenth and Fifteenth Centuries*, *Ανάλεκτα Βλατάδων* 46, Θεσσαλονίκη: Πατριαρχικὸν Ἰδρυμα Πατερικῶν Μελετῶν, 1984, 200-211.

23 Cf. Γρηγόριος Στάθης, *Ἡ δεκαπεντασύλλαβος ὕμνογραφία ἐν τῇ βυζαντινῇ μελοποιῶι καὶ ἔκδοσις τῶν κειμένων εἰς ἐν Corpus*, Ἰδρυμα Βυζαντινῆς Μουσικολογίας, *Μελέται* 1, ἐκδ. Μητροπολίτης Κοζάνης Διονύσιος καὶ Γρ. Στάθης, Αθήνα 1977. See also Γρηγόριος Στάθης, «Οἱ δεκαπεντασύλλαβες πνοὲς τῶν μαϊστόρων», a lecture given in Iași, Metropolis of Moldavia and Bukovina, 27.09.2017.

24 Cf. Henry George Liddell, Robert Scott, Sir Henry Stuart Jones, and Roderick McKenzie, *A Greek-English Lexicon*, With a Supplement, 9<sup>th</sup> ed. repr., Oxford: Clarendon Press, 1990, 1967-1968.

25 On the prehistory of kalophonia, cf. 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, Athènes, 1976, 281-288: 283. Clara Adsuara, “Asmatic, Psaltic and ‘Kalophonic’ Fragments in Palaeobyzantine Notation”, in *Palaeobyzantine Notations II. Acta of the Congress held at Hernen Castle (The Netherlands) in October 1996*, edited by Christian Troelsgård and Gerda Wolfram, Hernen: A.A. Brediusstichting, 1999, 47-61. Christian Troelsgård, “Thirteenth-Century Byzantine Melismatic Chant and the Development of the Kalophonic Style”, in *Palaeobyzantine Notations III. Acta of the Congress held at Hernen Castle, The Netherlands, in March 2001*, edited by Gerda Wolfram, *Eastern Christian Studies* 4, Leuven, Paris, Dudley, MA: A.A. Bredius Foundation and Peeters, 2004, 67-90. Christian Troelsgård, “Long Intonations and Kalophonia: Traces of Stylistic Development in Late Byzantine Echemata”, in *Tradition and Innovation in Late- and Postbyzantine Liturgical Chant. Acta of the Congress held at Hernen Castle, the Netherlands, in April 2005*, edited by Gerda Wolfram, *Eastern Christian Studies* 8, Leuven, Paris, Dudley, MA: A.A. Bredius Foundation and Peeters, 2008, 65-77. Gerda Wolfram, “Die melodische Tradition des Psaltikon im Vergleich mit dem kalophonischen Repertoire”, in *Tradition and Innovation in Late- and Postbyzantine Liturgical Chant*, 79-104.

so-called *kratemata* (passages on syllables such as *terere*, *tororo*, *nenena*, etc.) are inserted.<sup>26</sup> A large range, artful cheironomy<sup>27</sup> and a lavish use of modulations and other musical-rhetorical devices compound the virtuosic new repertory, which is written by eponymous composers (*melurgi*, *maistores*),<sup>28</sup> and is not seldom characterized by descriptions such as “wonderful” (θαυμαστός), “very fine” (λεπτότατον), “highly artistic and useful” (πάνυ ἔντεχνος καὶ ὠφέλιμος), “soundly composed” (καλοσύνθετον), “difficult” (δύσκολον) and so forth.<sup>29</sup>

The change from older syllabic settings to the kalophonic repertory has been identified as “le tournant décisif” of Byzantine music, and the kalophonic compositions of the Palaeologan era as the ‘zenith’<sup>30</sup> of the art of chanting (see **plate 8**), or as a Byzantine ‘Ars Nova’.<sup>31</sup> Kalophonic chant has also been recognized as a genuine expression of Orthodox hesychasm and as a musical *philokalia*.<sup>32</sup>

The musical heritage of the Palaeologan period is enshrined in a series of new manuscript types, such as the *Papadike* (*Akolouthiai*), the *Kalophonic Sticherarion* or *Mathematarion*, the (kalophonic) *Kondakarion* or *Oikematarion*, the *Kratematarion* a.o.<sup>33</sup> Along with the new kalophonic repertory, the *Papadike* comprises also older chant layers, some of them notated for the first time in this period, e.g. the *Kekragaria*<sup>34</sup> (see also **plate 9**).

In the following sections of this paper we will try to present some characteristic cases of the interaction between the old and the kalophonic style in the sticheraric genre, seen through the prism of music theory, as expressed in Byzantine didactic poems. This will help to analyse the connection between Byzantine *ars antiqua* and *ars nova* and to assess the dynamics of development in Byzantine melopoeia in the sense of ‘traditional innovation’.

26 Cf. Γρηγόριος Στάθης, *Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιῆας*, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 3, εκδ. Μητροπολιτικῆς Κοζάνης Διονύσιος καὶ Γρ. Στάθης, β' ἐκδ., Αθήνα, 1992, 68-71 and *passim*.

27 Cf. Neil K. Moran, *Singers in Late Byzantine and Slavonic Paintings*, Byzantina Neerlandica 9, Leiden, 1986. Ευαγγελία Σπυράκου, *Οἱ χοροὶ τῶν ψαλτῶν κατὰ τὴν βυζαντινὴν παράδοσιν*. IBM, Μελέται 14, εκδ. Γρ. Στάθης, Αθήνα, 2008, 468-484 and *passim*.

28 Lists of composers of the kalophonic era can be found in: Γρηγόριος Στάθης, *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς, Ἄγιον Ὄρος*, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, τ. Α', Αθήνα, 1975, μθ'. Miloš Velimirović, “Byzantine Composers in Ms. Athens 2406”, in *Essays Presented to Egon Wellesz*, edited by Jack Westrup, Oxford: Clarendon Press, 1966, 7-18. See also Στάθης, *Ἀναγραμματισμοί*, 125-33, as well as the short biographical and ergographical presentations about composers of the kalophonic period, in: Christiana Demetriou, *Spätbyzantinische Kirchenmusik im Spiegel der zypriotischen Handschriftentradition*, Studien und Texte zur Byzantinistik 7, herausgegeben von Peter Schreiner, Frankfurt am Main, Berlin, Bern, Bruxelles, New York, Oxford, Wien: Peter Lang, Europäischer Verlag der Wissenschaften, 2007, 177-268. Γρηγόριος Αναστασίου, *Τὰ κρατήματα στὴν Ψαλτικὴ Τέχνη*, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 12, εκδ. Γρ. Στάθης, Αθήνα, 2005, 247-328. Κωνσταντίνος Καραγκούνης, *Ἡ παράδοση καὶ ἐξήγηση τοῦ μέλους τῶν χειρουργικῶν τῆς βυζαντινῆς καὶ μεταβυζαντινῆς μελοποιῆας*, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 7, εκδ. Γρ. Στάθης, Αθήνα, 2003, 177-287. Αχιλλεύς Χαλδαϊάκης, *Ὁ Πολυέλεος στὴν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιῆα*, Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Μελέται 5, εκδ. Γρ. Στάθης (Αθήνα, 2003), 391-441.

29 Cf. Levy, “Le tournant décisif”, 283. Maria Alexandru, “Gregorios Mpunes Alyates: An Open Bioergographic Index Card and an analysis of the pentekostarion **Τὴν λάμπριν τοῦ προσώπου σου**”, in *Psaltike. Neue Studien zur Byzantinischen Musik: Festschrift für Gerda Wolfram*, herausgegeben von Nina-Maria Wanek, Wien: Praesens, 2011, 13-64: 20, 21, 27, 33, 48.

30 Cf. Egon Wellesz, *A History of Byzantine Music and Hymnography*, 2<sup>nd</sup> ed. revised and enlarged, Oxford: Clarendon Press, 196), vi.

31 Cf. Edward Vinson Williams, *John Koukouzeles' Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century*, Dissertation, Yale University, University Microfilms, Ann Arbor, Michigan, 1969, 388.

32 Cf. Alexander Lingas, “Hesychasm and Psalmody”, in *Mount Athos and Byzantine Monasticism*, ed. by A. Bryer and M. Cunningham, London: Variorum, 1996, 155-168. The syntagm *Kalophonia*=*Philokalia* stems from Antonios Alygizakis: cf. Maria Alexandru, “Calofonia, o Filocalie muzicală. Cântarea liturgică în secolele XIII-XIV din Bizanț în Țările Românești”, in *Arhiepiscopia Dunării de Jos, Istorie bisericească, misiune creștină și viață culturală*, vol. II, *Creștinismul românesc și organizarea bisericească în secolele XIII-XIV. Știri și interpretări noi. Actele sesiunii anuale de comunicări științifice a Comisiei Române de Istorie și Studii al Creștinismului, Lacu-Sărat, Brăila, 28-29 septembrie 2009*, culese și publicate de Emilian Popescu și Mihai O. Cățoi, Galați: Editura Arhiepiscopiei Dunării de Jos, 2010, 543-582 and plates 1-43: 543.

33 Cf. Στάθης, *Ἀναγραμματισμοί*, 99-125. Εμμανουήλ Γιαννόπουλος, *Λόγος καὶ μέλος στὴ λατρεία τῆς Ορθόδοξης Ἐκκλησίας*, β' ἐκδ., Θεσσαλονίκη: University Studio Press, 2008, 65-90.

34 Cf. Δημοσθένης Σπανουδάκης, *Σύγχρονα μοντέλα ἀνάληψης Βυζαντινῆς Μουσικῆς. Το φαινόμενο τῆς μελισματικότητας στα Κεκραγάρια*, Dissertation, 3 vols. & 4 CDs, Θεσσαλονίκη: Τμήμα Μουσικῶν Σπουδῶν του Αριστοτελείου Πανεπιστημίου, 2017. Giuseppe Sanfratello, *The Byzantine Chant Heritage in Sicily. Dynamics of oral transmission, musical heterogeneity, techniques of safeguarding*, PhD Thesis, Copenhagen: University of Copenhagen, Faculty of Humanities, 2017, 1-122.

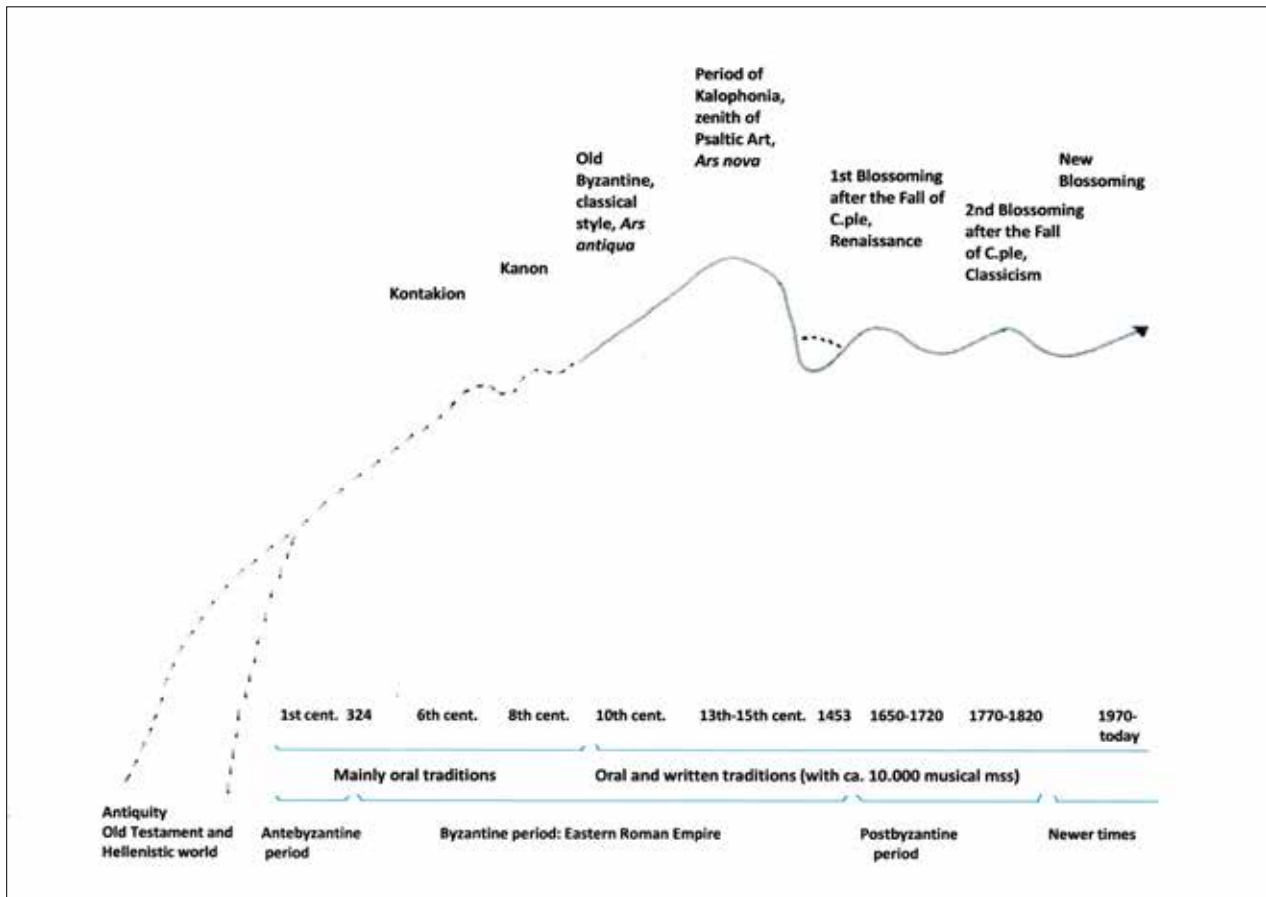


Plate 8. Periods in the development of Byzantine melopoiea, having the kalophonic era as its zenith.<sup>35</sup>

Branches of the Papadic genre – representative collections:	Categories:
1. <u>Papadic per se</u> ⇒ Old & New Papadike ⇒ Πανδέκτη by Ioannis Lampadarios & Stephanos the 1 <sup>st</sup> Domestikos	<ul style="list-style-type: none"> <li>• Kekragaria</li> <li>• Pasapnoaria</li> <li>• Doxologies</li> <li>• Trisagia</li> <li>• Cherubic hymns</li> <li>• Megalynaria</li> <li>• Koinonika</li> </ul>
2. <u>Of the Kontakarion</u>	<ul style="list-style-type: none"> <li>• Kontakia, Oikoi</li> <li>• Akathistos Hymn</li> </ul>
3. <u>Of the Mathematarion or the Kalophonic Sticherarion</u>	<ul style="list-style-type: none"> <li>• Mathemata (kalophonic stichera, anagrammatismoi)</li> </ul>
4. <u>Of the Kratematarion</u>	<ul style="list-style-type: none"> <li>• Kratemata</li> </ul>

Plate 9. Branches and categories of the papadic genre, which comprises the kalophonic repertory and older layers of psalmody and melismatic chants.<sup>36</sup>

35 Translated and revised after: Μαρία Αλεξάνδρου, *Εισαγωγή στη Βυζαντινή Μουσική*, Βιβλιοθήκη Μουσικολογίας, 5, διεύθ. Δημήτριος Γιάννου, Θεσσαλονίκη: University Studio Press, 2016, 83. The estimation of the number of extant manuscripts of Byzantine chant (around 10.000) stems from professor Grigorios Stathis, from his speech at the award of the title *Doctor honoris causa* at the University of Arts “George Enescu” in Iași, 28.09.2017, with the title «Τὰ ὀχτῶ-ἔννια Ὁρόσημα τῆς Ψαλτικῆς μας Τέχνης, πού πρέπει νὰ γνωρίζουμε σ’ Ἀνατολή καὶ Δύση», 25-26 (more than 7.500 in Greece, and about 2.000-2.500 in other countries such as Romania, Bulgaria, Serbia, Russia and elsewhere).

36 Based on Στάθης, *Αναγραμματοισμοί*, 45-46 and *passim*.

2.1. IOANNIS GLYKYS

The precentor Ioannis Glykys (2<sup>nd</sup> half of the 13<sup>th</sup> century-1<sup>st</sup> quarter of the 14<sup>th</sup> century),<sup>37</sup> one of the leading figures of the early kalophonic style, is connected not only to the beginnings of the kalophonic stream, but also to the old, non-kalophonic melodies of the eleven heothina.<sup>38</sup> In the first heothinon (first authentic mode), one can already observe a very large range and extensive use of the system of the wheel (conjoint fifths), which represents the leading modal paradigm for the kalophonic repertory: cf. **plates 10-12**.

Plate 10. The beginning of the first heothinon in a collation of sources in palaeobyzantine and middle Byzantine notation, with the slow exegesis by Chourmouzios Chartophylax, accompanied by transnotation and schematic transcription into staff notation.<sup>39</sup>

37 Cf. Καργακούνης, *Παράδοση*, 179-193. See also Αποστολία Γοργολίτσα, *Ιωάννης ο Γλυκός και η μελοποίηση του πρώτου Εωθινού: συγκριτική παλαιογραφική μελέτη*, Διπλωματική εργασία, 2 τ., Θεσσαλονίκη: Τμήμα Μουσικών Σπουδών του Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης 2017.

38 Cf. Solon Hadjisolomos, *The Modal Structure of the 11 Eothina Anastassima ascribed to the Emperor Leo (+912)*, Doctoral Dissertation, Nicosia, Cyprus, 1986.

39 Plates 10-11 were prepared by Apostolia Gorgolitsa. For the entire collation of the first heothinon in the old and the new embellished styles, the composition by Iakovos Protopsaltis and the new brief (syntomon) style by Petros Peloponnisios, together with their exegeseis and supplied with transnotations and transcriptions into staff notation, cf. Γοργολίτσα, *Ιωάννης ο Γλυκός*, vol. II, *passim*.



2  
Σινδ 1218  
f. 25fr. (117f)

33  
A 139  
f. 296r-v  
(134r)

K  
AMT 704 9  
f. 215r-216v

De

De

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Imp

41a

TUV

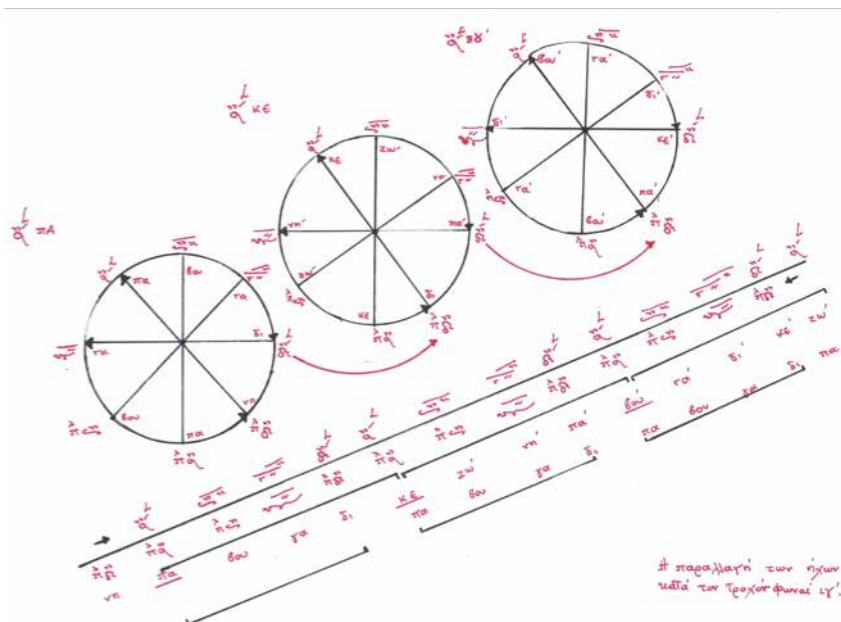
TUV

XUV

XUV



**Plate 11.** The end of the first heothinon in Middle Byzantine notation (mss Sinai 1218, A.D. 1177, and Ambrosianum A 139, A.D. 1341, MMB XI) together with its slow exegesis in the analytical notation of the New Method, by Chourmouziος Chartophylax (Metochion Panagίου Taphou 704, around 1827).<sup>40</sup>



**Plate 12.** Modern kanonia (small wheel-diagrams), with the old signatures and the names of the tones according to the new system of parallagi (solmization), showing the transpositions of the melody of the first heothinon according to the tetraphonic system: D E F G a - a b c d e - e f# g a' b'.<sup>41</sup>

40 Cf. an analytical description of MPT 704 in Γρηγόριος Στάθης, *Τὰ χειρόγραφα Βυζαντινῆς Μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον σημειογραφίας*, β' τόμος, Ὁ Κατάλογος, Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2016, 41-53.

41 Plate 12 was prepared by Symeon Kanakis.

## 2.2. XENOS KORONIS AND THE STICHERARIC PHRASE Συμεών τὸν ἰσάγγελον

One of the most influential pupils of Ioannis Glykys was the precentor Xenos Koronis (last quarter of the 13<sup>th</sup> century - 1<sup>st</sup> half of the 14<sup>th</sup> century).<sup>42</sup> His well-known *Method of the Sticherarion*<sup>43</sup> displays to a great extent formulas of the old, non-kalophonic sticheraric repertory. In order to show the process of melodic elaboration proposed by Koronis in his didactic poem, we have chosen the phrase «Συμεών τὸν ἰσάγγελον» (“Symeon, equal to the angels”) from the sticheron Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ, the first piece which opens the old Sticherarion (SAV 1),<sup>44</sup> in honour of St Symeon the Stylite and other saints (see **plates 13-14**).



**Plate 13.** St Symeon the Stylite (390?-459), a champion of spiritual purity (symbolized by the shell above his head) in the middle of tribulations. Repoussé work of the 6<sup>th</sup> cent., Louvre.<sup>45</sup>

**Plate 14.** The phrase «Συμεών τὸν ἰσάγγελον» from the sticheron «Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ», in the first authentic mode (protos exo), in the old, non-kalophonic style, from the ms Ambrosianus A 139 sup., f. 1r, A.D. 1341, MMB XI, together with its slow exegesis by Chourmouzios Chartophylax, from the ms Metochion Panagίου Ταφροῦ 707, f. 2r, first half of the 19<sup>th</sup> century.<sup>46</sup>

42 Cf. Καραγκούνης, *Παράδοση*, 201-206. See also Άννα Καρανικόλα, *Ξένος ο Κορώνης. Βιοεργογραφία και ανάλυση αντιπροσωπευτικῶν ἔργων*, Διπλωματικὴ ἐργασία, Θεσσαλονίκη: Τμήμα Μουσικῶν Σπουδῶν του Ἀριστοτελείου Πανεπιστημίου Θεσσαλονίκης, 2007.

43 Cf. Gerda Wolfram, “Xenos Koronis’ Μέθοδος τοῦ Στιχηραρίου”, in *Tradition and Innovation in Late- and Postbyzantine Liturgical Chant. Proceedings of the Congress held at Hernen Castle, the Netherlands, 30 October - 3 November 2008*, edited by Gerda Wolfram and Christian Troelsgård, *Eastern Christian Studies* 17, Leuven – Paris – Walpole MA: A.A. Bredius Foundation, Peeters, 2013, 123-134.


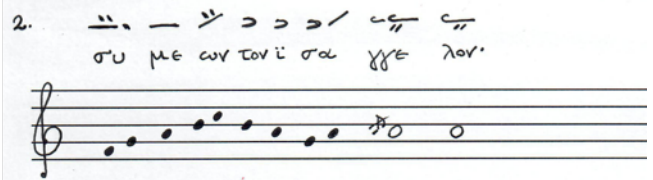
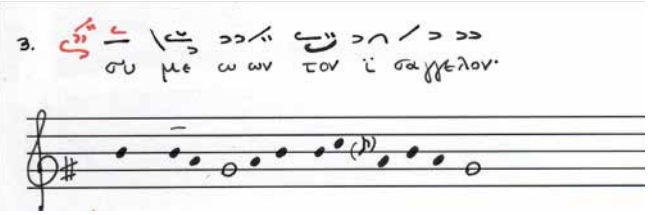
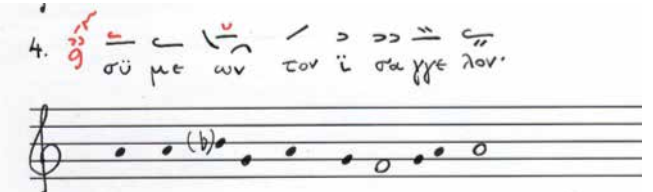
44 Cf. Christian Troelsgård, “A List of Sticheron Call-Numbers of the Standard Abridged Version of the Sticherarion. Part I (The Cycle of the Twelve Months)”, *Cahiers de l’Institut du Moyen-Âge Grec et Latin* 74 (2003), 3-20: 4.

45 Source: [https://en.wikipedia.org/wiki/Simeon\\_Stylites#/media/File:Simeon\\_Stylite\\_Louvre.jpg](https://en.wikipedia.org/wiki/Simeon_Stylites#/media/File:Simeon_Stylite_Louvre.jpg) (30.1.2018).

For the description of the repoussé and the dating, see [https://en.wikipedia.org/wiki/Simeon\\_Stylites](https://en.wikipedia.org/wiki/Simeon_Stylites) (30.1.2018).

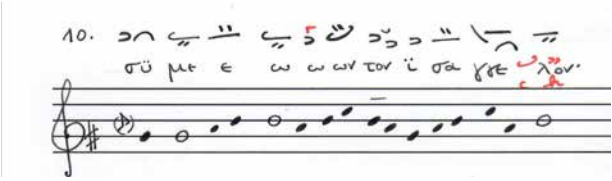
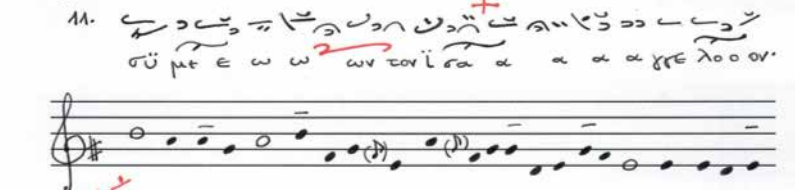
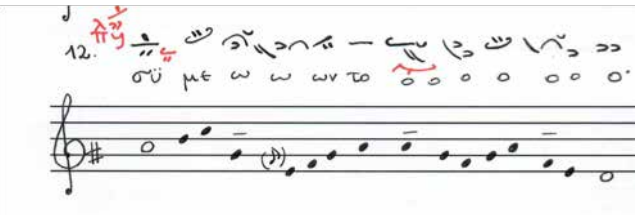

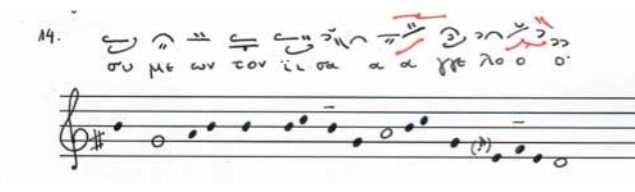
46 Cf. Lidia Perria & Jørgen Raasted (eds.), *Sticherarium Ambrosianum*, MMB, Facsimiles XI, Pars Principalis & Pars Suppletoria, Copenhagen: Munksgaard, 1992. Στάθης, *Πρωτόγραφα*, vol. II, 229.


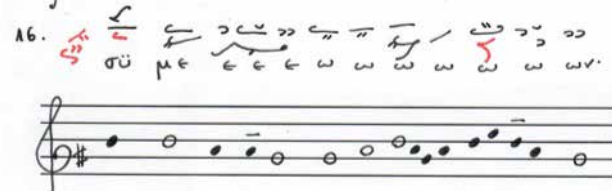

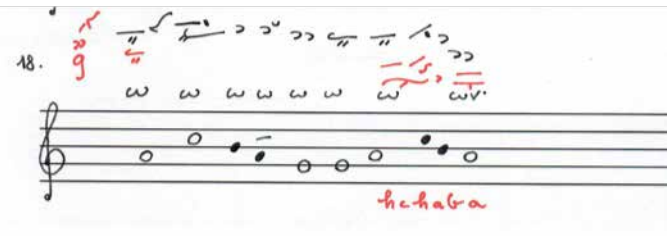

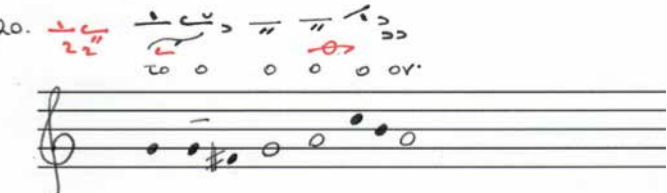
In Koronis’s *Method of the Sticherarion*, which draws on the old sticheron Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ, there are 23 kola in which the master of kalophonia displays several ways of setting the words «Συμεῶν τὸν ἰσάγγελον» to classical *theseis* (formulas) of the old sticheraric style, both oligotonic and melismatic<sup>47</sup> in the Middle Byzantine notation. He starts with a faithful quotation from the Old Sticherarion (compare **plate 14** with kolon 1 in the next plate). The more melismatic formulas (cf. kola 6-7, 12-18) could also be used for kalophonic textures: see **plate 15**.

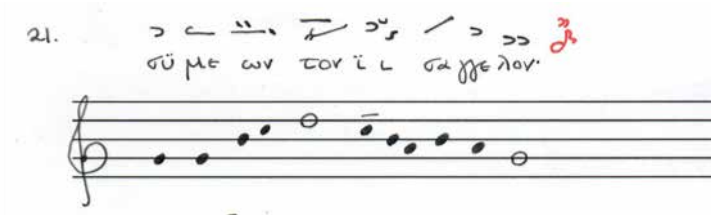
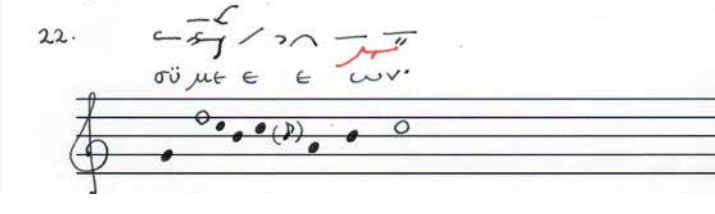
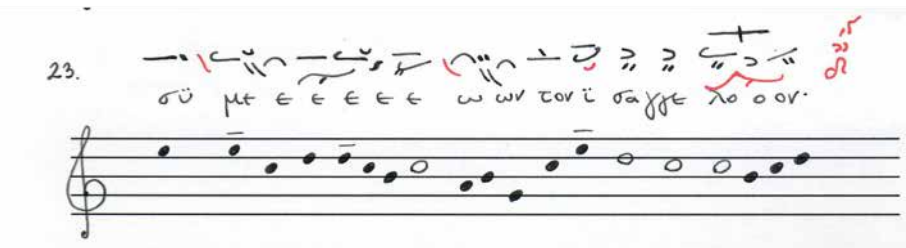
Method of the Sticherarion by Xenos Koronis, kola on the text «Συμεῶν τὸν ἰσάγγελον», after the ms Athens NLG 2406, f. 8v-9r, with transnotation and microsyntactical analysis	Modal analysis
<p>ἀνάσταμα   δαρτά   βαρεία ἐνειλητικόν   καταβατή</p> <p>1. </p>	from nana/ varys to the plagal of the 1st mode
<p>δαρτά   ὄρθιον   ἰσότης+διπλαῖ</p> <p>2. </p>	1st mode
<p>βαρεία, ἀνατρίχισμα δαρτά   ὀξεῖα καταβατή</p> <p>3. </p>	2nd mode
<p>ἰσότης βαρεία ὀξεῖα καταβατή δαρτά, διπλή</p> <p>4. </p>	1st mode

47 For syllabic and melismatic texture of the old, classical sticheraric repertory and its characteristic formulas, cf. George Amargianakis, *An analysis of stichera in the deuteros modes*, 2 vols., *Cahiers de l’Institut du Moyen-Âge Grec et Latin* 22-23 (Copenhagen, 1977): <http://cimagl.saxo.ku.dk/download/22/22-23Amargianakis1-263.pdf> (6.2.2018). Annette Jung, *The long melisms in the Non-Kalophonic Sticherarion*, Dissertation, Copenhagen University, Humanistic Faculty, 1998. *Ead.*, “The Long Melismas in the Non-kalophonic Sticherarion”, *Cahiers de l’Institut du Moyen-Âge Grec et Latin* 70 (1999), 13-80: <http://cimagl.saxo.ku.dk/download/70/70Jung13-80.pdf> (6.2.2018).



<p>ἀνατρίχισμα      δαρτά          διπλή, δαρτά    βαρεία μετὰ διπλῆς                                   ράπισμα</p> 	
<p>κράτημα, ξηρόν κλάσμα      σταυρός          διπλή                            δαρτά      ξηρόν κλάσμα          ἀντικενωκύλισμα      βαρεία καταβατή</p> 	
<p>ἀντικόντισμα   πίασμα    βαρεία καταβατή                                   βαρεία                                   δαρτά</p> 	<p>plagal of the          2nd mode, tri-          phonic struc-          ture</p>
<p>πεταστή, δαρτά      θεματισμός ἔξω          πεταστή          βαρεία καταβατή</p> 	<p>2nd mode</p>
<p>πεταστή, διπλή δαρτά, πίασμα    ξηρόν κλάσμα+πίασμα          δαρτά, ἀπόδεσμα                                   διπλή, παρακλητική+                                   ψηφιστόν</p> 	<p>→ plagal of          the 2nd mode</p>

<p>χ α ι ρ ε τ ι σ μ ό ς</p> 	
<p>κράτημα διπλαῖ, κρατημοκατάβασμα ξηρόν κλάσμα τρομικόν</p> 	<p>2nd mode</p>
<p>ξηρόν κλάσμα όξεια καταβατή ἀπόδεσμα βαρεια, πεταστή</p> 	<p>1st mode</p>
<p>ουράνισμα θεματισμός ἔσω (χόρευμα)</p> 	
<p>πεταστή βαρεια καταβατή+πίασμα</p> 	<p>plagal of the 1st mode</p>
<p>ξηρόν κλάσμα θεματισμός ἔσω</p> 	<p>nana transposed a second higher</p>

<p>ισότης, δαρτά, κράτημα τζάκισμα ὀξεῖα καταβατή</p> <p>21. </p>	<p>→ 4th authentic mode eso</p>
<p>κρατημοκατάβασμα ξηρὸν κλάσμα+διπλῆ</p> <p>22. </p>	<p>→ nana</p>
<p>πίασμα, ξηρὸν κλάσμα      πεταστή κράτημα                      διπλαῖ δαρμός                        σταυρός</p> <p>23. </p>	<p>→ 4th authentic mode exo</p>

**Plate 15.** Fragment from Xenos Koronis’s “Method of the Sticherarion”, according to the ms Athens NLG 2406, A.D. 1453,<sup>48</sup> in late Middle Byzantine notation, with transnotation. Above the neumes the formulas are indicated (microsyntactical analysis),<sup>49</sup> while the last column contains the indication of the modulation plan (modal analysis).

In the kōla 19-21 one can observe a modulation from the first to the fourth authentic mode, through the intermediation of nana on G, which requires F# in the transnotation, a case handled with the so-called *diploparallage*: see **plate 16**.

### 2.3. ST JOHN KOUKOUZELES AND THE FORMULA θεματισμός

In Koronis’s *Method of the Sticherarion* one may observe thrice the use of the formula *thematismos eso* (see kōla 9, 18 and 20 in **plate 15**). The same formula occurs also in St John Koukouzeles’s *Mega Ison*. Like the *Method of the Sticherarion*, the *Mega Ison* was provided with slow exegesis both by Petros Peloponnisios and by Chourmouzios (cf. **plate 17a**). However, since in the Koukouzelian method the formula of the *thematismos eso* occurs in the second mode, the slow exegesis differs from what could be applied to Koronis’s *thematismos eso* in the first mode. The suitable exegesis for Koronis’s *thematismos* can be found for instance via another didactic poem occurring in

48 For a description of the ms, cf. Μανόλης Χατζηγιακουμής, *Χειρόγραφα εκκλησιαστικής μουσικής 1453-1820. Συμβολή στην έρευνα του Νέου Ελληνισμού*, Αθήνα: Εθνική Τράπεζα της Ελλάδος, 1980, 109-110 and plates 1-2.

49 For the names and shapes of the formulas, cf. Μαρία Αλεξάνδρου, *Παλαιογραφία Βυζαντινής Μουσικής. Μουσικολογικές και καλλιτεχνικές αναζητήσεις, πρώτη αναθεωρημένη έκδοση*, Αθήνα: Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα, www.kallipos.gr, 2017: <https://repository.kallipos.gr/handle/11419/6487> (5.2.2018), 807-856.



the propedeutic material of the Papadike manuscripts, namely Χορὸς τετραδεκαπύρσευτος, which relies on the homonymous sticheron of the Old Sticherion in honour of the Holy Forty Martyrs of Sebastea (SAV 542).<sup>50</sup> In **plate 17b** we use the redaction of St John Koukouzeles for this old sticheron (ms Athens NLG 884).

**Plate 16.** The signatures according to the system of the Wheel (conjunct fifths – parallage), and according to the triphonic system (conjunct fourths – diploparallage).<sup>51</sup>

**Plate 17a.** The formula “thematismos” in the second mode, from the Koukouzelian Ison poem, in late Middle Byzantine notation (Athens NLG 2458, f. 3r, A.D. 1336), together with its slow exegesis by Chourmouzius Chartophylax (Xenophontos 120, f. 9r, A.D. 1818-1825).<sup>52</sup> The old notation is supplied with transnotation, the new one with schematic transcription. The exegesis is accompanied by a generative analysis, including: total number of beats, structural notes (in white rhombuses), melodic movement (boundaries in black rhombuses, stepwise movement indicated by oblique lines) and prolongation of the structural notes (dotted legato), as well as the range of the formula (indicated in number of ‘voices’ i.e. intervals of seconds).

50 Cf. Troelsgård, *List of Sticheron Call-Numbers*, 15.  
 51 For this example and further explanations, cf. *ibid.*, 460-461.  
 52 Cf. Στάθης, *Χειρόγραφα, Ἁγιον Ὄρος*, vol. II, 39.

**Plate 17b.** The formula “*thematismos eso*” in the first mode, from the *sticherion* «Χορὸς τετραδεκαπύρσευτος», together with its slow *exegesis* by Chourmouziou Chartophylax. Fully developed Middle Byzantine notation after the ms Athens NLG 884 (the so-called *Sticherarion* of Koukouzeles), f. 155v, A.D. 1430/1. New Byzantine notation after Metochion Panagiu Taphou 709, f. 104r, first half of 19<sup>th</sup> century.<sup>53</sup>

The highly refined technique and art of the slow *exegesis* is impressive in the examples above, displaying both unity and variation. Both *theseis* count the same total of beats (42) and the same range (E-d). Although in different modes (2nd authentic *versus* 1st authentic), the two slow interpretations start in the same manner, with a cadence on G (*argon*). The subsequent melodic development differs, since the melodic lines are determined by the distinct dominant tones of each mode, around which the other tones gravitate.

#### 2.4. THE PHRASE Συμεὼν τὸν ἰσάγγελον IN A KALOPHONIC SETTING BY ST JOHN KOUKOUZELES

So far we have examined mainly old *sticheraric* formulas in connection with three of the most famous exponents of *kalophonia*: Ioannis Glykys, St John Koukouzeles and Xenos Koronis. In this section we would like to trace the phrase «Συμεὼν τὸν ἰσάγγελον» in its *kalophonic* version. To that end, the manuscript Zakynthos, Collection Gritsanis 7,<sup>54</sup> a complete *Kalophonic Sticherarion* of highest musical and codicological quality, most probably written in the second half of the 15<sup>th</sup> century, has been consulted. This manuscript belonged in earlier times to the Constantinopolitan Precentors of the Great Church of Christ, Daniel Protopsaltes (1770-1789) and Konstantinos Protopsaltis (1821-1855),<sup>55</sup> and there are strong indications that Chourmouziou

53 Concerning the manuscript Athens NLG 884, cf. Jørgen Raasted, “Koukouzeles’ Revision of the *Sticherarion* and Sinai Gr. 1230”, in *Laborare fratres in unum. Festschrift László Dobszay zum 60. Geburtstag*, Spolia Berolinensia 7 (Hildesheim, 1995), 261-277. Thanks to professor Christian Troelsgård for this article. See also Στάθης, *Πρωτόγραφα*, vol. II, 261, 273. For more elements concerning the *Mega Ison* and the method *Choros tetradekapyrseutos*, cf. Αλεξάνδρου, *Παλαιογραφία*, 478-485, 544-561.

54 Cf. a first description of this ms by Μιχαήλ Αδάμης, «Κατάλογος των χειρογράφων τῆς Βιβλιοθήκης Παναγιώτου Γριτσάνη ἀποκειμένης νῦν ἐν τῇ Ἱερᾷ Μητροπόλει Ζακύνθου», *Ἐπετηρὶς Ἐταιρείας Βυζαντινῶν Σπουδῶν* 35 (1966), 311-365: 324-325 (with proposed dating to the 16<sup>th</sup>-17<sup>th</sup> centuries.).

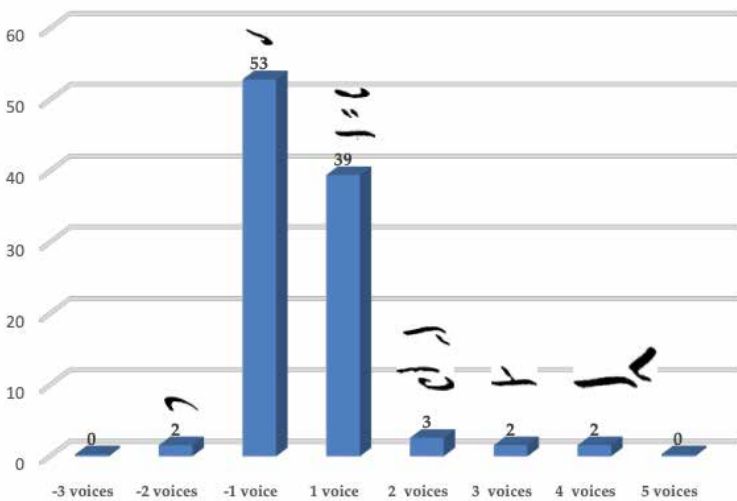
55 For the two precentors, cf. Μανόλης Χατζηγιακουμῆς, *Ἡ ἐκκλησιαστικὴ μουσικὴ τοῦ Ἑλληνισμοῦ μετὰ τὴν Ἀλωσὴ (1453-1820). Σχεδιάγραμμα ἱστορίας*, Αθήνα: Κέντρον Ἐρευνῶν καὶ Ἐκδόσεων, 1999, 70, 96.





**Plate 18.** The passage ‘Symeon, equal to the angels – lege (repetition)’ from the kalophonic sticheron «Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ» in the first authentic mode (*protos eso*), by St John Koukouzeles, from the manuscript *Zakynthos 7*, p. 2 (late Middle Byzantine notation and transnotation), together with its slow exegesis by Chourmouziou Chartophylax, according to the manuscript *Metochion Panagiotou Taphou 727*, f. 5r-v (New Byzantine notation and schematic transcription).

A comparison between **plates 14** and **18** reveals the fact that in the chosen passage, *Symeon ton isangelon*, the name of the Saint is kept with the very same formulas as it was in the Old Sticherarion, although transposed in the lower fifth (old setting in the first authentic high mode: structural notes EF abc – kalophonic setting in the first authentic low mode: structural notes A B DEF).<sup>57</sup> The rest of the melodic line, on the words *ton isangelon* is composed in kalophonic manner (*tromikon*, *kylisma*, *anabasma* with *stauros*, *tromikon*, *parakalesma*, ending with the characteristic *lege* – an exhortation to repeat the previous passage). Chourmouziou’s *exegesis* follows faithfully the structural notes of the Middle Byzantine notation, embroidering them in a rich, continuous melismatic flow.



**Plate 19.** Diagram showing the quantity of stepwise movements and leaps in the exegesis of the kalophonic passage «Συμεών τὸν ἰσάγγελον» (based on **plate 18**).

The highly melismatic quality of the kalophonic texture can be studied on the makrosyntactical, mediosyntactical and micro-syntactical levels, *i.e.* as concerning the whole piece, the single phrases and each syllable in part.<sup>58</sup> In fact, the entire piece, is imbued with melisma, though its density differs (e.g. some of the monosyllabic words of the text or some unaccented syllables can have a minimum level of melismatic movement or even none). The slow exegesis displays a very smooth melodic flux, built up mainly by stepwise progressions (cf. **Plate 19**) around the structural

<sup>57</sup> It is noteworthy that the main signature and many of the medial signatures of the kalophonic sticheron in the manuscript *Zakynthos 7* were hardly readable already in older times, and thus they have been written over by a later hand in thin black ink. The main signature shows the *protos eso* (ends on D), which is rather rare for the Byzantine sticheraric repertory of the older periods. Faithful to this signature, the exegesis by Chourmouziou starts on Pa, having as a result the overall deep tessitura of the entire kalophonic sticheron. The original main signature might have been on *protos exo* (ends on a).

<sup>58</sup> For the notion of mediostructural level, cf. Σωτήριος Δεσπότης, «Ἐρμηνευτικές προσεγγίσεις στο μουσικό ὄλιό τῆς ἑλληνικῆς ψαλτικῆς τέχνης», *Γρηγόριος ὁ Παλαμᾶς 90/818* (2007), 417-428: 421.

notes, expanding the range of the metrophonic structure both to the higher and lower registers.<sup>59</sup>

## 2.5. TRADITIONAL FORMULAS FROM THE OLD STICHERARION AND THE PHRASE Συμεών τὸν ἰσάγγελον IN THE NEW EMBELLISHED STYLE

One of the emblematic musical phrases of the new embellished style (νέος καλλωπισμός) of the 17<sup>th</sup> century consists in the combination of the formulas *ouranisma* and *thematismos eso*.<sup>60</sup> Although it is not unknown in the non-kalophonic Sticherarion, it occurs rather seldom in the old style.<sup>61</sup> The combination is included in Koronis's *Method of the Sticherarion* shown above (see **plate 15**, kolon 18). In the new embellished version of the sticheron Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ, by Panagiotis Chrysaphis the New (fl. between approximately 1650-1685),<sup>62</sup> the *ouranisma+thematismos eso* occurs on the word «εὐσεβῶς», in the following way (see **plate 20**):

**Plate 20.** The combination of formulas 'ouranisma' and 'thematismos eso' in the sticheron «Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ», in the first authentic mode, in the new embellished style, by Panagiotis Chrysaphis the New, from the manuscript Athens NLG 910 (end of 17<sup>th</sup>-18<sup>th</sup> century),<sup>63</sup> f. 3v, in late Middle Byzantine notation, together with its exegesis by Chourmouziou Chartophylax, from the autograph manuscript Metochion Panagiu Taphou 761 (around 1830-1835?), f. 8r, in the analytical notation of the New Method.<sup>64</sup>

59 This paragraph and **Plate 19** were created by Dimosthenis Spanoudakis. For further thoughts and different analytical approaches to the melismatic textures in Byzantine chant, cf. Σπανουδάκης, *Σύγχρονα μοντέλα*, especially vol. III, 238-249.

60 Cf. Στάθης, *Χειρόγραφα, Ἁγιον Ὄρος*, vol. I, μζ'.

61 Cf. Amargianakis, *Analysis*, part I (CIMAGL 22), 37.

62 Cf. Χατζηγιακουμής, *Ἐκκλησιαστική μουσική*, 41.

63 The title of this manuscript states: «Ἀρχὴ σὺν θεῷ ἀγίω, στιχηραρί(ου) τοῦ ἀνθολογίου, τῶν δώδεκα μηνῶν, τῶν δεσποτικῶν ἑορτῶν, καὶ δοξαζομέν(ων) ἀγίων, μελωδοτονηθέντα παρὰ κύρ χρυσάφου τοῦ νέου: πρωτοφάλτου τῆς τοῦ χριστοῦ μεγάλης ἐκκλησίας:-». For a brief account of the manuscript, cf. also Diane Touliatos-Banker, *A descriptive catalogue of the music collection of the National Library of Greece: Byzantine chant and other music repertory recovered*, Aldershot, Hants, England; Burlington, VT: Ashgate, 2007, 92.

64 This plate was conceived by Dimos Papatzalakis. For the dating of MPT 761, cf. Στάθης, *Πρωτόγραφα*, vol. II, 230, 325.

As to the phrase «Συμεῶν τὸν ἰσάγγελον» in the new embellished style, Chrysaphis’s version does not differ substantially from the old, non-kalophonic setting, either in the old notation or in the exegesis. The many subsidiary signs written in red ink in the manuscript Athens NLG 910 in this phrase are added to an almost unchanged metrophonical structure of the same melodic line (see the interval signs in black ink), which persisted from the Old Sticherarion to the new embellished one. In **plates 21a-c**, a diachronic view of this passage is displayed (old style-kalophonic style-new embellished style), with the kalophonic part being transposed to the upper fifth, in order to facilitate the comparison.

**Plate 21a.** The phrase «Συμεῶν τὸν ἰσάγγελον» of the sticherion «Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ» in the first authentic mode, through the ages: a collation of sources with transnotations, transcriptions and micro-syntactical analyses. 1-2: Old style (cf. **plate 14**). 2-3: Kalophonic style (cf. **plate 19**). 5-6: New embellished style, composition by Panagiotis Chrysaphis the New, after the manuscripts Athens, National Library of Greece 910 (end of 17<sup>th</sup>-18<sup>th</sup> century, late Middle Byzantine notation), and Metochion Panagiotou Taphou 761 (approximately 1830-1835 [?]), exegesis by Chourmouzios Chartophylax.<sup>65</sup>

**Plate 21b.** The phrase «Συμεῶν τὸν ἰσάγγελον» in a collation of sources (continuation of the previous example).

OLD STYLE

① Petaste  
A 134,  
f-4r  
το ο υ

② MPT 707,  
f-2r  
το ο ο ο ο ο υ

③ KALOPEON Βασιλῆς Τρομικῶν Κυλιῶνα  
2dx. 7,  
p-2  
το ο ο υ

④ MPT 727,  
f-5r  
tr-uposal  
το ο ο ο ο ο ο ο ο ο ο ο υ

NEW ENCLUSIONISM

⑤ (Symmetros elaphron)  
MLG 910,  
f-3v  
το ο υ

⑥ MPT 761,  
f-7v  
το ο ο ο ο ο υ

The image displays a handwritten musical score for Plate 21c, organized into six systems (1-6) across four columns. Each system includes a staff with musical notation and Greek lyrics. System 1 is labeled 'OLD STYLE' and includes 'Barein', 'Dista', 'Barein', and 'Aproso em'. System 2 includes 'MPT 707, f. 20' and 'L L L L L'. System 3 is labeled 'Katholou' and includes 'Amobrimo, Stawo', 'Tsimikan', 'Pantakloma', and 'Petoula, Apurika'. System 4 includes 'MPT 713, f. 50' and 'transposed'. System 5 is labeled 'NEW ENOCHLIMENT' and includes 'MPT 810, f. 50', 'Tsakizoma', 'Bephiston', 'Busea, Antikemoma', and 'Kylizoma'. System 6 includes 'MPT 711, f. 72'. The score is annotated with various musical symbols, including clefs, notes, rests, and dynamic markings.

Plate 21c. The phrase «Συμεών τὸν ἰσάγγελον» in a collation of sources (end of the previous example).

### 3. CONCLUSIONS

This short presentation has attempted to place the development of the kalophonic musical style in the broader context of the arts during the Palaeologan Renaissance. It has also aimed to show some dynamics of melodic (r)evolution and persistence of melodic material in the sticheraric style during the second Christian millennium, thus sketching the idea of a perpetual ‘traditional innovation’ in Byzantine ecclesiastical music.

The didactic poems by St John Koukouzelis (*Mega Ison*) and Xenos Koronis (*Method of the Sticherarion*) held a central position in Byzantine music education and functioned like a bridge between the old sticheraric and the kalophonic sticheraric style. Byzantine *Ars antiqua* and *Ars nova* proved not to be in contradiction to each other, but rather in an uninterrupted chain of smooth organic development and, at the same time, carrying parallel lives during the 14<sup>th</sup> and 15<sup>th</sup> centuries and beyond.



The stability of the modal system and the strong persistence of microsyntactic craftsmanship, in addition to the hermeneutic art given by the oral tradition to the old notation (as grasped for instance by Chourmouzius Chartophylax), stand for durable sound-posts through the centuries. Some melodic formulas such as *ouranisma* and *thematismos eso*, or even specific melodic movements on single words such as *Συμεών*, from the phrase *Συμεών τὸν ἰσάγγελον*, in the sticheron *Ἐπέστη ἡ εἴσοδος τοῦ ἐνιαυτοῦ*, remained unchanged through the whole psaltic tradition, from the Old style of the 10<sup>th</sup>-13<sup>th</sup> century to the New Embellishment of the 17<sup>th</sup> century and beyond, thus moulding the liturgical music experience of the Church through time towards eternity.