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 Πόδας τῶν δασμάτων τὰς ιάσεις – Enjoy, seeing 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 Panagiou 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 truly 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 preliminary 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, Οι άναγραμματισμοί και τα μαθήματα της δυαυτικής μελοποιίας, Είδομα Βυζαντινής Μουσικολογίας, Μολέτο 3, 2nd ed. (Athens, 1992). Gregorios Stathis, “The dekapentasyllabic breaths of the Masters,” in id., Prinos de multumire. Cuvântâri la prilejuri festive – Eufaromiații Prăzuroși. Omulă de evășăm perețtâșează – Offers of Gratitude. Speeches on Festive Occasions, English transl. Sorina Chipar, 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 accross the slow exegesis written down by Chourmouzios 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 Chourmouzian exegesis of the kalophonic piece Απόλαυε τῶν θαυμάτων in honor of St Demetrios, by St John Koukouzeles, in the first authentic mode. The basic sources of investigation are the Mathematario Zakynthos 7, an autograph by Gregorios Mpoues Aylates, which can be dated around the middle of the 15th century (1440ies), and Metochion Panagiou Taphou 728, containing Chourmouzios’ handwriting with the exegesis of the piece (around 1830).

Along with the Zakynthian Mathematarion, which was the Vorlage for Chourmouzios’ slow exegesis, also three Anthologia of the famous Music School of the Putna Monastery have been consulted, belonging the timespan 1400-1545.

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 repertory.

2. The kalophonic mathema Απόλαυε τῶν θαυμάτων: some examples

The kalophonic piece with the incipit Απόλαυε 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, a city of Thessalonica, by Georgios Sikeliotes (SAV 164).

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

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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 prepared in a future edition.

3 Cf. Gregorio Stavros, Τά χειρόγραφα Βυζαντινής μουσικής. Τά πρωτόγναμα τῆς ἔξηγησις εἰς τὴν Νέαν Μέθοδον σημειογραφίας, vol. II (Athens: Ίδρυμα Βυζαντινής 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, Musica în Moldova Medievală. Secolul al XVI-lea, cu un eseu de D. Conomos, ed. bilingual (engleză-română] T. Moisescu, trad. C. Stihi-Ciobanu and Marin Ionescu, eds., Antologhionul lui Evstratie Protopsalti Putnei, Izvoare ale Muzicii Românești V. Documenta (București: Editura Muzicală, 1983). For further titles about the Putna Music School, cf. Maria Alexanđerou, Παλαιογραφία Βυζαντινής Μουσικής. 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 Troelsgaard, “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: 7. https://comagl.saxo.ku.dk/download/74/74Troelsgaard3-20.pdf (17.9.2020). For the ascription to Georgios Sikeliotes, 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 της Ορθόδοξης Εκκλησίας: http://glt.goarch.org/ (15.9.2020).

6 Cf. also plate 23.

7 For the dating of the lifetime of St John Koukouzeles, cf. Gregorio Stavros, «Ιωάννης Παπαδόπουλος ὁ Κουκουζέλης καὶ Μαίστωρ (1270 περίπου – α’ ήμ. ἵδι αἰώνος),» Βυζαντινοί καὶ Μεταβυζαντινοί Μουσικοί, 6, Ψάλλει ὁ Χορὸς Ψαλτῶν «Ὁ Μαίστορς τῆς Ψαλτικῆς Τέχνης», χορächtες Γρ. Σταθές, τερά Σύνοδος τῆς Εκκλησίας τῆς Ελλάδος-ΙΒΜ (Αθήνα, 1988: booklet accompanying LP-Discs). For kalophonic mathemata in honor of St Demetrios, cf. Stathes, Αναγραμματισμός, p. 170-171. For the composer and his work, see also Αντώνης Αλυγιζάκης, «Ιωάννης Παπαδόπουλος Κουκουζέλης. Παρατηρήσεις στή ζωή καὶ τό έργο του», in Διεθνή Συμπόσια για τη Μακεδονία, Β’ Συμπόσιο Η Μακεδονία κατά την Εποχή των Παλαιόλογων, Θεσσαλονίκη, 14-20 Δεκεμβρίου 1992 (Θεσσαλονίκη, 2002), p. 655-660. Ιωάννης Κουκουζέλης ὁ Μαίστωρ, Εκλογή έργων, edited by Ελληνική Βυζαντινή Χορωδία (Κατερίνη: Επέκταση, 1995), Παιδώς Μαναχής Λευκωτής, Ο Όσιος Ιωάννης ὁ Κουκουζέλης (Άγιον Όρος, 2008).
More precisely, the chosen kalophonic piece is introduced in Zak. 7, p. 98, by the following rubric:

ʻἀναγραμματισμός ἐις τὸν αὐτὸν ἀγίον (i.e. ἐνδοθέν μεγαλομάρτυρα καὶ ἐν θαύμασι περιβόητον Δημήτριον τὸν Μυροβλύτην) ἀπὸ τὸ αὐτὸ στιχηρὸν (i.e. Εὐφραῖνου ἐκ κυρίῳ-)ποίημα κυρ(οῦ) ἰω(άννου) μαῖστ(ορος) τοῦ κουκουζέλη, ὥρας 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]).

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

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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, Ἀναγραμματισμοί, 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, Ἀναγραμματισμοί, 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 TroelsGárd, Monographs of the Danish Institute at Athens (Athens, 1997), vol. II, p. 123-141. Id., «Η ρυθμική και μετρική δομή τῶν βυζαντινών εἴρημάτων καὶ στιχηρῶν ως μέτρο καὶ ως ἀποτέλεσμα μίας νέας ρυθμικής ἐρμηνείας τοῦ βυζαντινοῦ μέλους,» in Οι δύο ώρες της ελληνικής μουσικής κλασικομαρινικής Αθηνών: Αναμνήσεις εἰς μνήμην Σπυρίδωνος Περιστέρη, Πρακτικά της Μουσικολογικής Συνάξεως 10-11 Νοεμβρίου 2000, Μέγαρο Ακαδημίας Αθηνών, edited by Ευστάθιος Γ. Μακρής, Ακαδημία Αθηνών, Δημοσιεύματα του Κέντρου Ερευνής της Ελληνικής Λογοτεχνίας αρ. 18. (Αθήνα, 2003), p. 151-176. Id., «Ο ρυθμός των εκκλησιαστικών μελών μέσα από τη παλαιογραφική έρευνα και την εξήγηση της παλαιάς σημειογραφίας,» PhD Dissertation, 2 vols. (Κέρκυρα, Ιόνιο Πανεπιστήμιο, Τμήμα Μουσικής Ποιητικών Σπουδών, 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.
Table 1.b. Continuation of the macroform of the Koukouzelian anagrammatismos ᾿Απόλαυε τῶν θαυμάτων, according to the Mathematario Zakynthos 7, p. 98-99.

| Anagrammatismos by St John Koukouzeli, according to Zak. 7, pp. 98-99 | Translation of the main verses (without the anagrammatismos) |
| --- | --- |
| 20. Δημήτριον | first authentic |
| 21. τὸν πανένδοξον, | having the most glorious Demetrios |
| 22. ἐν κάλποις | in your bosom as a treasure. |
| 23. κατέχουσα | |
| 24. ὡς θηραύρον. | |
| 25. ἀπόλαυε | 4th auth. |
| 26. εὐθνήσιον CLIMAX | Enjoy, rejoice in the Lord, jubilate, be delighted, dance |
| 27. εὐθνήσιον ZONE, ZENITH | legetos |
| 28. ἐν Κύριῳ | pl. of 1st |
| 29. ἄγιλλαν | And see him dashing down the rashness of the barbars. |
| 30. τέρπον | nenanopl. of 2nd |
| 31. χρόνεν | |
| 32. Καὶ βλέπε | Kraita tiriri...
| 33. καταράσσοντα | 1st, barys, 1st |
| 34. τῶν βαρβαρῶν WORD- | the rashness of the barbars. |
| 35. τά θρασί- | |
| 36-52. τιμρι... (37 NADIR) | |
| 53. τῶν βαρβαρῶν | |
| 54. τά θρασί- | |

Plate 1. The anagrammatismos ᾿Απόλαυε 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

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 Chourmouzios, 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 – Stihirar, 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.
Plate 2. The basic intervallic and rhythmic structure – metrophonia of the mathema Apolaue ton thauaton, 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 Textaussprache, 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 Καράς, Ἡ ὁρθὴ ἐξηγησία καὶ μεταγραφὴ τῶν βυζαντινῶν μουσικῶν γειρογράφων, Ἀνάτυπον Ἀνακοινώσεως ἐν τῷ ἕρωςαλογικῷ βυζαντινολογικῷ συνήδριον τοῦ 1953 (Ἀθῆναι: Σύλλογος πρὸς Διάδοσιν τῆς Εὐκλείας 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 9th Meeting, Sopron, p. 533-536.
In order to explore the phenomenon of the slow exegesis for the kalophonic texture, the entire anagrammatismos *Apolaue ton thauamaton* has been collated according to the following sources:\(^\text{13}\)

- 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), \(n^o\) 56/544/576 I, fols. 95r-96r.\(^\text{14}\)
- Lm: Anthologion, autograph by the deacon Macarie from the Holy Monastery Dobrovăț, A.D. 1527, today in the library of the Holy Monastery Leimono, Lesbos (Greece), \(n^o\) 258, fols. 269r-271r.\(^\text{15}\)
- I: Anthologion, autograph by the Hieromonk Antonie the Precentor, A.D. 1545, kept in Iași, Biblioteca Centrală Universitară "Mihai Eminescu", \(n^o\) I-26, fols. 137r-139v.\(^\text{16}\)
- 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 theses 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 nooumena*, i.e. word painting a.o.).\(^\text{17}\)

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.\(^\text{18}\) 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 evolvement, 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," *Schola 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, *Schola Muzicală de la Putna. Ms. Ns. Nr. 56/544/576 I – P.II – Stihirar, Transcrieri în notație liniară, Izvoare ale Muzicii Românești ll B, Transcripta* (București: Editura Muzicală, 1984).

\(^{15}\) Titus Moisescu, ed., *Manuscrisul de la Dobrovăț. Ms. 258 / Leimono, Izvoare ale Muzicii Românești XI, Monumenta, Schola Muzicală de la Putna* (București: Editura Muzicală, 1994).

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

\(^{17}\) Cf. Ștefan Văcărescu, *În calea lui Claudiu Avrămea Cazimir* (București: Editura Academiei Române, 1996), p. 319-320.

\(^{18}\) For the alteration signs used in the transcription, cf. *ibid.*, p. 866.
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 βαρβάρων τὰ δράση (rashness of the barbars). This is followed by a kratema which emerges on the syllables τιρι τιρι from the last word of the previous text, thros (cf. the text of kola 34-37 on table 1).

\(^{19}\) 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.
Plate 6. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 11.

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

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

Plate 9. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 22.
Plate 10. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 23.

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

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

Plate 13. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 30.
Plate 14. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 36.

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

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

Plate 17. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 51.
Plate 18. Collation of the anagrammatismos Ἀπόλαυε τῶν θαυμάτων, p. 52.

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

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

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

✓ 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).

✓ 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).

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.

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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 Avraamopolou, 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).\textsuperscript{22}

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