Uses of the New Method of the Byzantine Notation
Historico-Musical Testimonies from K. A. Psachos’s Archive

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A

Notational Exegeseis [Achilleas G. Chaldaeak]

At the conclusion of his well-known book about the Byzantine Notation (published in 1917,1 and re-published in 19782) K. A. Psachos discusses with the “retrospective parallelism of the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeseis” [καναδρομικός παραλληλισμός της σημερινής μουσικής γραφής προς την αρχαίαν στενογραφίαν διὰ μέσου τῶν κατὰ καιροὺς ἐξηγηθέντων],3 a chapter also documented through numerous relevant papers of his, published until that time.4

According to his writings, his research on Byzantine Notation, in both its versions the stenographical and the analytical one, especially his effort as far as the so-called exegesis of the same Notation is concerned, is based on musico-logical pieces of evidence found specifically in the manuscripts of Gregory Protopsaltes, as well as on the relevant musical work of a series of Byzantine Music Masters, like the following ones: Chourmouzios Chartophylax, Chrysanthos of Madyto, George the Cretan, Jacob Protopsaltes, Antony Lampadarios, Peter the Byzantios, Peter the Peloponnesian, John Protopsaltes, Athanasios V the Patriarch of Constantinople, Balases the Priest;5 at the same time, he criticizes any

1 K. A. Psachos, Η παρασυμμετοχή τῆς βυζαντινῆς μουσικῆς ἐπὶ ιστορική καὶ τεχνική ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπό τῶν πρῶτων χρυσοσκευασμένων χρόνων μέχρι τῶν καθ ἡμέρας [The Parasmantiki of the Byzantine Music: a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years through the present day], (Athens: P.D. Sakellarious Editions, 1917).
2 K. A. Psachos, Η παρασυμμετοχή τῆς βυζαντινῆς μουσικῆς ἐπὶ ιστορική καὶ τεχνική ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρῶτων χρυσοσκευασμένων χρόνων μέχρι τῶν καθ ἡμέρας, ἐκδοσις δυνατη υπερηφανου, μετα έκτονοι βιογραφιας και είσηγησης συναθροισης ιναι του επιμεληθέντος την δοκιμας Γεωργου Χατζηθεοδοτου καθηγητου μουσικης [The Parasmantiki of the Byzantine Music: a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzikithedorou, music teacher], (Athens: Dionsyos Publishing Co, 1978).
3 Psachos (1978), 236-48; cf. ibid., 236-7 “The who ones do want to decode the secrets of this Ancient Method of the stenographical Byzantine Notation owe to ask and find all the formal and informal versions of the occasional various analyses and exegeses of it, through which our religious music has developed, and through the only safe way i.e. the retrospective study, passing through the last exegesis towards the first formal of the Ancient Stenoigraphy, to accomplish the approximate desirable. The only tools used for that challenging and complex study and research, are the exegesis written down according to the contemporary New Method of the analytical Byzantine Notation, made by the three late teachers Gregory, Chourmouzios and Chrysanthos, who after hard work transformed that from symbols to letters; after these, one has to take into consideration the exegesis made before the contemporary New Method of the analytical Byzantine Notation, the ones developed by George the Cretan, Jacob Byzantios, Peter the Peloponnesian, John from Trabzon and Balases the Priest, which one may study retrospectively; finally, one has to also take into consideration the various forms of the Ancient Stenoigraphy”]
4 Iid., 240-6 “Through the help of these valuable manuscripts and after long study we managed to write a dissertation on the complex issue of the stenographical Byzantine Notation; through the present book of ours we offer a minimum contribution to the
researcher who is not paying particular attention to those pieces of evidence, as “they wronged not only the Art but themselves as well” [νοῦ μόνον τινὰ τήν ἢδίκησαν, ἀλλὰ καὶ ἐαυτοῦς].

Several testimonies about the same issue, unknown and unpublished for the time being, are additionally found in K. A. Psachos’s Archive; there, the researcher can focus on a few relevant roughly handwritten texts; for example:

- the text of an interview of a great Byzantine Music Theory tutor of Constantinople, the Protopsaltes Nileus Kamarados [see the full text, written in Greek, published and commented in Appendix No. 1.2], at the suggestion of K. A. Psachos recorded by Plato N. Kesiosoglus in 1907, an interview never published until now;
- another unpublished text, consisted of twenty-five (25) questions of K. A. Psachos addressed to a well-known Byzantine Music scholar, the hiero-monk of Grottaferrata monastery Lorenzo Tardo [see the full text, written in Greek, published and commented in Appendix No. 2], questions that K. A. Psachos was planning to use at a public discussion with L. Tardo during the fifth Byzantine Studies International Congress (Rome 1936).

history and art of it; especially, through the reference of the examples in indexes 28-31, we offer -short but adequate- samples of the way according to which one can compare the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional excrescences; through such a parallelism one can assume that the Notation remains identical, even though several analyses of it are occasionally given. Taking into account, on the one hand, the excresces made by the Three Teachers that have formed the New Method of the analytical Byzantine Notation, on the other hand, the Ancient Method of the stenographical Byzantine Notation, we can find exactly the same musical content in any formula given in the writing of Gregory [and his contemporaries], and then in the writings of Peter byzantine, Peter the Pelagomists and their predecessors, who have mostly used some analysis of the Notation, until we reach the Ancient Stenography” [Πάσον βοήθημα τούτου τοῦ πολεμίου...]

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Issue No. 5 | 2021

1 Id., 246-7; cf. idd., 239: “It is impossible for foreign researchers (or even for Greek ones) to take even one step further (they are mostly going backward) in order to decode the Ancient Stenography if they can’t find and study in detail all the received relevant manuscript tradition, which represent more than a three-century period, a tradition that is impossible to find at the ancient codices of Byzantine Music found in various libraries spread throughout different regions” [ποσοστώς δὲν εἶναι οὖνόντων, αὐτούς εἶναι, οἱ εἰς τὴν ἑδήν ἀφροντὶ τῆς ἁρμαίας συνεγερμομένους ἔξων, ἐτοίον καὶ κατὰ βῆμαν ἐν νῦν προαγορίσθησαν πρὸς τὰ πρόσωπα, ἀλλὰ καὶ τὰ πρὸς τὸ ὅπσηλθον, ἐν μὴ ἀνέγνωσθαι καὶ ἐπιταμικοῦς μετάφθαις ἡμῖν οἰκεῖόν τινος τῆς δικατοφθαλμίας ἡμῖν, ἀποκρυπτασθὰς τρόπις καὶ πλούς αἰώνιος, ἀδύνατον νὰ εὑρίσκων ἐν τῶν πρὸς τὴν συνεργάτησιν συγχρησμοῦ, ἂνα καὶ κατὰ σχηματίζοντα εἰς τὰς ἐποχαίς Ἑθολογεῖς.

7 About the Protopsaltes Nileus Kamarados see: George Papadopoulos, Συμβολάς εἰς τὴν ἱστορίαν τῆς παρόντος ἡμέρας ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἐπὶ τῶν ἀποστολικῶν χρόνων ἐναντίον τῶν ἡμείων ἡμῶν ὁμοίων ἄφανταντες μελοποιοῦς, ἐναργοφόροι, μουσικοὶ καὶ μουσικάλιοι [Contributions to the History of Byzantine Music], (Athens, 1890), 463-4; Iadem, Λεύκων τῆς βυζαντινῆς μουσικῆς [Byzantine Music Dictionaries], (Athens: Πανεπιστήμιος Θεσσαλίας, Ὁμολογίας τοῦ Ομίλου τοῦ Ναυτικοῦ, η Ἰμπλοκή τοῦ Καστελλίου, 1995), 118-9; note that his full Archive is now available at the following site: https://digital.mmb.org.gr/digima/handle/123456789/15601 [accessed 31 March 2021].

8 At K. A. Psachos’s Archive one can find a relevant epistle of the said Plato N. Kesiosoglus, dated from September 21, 1907 [see also its full text, written in Greek, published and commented in Appendix No. 1.1], where the ‘backstage’ of the aforementioned interview is clearly explained; the aforementioned figure seems to be the same person as Plato N. Kesiosoglus, a Low’s PhD, director of the newspaper Byzantine Review [Βυζαντινὴ Επιθεωρητὴς, Εξαιρετικά Εκπαιδευτικής Επιχειρήματος, Λευκοί Θυρές Σ.Χ.], that was published during the same period of time (the first sheet was published on July 26th, 1907) in Athens.

9 Cf. a characteristic note, roughly written down by K. A. Psachos himself at the end of the handwritten paper of the mentioned interview, where one can read the following, amongst others, comment: Was not published... [Ἄλλα ἡπιστημονίας].

10 About the hiero-monk of Grottaferrata monastery Lorenzo Tardo see: Oliver Strunk, “P. Lorenzo Tardo and his Ottoeco nei mss. melurgici: some observations on the Sitchera Dogmatika”, in Essays on Music in the Byzantine World, with foreword by Kenneth Levy (New York: W. W. Norton, 1977), 255-67; cf. P. Nilo Somma, “Il prof. Oliver Strunk e p. Lorenzo Tardo”, in Remembering Oliver Strunk, Teacher and Scholar, edited by Christina Haemer and Pierluigi Petrelli, Festschrift Series No. 21, (Hillsdale, NY: Pendragon Press, 2005), 65-70. See also the following interesting relevant edition of the Associazione Culturale “Nicolò Chetta”, P. Lorenzo Tardo e la Musica Bizantina. Atti Giornata Culturale, Contessa entella (PA)-25 agosto 1985: Anno Europeo della Musica.

11 At a note, written by K. A. Psachos himself in front of the questionnaire under discussion, hiliarious details of its history are given: Those questions were to be submitted to Lorenzo of Grottaferrata, who I called in public discussion, which he avoided by disappearing; but even if he accepted this invitation, I wouldn’t accept to take part in the discussion, because during his lecture at “Parnassus’s” Hall he proved to be totally unworthy to be honored by me in this way [Ἄλλα ἡπιστημονίας αὐτὰ ἦθεν ἡμῖν ἀποφθέγμα τοῦ ἡμείων τῆς Κριτικῆς, προσκηρυθείς παρ᾽ εἰρήνῃ διὰ ἐμῆς συμφωνίας συζητηθῆναι, τῆς ἡπιστημονίας ἄντων ἄφενεν, ἐξανακτηθῆναι. Καὶ ἐν ἕκτετο ὀρέων τῆς συζήτησις, ἐγὼ δὲν ἦθεν ἐλάβαμεν μέρος εἰς αὐτήν, καθὼς ἐκ τῆς ἐν τῷ “Παρνασσῷ” διακείμενος τοῦ ἄποδεξίος καὶ καὶ
Furthermore, in K. A. Psachos’s Archive one can interestingly find a series of specific musical texts, written down by K. A. Psachos himself, dealing (along with the above-mentioned material) with the crucial issue under discussion, i.e. the exegesis of the Byzantine Notation; especially the latter material, i.e. the musical texts, roughly handwritten by K. A. Psachos himself, could now enlighten our knowledge on the research method followed by him, while, at the same time, they might expand the existing musicological philology on the exegesis of the Byzantine Notation. There follow further comments on some of the mentioned K. A. Psachos’s musical texts:

1 Musical material from an (unknown) autograph of Chrysanthos of Madytos
[Εξ ιδιοχειρίου χειρογράφου Χρυσάνθου Προύσης. Κ. Α. Ψάχος]

A folder found in K. A. Psachos’s Archive includes some compositions sung during the Vespers service, the seven Prokeimenon of the Week, written down with the following inscription: they are composed according to the musical tradition of Peter Protopsaltes the Byzantios [Προκείμενα τῆς Εὐθυδόμος, δοξα
calolómena, ētopiáththn de kath tēn parádo∫ia kūi Plétron prwtoafalw tōu Bυζαντίou]; they are records of great musicological importance, because, according to an analytical note of K. A. Psachos, written down at the end of their musical text, they were copied from a manuscript that the late

άνάζως τοιαύτης ἐκ μέρους μου τιμής. (K. A. Ψάχος), as far as the aforementioned Tardo’s lecture at “Parnassos’s” Hall is concerned (a lecture given on October 28th, 1933), see further details in Evangelia Chaldeaki, «Σύμπαν Κυρίας πολιτισμοφιλοφρονεύοντος τέσσερις ονδόκος επιστής αύτου τοῦ προς τήν Εἰκή Πάλαιρο-Σακκάληνου» (“Four unpublished epistles of Simon Karas addressed to Eva Sikeliandou”), in 11ο Λεγεματικό Μουσικολογικό Συνέδριο, «Ποιητικής και Παράδοσης» (με αναφορά τα 70 χρόνια από τον θάνατο τοῦ Νίκου Σακκάληνου), Αθήνα 21-23 Νοέμβριος 2019. Πρακτικά Λεγεματικού Μουσικολογικού Συνεδρίου (Προέδριδα της Ελληνικής Μουσικολογικής Εταιρείας “Innovation and Tradition”), eds. Ιωάννης Φούλας, Πέτρος Βούρμπης, Κόστας Καρδάμης & Γώγης Σακούλλης (Thessaloniki: Greek Musicological Society, 2020), 137-8 & 124 (note10), 134 (note 49); A Greek summary of that lecture has been published in the following edition of the Italian Institute of Superior Studies [Παλαμάδων Ἰνστιτούτων Ἀνωτέρω Σπουδῶν]: Lorenzo Tardo, hiero-monk, Director of the School of Byzantine Music of the Grottaferrata monastery, Η Βυζαντινή Μουσική. Ι. Γραφή και η Εκτέλεση της Διάλεξης δοθεί στίς του Φιλολογολογού Σύλλογο «Παρνασσον», την 28 Οκτωβρίου 1933 [The Byzantine Music, its Notation and Interpretation], Athens, 1933; on page [2] of this edition, the following explanatory note is found: “This is an extended summary of the lecture given in Parnassos’s Hall under the aegis of the Society of Byzantine Studies by the hiero-monk Lorenzo Tardo, Director of the School of Byzantine Music of the Grottaferrata monastery” [Εξάρτητη παράϕηση της διάλεξης της γεν. στις την ανάθεση του Φιλολογολογού Σύλλογο Παρνασσον]; and υστύ την ανάθεση Βυζαντινών Σπουδών, υστύ του ερυθρόνων Λιανέτζον Τόρδο, διευκολυντή της Βυζαντινής Μουσικής. Συλλογή της Συλλόγου Παρνασσον (Παρνασσός), την 28 Οκτωβρίου 1933 [The Byzantine Music, its Notation and Interpretation], Athens, 1933; on page [2] of this edition, the following explanatory note is found: “This is an extended summary of the lecture given in Parnassos’s Hall under the aegis of the Society of Byzantine Studies by the hiero-monk Lorenzo Tardo, Director of the School of Byzantine Music of the Grottaferrata monastery” [Εξάρτητη παράϕηση της διάλεξης της γεν. στις την ανάθεση του Φιλολογολογού Σύλλογο Παρνασσον].

See facsimiles of the musical texts of these Prokeimenon in Appendix Α. 3, specifically, they are seven compositions, known under the following inscription:

- On Sunday Evening; 1st Mode; Behold now, bless the Lord all you servants of the Lord [τῇ Κυριακῇ έπιστροφῆς-ήγους πλ. ε’ ἐκ τοῦ Πα Ποίητος δή εἰσωτεήτα τόν Κόσμον]
- On Monday Evening; 1st plagal Mode; The Lord will hear me when I cry out to him [τῇ Δευτέρᾳ έπιστροφῆς-ήγους πλ. α’ Πα Κύριος εἰσκοιτήσαται μοι]
- On Tuesday Evening; 1st plagal Mode; Your mercy, O Lord, shall follow me all the days of my life [τῇ Τρίτῃ έπιστροφῆς-ήγους πλ. α’ Πα Τὸ δίδαξεν σου Κύριος κατάδεικτα με]
- On Wednesday Evening; 1st plagal Mode; O God, by your name save me, and judge me by your might [τῇ Τετάρτῃ έπιστροφῆς-ήγους πλ. ε’ Πα Ο Θεός δέ τοῦ νόματος σου σωθήμεν]
- On Thursday Evening; 2nd plagal Mode; My help comes from the Lord, who made heaven and earth [τῇ Πέμπτῃ έπιστροφῆς-ήγους βαβίς ε’ τοῦ Πα Ο Θεός ἐν ἥμισυ παρέμενε]
Chrysanthos of Bursa has written down by his own hands [τά ἀνωτέρω ἀντεγράφησαν ἐκ χειρογράφου ἴδιας χερός τοῦ ἄνω ἑπταμώντος Χρυσάνθου Προύσης γεγραμμένον]; in the mentioned note, a unique reference to an unknown (in the relevant research to date) autograph of the said Chrysanthos of Madytos might be hidden; 14 one can obviously assume that this is a reference to a musical codex of the type of the so-called Anthology, due to the content of the manuscript under discussion; as K. A. Psachos has pointed out in his aforementioned note, this manuscript contains compositions like Polyeleoi, Doxologies, Cherubic Hymns, Communion Hymns, Mathimata, Prokeimena, etc. [ἀπαντά τα ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογία, χειρογράφω, κοινωνικά, μαθήματα, δοχά κλπ.]; so, the aforementioned records, the musical texts of the Prokeimena copied by K. A. Psachos, seems to remain now the only source witness of this “missing” autograph of Chrysanthos.

Additionally, K. A. Psachos, in his aforementioned note, is thoroughly commenting on the specific type of the Byzantine Notation, that is a preliminary version of the well-known type of the New Method of the analytical Byzantine Notation, used by Chrysanthos in this particular manuscript: in the manuscript, different notation from the contemporary one (i.e. the New Method of the analytical Byzantine Notation), as well as definitions of some compositions and various rhythm marks are found [...] as far as the notation is concerned, from a few of the ancient extant signs we can conclude that although Chrysanthos was one of the three inventors of the New Method, in his particular exegesis he kept a number of signs of the Ancient Method of the stenographical Byzantine Notation [ἐν τῷ χειρογράφῳ ἀπαντά τα ἐν πολλά διάφορα τῆς νέης χρόνου, ὁρισμοί ἐν ταῖς μαθήμασι καὶ ἁγιασμοὶ κύριοι διάφοροι [...] ὅσον ἁφορᾶ τὴν γραφήν, ἐκ τῶν σωζομένων ἐν αὐτῷ χρησιμο ἔτων σημείων συμπεραινοῦμεν ὅτι καίται καὶ ὁ Χρύσανθος ἦτο ἐν τοῖς τριῶν ἑφευρετῶν τῆς νέης μεθόδου, οὐχ ἦτον όμως ἐν ταῖς ὑπὸ αὐτοῦ ἱδαιμόρων γεγονόμεναι ἐξήγησιν, διεξετήσεις καὶ μερικά τῆς πολλαίς γραφῆς λείψανα]; furthermore, he is also emphasizing another, remarkable and innovative, Chrysanthos’s technique, referring to specific rhythmic indications, through which the said codex writer is analytically pointing out the rhythm of the musical material included in the manuscripts under discussion: Note that all the compositions recorded in the mentioned manuscript, are rhythmically divided, through bars written in red ink; they are mainly divided into 4-beat rhythmic measures, but they are also inserted rhythmic measures of two, three, five, eight, and twelve beats, as well, even without much accuracy; specifically, the following rhythm marks are used [...]

14 About the autographs of Chrysanthos of Madytos, known in the relevant research to date, see Manolis Hatziyakoumis, Χειρογράφων Εκκλησιαστικῆς διαφοράς μουσικής 1453-1820, Συμβολή στήν έρευνα τοῦ νέου έλληνην [Manuscripts of Ecclesiastical Music 1453–1820: A contribution to the research on Modern Hellenism], (Athens: National Bank of Greece, 1980), 184-5 [Paris, National Library, Suppl. gr. 1047: Heirmologia (fast) composed by Peter Byzantios (Εύρημολόγοι σύντομος Πέτρου Βυζαντίου), A.D. 1807]; Gregorios Stathis, Τὰ χειρογράφων Βυζαντίων μεσαίων, Τὰ προείστρημα τῆς ζήσης Εἰσπροχωρικοῦ κατάλογος τῶν ἑλεχτέων προειστρημάτων κωδικῶν εἰς τὴν Νέαν Μέθοδον αναγραφικῆς σημαινομένης (1814-1815) τῆς Βυζαντίας καὶ Μεταβυζαντίας Μεσαίων, Τὰ χειρογράφων τῶν λιθίαν Χρυσάνθου Προύκης καὶ Ματθαίου, Γραφήματα Προειστρήματος, Χαρτοφυλάκια [Byzantine Music Manuscripts; the codices including the first exegesis of the New Method of the analytical Byzantine Notation], 2nd volume, Ο κατάλογος, [The catalogue], (Athens: Institute of Byzantine Musicology, 2016), 358-88 [L.K.Ps/BKVR 230: Doxastaria composed by Peter Peloropomion (Δοξαστάριον Πέτρου Πελοποννήσου), A.D. 1812] & 456-64 [L.K.Ps/BKVR 229: Heirmologia (slow) composed by Peter Peloropomion (Εύρημολόγοι Πέτρου Πελοποννήσου), A.D. 1811].
It also has to be noted that, in the last five pages of the same folder, there additionally are some rough musical notes, through a pencil written down by K. A. Psachos himself; as one can obviously assume, they refer to specific parts of individual compositions found at the mentioned “missing” autograph of Chrysanthos; they are pieces of music also copied by K. A. Psachos; specifically, they are:

- two hymns, sung during the Divine Liturgy service, dedicated to express wishes for a long life to the Bishops \( \text{Εἰς πολλὰ ἔτη, δέσποτα} \), composed in 4\(^{\text{th}}\) Plagal and 4\(^{\text{th}}\) Authentic Modes, respectively:

- parts of Doxologies, composed by Jacob Protopsaltes and Gregory Protopsaltes, as follows:
  - parts of the verses \( \text{Προσδέξαι τὴν δέησιν ἡμῶν & Καταξίωσον, Κύριε} \) from Jacob’s Doxology composed in 1\(^{\text{st}}\) Mode:\(^{15}\)
  - the beginning of the first verse from Jacob’s Doxology composed in Barys Mode:
  - part of the verse \( \text{Εὐλογητὸς ἔ, Κύριε} \) from Jacob’s Doxology composed in 4\(^{\text{th}}\) Plagal Mode:

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\(^{15}\) In order for one to immediately follow the notational differences between the above record and the one formed by Gregory the Protopsaltes, specific references to the printed version of the latter [John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, Πανδεκτίς τῆς Ἑχθρήσεως; \( \text{θυγατέρος τοῦ Ἀνδρέα, ἐκδοθῆκεν ἦπερ Ἱωαννίνου Σαμαθώμου και Στεφάνου Λαμπαδαρίου τῆς Ἑκκλησίας Εὐκαθαριστή} \) [Pandekti of the holy ecclesiastical hymnody of the entire ecclesiastical year], 2\(^{\text{nd}}\) volume, includes the compositions of the Matins Service & 4\(^{\text{th}}\) volume, includes the compositions of Divine Liturgy Service], (Constantinople: Patriarchal Printing, 1851); onwards: Pandekti 2 & 4) are respectively pointed out.
the beginning of the verse Πρόσδεξαι τὴν δέησιν ἡμῶν from Gregory’s Doxology composed in 4th Plagal Mode:

part of a Trisagion, sung during the Feast of the Holy Cross, composed in 4th Mode:

part of a Sunday Communion Hymn, composed by Peter Byzantios in 1st Plagal Mode:

parts of the octaechon Theotokion Mathima [Θεοτόκε παρθένε], composed by Peter Bereketes:

the musical phrase Δόξα σοι, Χριστέ [Glory to you, O Christ], excerpted from an undefined composition:

By examining the above short records, it is crystal clear that K. A. Psachos has copied them in order to comment or confirm the general rhythmic issue given through the mentioned manuscript; while he is recording them he is also focusing on the specific rhythmic indications that Chrysanthos is using in his mentioned “missing” autograph, as characteristically can been seen in the following musical examples, where it is obvious that the 5-beat rhythmic measure is examined:
Both the aforementioned issues, the one of the specific type of the Notation as well as the other of the insertion of the particular rhythmic indications, are nowadays well-known and detailed commented in the existing relevant musicological bibliography;\(^{16}\) nevertheless, while K. A. Psachos’s notes under discussion are dated from September 26, 1893, this record may now undoubtedly be recognized as the very first commentary on musicological issues of such great significance.

2

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξίᾳ νικώμενος]

A full exegesis of the melody of the second Sticheron Idiomelon of Vespers service of the Triodion’s Sunday of the Publican and the Pharisee,\(^{17}\) is found in K. A. Psachos’s Archive; there, the composition of the original melody, developed according to the 1st Mode, is attributed to Manuel Chrysaphes,\(^{18}\) while its exegesis has been made by K. A. Psachos, as he himself has pointed out on the cover page of the relevant folder of his Archive: “A Pharisee, overcome with vainglory”, composed by Manuel Chrysaphes, clarified, through the addition of the subsidiary signs, and transcribed by K. A. Psachos [Φαρισαῖος κενοδοξίᾳ νικώμενος] τοῦ Μανουὴλ Χρυσάφου (τοῦ παλαιοῦ) σαφηνισμένον δία τῆς προσθήκης τῶν ἀφώνων σημείων καὶ ἐξηγημένον ὑπὸ Κ. Α. Ψάχου].

The history of this exegesis seems to be as follows: a scholar from Varna, Bulgaria, whose name was A. Manoff, sent to K. A. Psachos the aforementioned original melody, handwritten (uncompletely, while its final cadence [ὑπὸ φιλάνθρωπος / for Thou lovest mankind] is missing) only

\(^{16}\) Gregorios Stathis Τὰ χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἔξηγησις εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν χειρόγραφων κοινῶν εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἑξηγητῶν τριῶν Διδασκάλων Χρυσάφου ἐκ Μαθέων, Γρηγορίου Πρωτοψάλτου, Χορωμοῦ Χαρτοφύλακος [Byzantine Music Manuscripts; the codices including the first exegesis of the New Method of the analytical Byzantine Notation], 1st volume, Τὰ προλεγόμενα [The preface], (Athens: Institute of Byzantine Musicology, 2016), 153-8 \[: The exegetical Notation of Chrysanthos of Maditou (Ἡ ἐξηγηματικὴ σημειογραφία τοῦ Χρυσάφου)] & 199-202 \[: Chrysanths of Maditou (Χρύσαφος ἐκ Μαθέων)].

\(^{17}\) Here is the Greek text of the above mentioned Idiomelion: Φαρισαῖος κενοδοξίᾳ νικώμενος, καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος, προσῆλθόν σοι τῷ μόνῳ Δεσπότῃ, ἀλλ' ὁ μὲν καυχησάμενος, ἀσκοῦσθαι τοῖς ἄργων ἀλλ' ὁ μὴ φθεγξάμενος, ἠξιώθη τῶν δωρεῶν. Ἐν τούτῳ τοῖς στηρίξον, ἀνήψη τῷ Θεῷ ὡς φιλάνθρωπος; there follow its English translation, taken from Kallistos Ware, The Lenten Triodion, translated from the original Greek by Mother Mary and Archimandrite Kallistos Ware, (South Canaan, PA: St. Tikhon’s Seminary Press, 2002), 99: Α Pharisee, overcome with vainglory, and a Publican, bowed down in repentance, came to Thee the only Master. The one boasted and was deprived of blessings, while the other kept silent and was counted worthy of gifts. Confirm me, O Christ our God, in these his cries of sorrow, for Thou lovest mankind

\(^{18}\) Cf. Manolis Hatzidakoumis, Ἡ ἔκκλησιαστικὴ μουσική τοῦ ἐλληνικοῦ μετὰ τὴν ἁλίσκη (1453-1820). Σχεδίασμα ιστορίας [The Ecclesiastical Music of Hellenism after the Fall of Constantinople (1453-1820); Sketch of History], (Athens: Research & Publications Centre, 1999), 19-21; Vasileios Salaria, Ἡ παράδοση τοῦ μέλους τοῦ παλαιοῦ σημειογράφου [The music tradition of the old Sticherarion], Doctoral Dissertation, (Athens: Department of Music Studies-School of Philosophy-NKUA, 2011), 125-30; Flora Kritikou, “The challenge of writing new poetry and music: the case of the stichera idiomela by Manuel Chrysaphes”, in Creating Liturgically: Hymnography and Music. Proceedings of the Sixth International Conference on Orthodox Church Music. University of Eastern Finland, Joensuu, Finland, 8-14 June 2015, (Finland: The International Society for Orthodox Church Music, 2017), 177-88.
through the (black-colored) phonetical signs, while the relevant (red-colored) subsidiary signs were missing, is still found at K. A. Psachos’s Archive:19

Obviously, it was a specific musicological request addressed to K. A. Psachos,20 and - at the same time - it was the motivation for the latter to notationally process the same melody; indeed, through the specific musicological material found within the mentioned folder of K. A. Psachos’s Archive, one can systematically follow the entire processing of the exegesis of that melody; in particular, the following material should be pointed out:

1. The notes (Αἰ σημειώσεις)

A series of musical notes, saved under the title The notes (Αἰ σημειώσεις), are found within the mentioned folder of K. A. Psachos’s Archive; they have mostly consisted of small pieces of paper on which K. A. Psachos has roughly written down, through a pencil, parts of the Idiomelon he was trying to analyze; according to the mentioned material, one can assume that his tactic was to first focus on individual musical phrases of the entire given melody and secondly go on with their exegesis; that way, one can follow his work gradually formed step by step; in most cases, he first writes down the prototype part of the melody (under the inscription παλ. [= palaión], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation), and secondly points out (exactly below it) its relevant exegesis (under the inscription ἔξηγ. or ἔξ. [= ἔξηγησις], that means the version of the New Method of the analytical Byzantine Notation he formed); in order to form the last version, i.e. the exegesis of the melody, his effort was based on the already given relevant tradition, judging from the identity of the individual formulae; he would each time point out a specific reference to the given material he had taken into consideration, through either a reference to the pages of a specific musical book,21 or, in some cases, by copying in his notes the respective parts of the used

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19 Beside the mentioned piece of paper K. A. Psachos has written the following note: This is the score that Manoff has written down by his hands and sent to me [Τὸ εξηγημένον μοι ἐν αὐτογράφῳ ἐπὶ τῷ Μανού Μανοφ [άγοι]]; for the time being, no further information about the aforementioned Bulgarian scholar [Αττανας] Manoff, from Varna (cf. below, note 29) could be found.

20 Cf. below, note 29.

21 In the above-mentioned musical notes, one can clearly see a few references to a specific source, which K. A. Psachos seems to have taken into consideration while preparing his exegesis; those references mostly consisted of an indication to pages [Σελ. = Σελίδες]; the mentioned pages refer to a voluminousness “book”, while, for example, in the case under discussion, one can notice pages’ numbers from 527 to 799; at the end of the same references an indication is written, in the Greek language, that seems to be an abbreviation of the form of Κατ. or Κηλ.; one can assume that this abbreviation refers to the name of the famous musician Panagiotes Kiltzanides from Bursa [Κηλ.], or even to his notorious study of the so-called “Key of the Ancient Notation of the Byzantine Music” (in Greek: Κλειδά [Κηλ.]); unfortunately, there isn’t any clue in either the relevant bibliography in existence to date or even in the material found in K. A. Psachos’s Archive to support such a fascinated hypothesis; the relevant research ought to remain open. About the said musician Panagiotes Kiltzanides see: Papadopoulos (1890), 443-4; George Papadopoulos, Τετραγωνική ἐπισκόπησης τῆς θεολογικῆς καὶ κοινωνικῆς μονής ἀπὸ τῶν ἀρχαίων χρόνων μέχρι τῶν καθ’ ἡμέραν (1-1900 μ.Χ) [A historical overview of Byzantine Music], (Athens, 1904), 284-6; Papadopoulos (1995), 124-5; about his missing book (“Key of the Ancient Notation of the Byzantine Music”) see: Panagiotis Kiltzanides, Διαλεκτικῶν Πέτρου τοῦ Πολυπονθρίου, περίγραφον ἀπάνω τὰ ἴδιαμα καὶ λο γιατικὰ τοῦ Ἐπιστημονίου, τῆς Αγιας, τῶν Λογισμῶν καὶ τῶν Αἰνίων, τὰ Απολογικὰ καὶ Κοινωνικὰ πιστῶν τῶν Δοσιστικῶν καὶ Θεοματικῶν ζωτίων, τῶν ἱστορικῶν Ἀργών τοῦ ὅλου ἑορτού, τοῦ τε Τριήμερον καὶ Πεντηκοστηρίῳ, ἐν ὁ προσπελατήνες καὶ τίνα ἅρμα ἀγάλμα μαθῆμα μέγη τοῦτο ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδοσα ἐπὶ τὸν μουσ. Π. Π. Κελτζανίδου Προσασίως, ἀδέλφια καί
prototype melodies themselves. In the following index, one can overview the material included in the notes under discussion in its entirety:

Φαρισαῖος κενοδοξίᾳ νικώμενος, καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος, προσήλθόν σοι τῷ μόνῳ Δεσπότῃ, ἀλλ’ ο μὲν καυχησάμενος, ἐστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθεγξάμενος, ἠξιώθη τῶν δωρεῶν.

In τούτοις τοῖς στεναγμοῖς, στήριξόν με Χριστὲ ὁ Θεὸς ὡς φιλάνθρωπος.

Parts of the Idiomelon
Parallelisms
References

Φαρισαῖος κενοδοξίᾳ νικώμενος

στήριξόν με Χριστὲ ὁ Θεὸς ὡς φιλάνθρωπος

προσήλθόν σοι ἐνώπιον

στήριξόν με Χριστὲ ὁ Θεὸς ὡς φιλάνθρωπος

ἐγκρίσει τῆς Μεγάλης Ἐκκλησίας καὶ τοῦ Ἀντικρατημοῦ ἑπὶ τῆς Δημοσίας Ἐκκλησίας Ὑπουργίου (σ’ ἀριθ. 160. 7 Δεκεμβρίου. 99. 13 Νοεμβρίου 98) [Douxisarion, composed by Peter the Peloponnesian], 2nd volume, (Constantinople, 1886), α΄-γ΄: a “note of crucial importance” («Σπουδαία Σημείωσις») at the end of the book]; Ὀ. Α. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κρέτζενδόου» [“The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotis Kilizanides"], in Φοίνιξ [Formix], Π.α.9 (15.7.1905), 1-2 | Π.α.10 (31.7.1905), 3 | Π.α.11-2 (15-31.8.1905), 3 | Π.α.13-4 (15-30.9.1905), 5 | Π.α.16 (31.10.1905), 3-4 | Π.α.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gr. Stathis Ἡ ἐξήγησις τῆς παλαιάς βουκάντιας σηματογραφίας καὶ δόδου ἀνοικόμων συγγραφῆς τοῦ κώδικος Σηματοτύπου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 [The exegesis of the Ancient Byzantine Notation], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

22 Note that in the above case the prototype part of the melody is written under the inscription ἀρχ. [= ἀρχαῖον], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation.
Additionally, the first full version of both the *Metrophonia* and the exegesis of the Idiomelon under discussion are found amongst those notes; they are also roughly written down through a pencil by
K. A. Psachos himself, the *Metrophonia* in two pages, and the exegesis in three pages (the first two pages are written on both sides):
It has to emphatically be pointed out that in the same folder one can also find a transcription of the *Metrophonia*’s version into Staff Notation, also made by K. A. Psachos himself.²³

### ii. The primary record

The primary record of this work has consisted of two scores: [a] one written down (on one page) according to the Ancient Method of the stenographical Byzantine Notation,²⁴ and [b] another one written down (on three pages) according to K. A. Psachos’s exegesis of the same melody:²⁵

#### Ancient Method of the stenographical Byzantine Notation

#### K. A. Psachos’s exegesis

### iii. The final record

In the final record of this work, consisting of four numbered (α’ to δ’) pages, four scores are included [see the relevant facsimiles in Appendix No. 4.1]: [b] the original melody of the *Idiomelos*, written down according to the Ancient Method of the stenographical Byzantine Notation and clarified, through the addition of the (red-colored) subsidiary signs, by K. A. Psachos,²⁶ along with [a] the aforementioned piece

²³ In the aforementioned folder of K. A. Psachos’s Archive there also is another short musical example written down in Staff Notation, under the inscription *Explanation of the intervals* [*Ἐξήγησις τῶν σημείων*], where K. A. Psachos has pointed out how intervals of a second to a sixth, written through Byzantine Notation, may be understood.

²⁴ The score is written down without any inscription; at the end of its musical text K. A. Psachos has pointed out the following note: See the exegesis on the reverse side [*Ἡ ἑξήγησις ὀπίσθεν*].

²⁵ The score is also written down without any inscription; at the end of its musical text one can see the very well-known signature of K. A. Psachos: Κ. α. Ψάχος.

²⁶ This score is written down under the following inscription: The Ancient Sticheron “A Pharisee, overcome with vainglory”, clarified through the addition of the subsidiary signs missing from the given stenographical Byzantine Notation, composed by Manuel
of paper, sent to K. A. Psachos by A. Manoff, \[27\] [c] the Metrophonia’s version of the same melody, formed by K. A. Psachos, \[28\] and [d] the final exegesis of the melody of the Idiomelon under discussion, also made by K. A. Psachos, at the request of A. Manoff. \[29\]

Nevertheless, some additional musicological remarks should be pointed out, as far as the composer of the original composition under discussion and its exegesis is concerned;

a) the composer of the composition

In the mind of whoever is engaged to the specific genus of the Byzantine Melopoeia, i.e. the sticheraric one, a question of crucial importance is certain to arise: the composition under examination might indeed be attributed to Manuel Chrysaphes or it actually should be attributed to Panagiotes Chrysaphes; it is well-known that there usually is confusion between both the aforementioned composers in the relevant manuscripts tradition or even in the existing published bibliography. \[30\] Seeking a documented answer, it is necessary to compare the composition under discussion to any record of the same melody composed by Panagiotes Chrysaphes; one can find such a comparison to the following indexes, \[31\] according to which it seems that the composition under examination is 99% identical to the one attributed to Panagiotes Chrysaphes into the manuscript tradition: \[32\]

![Manuel Chrysaphes](image1)

![K. A. Psachos](image2)

![Panagiotes Chrysaphes](image3)

Chrysaphes [Τὸ ἀρχαῖον στιχηρὸν «Φαρισαίος κενοδοξίᾳ» διαπιστωμένον ἐκ τῶν ἐν τῇ πρώτῃ σπουδασμῷ μὴ ἐπαρισμένον στιχηρὸν, ἐπὶ Μανουὴλος τοῦ παλαιοῦ Χρυσάφου (Κ. Α. Ψάχος)].

27 See above, note 19.

28 This score is written down under the following inscription: The Metrophonia’s version of the same Sticheron, formed by K. Psachos [Μημοροφώνια τοῦ στιχηροῦ ἐπὶ Κ. Α. Ψάχου].

29 This score is written down under the following inscription: The melody of the same Sticheron, developed according to the slow sticheraric style, transcribed by K. A. Psachos, at the request of A. Manoff, from Varna, Bulgaria [Τὸ εἰς ἀργὸν στιχηρομένον μέλῳ τοῦ στιχηροῦ, καὶ ἑξήγησαν Κ. Α. Ψάχος, τῇ αἰτίᾳ Α. Μανώφου (ἐν Βάρνης)], in Appendix No. 4.2 a contemporary, electronically rewritten, score of the last musical example can also be found, made by Theodoros Maroukakis, to whom great gratitude is expressed.

30 Cf. Gr. Stathis «Πνευματικός Χρωσθῆς ὁ νῦν καὶ Προηγούμενον ["Panagiotes Chrysaphes the Protopsaltes"], in Μέγαρο Μπαλακάκης Αθηνών. Περίοδος 1995-1996. Μέσα από τὸν 19ο αιώνα. Παναγιώτης Χρωσθῆς ὁ νῦν καὶ Προηγούμενον - Γεγονότα θρησκείας Νότον Πατρών - Μητροπόλεως Αθηνών καὶ νομοφύλακας - Πέτρος Μπαλακάκης ὁ μολοῦς [Program of a concert of the Music Hall of Athens, dedicated to 19th-century Byzantine Music composers], (Athens: Music Hall of Athens, 1995), 11-2, 14.

31 The melody of the Sticheron under discussion attributed to Manuel Chrysaphes is taken from both the above-mentioned handwritten text sent to K. A. Psachos by A. Manoff (see above, note 19), as well as from the relevant transcription and clarification of it (through the addition of the red-colored subsidiary signs) made by K. A. Psachos (see above, note 29); the melody of the same Sticheron attributed to Panagiotes Chrysaphes is taken from the codex No. 87 of Kenneth Willis Clark Collection of Greek Manuscripts (David M. Rubenstein Rare Book & Manuscript Library, Duke University), f. 228, a codex that includes a full version of Panagiotes Chrysaphes’s Sticherarion, available at the following site: https://repository.duke.edu/dc/earlymss/emsgk01087 [accessed 31 March 2021]. It has to additionally be noted that through the following index one can easily compare, as well, the red-colored subsidiary signs added by K. A. Psachos to the relevant ones given by the manuscript record of Panagiotes Chrysaphes’s version of the Sticheron.

32 There is only a minor difference, that is the following musical cadence of Sticheron’s poetic phrase ὁ δὲ μὴ φθορίζωμεν [the other kept silent], which is missing from A. Manoff’s/K. A. Psachos’s version: ηῶς ἐκ τοῦ ντους, it is a melismatic musical cadence [: a χα b χα], consisted of a double repetition of a descending third [: χα made through Kratemohyporrhoon & Heteron Parakalesma the first time, and through Hyporrhoe & Piasma & Heteron Parakalesma the second one, respectively], which is separated through a usual formula of Antikenoma [: χα]; at this point, one has to wonder: is this minor difference enough to prove the composer’s diversity under discussion? cf. Stathis 1994: 42, where such a minor difference between a Sticheraric composition composed by both Manuel and Panagiotes Chrysaphes is also pointed out.
b) the exegesis of the composition under examination

Based on the results of the above remarks, one could now compare the exegesis of the composition under discussion, i.e. the exegesis made by K. A. Psachos on the sticheron’s version attributed to Manuel Chrysaphes, to the relevant exegesis of the same composition composed by Panagiotes Chrysaphes, an exegesis already given from 1835 by Chourmouzios Chartophylax;33 such an opportunity is undoubtedly a brilliant testimony in order for one to understand and decode the technique of the exegesis of the Sticheraric genus of the Byzantine Melopoeia; the ability to compare both the exegesis of the same - actually- compositions, exegesis that are separately made by two musicians within a time distance of a century,34 is a source witness of crucial importance for contemporary musicological research; one can see the results of such a comparison to the indexes that follow.35

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33 See the codex of the National Library of Greece—Collection of the Holy Sepulchre No. 764 (dated from 1835, November 28th), ff. 1r.-2r.

34 There isn’t any specific chronological indication for the exegesis of the Sticheron under examination made by K. A. Psachos; nevertheless, the material already commented above as far his exegetical approach is concerned, is found in a folder of his Archive, on the cover page of which one can read the following note: Neuer [...] "A Pharisee, overcome with vainglory [...] 1935 K. A. Psachos [Νεώτερα [...] Φαρισαῖος κενοδοξίᾳ νικώμενος [...] 1935 Κ.α. Ψάχος"

35 The scores that follow are electronically re-written (from the aforementioned manuscripts of both Chourmouzios Chartophylax [see above, note 33] and K. A. Psachos [see above, note 29]) by Theodoros Maroulakis, to whom great gratitude is expressed.
ἀλλ' ὁ μὲν καυχησάμενος, ἐστερήθη τῶν ἀγαθῶν ὁ δὲ μὴ φθεγξάμενος, ἠξιώθη τῶν δωρεῶν ἐν τούτοις τοῖς στεναγμοῖς, στήριξόν με
3

This Faith hath established the whole world
[Aὐτὴ ἡ πίστις τὴν Ὀλικουμένην ἑστήριξεν]

In another folder of K. A. Psachos’s Archive, musicological material for the exegesis procedure of a composition attributed to John Koukouzeles, an exegesis made by K. A. Psachos himself, can be found;[36] that composition refers to a less known Mathema, based on a phrase taken from the text of the so-called Synodikon of the Holy and Ecumenical Seventh Synod for Orthodoxy, a text read during the special Office celebrating the Triumph of Orthodoxy which takes place during the Triodion’s Sunday of Orthodoxy, usually after the Dismissal at the end of the Divine Liturgy: This Faith hath established the whole world [Αὐτὴ ἡ πίστις τὴν Ὀλικουμένην ἑστήριξεν].

At the beginning of the mentioned folder of K. A. Psachos’s Archive, the following piece of paper, written down according to the Ancient Method of the stenographical Byzantine Notation, is found.

It includes a musical example that was already known in the relevant musicological bibliography published until that time; for instance, one could find it in a book published by George Papadopoulos in 1904,[37] but, in the version found in K. A. Psachos’s Archive, some interesting additional notes should be specifically pointed out:

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[36] At the cover page of the mentioned folder K. A. Psachos has written by his own hands the following note: Regarding the exegesis of “This Faith hath established the whole world”, composed by John Koukouzeles [Ἀὑτὴ ἡ πίστις τὴν Ὀλικουμένην ἑστήριξεν] τοῦ Κοοκουζέλου. Ψάχνως).

[37] Papadopoulos (1904), musical example No. 2, found at the end of the mentioned book, published under the inscription: “John’s of Damascus Notation” [=Γραφὴ Ιω. Δαμασκηνοῦ]:

There aren’t any pieces of evidence as far as the specific source from which the above-mentioned musical example has been taken is concerned; at the preface of the same book (ibid., v [=50]), one can just read that the examples found in its appendix consisted of
at the right point of the aforementioned piece of paper the following note has been written, by an unknown writer: *a handwritten excerpt from some book of the King of Bulgarians Boril* [χειρογράφου ἐκ τινος διδάσκου τῶν βασιλέως τῶν Βουλγάρων Βορίλα]///; there follows another piece of paper, written on both sides, where one can see:

[a] the musical text of the beginning of the composition under discussion, written down (according to the New Method of the analytical Byzantine Notation) by an also unknown writer; on the top of the mentioned musical text, the following note can be read: *you had analyzed it to me as follows [οὗτω μοι τὸ εἴχατε ἀναλύσει]*/

[b] a note, written by K. A. Psachos himself, that is a reference to a well-known article of J.-B. Thibaut; specifically, the text of the above-mentioned reference has as follows: *La Notation de St. Jean Damascène ou Hagioïpolite* Par J. Thibaut ἐκ τοῦ ἹΙΙ τεύχους τοῦ ἐν Κ/πόλει Ρωσικοῦ ἄρχαιοιν ἱστορίαν (Σόφια) 1898 [From the 3rd volume of the Yearbook of the Russian Archaeological Institute of Constantinople];38 indeed, at the end of the mentioned article (p. 176, plate No.1), a relevant musical example is published, transcribed into Staff Notation, which refers to the musical example under discussion; moreover, at a specific note, given at the beginning of the same article (pp. 140-1), the same musical example is described as *“an excerpt of the 14th century’s Synodikon of Boril found into in [undefined] manuscript of the National Library of Sofia”*.39

From the above observations, it is obvious that in this case, as well, K. A. Psachos had another challenge to deal with the “pre-history” of the composition under discussion; furthermore, he finally

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38 The full reference is specifically formed as follows: J.-B. Thibaut, “Étude de Musique Byzantine. La Notation de St. Jean Damascène ou Hagioïpolite”, in Izvestija Russkago Archeologiceskago Instituta v Konstantinopole, 3 (1898), 138-79.
39 Ibid., 140-1: “Un belle copie du Synodique de Boril faite au XIV siècle, (aujourd'hui conservée à la bibliothèque nationale de Sofia.) Ce document est très précieux au point de vue de l’histoire musicale des bizantins. Le texte du Ms. qui est en slave, est parsemé de chants papadiques avec notation et texte grecs, d’où nous pouvons conclure que les jugo-slaves n’ont pas suivi l’exemple des sévéro-slaves, mais ont préféré la notation damascénienne”.


formed the exegesis of the entire composition, an effort that is written down by his own hands into an impressively clear score, under the following inscription: “This Faith hath established the whole world”, a Mathima of the Papadic genus composed by John Koukouzeles; exegesis from the Ancient Stenography by K. A. Psachos at the request of A. Manoff [«Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν», Μάθημα Ἰωάννου τοῦ Κουκουζέλου, Μέλος παπαδικόν, Ἐξήγησις ἐκ τῆς ἀρχαίας στενογραφίας ὑπὸ Κ. Α. Ψάχου, κατ’ αἷτην τοῦ κ. Α. Μανοφ], accompanied by a final signatory note: Athens, September 19. 1936, K. A. Psachos, Tutor of the Greek Music [Ἐν Ἀθήναις, 19 Σεπτεμβρίου 1936, Κ. α. Ψάχος, Καθηγητής τῆς Ελληνικῆς Μουσικῆς],[40] the last specific reference to a “request of A. Manoff”, i.e. the figure of the scholar from Varna, Bulgaria, known from the above-mentioned comments, is perhaps a clue in order for one to assume that the latter was, once again, the one who presumably sent to K. A. Psachos the copy of the original melody of the composition under discussion.

Besides the above final score, in the mentioned folder of K. A. Psachos’s Archive one can also find [a] the entire composition re-written by him into the Ancient Method of the stenographical Byzantine Notation, with the additional note at the bottom: this is the right record [Ἡ ὀρθὴ γραφή Ψς], as well as [b] the Metrophonia’s version of the same composition, roughly written down by him under the title Metrophonia [μετροφωνία]:

![The original score](image1)

![Psachos's record](image2)

![Metrophonia's version](image3)

There follows a contemporary electronically re-written record of the “right version” of the composition under discussion, as it is given by K. A. Psachos,[41] along with a transcription of its Metrophonia version into Staff Notation, the last one formed according to the current relevant technique:[42]

![Psachos’s “right record”](image4)

![Metrophonia's version](image5)

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40 See the relevant facsimile in Appendix No. 5.1; there follows [Appendix No. 5.2] a contemporary, electronically re-written, score of the same musical example, made by Theodoros Maroulakis, to whom great gratitude is expressed.
41 The above score has been made by Nick Bouris, to whom great gratitude is expressed.
42 See Christian Troels-Gärd, Byzantine Neumes. A New Introduction to the Middle Byzantine Notation, (Copenhagen: Monumenta Musicae Byzantinae-Museum Tusculanum Press, 2011), 39-40 et passim. The score of the above-mentioned transcription has been made by Gerasimos Papadopoulos, to whom great gratitude is expressed.
Additionally, a series of individual musical notes are also found within the mentioned folder of K. A. Psachos’s Archive; they are formed according to the type, the philosophy, the perspective, and the structure already described above, focusing on specific parts of the entire composition, while, in this case, some specific references to the musical manuscript No. 224 of K. A. Psachos’s Library [áριθ. 224], as well as to the well-known printed edition of the so-called Mathematarioi [Πανδέκτη Τόμ. Γ’],

| Parts of the | Parallelisms | References |
|--------------|--------------|------------|
| Mathema      | πάλιν         | άριθ. 224, φ. 1528 |
| Αὕτη [the cadence] | πίστις        | Πανδέκτη Τόμ. Γ’ σελ. 404 |
| Αὕτη         | τούς πατρικούς | [excerpt from the Mathema Δέσποινα πρόσδεξαι, dedicated to the Virgin Mary, composed in 4\textsuperscript{th} Mode by Daniel Protopsaltes] |
| Αὕτη ή πίστις |              | Τρομικόν Αἱ δυνάμεις τῶν μουσικῶν χαρακτήρων ἀνέυ σημαδοφώνων φυλ. 713
|               |              | Τρομικόν καὶ ἕκαστον ἐν συνεχείᾳ ἰδὲ φυλ. 235r |

\[\text{See the full content of the mentioned musical manuscript of K. A. Psachos’s Library (that is an Anthology, written in 1795 by Peter Byzantios) at the following site: https://pergamos.lib.uoa.gr/uoa/dl/object/125145 [accessed 31 March 2021].}\]

\[\text{44 John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, Πανδέκτη τῆς ἑρμηνείας ἑκκλησιαστικῆς οἰκουμενίας τοῦ ἡλίου ἑγουμένου, ἐκδοθέντα ἐπὶ Ἱουλίου λαμπαδιαρίαν καὶ Στεφάνου Α’ Δομεστικοῦ τῆς Ἑκκλησίας Μεγάλης Ἐκκλησίας [Pandekti of the holy ecclesiastical hymnody of the entire ecclesiastical year], 3\textsuperscript{rd} volume, includes the compositions of the Mathematation’s Genus, (Constantinople: Patriarchal Printing, 1851); onwards: Pandekti 3.}\]
Parts of the Mathema

| Οἰκουμέ(νην) |

Parallelisms

τεχθέντα

References

Σταυρός
άριθ. 224 φύλ. 144α
(excerpt from the Mathema Megálunnos ποιητή μου τόν ἐν τῷ σπηλαίῳ, dedicated to the Christmas Feast, composed in 1st Mode by Daniel Protopsaltes; cf. Pandekti 3, 122

Τὴν Οἰκουμέ(νην)
τεχθέντα
Σταυρός
ἀριθ. 224 φύλ. 144α
(excerpt from the Mathema Megálunnos ποιητή μου τόν ἐν τῷ σπηλαίῳ, dedicated to the Christmas Feast, composed in 1st Mode by Daniel Protopsaltes; cf. Pandekti 3, 122

Τῆν Οἰκουμέ(νην)
τεχθέντα
Σταυρός
ἀριθ. 224 φύλ. 144α
(excerpt from the Mathema Megálunnos ποιητή μου τόν ἐν τῷ σπηλαίῳ, dedicated to the Christmas Feast, composed in 1st Mode by Daniel Protopsaltes; cf. Pandekti 3, 122

Τητάρτη γραμμή
Ετερον μετά πάσαμα φύλ. 527
Τητάρτη γραμμή
Φύλ. 5668 και 5708
Δ’ γραμμή
Ετερον και πίσσαμ - λόγισμα

Τητάρτη γραμμή
Ετερον μετά πάσαμα φύλ. 527
Τητάρτη γραμμή
Φύλ. 5668 και 5708
Δ’ γραμμή
Ετερον και πίσσαμ - λόγισμα

Χαίρ(ε)

[the beginning from the Mathema Χαίρε κατάρας λύτρωσις, dedicated to the Virgin Mary, composed in 1st Plagal Mode by Daniel Protopsaltes]
Ψηφιστοπαρακάλεσμα
φύλ. 558
Furthermore, additional information regarding the composition under discussion (and its source, as well) are nowadays available, thanks to the relevant research of the Bulgarian scholar Elena Tončeva;\textsuperscript{45} based on her studies, it is now known that the composition is specifically taken from the manuscript No. 289/55 (f. 4r-v) of the National Library of Sofia, Bulgaria, “Cyrill and Methodios” (a 14\textsuperscript{th}-century codex that includes a copy of King Boril’s Synodikon, written in the Bulgarian language), where it is the third of four total musical examples (remarkably written down in the Greek language), which are found at the beginning of the manuscript;\textsuperscript{46} additionally, E. Tončeva has not only palaeographically and structurally and melodically commented on the mentioned composition,\textsuperscript{47} but she has also published a facsimile of it, as well as a relevant interesting transcription of its musical text written in Byzantine Notation, accompanied by its Metrophonia version transcribed into Staff Notation:\textsuperscript{48}

Since K. A. Psachos’s exegesis of the composition under discussion is (as far as is known) the only one in existence, the contemporary research could just compare the existing three transcriptions of its Metrophonia version, an effort that one can follow through the following index:

\textsuperscript{45} See Е. Тончева, “Музикални текстове в Палаузовия препис на Синодика на цар Борил (Палеографско изследване и музикален анализ)” [“Les textes musicaux de la copie du Synodique du Tsar Boril”], in Българска Академия на науките-Известия на Института за музикознание [Académie Bulgare des Sciences-Bulletin de l’Institut de Musique], 12 (1967), 57-159; cf. Eadem, “Die Neumentexte in der Palausov-Abschrift des Synodiks des Zaren Boril und ihre stellung in der Geschichte der Bulgarschen Mittelalterlichen Music”, in Académie Bulgare des Sciences-Istitut d’Études Balkaniques, Actes du premier Congrès International des Études Balkaniques et sud-est Européennes II (Sofia: Éditions de l’Académie Bulgare des Sciences, 1970), 1055-65.

\textsuperscript{46} See Е. Тончева, “Музикални текстове в Палаузовия препис на Синодика на цар Борил”, ibid., especially on pp. 57 (note 1) & 102; the historical comments on the same manuscript are found on pp. 145-52; in light of the specific information given by the mentioned Bulgarian scholar (see, for example, ibid., p. 58), it seems that there isn’t any piece of evidence in order for one to safely attribute the composition to John Koukouzeles (as K. A. Psachos has already –and without any doubt– done); on the top of all four musical compositions included at the mentioned manuscript one can just see the usual inscription composed by the same composer [τοῦ ἀυτῶν], but (as far as is known) there isn’t any previous relevant inscription where koukouzeles’s name is clearly pointed out.

\textsuperscript{47} Ibid., pp. 102-6, 125-31, 131-8, respectively.

\textsuperscript{48} Ibid., pp. 101 & 102 (and pp. 59-60), respectively.
The prototype

Thibaut 1898
Psachos 1936
Toncheva 1967

4

The one who wants to learn Music [Ὁ θέλων μουσικὴν μαθεῖν]

As a final sample of K. A. Psachos’s ability to use the New Method of the analytical Byzantine Notation towards the purpose of the exegesis of the Ancient Method of the stenographical Byzantine Notation, the material found in another folder of his Archive should be pointed out; on the cover page of the mentioned folder one can read the following inscription: “The one who wants to learn Music”, Method composed by Chrysaphes; exegesis by K. A. Psachos [«Ο θέλων μουσικήν μαθεῖν» τοῦ Χρυσάφου, Εξηγησίας Κ. Α. Ψάχου]. Indeed, the full exegesis of the aforementioned Method is included at the folder, written down by K. A. Psachos himself into an impressively clear score, consisting of 5 numbered pages, under the following inscription: Admonition to pupils, composed by [Panagiotes] Chrysaphes; exegesis, for the very first time, from the Ancient Method of the stenographical Byzantine Notation, by K. A. Psachos [Χρυσάφου τοῦ νέου, Νουθεσία πρὸς τοὺς μαθητάς, τὸ πρῶτον ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας ὑπὸ Κ. Α. Ψάχου· Ἡχὸς α’ Ο θέλων μουσικήν μαθεῖν]; additionally, at the end of this score (p. 5) his characteristic signature [Κ. α. Ψάχος] is added, along with both a chronological indication (Athens, 1926 [Ἀθῆναι 1926])

49 About that composition see Stathis (1995), 8-9, 12-3, 15, 27; Nicolae Gheorghită, Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology, (Bucharest: Editura Şofin, 2010), 171-90; Idem, Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient, (Bucharest: Editura Muzicală, 2015), 37-41; here is the typical Greek text of the above mentioned Method, a non-liturgical one formed in fifteen syllables: Ο θέλων μουσικήν μαθεῖν και θέλων ἐπεμελήσθηκεν | θέλει πολλά ἑσυχεῖ | θέλει πολλά ἡμέρας | [θέλει καλὸν συνορισμὸν και φόβον τοῦ Κυρίου] | τιμὴν πρὸς τὸν διδάσκαλον, δισακά θεός γάρ | τότε καὶ μάθει οἱ μαθηταὶ καὶ τέλος νὰ γίνῃ [The one who wants to learn music and be praised | needs much patience and time | [needs great prudence and the fear of the Lord] | esteem towards the teacher, precious coins available | then the student can learn and be excellent].

50 See the relevant facsimile in Appendix No. 6.1; in Appendix No. 6.2 a contemporary, electronically re-written, score of this musical example can also be found, made by Theodoros Maroulakis, to whom great gratitude is expressed.
and the following interesting note: There is not found any exegesis of this composition made by anyone of our predecessor’s tutors; that’s why I am directly going on with its exegesis, avoiding pointing out references to any pre-existing analysis of it [Τό μέλος τούτο παρ’ οὐδενί τῶν πρῶτων ἔξηγητῶν εὐρέθη ἐξηγημένον. Διὰ τούτο δὲν παραθέτω διαμέσους Ἀναλύσεις αὐτοῦ, ἀλλ’ ἔξηγῶ τούτο ἀπ’ εὐθείας, Κ. Α. Ψής (Ψάχος)].

Nevertheless, in the same folder one can also find the (already well-known, from the above comments) series of individual musical notes, through which the entire process of K. A. Psachos’s exegetical effort on the composition under discussion is clearly explained, as it is gradually formed, phrase by phrase; actually, it has to be noted that from the above-mentioned musical notes, a piece of paper seems to be the chronologically older amongst the others; on it, the initial musical phrase [Ὁ θέλων] of the Method under examination can be found (under the following inscription: Admonition to the students, composed by [Panagiotes] Chrysaphes, “The one who wants to learn Music” [Κύρ Χρυσάφου τοῦ νέου, πρὸς νοοθετικάν τῶν μαθητῶν. «Ο θέλων μουσικήν μαθεῖν»), Ἡχος α΄], written down [a] according to the Ancient Method of the stenographical Byzantine Notation,52 [b] according to the Notation System formed by Peter the Peloponnesian,53 and [c] according to New Method of the analytical Byzantine Notation,54 at the end of this piece of paper the well-known signature of K. A. Psachos (Κ. α. Ψάχος) is pointed out, while in its left corner the following interesting note is finally added: I am going to make an exegesis of its entirety [Θὰ ἐξηγηθῇ ὁλόκληρον Ψάχος].

After that, one can follow the above-mentioned entire exegesis of this Method arising step by step, through the remaining at the same folder musical notes;55 it is useful here to particularly point out this process, through the following index:

51 It is written down under the following inscription: Ancient Notation [αρχαία γραφή]; as it is shown above, at the right place of this specific part of the mentioned piece of paper, a reference to some source is also added, which is pointed out as follows: Νο. 185 (σελ. 185); obviously, it is a reference to a musical manuscript of K. A. Psachos’s Library known under the same number (No. 185), that is a codex including the Anastasimatarion of Panagiotes Chrysaphes and an Anthology, written at the end of the 18th century by Apostolos Konstas from Chios island (see its full content at the following site: https://pergamos.lib.uoa.gr/uoa/dl/object/124960 [accessed 31 March 2021]); the specific reference should be connected to the ff. 17’-18’ of the mentioned manuscript, where the same Method is written down, a record which probably K. A. Psachos has taken into consideration while preparing the exegesis under examination:

52 It is written down under the following inscription: Exegesis of this thesis by Peter the Peloponnesian [Ἐξήγησις αἰς τὸν Παναγιῶτα Χρυσάφου τινα. Πελοποννησίου];

53 It is written down under the following inscription: Exegesis to New Method of the analytical Byzantine Notation [Ἐξήγησις αἰς τὴν νεότερην γραφήν];

54 It has to be noted that in this case, as well, one can notice the same type of references already commented above, at note No. 21; additionally, it has to be pointed out that some of the above musical notes are written on three pieces of paper taken from envelopes bearing the following German inscription: Berliner Tageblatt und Handelszeitung, Das deutsche Weltblatt, Verlag Rudolf Mosse, Berlin SW 100, Rudolf Mosse-Haus; on the front side of the envelopes the address Hotel Apollon Griechenland, on behalf of the sender, and Delphi, on behalf of the receiver are additionally written.
Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπανείσοδαι, θέλει πολλὰς ὑπομονάς, θέλει πολλὰς ἡμέρας, τιμήν πρὸς τὸν διδάσκαλον, δουκάτα εἰς τὰς χεῖρας, τότε νὰ μάθῃ ὁ μαθητής καὶ τέλειος νὰ γένῃ.

Parts of the Method

appa-

-kὴν

μαθεῖν 55

55 Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos’s Archive:
καὶ θέλων ἐπαινεῖσθαι θέλει πολλὰς 56

Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos’s Archive, where an additional reference [: Σελ. 715 καὶ 735 Κλ.] is also pointed out:
| Parts of the Method | Facsimiles | References |
|---------------------|------------|------------|
| ὑπομονάς             |            |            |
| ἰδέαι πο-            |            |            |
|                     |            |            |
As it is shown on the left, at the end of this piece of paper [f. 3r] there is the indication see [page] α [i̠δε α]; the mentioned page is indeed found at the same folder of K. A. Psachos’s Archive, where one can see the rest of this formula [τὸν διδάσκαλον, δοὺ(κάτα)], written down as follows:

Σελ. 769
Σελ. 774
eis tás χειρας

57 Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos’s Archive, where an additional reference [: Σελ. 779 Κλ.] is also pointed out:
τότε νὰ μάθῃ Σελ. 735

μάθη

Σελ. 657

ὁ μαθητὴς

Σελ. 718 Κλ.
δική μου
Σελ. 668 ΚΛ
Σελ. 668 ΚΛ
Σελ. 587 ΚΛ
Σελ. 806 ΚΛ.
Finally, it is undoubtedly noticeable that a relevant exegesis of the same Method has recently been made by professor Gr. Stathis;\(^59\) the phenomenon gives us a great opportunity to compare both the aforementioned exegetical approaches, made by two scholars, i.e. the exegesis under examination made by K. A. Psachos in 1926, and the other one made by Gr. Stathis in 1995; they comprise the only existing to day exegesis of this specific composition of Panagiotes Chrysaphes; such a comparison, coming after the above relevant one between the exegesis of Chrysaphes’s Sticheron *A Pharisee, overcome with vainglory* [Φαρισαίος κενοδοξά νικώμενος], made by Chourmouzios Chortophylax and K. A. Psachos, seems to form an additional unexpected example of a kind of an interesting diachronic “notational dialogue”, which is absolutely appropriate as the conclusion of this chapter:\(^60\)

\(^59\) Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos’s Archive, where additional reference: Σελ. 715 Κλ. & Σελ. 527, respectively, along with the note: ἡ ἀπόστροφος καὶ ἑπίστροφος λέγεται (the Apostrophos is also called Hypostrophos) is also pointed out:

\(^60\) The scores that follow are electronically re-written (from the aforementioned manuscript and editions, respectively, of both K. A. Psachos [see note 50] and Gr. Stathis [see note 59]) by Theodoros Maroulakis, to whom great gratitude is expressed.
Κ. Α. Πσαχος

Ὁ θέλων μουσικήν μαθείν καὶ θέλων ἐπαινεῖθαι

Θέλει πολλὰς ὑπομονὰς, Θέλει πολλὰς ἡμέρας

(Θέλει καλὸν σωφρονισμὸν καὶ φόβον τοῦ Κυρίου)
Κ. Α. Psachos

τιμήν πρὸς τὸν διδάσκαλον, δουκάτα εἰς τὰς χεῖρας

Gr. Stathis

τότε νὰ μάθη ὁ μαθητὴς καὶ τέλειος νὰ γένη
“The public opinion and the Press are the main witnesses of my work” [“Η κοινή γνώμη και ο Τύπος είναι οι κυρίωτεραι μάρτυρες της εργασίας μου”],\(^{61}\) K. A. Psachos wrote in one of his many articles published in the Greek daily and periodical newspapers and journals; the publication of his ideas and theories is documented through his personal Archive which he kept since his early life in Istanbul until 1949, only a few months before his death in the same year.\(^{62}\)

The newspaper folders, maintained by K. A. Psachos himself, together with the rest of his voluminous Archive, remain now in our hands after he bequeathed all of his work to his wife Amalia Psachou (1902-1998) and their niece Eleni Dourogianni-Ntalla (1924-2016); the folders contain more than 500 printed articles carefully arranged and indexed by their author in chronological order; it is practically impossible to refer here to all of the existing material; it is a strong hope of the present author that soon a published volume will contain all of K. A. Psachos’s printed writings.

K. A. Psachos in his articles, epistles and interviews referred to a variety of topics: on the history and evolution of Ancient Greek and Byzantine Music, Greek Folk Music, Ottoman Music, matters of Theology and Liturgy, the administration of the Greek Orthodox Church, obituaries of clergymen and chanters, on the influence of Ancient Greek Culture in the East and West as well as on matters of social and artistic interest; most of them were published in Athens daily newspapers; a few articles were also published in periodicals from Istanbul, Alexandria, Munich and London.

A large number of his articles (more than 130\(^{63}\)) can be found in the musicological newspaper *Formigx* (1901-1912) published in Athens twice a month; additionally, he sometimes published articles anonymously; the last articles are signed with a pencil in the copies of the musicological newspaper *Formigx* that K. A. Psachos kept in his Archive.

Together with the Archive of his own articles, K. A. Psachos kept a second newspaper Archive containing more than 2,000 newspaper and magazine clippings (from 1890 to 1949) with articles written by Greeks and foreigners, musicologists, critics and journalists mentioning K. A. Psachos and his legacy after his death (1949) collected by his widow Amalia and later by their niece Eleni.

### 1. The arrival in Athens

K. A. Psachos was summoned from Istanbul to Athens in 1904 to direct the School of Byzantine Music at the Athens Conservatoire and to address a wider problem: the traditional monophonic Byzantine Ecclesiastical Music was falling into disuse especially in the churches of the city centres,\(^{64}\) that

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\(^{61}\) K. A. Psachos, «Η δημοσίας ψυχής και μουσική» [“The folk poetry and music”], in Σκηνή [Skene], (12.5.1928), 2; the article contains the lecture that K. A. Psachos gave at the “Parnassos’s” Hall on 6th May, 1928.

\(^{62}\) For K. A. Psachos’s life and work in Istanbul and after 1904 in Athens see Evangelia Chaldeakaki, Ο K. A. Ψάχους και η σημασία του στην καταγραφή και μελέτη ελληνικών θρησκευτικών τραγουδιών [K. A. Psachos and his contribution to recording and studying Greek Folk Songs], (Athens: Publications of Athens Conservatoire-Edition Orpheus, 2018), 35-63.

\(^{63}\) Ibid., 116-32.

\(^{64}\) John Plemmenos, «Η “θελήθυμος” μουσική της Ανατολής: Η Άστας Λύρα του Κωνσταντίνου Ψάχου και το κοινωνικо-ιδεολογικό της πλαίσιο» [“The Captivating Muse of the Orient: K. A. Psachos’ Asian Lyre and its socio-ideological context”], in Κωνσταντίνος Ψάχους ο μουσικός ο λόγος: Πρακτική συνάντησης [K. A. Psachos: the musician, the scholar. Conference Proceedings], (Athens: Publications of the Academy of Athens, 2013), 103; Katy Romanou, Εθνική Μουσική Παράδοσης 1901-1912: Ελληνικά μουσικά περιοδικά ως πηγή έρευνας της ιστορίας της νεοελληνικής μουσικής [A journey through National Music 1901-1912: Greek Music Journals as a source of research on Modern Greek Music], 1st part, (Athens: Koutoura Editions, 1996) 31-95; Georgios Hadzitheodorou, «Η ζωή και τό έργον του Κωνσταντίνου Αλεξάνδρου Ψάχου» [“The life and work of Konstantinos Alexandrou Psachos”], in K. A. Psachos, Η κοινωνικητική της βιολογικής μουσικής, ημερίδα ιστορική και τεχνική επιστήμης της συμμετοχής της βιολογικής μουσικής από τον πρώτο χιλιετη του χρόνου μέχρι τον παγκόσμιο πόλεμο, (Athens: Musicological Society of Greece, 1999); Ἡ παρασιμαντική της Βυζαντινής μουσικής [The Parasimantiki of the Byzantine Music: a Historical and Technical Review of The Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], ibid., 24-5.
situation was particularly obvious in the central churches of the Greek capital; in some of them (the Metropolitan Cathedral, the Church of the Dormition of the Virgin Mary ["Chrysospiliotissa"], St. George "Karytsi" Church, St. Irene Church), two Sunday Divine Liturgies Services were celebrated, the first one accompanied by the performance of a monophonic choir and the second by a respective performance of a tetraphonic choir; the tetraphonic adaptations of Byzantine Chants were increasing while some chanters and musicians were transcribing Byzantine Notation to the Staff one, using the argument of the progress and modernization of the Greek Orthodox Church; however, the “harmonization” of Byzantine Ecclesiastical Music and Greek Folk Songs did cause controversy even among the supporters of the “europeanization” of the Greek musical tradition.

The Holy Synod of the Church of Greece estimated the issue as an important one, even more important than the “Gospel Riots” (the so-called “Evangelika”), the violent unrest which had broken out in Athens in 1901 due to the publication in the newspapers of excerpts of the Gospel translated in Modern Greek language. The “Scandal of the Music Society” followed a year after (1902); John Sakellarides (1853-1938), a prominent music composer, chanter and philologist, examined the students of the same Society’s Byzantine Music Department accompanying their performance in Byzantine Music on a piano; the initiative provoked reactions that was observed by the newspapers.

When K. A. Psachos arrived in Athens in September 1904, he was already informed of the above-mentioned situation; he had collected and kept in his Archive newspaper clippings from Athens and Istanbul regarding the incidents in Athens, his inaugural speech at the Athens Conservatoire was brief; he said that he had thought long before accepting the invitation but the purpose of his presence at the Conservatoire was clear: to halt the destruction of Byzantine Ecclesiastical Music and to elevate it to a level comparable to the European one.

In less than a year he expanded his activity outside the Conservatoire: newspaper articles and interviews, lectures and concerts; his collaboration with the musical newspaper Formigx had already been announced since 1903 and his first articles were published while he was still in Istanbul; by March 1905 he signed his articles as “Professor of Byzantine Music at the Athens Conservatoire”; in those articles he summarily presented the New Method of the analytical Byzantine Notation (established by Chrysanthos, Gregory and Chourmouzios in 1814), the theoretical work of Chrysanthos and the important corrections made by the “Patriarchal Musical Committee established in Istanbul in 1881” regarding the definition of the Byzantine Music intervals; he also mentioned the invention of an Organ commissioned by the Ecumenical Patriarch of Constantinople Joachim III (1834-1912) and how important vocal tradition was for the Committee’s research; K. A. Psachos concluded that the Committee’s work was unknown in Greece and its publication was needed together with some certain necessary annotations and supplementations.

2. The first public debate

The cause or rather the excuse for K. A. Psachos’s first dynamic public intervention via the Press was the announced “discovery” of two Byzantine Music codices that, according to the newspapers, contained a Polychronion to the Byzantine Emperors Konstantinos XI Palaeologos (1405-1453) and John

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65 Romanou (1996), 40.
66 George Leotsakos, Σπύρος Σαμάρας (1861-1917): ο μεγάλος αδυνάτος της έντεχνης ελληνικής μουσικής, Λογοτεχνική βιογραφία [Spyros Samaras (1861-1917): The great wronged man of Greek Art Music: an attempt at a biography], (Athens: Benaki Museum Publications, 2013), 624.
67 Romanou (1996), 43-4.
68 Achilleas Chalidakis, «Ο Ν. Δ. Λεβίδης και το ανακάμπτον μουσικό κέματα κατά τον Μόσο το έτος του 1902» [“N. D. Levidis and the raised musical issue in May 1902”], in Ιδεολογική μουσικολογία [Byzantine-Musicological], 2nd volume: History, (Athens: Athens Editions, 2014), 311-46.
69 [unknown], «Ελληνική Ανεπάρκεια» [“Greek Correspondence”], in Κοινωνικοτοπίας [Constantinople], (21.5.1902), 1.
70 [unknown], «Εκκλησιαστική Μουσική» [“Ecclesiastical Music”], in Νέα Εφημερίς [New Newspaper], (25.5.1902); [unknown], «Το κέμα της εκκλησιαστικής μουσικής εν Ελλάδι» [“The issue of Ecclesiastical Music in Greece”], in Κοινωνικοτοπίας [Constantinople], (1-3-1902).
71 K. A. Psachos, [“Ενιαυτήρια η ημέρα” [“Inaugural speech”], in Νέα Ελληνική Σημνή [New Greek Stage], (25.12.1904), 3-4.
72 [unknown], «Κοινωνικοτοπίας Ψήφων» [“Constantinos Psachos”], in Φύλακες [Formigx], 1b.6 (30.3.1903), 1.
73 K. A. Psachos, «Η επί των τοινί τινα τινά τε και τους και πάντης τινά» [“The Musical Committee’s of 1881 Theory on Tonal Intervals”], in Φύλακες [Formigx], II.a.1 (15.3.1905), 1.
VIII Palaeologos (1392-1448); the first codex was found in the National Library of Greece in 1904, while the second one was found in the Library of the Greek Orthodox Patriarchate of Jerusalem in 1906.

Regarding the first codex: K. A. Psachos criticized the exegesis of the aforementioned composition, written down in the Ancient Method of the stenographical Byzantine Notation in the above manuscript, as “Conclusions being far from the truth” (“Πορίσματα πάρορος τῆς ἀλήθειας ἄφιστάμενα”); the exegesis under discussion was made and published by John Sakellaries and his son, a popular operaettta music composer, Theophrastos Sakellaries (1883-1950). John Sakellaries answered to Psachos using the same argument, that his theory was wrong. K. A. Psachos responded with an extensive interview about the explanation that the ancient musician used to attribute to the subsidiary signs in the Ancient Method of the stenographical Byzantine Notation; John Sakellaries again questioned K. A. Psachos’s exegetical approach on the specific Polychronion and on the Ancient Method of the stenographical Byzantine Notation in general; Sakellaries’s articles was published in the musical newspaper FormiX (Φόρμιξ) but some parts were censored; an anonymous note by the newspaper’s editor explained that the insulting hints and the personal attacks against K. A. Psachos were deleted. The latter continued publishing articles about the Ancient Method of the stenographical Byzantine Notation challenging Sakellaries to respond but Sakellarisid did not.

Regarding the second codex: it was associated by the newspapers with the aforementioned first one, “discovered” two years prior at the National Library of Greece; in a short article published in the

74 Dimitrios Kampourougou, "Ὁ ήμος του Παλαιολόγου" ["The Polychronion dedicated to Konstantinos Palaeologos"] in Εἰσιτία (Εἰσιτία), (7.6.1904), 3, according to the information given firstly in the mentioned article of Kampourougou, secondly in an article of K. A. Psachos ["Επιστολήν ανακοίνωσης γενομένη εν τῷ Παναρσοῦ τῆς 6ης Απριλίου 1906" ["Scientific Lecture, given at Parmassos’s Hall on April 6th, 1906"]; in Φόρμιξ (FormiX), II.b.1-2 (15.4.1906), 5; cf. also [unknown], "Ο ήμος του αιτιοτύπου" ["The Polychronion dedicated to the Emperor"], in Εἰσιτία (Εἰσιτία), (29.5.1906), 1, and thirdly in another article of the said Dimitios Kampourougou ["Ο ήμος του Παλαιολόγου" ["The Polychronion dedicated to Konstantinos Palaeologos"], in Εἰσιτία (Εἰσιτία), (31.5.1906), 1], the above-mentioned codex is one known under the number 2267 of the collection of the musical manuscripts of the National Library of Greece (a Papadike of the 15th century, consisting of a total of 211 folios formed into the size of 22X16 cm), a codex that was donated to the Library by an (unidentified) Bishop of the Ecumenical Patriarchate of Constantinople; the Polychronion under discussion is found at the f. 145 of the codex, while on its last page the following note about the owner of the codex can additionally be found: Ενδο του Παπαδίκη; it belongs to Dimitrios Exakoustos whom may God help; it was restored in 1457; at the end of the same year great historical and political developments are going to happen, according to God’s will; the one who is going to experience them will be blessed [Γένοις τους φανταστικους εν της μοισχυ της ημερας για την αληθινη ιπατε του η ιασιονου ο Θεος διανοσης της το ελισμου και του γεμους δε ζησαται εν αιτη Θεος]. Unfortunately, it was impossible, for the being time, to identify this specific codex amongst the musical manuscripts of the collection of the National Library of Greece.

75 [unknown], "Και άλλος ήμος των Παλαιολόγων που ανεκάλυφθη" ["Another Polychronion dedicated to the Palaeologians has been discovered"], in Εἰσιτία (Εἰσιτία), (28.5.1906), 2, according to the information given firstly in the mentioned article, and secondly, in an article of Dimitrios Kampourougou ["Ο ήμος του Παλαιολόγου" ["The Polychronion dedicated to Konstantinos Palaeologos"], in Εἰσιτία (Εἰσιτία), (31.5.1906), 1], the above-mentioned codex is one known under the number 31 of the collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem, a codex written in Mount Athos in 1440; in the aforementioned references, as well as in another article of K. A. Psachos, ["Επιστολή" ["Epistle"], in Εἰσιτία (Εἰσιτία), (31.5.1906), 1], the above-mentioned codex is one known under the number 31 of the collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem; a description of this specific manuscript can be found in Athanasios Papadopoulos-Kerameus, Εἰςιτία (Εἰςιτία), (31.4.1904), 1, 297-282. The codex is a Mathematirion, written in 1440 by Matthew the Domesticos and Joseph the hieromonk in Vatopedion monastery on Mount Athos; the mentioned Polychronion can be found in ff. 57-58 of the codex (the present author owes special thanks to Dimitrios Balagorios for kindly provided further information about the aforementioned codex, taken from his forthcoming analytical catalogue of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem).

76 Cf. also Appendix 1.2, note 147.

77 "Ο ήμος του Παλαιολόγου, Συνέντευξις με τον κ. Α. Φύγην" ["The Polychronion dedicated to Konstantinos Palaeologos; an interview with K. A. Psachos"], in Φόρμιξ (FormiX), II.a.1 (15.3.1905), 3-4.

78 John Sakellaries, "Ο ήμος του Παλαιολόγου" ["The Polychronion dedicated to Konstantinos Palaeologos"], in Παναχθίας (Panathinaia), 8.94 (31.1904), 277-280-1.

79 John Sakellaries, "Περί του ήμου του Παλαιολόγου" ["Regarding the Polychronion dedicated to Konstantinos Palaeologos"], in Φόρμιξ (FormiX), II.a.2 (31.3.1905), 2-3.

80 "Ο ήμος του Παλαιολόγου Συνοπτιστήκη και λίαν διαφωτιστήκη συνέντευξις με τον κ. Φύγην εν σχετική προς την ύπο των ομοθωνον ουκούμενων ομοθουλωμένης με τον Φύγην συνέντευξις νεανίνης της Ελληνικής ιστορίας ["The Polychronion dedicated to Konstantinos Palaeologos; a very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs"], in Φόρμιξ (FormiX), II.a.3-4 (15.30.4.1905), 1-4.

81 John Sakellaries, "Περί του ήμου του Παλαιολόγου, Η είδη των μεγάλων σημαδίων εξελίκτη" ["Regarding the Polychronion dedicated to Konstantinos Palaeologos; the discussion on the subsidiary signs"], in Φόρμιξ (FormiX), II.a.5 (15.3.1905), 3-4.
newspaper Ἐστία [Ἐστία], one can read a reminder of what K. A. Psachos had already proved, i.e. that the codex of the National Library of Greece did not contain just a "Hymn" to each Emperor but a Polychronion which was praised to praise a Byzantine Emperor and it was adapted each time for the new one; 82 the historian of the city of Athens and director of the National Library Dimitrios Kampouroglous (1852–1942), who had "discovered" the codex in 1904, immediately published another article in the same newspaper, where he was briefly commented on the aforementioned statement of K. A. Psachos; Kampouroglous did not disagree with Psachos, but asked for the two codices to be compared in order to prove whether the Polychronion found within them is indeed the same composition. 83 K. A. Psachos replied to Dimitrios Kampouroglous in a lecture, which he gave less than two months prior, 84 he had already proved that both codices include the very same melody of the Polychronion under discussion; 85 in the same reply, K. A. Psachos implied that some people might exploit the feelings of the Greeks about Konstantinos Palaeologos "for the sake of plain advertising" [legateς ἀναληψις διαφημισάς]. 86 

The aforementioned lecture of K. A. Psachos was pre-announced in the musical newspaper Formíξ, under the title "About the Ancient Method of the stenographic Byzantine Notation and the occasionally arose exegesis of it, on the occasion of the Polychronion dedicated to Palaiologos" [«Περί τοῦ ἀρχαίου μουσικοῦ γραφικοῦ συστήματος τῆς Βυζαντινῆς Μουσικῆς καὶ τῶν διάφορων κατὰ καιροὺς ἐξηγήσεων αὐτοῦ ἐκ αφορμῆς τοῦ ἰμνοῦ τοῦ Παλαιολόγου»]. 87 It was given at "Parnassos'" Hall on 6th April, 1906, and published in the same newspaper Formíξ; 88 it included a projection of eight indexes with musical examples taken from Byzantine Music manuscripts as well as a performance given by a choir of K. A. Psachos's students from Athens Conservatoire who chanted the beginning of the Polychronion under discussion in three performative ways, i.e. according to its Parallage, Metrophony, and Melos versions, all formed by K. A. Psachos himself; more precisely, the text of the lecture contains a part of the theory which Psachos developed and published 11 years later, in what was probably his most important publication, The Parasmantiki of the Byzantine Music, 89 where he supports the historical continuity of this specific kind of music; the lecture began with a retrospective presentation of all the significant stages of the evolution of Byzantine Music Notation until the 19th century; in conclusion, K. A. Psachos attacks those who question the legitimacy of that historical continuity of the Byzantine Music Notation and says that it is a patchwork of foreign musical elements combined with unskilled chanters, who haven't any evidence to support their theories; finally, quoting Shakespeare's Hamlet [Πολιούχοιν τοῦ Ηματ, and Hamlet's answer, Act 2 scene 2], he calls their arguments "Words, words, words!". 90

Frank Choisy (1872–1966), a Swiss professor at the Athens Conservatoire, sided publicly with K. A. Psachos; he believed that all the Athenians should have attended his lecture at "Parnassos" but sadly there was a division among the Greek musical circles; he confirmed the absolute need for K. A. Psachos's

82 [unknown], «Ο ἰμνος τοῦ αὐτοκράτορος» ["The Polychronion dedicated to the Emperor"], in Ἐστία [Ἐστία] (29.5.1906), 1.
83 Dimitrios Kampouroglous, «Ο ἰμνος τοῦ Παλαιολόγου» ["The Polychronion dedicated to Konstantinos Palaeologos"], in Ἐστία [Ἐστία], (31.5.1906), 1.
84 See below, note 88.
85 K. A. Psachos, [«Ἐπιστολή»] ["Epistle"], in Ἐστία [Ἐστία], (3.6.1906), 4.
86 Ibid. A seemingly irrelevant newspaper clipping, kept in the same folder, perhaps gives us an answer to the above insinuation; it was about the announced memorial service for Konstantinos Palaeologos on May 29th, the day of the Fall of Constantinople in 1453 [see [unknown], «Τοῦ μνημοσύνου τοῦ Παλαιολόγου» ["The memorial service for Palaeologos"], in Ἐστία [Ἐστία], (28.5.1906), 1]; the service was held at the church of St. Constantine in Omonioia area of Athens on the initiative of the army officer Petros Saroglou (1865-1920) with many in attendance, such as the Bishop of Gortynia (Peloponnese) John Martinos, the member of the Greek Parliament Nikolaos Levidis (1868-1942) [about the relationship between K. A. Psachos and N. D. Levidis see Achilles Chaldazeas, «Ἐν τῷ ἀρχείῳ Ν. Δ. Λεβίδη: Η Δοξολογία τῆς 25ης Μαρτίου 1906 καὶ μία ἀνέξοδη ἔσπειρα τῆς Κ. Α. Ψάχου» ["From the Archive of N. D. Levidis: The Doxology of the 25th of March and an unpublished epistle of K. A. Psachos"], in Idem, Βυζαντινομουσικομελικά [Byzantine-Musicalological], 2nd volume: Histories, (Athens: Athos Editions, 2014), 305-91], the diplomat, politician and writer Ion Dragoumis (1878-1920), the Mayor of Athens Spyros Mercouris (1856-1939), other members of the Greek Parliament and a large crowd; the chant of the memorial service was John Sakellarides who also chanted the "the hymn, which he considers it was composed for Palaeologos, a concept under question" [παῦλος ἰμνος, ὅν χρήσει οὐ εἶναι τοῦ Παλαιολόγου, ὅπως ἀπειρομένητον] [see [unknown], «Τοῦ θησαυροῦ ἐκκλησιαστικοῦ μνημοσύνου Κωνσταντίνου τοῦ Παλαιολόγου» ["Yesterday's memorial service to Konstantinos Palaeologos"], in Ἐμπρως [Εμπρως], (30.5.1906), 2].
87 [unknown], «Μουσικὴ ἀνυκοίμισης τοῦ κ. Ψάχου ἐν τῷ Παρνασσῷ» ["Musical presentation by K. A. Psachos at Parnassos"], in Φώνας [Φώνας], II, 1a. (24.2.1906), 3.
88 ["Επιστημονικὴ ἀνυκοίμισης γιορτή ἐν τῷ Παρνασσῷ τῆς 6ης Ἀπριλίου 1906" ["Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906"], in Φώνας [Φώνας], II,1-2 (1-15.4.1906), 5-6 (cf. pp. 2-3, as well) | II,3-4 (15-31.5.1906), 3-5 | II,7-8 (15-31.7.1906), 3-5.
89 Psachos (1917 & 1978).
90 Psachos (1906b), 5.
arrival from Istanbul two years ago and added that his theory on the continuity of Byzantine Music was the “most reasonable and justified” [«νηπιά λογική και ή μάλλον δεδυκαλολογημένη»].

The conflict between K. A. Psachos and John Sakellarides lasted until the end of their lives; as he used to write down his thoughts and comments on the margins of rare publications he kept in his invaluable Library⁹², he did so as well—albeit in a simpler style— in his newspaper Archive; an obituary for John Sakellarides, published 6 years after his death,⁹³ was kept in a folder; next to the notion that the great musician “was believing in the tradition of the Byzantine Music but he wanted to clear the psalms (because they were) perverted during the long slavery” [ἐπίστευεν εἰς τὴν παράδοσιν τῆς Βυζαντίνης Μουσικῆς, ἠθέλεν όμως αὐτὴν κεκαθαρμένην ... (καθὼς) ή μακρωάδος δυσείρετε τὰ μέλη αὐτῶν] and that “he penetrated the impenetrable imaginary Great Wall which for most people separates the Byzantine from the European musical culture” [πέρασε τὸ ἀδιασπάρτα φανταστικό συνοχικό τέχνης ποὺ γὰρ τοὺς περισσότερους χωρίζει τὸν Βυζαντινὸ ἀπὸ τὸν Εὐρωπαϊκὸ μουσικὸ πολιτισμὸ], K. A. Psachos noted with a pencil “despicable!” [«ἀθλιότητες!»]; and next to the claim that “today all Greek Orthodox Christians know the musical works of Sakellarides” [«δὲν υπάρχει σημεροῦ Χριστιανὸς ὁ ὅποιος να ἀγνοῇ τὴν μουσικὴν τοῦ Ἡ. Σακελλαρίδη», K. A. Psachos wrote (ironically) “What a statement!” [«Τί λόγος!»].

3. The Parasimantiki and the New Formigx

K. A. Psachos’s theory of the unbroken continuity of Byzantine Music since the early Christian times until the 19th century through a successive interpretation of the Ancient Method of the stenographic Byzantine Notation and its relevant exegesis according to the New Method of the analytical Byzantine Notation took a final form in 1917 with the publication of his aforementioned book The Parasimantiki of the Byzantine Music; the book has been his opus magnum with which he aspired to give the opportunity “to those who desire to initiate into the mysteries of the mystical and ciphering Art of Ancient stenographic Byzantine Notation” [«εἰς τοὺς ἀπεισοδομεῖν να μιμηθῶνται εἰς τὰ μυστήρια τῆς μυστικῆς καὶ μαντευτικῆς ταύτης τέχνης τῆς ἁρχαίας στενογραφίας»,] but also to prove “the fallacy of those who sought the retrospection of the Ancient Stenography without any historical or technical evidence” [τὴν πλάνην εἰς ἣν περίπεταν οἱ ἄνευ ἱστορικῶν καὶ δὴ τεχνικῶν ἀποδείξεων ἐπιζητήσαντες τὴν ἀναδομὴν πρὸς τὴν πρώτην στενογραφίαν]. Psachos will refer to this book in articles he wrote later, and he will insist on defending his theory; in 1929 he reminded his readers that through the book under discussion he refuted “(everything) not only superficial but monstrous” [«ὁσα» οὐ μόνον ἐπιπόλαει ἀλλὰ καὶ τερατικὰ] that had been written about Byzantine Music Notation.⁹⁶

After resigning from the Athens Conservatoire in 1919 and founding his own one⁹⁷, much of K. A. Psachos’s activity was devoted to the construction of the Panarmonion Organ in Germany (1922-1924); later, he is commissioned to compose music for the Greek Tragedies performed during the Delphic Festivals in 1927 and 1930; however, between March 1921 and February 1923 K. A. Psachos accomplished his own publishing project; he published the New Formigx, a “musical, ecclesiastical and philological monthly magazine” [ἐμφανιστὶ περιοδικὸν μουσικὸν ἐκκλησιαστικὸν καὶ φιλολογικὸν], according to a statement written below its title; the magazine lasted about the same period of time with his own Conservatoire; in New Formigx’s 24 issues that were published in total, K. A. Psachos authored many signed and unsigned articles; he had all the space he wanted to express his views on many issues and -above all- on Byzantine Music.

In the 1st issue, he categorized those who opposed the New Method of the analytical Byzantine Notation (1814) in two groups: a) those who were honestly worried about whether the Ancient Method

⁹¹ Frank Choisy, “Βυζαντινή Μουσική” [“Byzantine Music"], in Φύρμας [Formiga], II b. 9-10 (15-31.8.1906), 1.
⁹² Achilleas Chaldarakes, “Συγκεκριμένα K. A. Ψάχος ἐπί τῶν ἐντύπων μουσικῶν ἔκδοσιῶν τῆς βιβλοθήκης του Α’. 1820-1882” [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882"], in Idem, Βυζαντινομουσικολογικὴ Byzantine-Musical古今, 2nd volume: History, (Athens: Athos Editions, 2014), 371-425.
⁹³ Spyridon Kapaskis, «Ὁ άρχων τῆς Ὀρθοδοξοῦ Ἐκκλησίας Ἡ. Σακελλαρίδης» [“The hymn-writer of the Orthodox Church J. Sakellarides"], in Εκκλησιαστικῶν Βήμα [Ecclesiastical Tribune], (28.9.1944), 4-5.
⁹⁴ Psachos (1917), 10.
⁹⁵ Psachos (1978), 95.
⁹⁶ [unknown], “Ἡ θρησκεία Βυζαντινὴ καὶ ἡ σύγχρονη ᾿Ελληνικὴ μουσική καὶ τὰ προβλήματα αὐτῆς [Συνέντευξις Ψάχος]” [“The Ancient Byzantine and the Modern Greek Music and their problems; An interview with K. A. Psachos"], in Ἑφημερίς τῶν Βαυαρίων [Newspaper of the Balkans], (22.6.1929), 1.
⁹⁷ Chaldeaki (2018), 60-3 & 47-8.
of the stenographic Byzantine Notation could be precisely explained by that new system, and b) those who reacted because they lost the privilege and the profit of the exclusive knowledge;” in the 2nd issue, he reminded that Byzantine Music is part of a sacred tradition, therefore any alteration is condemned by the Church in a series of Regulations and Circulars; in all next issues K. A. Psachos always stressed the importance of the correct chanting and writing Byzantine Music, its ancient roots, while he listed the errors he observed in the churches and condemned the style of chanting according to a tetraphonic manner.

The unbroken continuity of the Byzantine Music Notation also had a broader meaning for K. A. Psachos: Greek Music, sacred and secular (folklore) is a continuation of Ancient Greek Music; the founders of Byzantine Music did not distance themselves from the Ancient Greeks as they did not abandon the Greek language; the Byzantines never “discovered” the ancient texts because they always knew them, except from certain periods of time; the Orthodox Church never allowed any innovation and “preserved the music unscathed” [«τὴν μουσικὴν διετήρησαν ἀλληλότον»]; K. A. Psachos even criticized the recording of ecclesiastical chants together with folklore songs, stating that the music of the Church doesn’t have to be recorded because it has already been preserved in a notational system which can be performed by those who know it in depth.  

4. Music Supervisor at the Greek Orthodox Churches

In 1932 K. A. Psachos was appointed by the Minister of Education Georgios Papandreou (1888-1968) “Music Supervisor at the Greek Orthodox Churches”, this position was very important to him; it essentially gave him a second chance to do what he was invited to do in Greece, this time not through education but through a direct address to the Church’s liturgical performances.

What happened to the reports that K. A. Psachos conducted and submitted as supervisor, whether they were implemented or not, it’s not easy to ascertain; what one can find in his Press Archive is that as time went by he expressed his dissatisfaction regarding their fate; six years after his appointment, a journalist of the newspaper The Voice of the Church [Ἡ Φωνή τῆς Εκκλησίας], in which K. A. Psachos had also published some articles, mentioned some of his reports that were submitted to the Ministry of Education and to the Holy Synod of the Church of Greece; those reports are described as documents of great historical importance and it is highlighted that the main problem was the chanters’ lack of education and the fact that they used to chant “as each one can” [«να τι φθάσει έκκαστος»]; K. A. Psachos’s proposals were summarized in the following five points:

a. No chanter should be appointed in a church unless he holds a certificate of complete musical training and education.

b. Existing chanters must be retrained.

c. A committee must be formed by the Church and the State; members must be people of letters and arts and their aim should be to enlighten the public about Byzantine Music by publishing the proper books.

d. A Pan-Hellenic Conference on Music should be organized.

e. Tetraphonic Music must be banned from the liturgical tradition.

Some weeks later K. A. Psachos published in the same newspaper one of the reports he submitted to the Holy Synod of the Church of Greece, dated 25-3-1938; he began with a short retrospect of the history of Byzantine Music since its first centuries until the 20th century; then, he boldly stated that the main cause of the deterioration and perversion of Byzantine Music was the Church’s
toleration towards the problems; he disclosed that all his reports had been ignored; he again condemned the issue of the Tetraphonic Music, the placement of the choirs into the Churches, as well as the participation of Philharmonic Orchestras during the Epitaphios procession on Holy Friday; he proposed the revival of Ancient Byzantine Music by all technical and scientific means, suggesting the radio, which was becoming popular at that time, as an important tool; the aged K. A. Psachos declared himself available to the Church stating that he was ready to fight and become unpleasant because he understood that it would be difficult for anyone to take this role.

5. Conference’s papers and lectures

The History and Theory of Byzantine Music Notation has also been K. A. Psachos’s subject for lectures and conference participation since his first years in Athens; the titles of his lectures have already been published.

His presentation at the 16th International Conference of the Orientalists in Athens (1912) is saved in his Archive and remains unpublished; a brief abstract of it was published in the Conference proceedings volume; the title of the presentation was “The Notation of the Byzantine Music was a symbolic stenographic Notation” [«Η παρασημαντική τῆς Βυζαντινής μουσικής ήτο συμβολική στενογραφία»]; K. A. Psachos presented the evolution of the Byzantine Music Notation since its primary form during the first Christian centuries until its final one in the 19th century; he also projected “illuminated pictures” [«φωτεινὲς εἰκόνες»] of Byzantine Music manuscripts to document his theory; the presentation’s conclusion was as follows: “Contemporary Ecclesiastical Music as defined by the Greek Orthodox Church is the Ancient Byzantine one; any doubters of the certified expansion of the Ancient Method of the stenographic Byzantine Notation and of the indicated music transferred into the current New Method of the analytical Byzantine Notation, which has been transformed from symbols to letters, they can assure themselves by one way only; and this way is the retrospective parallelism of the present Notation to its intermediate stages and through them to the Ancient Notation; any other method by symbols, either by purpose or by error, the ten centuries old multifarious evolution of the Ancient Notation and its gradual analysis and occasional exegesis will always be so daring and undocumented” [«Η σημερινή λοιπόν μουσική ἢν τῇ ὀρθόδοξῃ Ἑλληνικῇ Ἐκκλησίᾳ καθωρισμένη εἶναι αὐτὴ αὐτῆ ἢ ἁρχαῖα Βυζαντινή. Οἱ δὲ τυχὼν ἀμφιβάλλοντες περὶ τῆς πιστῆς ἐξήγησες τῆς ἁρχαίας συμβολικῆς στενογραφίας καὶ τῆς μεταφορᾶς τῆς δι’ αὐτῆς ὑπονοούμενης μουσικῆς εἰς τὸ σημερινὸν τελείως ἀναλειμμένον γραφικὸν σύστημα, τὸ μεταβλήθη ἀπὸ συμβόλων εἰς γράμματα, δύνανται νὰ δεθαινώσου διὰ ἕνου καὶ μονὸν μέσου. Καὶ τὸ μέσον τοῦτο εἶναι ὁ ἀναδρομικὸς παραλληλισμὸς τῆς σημερινῆς γραφῆς πρὸς τοὺς διαμέσους σταδίους καὶ διὰ τούτων πρὸς τὴν ἁρχαίαν στενογραφίαν. Πάσα άλλη μέθοδος ἀνυμομένη ἀπὸ σκοποῦ ἐπὶ ἐκ πλάνης τὴν ἐν διαστήματη δέκα ὀλοκλήρων αἰῶνων πολυσχῆ ὑπὸ ἁρχαίας στενογραφίας ἐξέλιξην καὶ τὴν κλιμακωτὴν αὐτῆς ἀνάλυσιν καὶ ἐξήγησιν, ἄθα πάντοτε τόσον τολμηρὰ ὅσον καὶ ἀστήρυκτος»].

The History, the Art, the Notation and the Tradition of the Byzantine Music were also the subject of his presentation at the 3rd International Byzantine Conference held in Athens (October 1930); the presentation included musical performance and projection of musical examples; the proceedings were published in 1932 in summaries, but K. A. Psachos had already published his presentation in November 1930; his thesis was that the musical system of Ancient Greece was preserved within the Byzantine Music; He rejects the notion that Byzantine Music “is a simple creation of the last one hundred years fabricated by the chanters of Constantinople” [«άπλον κατακεύσιμο τῶν τῆς παρελθούσης ἐκατονταετηρίδος ψαλτῶν τῆς Κωνσταντινουπόλεως»]; it took a lot of effort, he adds, to mitigate this fallacy and prejudice; the vocal tradition of Ecclesiastical Music, which was kept undisturbed for centuries, is also a proof of Notation’s fidelity.

106 Ibid.
107 Psachos (1978), 46-8; Loupas (2013), 320-1.
108 Actes du XVIe International Congrès Des Orientalistes [Proceedings of the 16th International Conference of the Orientalists], (Athens: Estia Publications, 1912), 46-7 [available at the following site: https://gallica.bnf.fr/ark:/12148/bpt6k6580276d/f54.item (accessed: 25 March 2021)].
109 Anastasios Orlandos (ed.), Actes de la IIIe Congrès International d’Études Byzantines, (Athens: Estia Publications, 1932), 266-7.
110 K. A. Psachos, “Ἡ ἡμερία τῆς τέχνης, παρασημαντικής καὶ παρόδως τῆς Βυζαντινῆς μουσικῆς” [“History, Art, Notation and Tradition of Byzantine Music”], in Μουσική Ζωή [Musical Life], 2 (November 1930), 25-7.
111 Ibid., 25.
In summary, it should be noted that there are two main aspects in all of K. A. Psachos’s lectures and articles: a) his view on the proper Byzantine Music Notation remained totally unchanged and b) his combative style in defending his ideas.

K. A. Psachos had a strong spirit and he never hesitated to attack, criticize and publicly debate with anyone whose thought was damaging Byzantine Music and disagreed with his theory of the unbroken continuity of Greek Music from antiquity to modern times; he always mentioned that Byzantine Music was a fundamental part of the Orthodox liturgical life equal to iconography and therefore the proper interpretation of Byzantine Music Notation was of theological importance. He arrived in the Greek capital only seven years after a national humiliating military defeat (1897) and ten years after the country’s bankruptcy (1893) and the imposition of International Economic Control; in 1896 the 1st modern Olympic Games were held in Athens; the idea that modern Greeks were direct descendants of the Ancients was particularly popular especially after the “shock” caused by the German historian Jacob Philipp Fallmerayer (1790-1861) who in his published study denied any racial relation between modern and Ancient Greeks. In one of his lectures in Piraeus, K. A. Psachos associated the spreading of Tetraphonic Music in the Greek churches with Fallmerayer’s theory: “unless if with our actions (i.e. accepting Tetraphonic Music) we seek to justify Falmerayer’s judgment about us” [«ἐκτὸς ἀν διὰ τῶν πράξεων ἡμῶν (ἀποδεχόμενοι τὴν τετραφωνία) δέλωμεν νὰ δικαιώσωμεν τὰς περὶ ἡμῶν κρίσεις τοῦ Φαλμεράγερ»]; he used the strongest argument of all, the one including an existential meaning for modern Greeks; but for K. A. Psachos, the only right way to approach Ancient Greece was a reversed process through Byzantine culture in order to reach the classical.

112 George Veloudis, O Jacob Philipp Fallmerayer και η γένεση του ελληνικού ιστορισμού [Jacob Philipp Falmerayer and the genesis of Greek historism], (Athens: Society for the Study of Modern Hellenism-Mnimon, 1982).
113 [unknown], «Ἡ μουσική διάλεξης τοῦ Κ. Α. Ψάχου ἐν Πειραιείῳ» [“The musical lecture of K.A. Psachos in Piraeus”], in Φόρμιγξ [Formigx], IIa. 17-8 (15-30.11.1905), 2.
In K. A. Psachos’s Archive, there is an abundance of evidence regarding the usage of the New Method of the analytical Byzantine Notation for the purpose of recording Greek Folk Songs. Besides the aforementioned musical records of Byzantine Music, which form the majority of the musical material found in his Archive, the researcher could also find located there similar information about the Greek Folk or even the Asian Music. A few scholars, who have in the past commented on the same Archive’s importance, claimed that the records of Greek and Asian Songs, stored in the Archive, are about 2,000 in number. Nowadays, the exact number of the material found in K. A. Psachos’s Archive, a material categorized in several folders under specific titles by him, is already well-known in the contemporary research.

This chapter will focus on testimonies of Greek Folk Music that are found in the remnants of K. A. Psachos’s Archive, stored at his residence. The present author has already been involved with K. A. Psachos’s contribution to recording and studying Greek Folk Songs. However, an additional examination that has been conducted of the Archive during the research program “Digitalization, Documentation, and Promotion of the Archive of K. A. Psachos”, has revealed new pieces of information, unknown and unpublished to the relevant bibliography in existence today. More precisely, a long table given in Appendix No. 7 assembles all the titles of the folk songs musical records found in K. A. Psachos’s Archive, specifically in the folders entitled “Folk Songs” and “Folk Material – Songs II”; the material in its entirety will be described below; it consists of the noteworthy number of 538 in total titles of folk songs; nevertheless, the recordings that one can find within the same Archive are much more, given that a number of songs have been written down twice or even more, while, at the same time, K. A. Psachos also kept a copy of any printed version of the songs that were occasionally printed in articles or in books. Furthermore, in the above-mentioned folders, one can find additional musical records, which cannot be classified within the genre of Greek Folk Music; they are melodies related to the repertoire of Secular Constantinopolitan Music, both Ottoman, and Greek, while amongst them some eponymous compositions can also be found (the later issue will be discussed by the present author in an upcoming study). The majority of those records, as it will be described further onwards, are written down rather by K. A. Psachos himself than by other researchers and musicians.

As depicted from the dates noted in his Archive, K. A. Psachos was involved in the investigation of Greek Folk Music since the years that he was living in Istanbul (1869-1904); after his relocation to Athens, where he lived until his death (1904-1949), his researches were systematized; he established the

114 Gr. Th. Stathis, «Αγορά της μουσικής βιβλιοθήκης Κ. Α. Ψάχου» [.Purchase of K. A. Psachos’s Musical Library.] in Achilleas Chaldæakes (ed.), . . ., 115 Sokrates Loupas, “Αυτόγραφα Κωνσταντίνου Ψάχου. Η ψηφιοποίησή των καταλοίπων του αρχείου του” [“Autographs of K. A. Psachos; the digitalization of his Archive”], in Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας [K. A. Psachos: the musician, the scholar. Conference Proceedings], ibid., 315-25.
116 K. A. Psachos’s Musical Library, consisting of Byzantine Music manuscripts and printed books of great importance, was bought in 1991 by the Department of Music Studies of the School of Philosophy of the National and Kapodistrian University of Athens; see Stathis (2001) & Idem, . . ., 117 Chaldæakes (2018); biographical details about Psachos can also be found in this book.
118 For further details on K. A. Psachos’s vitae see Evangelia Chaldæaki, «Αξιοποίηση αρχειακών πηγών και δεδομένων ελέγχουν για την ιστορία και την ακολουθία του Κ. Α. Ψάχου» [Utilizing archive sources and secondary information for making the biography of K. A. Psachos (1869-1949); Psachos’s Archive & Library, ‘Anthemion’, Greek Folklore Society, Centre of Asia Minor Studies, Benaki Museum, Athens Conservatoire”]; paper given at the 2nd Congress of the Greek Department of the International Association of Music Libraries. Archives and Documentation Centers, Athens Conservatoire, 27-28 April 2018 (forthcoming).
School of Byzantine and Ecclesiastical Music (Σχολή Βυζαντινής και Εκκλησιαστικής Μουσικής) in the Athens Conservatoire where he worked between the years 1904-1919, as well as his own Conservatoire of National Music (Οδύσει Εθνικής Μουσικής), which operated from 1919 to 1922, where he provided the Greek Folk and Asian Music as a part of the curriculum. Actually, before leaving the Athens Conservatoire, he had suggested the foundation of a new department in that Institute, dedicated to Greek Folk Music; his proposition was not taken under consideration, and that was one of the reasons that led to the end of his collaboration with the Athens Conservatoire. On the other hand, in his Conservatoire of National Music, he instituted three different departments, of Byzantine, Greek Folk, and Asian Music, while except for the instruction of Greek Folk Music, he also editorialized a lot about it. Furthermore, he kept on recording songs and tunes; in fact, he accomplished several fieldwork trips in the Greek countryside, in order to record the melodies in situ; later, he published some of these records, written down according to both the Byzantine and Staff Notation, so that they could be accessed internationally.

Here follows a detailed description of the boxes/folders found in K. A. Psachos’s archive, containing musical records of Greek Folk Music; it has to be noted from the very beginning that the aforementioned boxes/folders do not exclusively contain musical material; they also include relevant publications of K. A. Psachos (and others), as well as memos of some of his own lectures, correspondence, and recordings made by other researchers and sent to Psachos.

1. Folk Songs (Δημιώδης ύμνος)

It contains 790 digital files in total; among them there are about 255 musical records of Greek Folk Songs, both published and handwritten; the musical material is written down according to the New Method of the analytical Byzantine Notation, and, in some rare cases, in Staff Notation as well.

The geographical origin of the songs is defined sometimes; precisely, there are melodies delivered from the following areas: Crete, Peloponnese (Stemnitsa, Karitsena, Arachova, Zatouna, Magouliana, Vlachorrafi, Voltetsi, Zatouna), Eptanese (Lefkada), Central Greece (Parnassos, Livadia), Thessaly, Epirus (Arta, Metsovo, Zagori), Macedonia, Thrace, Sporades (Skiaihos), Cyclades (Paros, Andros, Syros, Kea), Asia Minor (Istanbul, Edirne, Smyrna, Cizicus, Nigde, Kayseri, Pontus, Propontis, Rysia), Dodecanese (Kalymnos), East Aegean islands (Lesvos, Samos, Psara, Imbros); additionally, there also are some pieces of Byzantine Secular Music, i.e. songs taken from manuscripts, mostly from the Iviron Monastery on Mount Athos.

It also seems that K. A. Psachos himself composed some songs, which are similar to folk, specifically the following two: Η λυγερή Βλαχοπούλα [The beautiful Vlachopoula] and Οι νικηταί [The winners].

Certain songs have been published in local and national newspapers and periodicals, like the following ones: Musical Chronicles (Μουσικά Χρονικά), Formigx (Φόρμιγξ), New Formigx (Νέα Φόρμιγξ), Elefthero Vima (Ελευθέρο Βήμα); within the box, one can also find a copy of the above-mentioned publications.

Some records are written down by other hands; several scholars used to send their musical records to K. A. Psachos in order to check them or to add the songs to his collections; thus, for some songs found in K. A. Psachos Archive, one can occasionally find multiple copies of their records; minor differentiations can be interestingly noticed amongst those copies.

In several documents, interesting annotations written down by K. A. Psachos himself can be found; they are notes dealing with adjustments in the musical records sent to him by others; one can

119 K. A. Psachos had actually published the following three books with musical records of Greek Folk Songs: K. A. Psachos, Δημιώδης ύμνος Σκύρου. Τηλε θεσσαλικά, έν της Σαλαμίνας και έν τον ψαρλιέ, εκ βυζαντινής και ευρωπαϊκής παρασημασμένης [Folk Songs of Skiros: three from Thessaly, one from Salamis, and one from Psara: into Byzantine and Staff Notation], (Athens: Sp. Kousoulinos Printshop, 1910); Idem, Δημιώδης ύμνος Γορτυνίας, εκ βυζαντινής και ευρωπαϊκής παρασημασμένης [Folk Songs of Gortynia, into Byzantine and Staff Notation], (Athens, 1923); Athens Conservatoire Collection, 50 Δημιώδης ύμνος Πελοπονήσου και Κρήτης [50 Folk Songs from Peloponnese and Crete], (Athens, 1930); additionally, he had also published a lot of relevant musical records in a number of periodical and newspaper articles, an analytical index of which may be seen in Chaldeaki (2018), 117-20.

120 All of the evidence described in the text that follows has been digitalized; so, the file references commented onwards are based on the digital copies of the files; note that any piece of paper found in K. A. Psachos’s Archive is numbered as two files, as there is content written on both sides.

121 Leaving notes in his Archive was a well-established tactic of K. A. Psachos, as has been properly commented by scholars; see Chaldeakes (2014c); cf. Chaldeaki (-).
additionally notice comments on his own writings, such as whether or not the record was published, where he heard the song, also noting the interpreter, or even notes about his willingness to further search musical aspects of some records. There were also detected notes of four of K. A. Psachos’s lectures, as well as some more diffused memos, probably annotations for another lecture or publication; the lectures under discussion are the following:

- “Greek Folk Songs during Ancient, Byzantine and Modern times” (Τα Ελληνικά Δημοδές Άγαματα κατά τούς Ἀρχαίους, τούς Βυζαντινούς καὶ τούς Νεότερους Χρόνους); Municipal Theatre of Piraeus, 17/11/1937.
- “Greek Folk Songs during Ancient, Medieval and Modern times” (Τα Ελληνικά Δημοδές Άγαματα κατά την Αρχαϊκήτη, τον μεσαιωνικό καὶ την σήμερον); conference at Prague (without date).
- “History and Development of the Greek Folk Songs from the Ancient until the Modern times; how they survived; their various species and idioms” (Ιστορία καὶ Εξέλιξις του Ελληνικού Άγαματος από των Αρχαϊων χρόνων μέχρι των καθ’ ημάς. Ο τρόπος καθ’ ον διεσώθη. Τα διάφορα είδη καὶ ιδιοματικά αυτού); 2/3/1915 (without place).
- Untitled lecture about folk songs, probably a continuation of the last one.

Within this box/folder are also kept copies of K. A. Psachos’s publications, as far as discourses about Greek Folk Music is concerned; they were published in local and national newspapers and periodicals, like the following one: New Formix (Νέα Φόρμιξ), The Twentieth Century (Ο Είκοστος Αιών), Moreas (Μωρέας); note that amongst them one can also find an article of I. Komosos & N. Chrysochoidis, published in the periodical Scientific Echo (Επιστημονική Ημέρα).

Furthermore, about twenty-one pieces of correspondence have been placed in this box/folder; they are letters delivered from the following people: John Dakopoulos, Konstantinos Skakianakis, George Basilis, Dimitrios Meranos, Konstantinos Vafidis, John Tsatieropoulos, Sotirios Mentzelopoulos, Theodoros Hatzitheodorou, Emmanouil Konstantopoulos, Konstantinos Papanastasiou, Dimitrios Peristeris, Anastasios Sotiropoulos, Christos Vlachos. The letters’ dates span the 1900s, namely the time period that K. A. Psachos relocated from Istanbul to Greece, while many of them were written during the German occupation of Greece in the 1940s; the specific correspondence shows big research interest, mostly in terms of social knowledge; however, the senders did not necessarily include musical recordings; in most cases, writing notably from rural regions of Greece, they were concerned about K. A. Psachos himself and his family’s health, and they also organized the transmission of a specific food to Psachos (such as wheat, pasta [χιλόπητες & τραχανάς], eggs, raisins, wine, and olive oil), checking on whether or not the food reached Psachos and his family.

122 See, for example, the following note, written on the musical record of the song Άρτος δέν ήταν τόθι κυρία γάρι [Didn’t you used to tell me!]: This song was sent to me written in 8-beat rhythmic measures, as well as in 7-beat rhythmic measures; the sender must have been ignorant, and corrected whatever he did not understand; he was also imitating my style of recording music, but he did not achieve it; the unfortunate one! [Το αυτό δεν έπαιξε μου εις τανοί έκπαγμάν, ήμα δε και ες επάγμαν. Ο άσποτελής ακατάστασος, διόρθωθε, εις φαίνεται, δε δεν ήτανον. Εμείτοι τον φόνο της γραφής μου, άλλο δεν τα κατάφερεν ο κόσμομου, Φάγοις].

123 See, for instance, the following note, written on the cover page of a folder that includes musical records of songs from Gortynia: I did not include these in the published collection of Gortynia’s Songs. They did the same mistakes as ēς την εκδοθήθησα ποληγία του Γορτυνιακού, Φάγοις]; cf. the following note, written on the musical record of the songs Ήρωων τῶν Κοντογιαννίων [Heroical song of Kontogiamn family] and Ο Φόβος τῆς Μαργιόλας [Margiola’s lament]: For the text see. 'Musical Chronicles', 4(38), page 51, February 1932 [Κέιμαίον δις εις Μυσικά Χρόνια, 'Ετος Δ', τόχος 2 (38), σελίς 51, Φεβρουάριος 1932].

124 The following note, written on the musical record of the song Κατί Παναγία μου Σρίμβημαν [Oh Mother of God from Silviri], entitled as Πολιούχος Κοντογιάννος [Old song from Istanbul], is absolutely characteristic: This song was written down after a recitation of my late mother, which, as she used to tell me, was my father’s favorite song [Το δείχνει τότε έχρημα και διασχέων της αισιοποίησης μην μου, το επόμενα, εις με δε έχει, ήτο το προπολύτη τοπικό τοπίο μου, Κ. Α. Φάγος].

125 See the following note, written on the musical record of the song Νομίζεις μ’ ο νοσταλγία που [My bride your wedding gown]: I will compare this song to the hermologic (i.e. the short ones) ecclesiastical compositions of 1st Plagal Mode [Ε’ αυτόν θέλεις τη σύναξης τρούς τα ειρωνεύσια μέλη τω π. ήροιον (τα σύντομα έκκριτικα), Φάγοις]; cf. the following note, written on the cover page of a folder that includes musical records of songs from various regions of Greece: These songs will be transcribed into Staff Notation; but I cannot find the motivation [θη μεταγραφήνω εις τον ποιήμαμαν], [άλλη ποι θέματα] Φάγοις].

126 The above-mentioned lecture was followed by a concert with folk songs; in the relevant folder, along with the lecture’s notes, there is also the program of both the lecture and the concert.

127 In the notes found within the folder of this particular lecture, one can additionally find the musical records of the following Greek Folk Songs, which presumably were also presented in the (undefined) event: Chios: Κανάριν ένα απ’ τη Χίον [One ship from Chios]; Risio, Thessaloniki: Δράμη όπως στον χορό [I started the dance]; Samos: Μια λεπτή μια έμφαση [A beautiful girl]; Peloponnese: 'Η Παναγιώτσα [Panagiotissa]; Vlachorafia, Peloponnese: Τοίχι νότα μου μου λέγειν [She was the one that I was told of]; Crete: Σε περβάλα στο γαζίο [In a garden on the coast]; Lefkada: Ο άλφαντος [The amaranth].
not he had received it. So, K. A. Psachos probably chose to keep these documents in this specific box/folder, because they came from persons with whom he usually had frequent correspondence about musical issues.

2. Folk Material – Songs II (Δημιούδης ὄλη – ἄσματα B’)

This box/folder can be described as a “sequel” of the previous one; it contains 739 digital files in total; most of them are musical recordings of Greek Folk Songs, written down according to the New Method of the analytical Byzantine Notation, and occasionally into Staff Notation; there also are some correspondence and publications.

The musical recordings in this box/folder are estimated to be around 536; in most of the cases, the origin of the songs is unknown, but there are some mentions of areas such as Cyclades (Sifnos), Crete, Peloponnese, Central Greece, Epirus, Thessaly (Kissavos), Sporades (Skyros), Macedonia (Kozani, Kastoria, Veria), Thrace, Dodecanese (Kalymnos, Karpathos, Kos, Leros), islands of the East Aegean (Mytilene, Psara, Kastellorizo), Asia Minor (Sinop, Smyrna); an Albanian song is also found, as well as a Hebrew and a Bulgarian; additionally, within the same box/folder there are a few songs in the karamanli writing, most of them belong to the secular repertoire of Ottoman Music (amongst them, there are anthems for certain Sultans) and just a few of them constitute typical folk songs.

All of the musical records are written down by K. A. Psachos himself; some of them are copies of publications because an important number of the same musical records have been published, either in periodical publications or in K. A. Psachos’s books; nevertheless, one can also notice some songs which seem not to have been published anywhere, while for a few songs more than one record is also found. Finally, there also are some notes of K. A. Psachos on the pieces of paper where the recordings are written; they refer to musical modifications that he wanted to make, or to any details about the recording of the song.128

Amongst the musical material under discussion there also are the original recordings that K. A. Psachos did during his fieldwork in Skyros (see further details below); they constitute the primary version of this project, as it is apparent from the scrattered way according to which these recordings are written down; there additionally are clear copies of the same recordings, written down in both Byzantine and Staff Notation. Within this box/folder copies of correspondence addressed to K. A. Psachos are also kept; they are letters sent to him by the people who interpreted songs on the island of Skyros, such as Sofoklis Stefanidis, Emmanouil Vamvakeries, Eleni Vamvakeries, Emmanouil Stavrinidis, Marigo Stavrinidou, Kalliopi Karagiannidou, Emmanouil Sagriotis, George Papaemmanouil, Dimitrios Theocharis; in their correspondence they express acknowledgments for his work on Skyros; note that the same letters have been incorporated in K. A. Psachos’s book on folk songs from Skyros, along with all the relevant musical records.

Furthermore, the publications found here are copies of articles regarding Greek Folk Music, that have been published in local and national newspapers and periodicals, like the following ones: Formigx (Φόρμιγκ), The Greek Music (Ἡ Ἑλληνική Μουσική), Romios (Ὁ Ρωμηός), and some more publications, the titles of which are not mentioned; a relative correspondence, dealing with similar research field, is additionally found here; it consists of letters between K. A. Psachos and Konstantinos Vafidis, Chistos Christodoulou, Christos Apostolidis, Dimitrios Peristeris, Adam Akritas, Gabriel Kontiadi.

Moreover, the cards of invitations to K. A. Psachos’s lectures on Greek Folk Music are stored at the same box/folder; in particular, they refer to his following two speeches: “The way in which it is possible for the Greek Folk Songs, when properly adapted, to be adapted in clearly Greek compositions” [«Τὸς ὁ τρόπος, καθ᾽ ὃν τὰ δημιούδη ἑλληνικά ἄσματα, καταλλήλως διευθετούμενα, εἶναι δυνατὸν νὰ διασκευάζωμαι εἰς συνθέσεις καθαρῶς ἑλληνικάς»]; “History and Development of the Greek Folk Songs,

128 See, for example, the following note, written on a musical record from 1896 of the song Ἡ Σμύρνια [The girl from Smyrna]: This song will change to 7-beat rhythmic measures [7θὰ γίνη εἰκάντια]; cf. the following note, written on the cover page of a folder that includes various musical records, some of which, recorded by others, were sent to K. A. Psachos: Ἡ Σμύρνια [The girl from Smyrna]; cf. the following note, written on the cover page of a folder that includes various musical records, some of which, recorded by others, were sent to K. A. Psachos: I will correct these songs [Θὰ διαγραφθῶσαι. Ψάχος].

129 See, for instance, the following note, written on the musical record of the song of Tripoli, Peloponnese Σταυρός γέροι του Μοριά [Wake up old men of Moria]: This song was written on June the 29th, 1915; after a recitation of John Panagiotopoulos [Ἐγγράφη στὴ 29 Ιούνιου κατ᾽ ἐπισημαίνειν Ι. Παναγιώτουπολός, 1915 Κ. Α. Ψάχος]; cf. the following note, written on the cover page of a folder that includes various musical records of songs from Skyros: In Skyros memoriam, Songs of Skyros island; they were recorded in situ, in July 1909; they have been published [Εἰς ἅμανμηθην Σκύρου, ἄσματα Σκύρου, Ἐγγράφησαν ἐπισημαίνειν κατὰ Ιούλιον τοῦ 1909. Ψάχος].
from the Ancient years until today; the way that they survived; the occasional various species, idioms and their many subdivisions” [‘ιστορία και ξέλιξης των ελληνικών δημιουργιών θρήνων από των αρχαιοτάτων χρόνων μέχρι σήμερον. Ο τρόπος καθ' ον ταύτα διεσωθήσαν. Τά κατά καρδίας διάφορα διέδο, τά διάφορα ιδίωμα και αι πολλαπλαυποδιαφρέσεις αυτών”].

Through some of the memos found in the box/folder under discussion, as well as from the contents of the documents themselves, one can investigate some early influences and primary thoughts of K. A. Psachos’s later works. For instance, an annotation regarding his recruitment as a chanter at the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], can be found;130 of course, this historical clue is already known, especially through a self-published vita of K. A. Psachos; but, in this case, one can recognize a “fresh note”, autographically and enthusiastically written down, as it presumably (judging from his youthful writing style used here) was been created as soon as he was hired in the aforementioned position. Furthermore, some publications concerning the music of the Ancient Greek Tragedy, also found here and dated 18/04/1900, could probably give prominence to his early thoughts on his later similar work; in the same content, there also are two notes on his musical records written in Staff Notation, dealing with the “harmonic development” that K. A. Psachos was willing to add in a particular song,131 this seems to be a clue of particular importance, in order to ensure the level of his knowledge of European Music.

3. Folk Material, Poetry etc. (Δημοφίλης Άλη, ποιητική κ.λπ.)

This box/folder includes publications of K. A. Psachos (and others) relative to Greek Folk Music; these publications contain just the lyrics of folk songs, or short relative articles; some of them refer to K. A. Psachos’s work on Greek Folk Music.

The digital files are 580, and the scraps and issues gathered are about 160; the newspapers and periodicals where these treaties were published are, namely, the following ones: Moreas of Tripoli (Μωρεάς της Τριπόλεως), Estia (Εστία), Ethnos (Εθνός), Skrip (Σκριπ), New Newspaper (Νέα Εφημερίς), Embros (Εμπρός), Evening (Επομενή), Proodos of Istanbul (Πρόοδος Κωνσταντινουπόλεως), Istanbul Postman (Ταχυδρόμος Κωνσταντινουπόλεως), Istanbul's Newspaper (Εφημερίς Κωνσταντινουπόλεως), State (Κράτος), The World (Ο κόσμος), New Day (Νέα Ημέρα), Mnimosini (Μνημοσύνη), New Smyrna (Νέα Σμύρνη), Cretan Star (Κρητικός Αστήρ), Artisanal Review (Καλλιτεχνική Επιθεώρησης), Greek Review (Ελληνική Επιθεώρησης), Homeland (Πατρίς), The Homelands (Τά Πάτρα), Radamanthis (Ραδάμανθος), New European Gatherer (Νέος Ευρωπαϊκός Ερανιστής), National Muse (Εθνική Μουσική).

Most of them were sent to K. A. Psachos by a press representative agency, called Argos of the Anatolian Press (Ο Άργος του Τόπου της Ανατολής), which used to collect and mail to subscribers newspaper and periodical scraps related to subjects of their specified interests.

4. Folk Songs from Skyros etc. (Δημοφίλης Άλημα Σκύρου κ.ά.)

The name of this box/folder was not given by K. A. Psachos; it was entitled likewise after the organization of his archive; there, one can find only 16 pages from the published book with the folk songs from the island of Skyros, containing a total of 15 songs, without any further commentary from K. A. Psachos.

K. A. Psachos’s first visit to the island of Skyros happened in the summer of 1909, during his vacation; there, he easily realized the significance of the local folk music tradition; he immediately started recording songs and melodies, by writing them down in situ using the New Method of the analytical Byzantine Notation, while, after any of his relevant recording, he used to vocally perform the song that he

130 On January the 14th, 1889, Saturday, I was hired as first Domestikos of the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], beside the prominent musician Ευσταθίου Ραφαηλίδου [Τη 14 Ιανουαρίου 1889 έστων ήμερα Σωβηθείσα προσπλήθη ένας Δημόσιος Τούρτος του Αγίου Ορθόρου και της Παρακλήσεως της Παναγίας παρά το μονοπλοιονότατο κοίτη Ευσταθίου Ραφαηλίδου, Κ. Α. Ψάχος]; this is a random note, written down on a piece of paper found between musical records.

131 See the following note, written on an untitled musical record in Staff Notation: The basic melody of this song could be written down as a performative part appropriate for the right hand of the pianist, while its harmonic development could respectively be written down as a performative part appropriate for the pianist’s left hand [Το άρμα να γραφεί και άδικο το δεξιά χέρι του πιάνου, και η δόμος είναι το άρμα του Ψάχος]; cf. the following similar note, also written on an untitled musical record in Staff Notation: If it is possible, the basic melody of this song should also be written down as a performative part appropriate for the right hand of the pianist; respectively, its harmonic development could be written down as a performative part appropriate for the pianist’s left hand; if something like that is too difficult it can stay as it is [Αν είναι δυνατόν και από τον δαστάς ή μελωδία να γραφεί είναι το δεξιά χέρι του πιάνου, να έννοησαν αυτό ομώνυμα είτε το άρμα είτε το άρμα του Ψάχος].
had written down to the original interpreters directly, aiming to check whether or not it was recorded correctly; later, he also transcribed the melodies into Staff Notation, and he published them in the musical newspaper *Formigx*, as well as in a separate book.  

K. A. Psachos went back to the island of Skyros in the summer of 1910, in order to record some more local melodies; for this purpose, he used this time a phonograph; a couple of those phonographic records that he did in 1910 have been recently retrieved.  

In the remaining part of the same box/folder 138 digital files are found; most of them do not seem to have any relevance to Greek Folk Music; they are fragments from newspapers or notes written down by K. A. Psachos himself where apothegms are collected. There also are some additional uncorrected notes. Furthermore, three draft letters are found; one of them is also written down by K. A. Psachos himself, while the other two are typed; all of them refer to his work on Ecclesiastical, Greek Folk and Asian Music in general; more precisely, these letters were sent in search of funds for the *Conservatoire of National Music (Συνέδριο Εθνικής Μουσικής)* which K. A. Psachos had established between the years of 1919-1922; one of them is addressed to Theodoros Pangalos, President of the Ministerial Board; the epistle is dated in December 1925 and refers to the aforementioned Conservatoire of National Music as an existing Institute, although is known that it stopped running in 1922; therefore, it seems that it was not officially closed yet; the second of the letters is similar to the first one, addressed to some Minister, although his name is not mentioned; it was sent on behalf of the *Association of Friends of Greek Music (Σύλλογος των Φίλων της Ελληνικής Μουσικής)*, an organization in which K. A. Psachos seems to have been a member; the third epistle (which is the handwritten one) is also of the associated content.

5. The manuscript with the published songs from Gortynia (Τὸ χειμώναρον τῶν ἐκδοθέντων ἁμάτων Γορτυνίας)

As it can be inferred from the title, this box/folder contains the manuscript of the published folk songs of Gortynia, Peloponnesian; K. A. Psachos was invited to Gortynia in July 1915, and he was sponsored to conduct fieldwork by the *Piraeus Association of Gortynia (ἐν Πειραιαί Σύνδεσμος Γορτυνίων)*, which had just been established, in May 1915; he used the same fieldwork method as in Skyros, while he also used the phonograph to audiotape some of the songs; he recorded a total of 110 folk songs from the villages of Stemnitsa, Karitena, Vlachorrafti, Zatouna, Magouliana, and he included 67 of them in a book that was published in 1923.

Particularly, in this box/folder there are 172 pages, counting from both sides, formed into the typical shape of a published book; the songs included, written down into Byzantine and Staff Notation, are laid out exactly as they were in the published book, numbered and accompanied by extended annotation and (occasionally) additional commentary; remarkably, there also are within this box/folder the following two songs missing from the printed book: *Vlachorafti: Ἡ Ἀράξωμα [Arachona] or Ὕ Νταβέλης [Davilos]; Stemnitsa: Ο Βελούδας [Veloudas];* so, in this box/folder a total of 69 songs are included; among them, there also is a short letter regarding the publication of the book, signed on 25/6/1920 (the name of the sender is obscurely written). There follow 16 more pages, also counting from

132 Psachos (1910); cf. K. A. Psachos, «Δημώδη ὑμηταια Σκόρου» [“Folk Songs from Skyros”], in Φόρμιξ [*Formigx*], II.c.13-4 (15-31.10.1909), 2-4; Idem, «Δημώδη ὑμηταια Σκόρου. Συλλογὴ διετέρω» [“Folk Songs from Skyros. Second collection”], in Φόρμιξ [*Formigx*], II.f.19-20 (15-30.4.1911), 1-4.

133 Chaldaaki (2018), 69-74.

134 See tracks 27 & 28 of the CD included in the edition Κοσμοπολιτικός Ψύχος: ο μουσικός, ο λόγος. Προκαταλήψεις [K. A. Psachos: the musician, the scholar. Conference Proceedings], ibid.

135 Chaldaaki (2018), 89-91.

136 Psachos (1921).

137 Note that 33 more songs from regions of Gortynia were registered in the aforementioned envelopes 1 & 2, which must have been recorded in this fieldwork. Specifically, the following ones: Vlachorrafti: Διόνυσον ἐξη στὴν αὐτή μου [I had a tree in my yard], Η Αγελικιώτισσα [Angelikiotissa], Η παπαγγελία [The order]; Magouliana: Στὰ Τρίκορφα μὲ τὴν κορίτσα [In Trikorfa in the peak], Τὸ χίονο τῆς Γραβίας [Gravia’s snow]; Zatouna: Η ἀποθέωση [The disappointment], Η ἄμερα κόρη [The beautiful daughter]; Καριές [The valiance], Μαί κόρη λεξιονιά [A girl from Alexandria]; Οἱ αδανος [The light-skinned girls], Ὁσον ἴχνες ἢ αὐτὸ χρυσόν παιδάκι [When I was ten-year-old child], Περαβολά ἐξη [I used to have a garden], Τὸ παραύτην [The complaint], Τὸ χαραγμένο τοῦ ἤλεκτρου [The captain’s song]; Karitena Τὸ Βαγγέλιο [Vaggelio], Τὴν τάσσει καθ' άκρον [Madam Vegeno], Οἱ Βιασχοφόλες [Vlachopoules]. Οἱ τρεῖς λουκάς ἢ Ένα ημέρα κοπαδί [The three beautiful girls at Toulouse], Στής μαντισοφόλα τὸν ἄνθο [In Margaret’s flower]; Stemnitsa: Η ἀπολογία [The apologie], Μοιράσθηκαν τὰ δενδρά [The trees withered], Ματιά μου γαρμά [Misty eyes], Ἡ σικονίς κοινότητα [A hunter was chasing], Ὠντα τὰ νέστα περατο [I walk every night], Τὸ πολύκοιον [The little bird]; Valtetsi: Μὲς τὴν τάπων γευτονία [In the above neighborhood], Τὸ χαίτηνηλόν [The little rose]; Arachona: Ο Γιάννης [John], Περαβολά ἐξη [I used to have a garden], Τὸ μικρούτσικο [The young child]; Arkadia: Ο θύρος Ολύμπης [The old Olympus].
both sides, which are typographical proof of some of the previous handwritten pages, with some notes of K. A. Psachos written on them.

In summary, K. A. Psachos’s Archive proves his consistent involvement in Greek Folk Music; through his lectures and publications, it is clear how exceptionally incessant he was in his efforts to prove the continuity of folk songs during Ancient, Byzantine, and Modern times; furthermore, he recorded folk songs utilizing methodically the New Method of the analytical Byzantine Notation, while he corrected in parallel every relevant publication with musical records that he found to be erroneous, mostly in matters of rhythm.

Generally speaking, K. A. Psachos’s work of life was undoubtedly dedicated to Greek Music (in both its aspects, the ecclesiastical and the folk one); his strong belief was that this kind of Music had to be collected and transmitted to the majority of the Greek people, as powerful proof of the idea of the continuity of the Greek culture from the Ancient to the modern times; for him, that effort gave essence to his life; it was a matter of great religious and ethnic importance, a clear reflection of which one can nowadays see in the material found in K. A. Psachos’s Archive.

Editor’s Note: For the Appendices and Bibliography kindly refer to the digital version, as these are only available in the online publication.