

An Intervallic Approach to Mode 2

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Abstract. With the implementation of the New Method (1814) for an easier and better look and study of, mainly, musical script, certain musical topics such as the intervallic progression of Mode 2, were approached as special cases and, though they were the exception, became, with time, the prevailing rule. By examining the intervallic progression of Mode 2 in its entirety, looking mainly at post-Petros Lampadarios script until today, it is possible to arrive at documented conclusions which deal not only with the explanation, analysis and understanding of certain musical choices, but also with the apparently self-contradictory positions in the writings of authors. Using this process of looking at compositions from an historical perspective, we will be able to understand the intervallic development and the various forms of Mode 2, and how it crossed over from being a diatonic mode to becoming a diatonic mode with chromatic nuances, and from there into the chromatic family. We will also look at the existing arithmetic constituents of Mode 2 in their theoretical framework and in their practical application.

Περίληψη. Με την εφαρμογή της Νέας Μεθόδου (1814) για την ευκολότερη και καλύτερη προσέγγιση και εκμάθηση της μουσικής γραφής, κυρίως, μερικά ειδικά μουσικά θέματα, όπως αυτό της διαστηματικής πορείας του Δευτέρου ήχου, προσεγγίστηκαν ως ξεχωριστές περιπτώσεις και ενώ ήταν εξαιρέση, επικράτησαν ως κανόνας για αρκετό χρονικό διάστημα. Με την εξέταση της πορείας του Δευτέρου ήχου στην ολότητά της, κυρίως μετά τη γραφή του Πέτρου Λαμπαδαρίου, και από το τότε προς το σήμερα, μπορούμε να καταλήξουμε σε τεκμηριωμένα συμπεράσματα που αφορούν όχι μόνο στην εξήγηση, ανάλυση και κατανόηση συγκεκριμένων μουσικών επιλογών, αλλά και στις φαινομενικά αλληλοσυγκρουόμενες τοποθετήσεις ακόμη και στα γραφόμενα του ίδιου συγγραφέα. Με αυτήν τη διαδικασία, της ιστορικής δηλαδή προσέγγισης των συνθέσεων, μπορούμε να κατανοήσουμε τόσο τη διαστηματική εξέλιξη και ποικιλομορφία της πορείας του Δευτέρου ήχου ή όποια από το διατονικό γένος περνά στο χρωματισμό του και απ' αυτόν στο χρωματικό γένος, όσο και τις υπάρχουσες αριθμητικές συνιστώσες της στη θεωρητική της αποτύπωση και στην πρακτική της εφαρμογή.

Dr. George Konstantinou was born in Galatas, Mesologgi in 1961. He has a bachelor's degree of the Maraslios Educational Academy (Athens 1982) and of Gymnastic Academy TEFAA (Athens 1987). He served as a teacher in elementary school from 1989 to 2013. He also graduated from the Athinaion Conservatory (1980), where he got his diploma in Byzantine music and, since 1981, he became a member of the Greek Byzantine Choir. He collaborated with the radio stations of the Church of Greece and the Piraeus Church from 1989 to 2011. During that time, he also participated as a chanter in many churches of Athens and Piraeus. In 1991, he participated in a program of "Alexandros Onassis Foundation" under scholarship, with subject: "Ioannis Koukouzelis the Byzantine Maistor", until 1993. He worked as a byzantine music teacher at the music school of Zoodohos Pigi (1995-1998) and the music school of Fthiotida Metropolis (2001-2004), where he also participated with their choirs in various music festivals in Greece and abroad. He also was a music teacher at the Nikos Skalkotas Conservatory (1999-2001) and at the Athens Conservatory (2002-2012). He is the creator and director of the Master Program of Byzantine Church Music Training (TMEBEM) which associates with the "Educational Music" Department of the Filippoupolis' Academy of Music, Dance and Fine Arts (Bulgaria). He is also a visitor professor in the master class of Psaltic Art in Philipoupolis' and Iasi's Music Academies. He participated in many international Musicology and Educational Conferences in Greece and abroad. In 1997, he published his first Volume of "Theory and practice of Church Music". He also edited the republication of the music works of Konstantinos Prigos in collaboration with the Apostoliki Diakonia of the Church of Greece. During 2007, he

published the "Theoritikon Mega", bringing to light an unpublished autography manuscript of Chrysanthos of Madytos. In July 2013 he presented his PhD on "The signage of the Musical Expression after the establishment of the New Method of writing in the Church Music (1814) through Greek and Romanian sources" and he designated as Doctor in the Department of Musical Studies of the Ionian University of Greece.