

The Use of Compound Rhythm in Syllabic Compositions of Byzantine Chant: Is it advisable?

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Abstract. This paper attempts to address the issue of rhythm in Byzantine chant, as it has developed in recent years, in the practice of assigning compound rhythm (metre of time)* to syllabic forms of composition. The debate of using simple or compound rhythm in syllabic melodies is one that to date has, to our knowledge, only briefly been touched upon by Byzantine musical scholarship. Thus, when one examines the vast array of musical scores published and/or produced and disseminated in different forms –print or electronic– a vague picture emerges that leaves one wondering as to what should be the case. Although both simple and compound rhythm is used by church musicians, it is not at all clear which of the two is to be preferred and why. It is precisely this perplexing question that this paper will try to deal with and attempt to shed light on by offering a precursory answer.

Περίληψη. Στην παρούσα εισήγηση επιχειρούμε να αναδείξουμε την χρήση των σύνθετων ρυθμικών ποδών στην ψαλτική τέχνη, όπως αυτοί προκύπτουν στα συλλαβικής μορφής μελωδήματα. Αυτό γίνεται με την αξιολόγηση των παλαιότερων και νεωτέρων θεωρητικών και μουσικών εκδόσεων, αλλά και ηλεκτρονικών πηγών. Η εικόνα, όμως, που παρουσιάζεται μέσα από αυτήν την αναδίφηση, είναι ασαφής και διφορούμενη και δεν ξεκαθαρίζει εντελώς το θέμα. Έτσι, αναφερόμαστε στο κατά πόσο θα πρέπει ή όχι να γίνεται χρήση μόνον των απλών ρυθμικών ποδών στα σύντομα μαθήματα ή και των σύνθετων ποδών. Αυτό γίνεται με την βοήθεια μουσικών παραδειγμάτων, αναλύοντας την δομική μορφή διαφόρων ύμνων, δηλαδή την τονική του ποιητικού τους κειμένου, για να δώσουμε και σε μία πρώτη φάση κάποιες απαντήσεις στο ερώτημα εάν θα μπορούσαν ή όχι να χρησιμοποιηθούν οι σύνθετοι πόδες στα συλλαβικής μορφής μελωδήματα.

PROLOGUE

The issue concerning rhythm in Byzantine chant is not something novel. Rhythm is one of the basic features of music and this is also the case without exception with chant. Byzantine music's exclusive use of the human voice, which accompanies the texts, adds even more weight to the importance of rhythm distinguishing it as a major element in its structural essence. Tonal accentuation is at the core of Byzantine music and this is evident in the settings of text-to-music of syllabic hymns. Hence, the structure of the poetical prose dictates with its tonal accents the rhythm to be followed by the melody. It is precisely this fundamental notion that has led us to turn our attention to the syllabic or concise (*heirmologikon-είρμολογικόν*) compositions of chant. The other forms of chant in the semi-ornate (*sticherarikon-στιχηραρικόν*) and ornate/melismatic (*paradikon-παπαδικόν*) style may present similar peculiarities but do not pose the same degree of ambiguity as their syllabic counterpart.

*The term compound rhythm or metre of time is not to be confused with its use in western staff notation where a beat is broken down into three part rhythms, i.e. it has to be a multiple of three eg. $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$ etc. For the purposes of Byzantine music rhythms other than those that are categorised as simple rhythms/metres of time: $\frac{7}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ (where $\frac{7}{4}$ strictly speaking can be classified as compound rhythm, i.e. $\frac{2}{2}$) all others are thought of as compound rhythms. This is because in Byzantine chant each note is considered to have a full beat, whereas in staff notation a crotchet (quarter) note has one beat. That is precisely the reason why when rhythm in Byzantine chant is rendered by staff time signatures, in either simple or compound form, they are relative and not absolute. In this paper we choose to use the term compound rhythm since it is closer to the meaning of the words «συνεπιγμένος, σύνθετος or ένωμένος ρυθμός», which is what in essence these words denote, i.e. the joining or compounding of 2, 3 or more bars of music together. Therefore, the term "concise" should not be used as an alternative to "compound" because it refers to the *heirmologikon* melodies in Byzantine chant. Finally, as it has become clear, metre of time «μέτρο του χρόνου» is used here to refer to rhythm.

AN OVERVIEW OF THE EARLY PUBLICATIONS WITH RHYTHM AND THE ENSUING CONTROVERSY

As stated, the use of rhythm is not something new in Byzantine chant, however, the assigning of time in printed Byzantine music books is. In the older pre 1814/1815 neumatic chant notations, found in manuscripts, assigning time was not utilised due to its stenographic nature. This practice carried on into the new analytical music notation.¹ It is only at the end of the 19th and turn into the 20th century that published Byzantine music books have included in some of them time indications in the form of bar lines «διαστολές».² The earliest books of chant published that include time –regardless of which method of indication is used– are those from the years 1884-1897.

The first book, which has time denoted with numbers zero (0) and one (1) to symbolise the down/up «θέσις/ἀρσις» movement of the hand, i.e. the *disemos* rhythm, at the beginning of each composition but without using bar lines is Alexandros Byzantios' *Μουσικὸν Δωδεκαήμερον* published in Constantinople 1884.³ Although this edition does not separate each piece with bar lines, its author states in the preface that he went to great lengths to standardise their rhythm. In his introduction (pg. ε' f.) A. Byzantios says that the three teachers when they invented the new system of Byzantine notation left the issue of counting time unfinished.⁴ Hence, when he refers to the *sticherarikon* melodies, where the time to be performed is not recorded in the printed *Doxastarion* books, it is more than likely that Iakobos the *protopsaltes* knew or was aware that these ornate compositions had to be chanted with a *tetrasemos* compound rhythm ($\frac{4}{2}$).⁵ Similarly, for the *heirmologikon* melodies, again he makes the point that no time is indicated in the books and so too for the *papadikon*, thus, consequently each chanter performing them "regrettably" as he pleases.⁶ However, A. Byzantios publishes his book in the simple *disemos* ($\frac{2}{4}$) time, cf. in a piece in the *sticherarikon* form (pg. 19). And in another example in the syllabic form: the troparion for the prophecy reading (pg. 37).⁷ From the above it is apparent that for A. Byzantios the issue of rhythm is still vague, for on the one hand he calls for compound time for the ornate melodies of Iakobos *Protopsaltes* and on the other hand the *sticherarikon* melodies in his book are noted to a simple *disemos* rhythm for simplification as he states. The situation is the same for the syllabic melodies and, for our intentions, we can assert that he is a proponent of simple time for these melodies.

¹ Obviously rhythm was used and taught by the teacher to the student and more than likely noted on the student's workbook. This is indirectly attested in the first theory book to be published concerning the new analytical method in Paris 1821, *Εἰσαγωγή εἰς τὸ θεωρητικὸν καὶ πρακτικὸν τῆς ἐκκλησιαστικῆς μουσικῆς* compiled by Chrysanthos of Madytos (this book has recirculated in facsimile together with the *Θεωρητικὸν μέγα τῆς Μουσικῆς*, Trieste 1832 by L. Kostakiotes, «Ἐκδόσεις Κουλτούρα» in Athens 1995, where in chapter five (pgs. 12-16) he explains that the time taken by each musical character is one beat (where this one beat does not necessarily equal a crotchet note) and how time is added and divided into smaller values etc. (cf. footnote 2 for another facsimile edition of *Θεωρητικὸν μέγα τῆς Μουσικῆς*, from the 1970s). Rhythm was probably included in some way or other in the *cheironomy* (hand gestures) utilised to signal or direct the performance of the musical neumes in chant pre 1814, and also some of the neumes of the older system of writing had specific time durations attributed to them. Cf. S. Karas, *Μέθοδος τῆς Ἑλληνικῆς Μουσικῆς: Θεωρητικόν*, vol. 1, Athens 1982, the footnote on pgs. 157-158. A first possible attempt to divide time into a four beat metre may well be the manuscript EBE-MIT 716 of Gregorios *Protopsaltes*, one of the three teachers of the new analytical method, written in the new analytical neumatic system in the year 1815. An interesting although not exhaustive discussion of the issue of time and, to a point, of compound rhythm in Byzantine music can be found in the web forum: <http://analogion.com/forum/index.php> (accessed on the 29/6/2014).

² The use of bar lines or dilatations to indicate rhythm is found in printed books concerning Byzantine music early on only in theory books. The first is in Chrysanthos of Madytos', *Θεωρητικὸν μέγα τῆς μουσικῆς* (cf. above and its facsimile republication by K. Spanou in Athens 1976-77, with an introduction by Georgios J. Hadzitheodorou), i.e. pgs. xlvii-xlviii, where he gives the example on how the solfège of a music piece in the old stenographic neumes was derived and its equivalent in the new analytical method. The hymn used in the example «Τὰς ἐσπερινὰς ἡμῶν εὐχὰς...» and it is clearly divided into a four beat time.

³ Reprinted in facsimile by Basileios Regopoulos in Thessaloniki 1994.

⁴ Cf. pg. ιγ': «οἱ τρεῖς ἀείμνηστοι μουσικοδιδάσκαλοι, ... οὐδεὶς τολμᾷ νὰ εἶπῃ ὅτι ἐξ ἀβελτηρίας ἢ ἄλλης τινὸς αἰτίας παρέβλεψαν τὸ περὶ καταμετρήσεως τοῦ εἰς τὴν μελωδίαν ἐξοδευομένου χρόνου κεφάλαιον».

⁵ Ibid. pg. ιε': «περὶ τοῦ στιχηρικοῦ μέλους, ... ποίου εἶδους ρυθμικῆς ἔμφασις διεσώθη εἰς τὴν ἐκτύπωσιν τοῦ ἐκ τοῦ παλαιοῦ στιχηραρίου συντηθέντος παρ' Ἰακώβου πρωτοψάλτου στιχηράριον τοῦ σπουδαιοτάτου τούτου τῆς ἐποχῆς μας συγγραμματος; Ὁ ὕδατος. Ἄρα γε ὁ ἐκπονήσας αὐτὸ Ἰάκωβος, ὁ ἄριστος καλλιτέχνης τοῦ παρελθόντος αἰῶνος, ἡτὸ ποτε δυνατόν αὐτὸ παραβλάψῃ ἔμφασιν διπλοῦ προκελευσματικοῦ τετρασήμου ποδός».

⁶ Ibid. pg. ιζ': «ὅσον δὲ περὶ τοῦ δευτέρου εἶδους ψαλμωδίας, τοῦ εἰρμολογικοῦ ἐπονομαζομένου, ... οὐδεμία διεσώθη ἔμφασις, καθὼς καὶ τὸ τρίτον καὶ τελευταῖον εἶδος τῆς ψαλμωδίας, τὸ παπαδικὸν τιτοφορούμενον, ὅπερ, κατὰ τὴν ἰδέαν τῶν ἐν ἐνεργείᾳ ἀθεωρήτων θεωρητικῶν βιβλίων τῆς καθ' ἡμᾶς ἐκκλησιαστικῆς μουσικῆς, ἐξακολουθεῖ πάντοτε τὸν χρόνον, καθ' ὃν ἤθελε τὸ τακτοποιῆσαι ὁ ψάλλων (sic), ἀφίνω εἰς τοὺς ἀρμολογικοὺς νὰ κρίνωσιν».

⁷ Ibid. pg. ιη': «ἐμελοποιήθη ἡ παρ' οὐσα ἀκολουθία τοῦ Δωδεκαημέρου, εὐαρμολογήσατο εἰς τὸν ὅν ἐξ αὐτοῦ παραγόμενον ἀπλοῦν προκελευσματικὸν πόδα, τὸν ἐκ βραχείας θέσεως καὶ ἄρσεως συνιστάμενον, καὶ διὰ τοῦ 2 σημαίνόμενον. 01=2».

The first books to be advertently divided into time are those of the *protopsaltes* and teacher of music in Athens, Ioannes Sakellarides. His books, written in chant or staff notation, were published for both performing and teaching.⁸ However, let us state from the outset that we are mainly interested with those books in chant notation.⁹ Hence, these books over the years came to be used widely by both his students and others for the regular church services, due to their availability and clarity of rhythm. The earliest book of Sakellarides that we studied, which has separations of time is his booklet for the *paraklesis* published in 1895 titled: *Ἡ μικρά καὶ ἡ μεγάλη παράκλησις*.¹⁰ In this booklet the lesser and greater supplications are set musically in the simple *tetrasemos* rhythm. Only the *prokeimenon* and the settings of the *exaposteilaria* are left without bar lines.¹¹ He follows this practice in similar melodies in his other publications (see following). Other works of I. Sakellarides with wide circulation in chant notation are those published in the years 1902–1903, titled *Ἱερὰ Ὑμνωδία*¹² and *Ἀγιοπολίτης*.¹³ The book *Ἱερὰ Ὑμνωδία* contains an explanatory introduction,¹⁴ concerning hymnody: «Ὅσα εἰς ὕμνωδία». There Sakellarides elucidates and justifies: *a*) his choice to separate the music with bar lines for the convenience of his students;¹⁵ *b*) that the time to be followed when performing the melodies is compound, but according to whether they are *sticherarikon* or *heirmologikon*, differences will occur in their rhythmical structure. Hence, for the *sticherarikon* he says that compound time of the *spondeios* type should be used (and double compound or *spondeios* for the closing cadences) and for the syllabic or *heirmologikon* melodies simple time in three forms: *daktylos*, *anapaistos* and *prokeleusmatikos*.¹⁶ However, it is not clear at this point if he is allowing the use for the syllabic melodies of both simple ($\frac{4}{4}$) and compound rhythm in the form of the *spondeios*, i.e. $\frac{2}{2}$. This ambiguity can possibly be read to mean that both are inferred depending on the competence and skill of the performer, or Sakellarides is attempting to correlate his publications in staff notation to coincide with those in Byzantine neumes, i.e. linearity with staff time signatures; and *c*) Sakellarides' conviction for sparingly using *trisemos* ($\frac{3}{4}$) rhythm (eg. in the 9th ode at the feast of the Presentation of our Lord) that it has a "tawdry, indecent and sordid" ethos.¹⁷ One more striking example where a different time is attributed, are the *troparia* that follow Psalm 50 (this psalm is chanted in a form that we are accustomed to perform when a psalm verse proceeds a *troparion*). Sakellarides has no rhythm

⁸ The first published book of I. Sakellarides, as a 4th year university student, is his *Χρηστομάθεια ἐκκλησιαστικῆς μουσικῆς περιέχουσα πᾶν ὅ,τι ἀναγκαῖον τῷ ἱεροψάλτῃ, καὶ ἐγχειρίδιον πρὸς διδασκαλίαν*, τυπογραφεῖον Χ.Ν. Φιλαδελφείως 1880. The 2nd edition of this book, published in 1885, *Χρηστομάθεια* states: «...τονισθεῖσα χάριν τῆς ἐν ταῖς διδασκαλίαις καὶ ταῖς ἱερατικαῖς σχολαῖς σπουδαζούσης νεολαίας»; cf. G.J. Hadzitheodorou, *Bibliography of Byzantine Ecclesiastical Music, first period (1820-1899)*, Patriarchal Institute for Patristic Studies, Thessaloniki 1998, the entries numbered 137 and 161 on pgs. 162-163 and 176.

⁹ I. Sakellarides published many books over the years in staff notation. Cf. in G.J. Hadzitheodorou, *Bibliography*, Sakellarides' editions of church hymns in staff notation in the years 1883 to 1897. These publications do not pertain to our topic directly, hence, we shall not go into detail concerning them, but refer to them where necessary for comparison with his books in Byzantine chant notation.

¹⁰ This is possibly one of the first books to be divided with bar lines and standardised into *tetrasemos* rhythm together with his other publication in 1894, i.e. his edition with hymns for the first part of Holy Week, cf. reference to this edition in G.J. Hadzitheodorou, *Bibliography*, pg. 193, which unfortunately we did not have access when this paper was written. The 1895 book was published in Athens: «Ἐν Ἀθήναις παρὰ τῷ ἐκδότῃ Σ. Κουσουλίνῳ τυπογραφεῖον-βιβλιοποιεῖον παρὰ τῷ ναφὶ τῶν ἁγίων Θεοδώρων 1895» and it contains 36 pages. This publication is not included in G.J. Hadzitheodorou's book. It was republished in facsimile in the rare books series: «Ἐκδόσεις Σπανίων Βιβλίων», Ἰ.Π. Δαμπολιάς, Πειραιᾶς (without year of re-publication indicated, however, possibly printed in the 1980s).

¹¹ Op. cit. in *Ἡ μικρά καὶ ἡ μεγάλη παράκλησις*, pgs. 12 and 19-20.

¹² This edition was printed in Athens for teaching purposes as we read on the cover page: «πρὸς χρῆσιν τῶν διδασκαλείων καὶ τῶν σχολῶν» and it has 481 pages in total. It includes an encyclical letter from the Holy Synod of the Church of Greece dated June 6th 1901. This 1902 edition published in Athens has re-circulated in a facsimile edition by L. Kostakiotes, «Ἐκδόσεις Κουλτούρα» Athens 2001.

¹³ This edition was also printed in Athens. The three volumes comprise of the following: the first two contain a compilation of *doxastika*, *troparia*, *idiomela*, *apolytikia*, *exaposteilaria* etc. for the yearly feast cycle: *a*) volume 1: *December-January* (pgs. 3-180), *b*) volume 2: *February-November* (pgs. 181-321) and *c*) volume 3: *Pentekostarion* (new page numbering 1-126). Other editions of I. Sakellarides, i.e. the 2nd edition of his book *Ἱερὰ Ὑμνωδία*, published in Athens in 1914, contain the resurrection hymns of vespers and mattins for the eight modes, *katabasiai*, the divine liturgy, the services of marriage, for the departed etc. is also divided (with minor exceptions) with simple *tetrasemos* time. This book was approved and endorsed by the Holy Synod and the Ministry of Church Affairs and Public Education, and includes on page 3 the encyclical of the Ministry dated 19th of February 1902.

¹⁴ See the introductory note on pgs. 7–16.

¹⁵ Ibid. pg. 10: «Ἐν τῇ Ἱερᾷ Ὑμνωδίᾳ εἰσῆγαγον τὴν κατὰ πόδας διαιρέσιν πῶν μελῶν διὰ καθέτου γραμμῆς διαστολῆς ὑπὸ τοῦ ἀρχαίου Διονυσίου καλουμένης, ἵνα σαφεστέρα καὶ τοῖς ὀφθαλμοῖς ἐκδηλωτέρα γίνῃται ἡ διὰ χειρονομίας ἐκτέλεσις καὶ ἐξαγγελία τοῦ μέλους».

¹⁶ Ibid. «Ἀνάγεται δ' ἅπασα ἡ ἱερὰ μελοποιΐα εἰς τὸ ρυθμικὸν γένος τοῦ ἰσοῦ λόγου, τοῦ ἔχοντος δηλονότι τὴν θέσιν ἰσόχρονον τῇ ἀρσεί 2:2. Καὶ ἐν μὲν τοῖς στιχηρικοῖς ὅσμοισιν ἐπικρατεῖ ὁ σπονδεῖος (— —), κατὰ δὲ τὰς καταλήξεις ὁ διπλοῦς σπονδεῖος (— — —), ἐν δὲ τοῖς ἱρμολογικοῖς ὁ δάκτυλος (— — —), ὁ ἀνάπαιστος (— — —), καὶ ὁ προκελευσματικός (— — —)».

¹⁷ Ibid. pg. 14: «Οἱ δὲ τρίσημοι πόδες ἀπεκλείσθησαν ἐκ τῆς ἱερᾶς ὕμνολογίας (πλὴν τῶν τῆς θ' ᾠδῆς μεγαλυνariών τῆς Ὑπαπαντῆς) ὡς ταπεινοὶ καὶ ἄσμενοι καὶ ἀγενεῖς καὶ οὐδὲν ἔχοντες τὸ γενναῖον κατὰ τὴν δόξαν τῶν παλαιῶν».

designated and labels these melodies simply as «*ρυθμοειδή*» "with rhythm".¹⁸ In the *Άγιοπολίτης* collection, which is separated into volumes (*τεύχοι*), the first two volumes are divided into *tetrasemos* rhythm (with exceptions), although vol. 3, the *Πεντηκοστάριον*, is not. However, even in the first two volumes where the *tetrasemos* is overwhelming, it is not used in a number of cases, i.e. the *exaposteilaria*, *idiomela kathismata*, the *ephymnion* of the antiphons of major feast days and the *apolytikia*.¹⁹ This practice is followed by I. Sakellarides in other earlier publications, including those written in staff notation.²⁰

Another late 19th century edition is the book in 3 volumes of the bishop of Pelagonia, Kosmas Madytinios, titled *Ποιμενικὸς ἀυλός*, published in Athens 1897.²¹ Kosmas' volume 1 is a theory book, where he expounds on issues including those of time, rhythm, tempo and the performance of the three types of composition, the *heirmologikon*, *sticherarikon* and *papadikon*.²² In volume 2, he includes his personal compositions: a *polyeleos*, the *katabasiai* of Pentecost, *doxastika*, a number of *doxologies* (concise and semi-ornate)²³ and compositions with hymns for the liturgy. In this volume Kosmas on two occasions, in the first and second pieces, notes the rhythm in a twofold manner, i.e. «*ῥυθ. δίσημος* ($2/4$)» and «*ῥυθ. τετράσημος* ($4/4$)», and in the subsequent pieces he writes only «*ῥυθ. δίσημος*» and «*ῥυθ. 2*». This volume contains only ecclesiastical hymns. However, although at the beginning of the melodies he uses staff time signatures, he avoids separating the melodies with bar lines. In volume 3, written for school children, he has both hymns and school songs denoted in chant notation and divided into time.²⁴

The book written by Nikolaos Paganas and titled *Μουσικὴ Παιδαγωγία*,²⁵ published in Constantinople 1897 for schools also included time, i.e. bar lines. It consists of hymns and school songs written in chant notation.²⁶ However, there is a novelty in his book and it is twofold: (i) he uses exclusively the *disemos* rhythm (with one exception on pg. 44 the hymn «*Θεοτόκε ἡ ἐλπίς*» which begins in the *trisemos* and (ii) his writing style of the neumes is not customary, for which he was repudiated (see following). In the prologue of N. Paganas' book: «*τοῖς περὶ τὴν πάτριον μουσικὴν ἀσχολουμένοις*», there is a sweeping statement where he claims to be the first to utilise bar lines in Byzantine chant. Further, his statement that his edition was under the auspices of the Ecumenical Patriarchate, although his critics claimed otherwise, caused quite a stir in Constantinople.²⁷ This agitation is recorded in the minutes and correspondence of the *Ἐκκλησιαστικὸς Μουσικὸς Σύλλογος* (*Ecclesiastical Music Society*) published in the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας*.²⁸ There, in a number of essays, we get an idea of the proceedings that took place. Since this was an issue that helped trigger wider discussion on the subject of rhythm in Byzantine music, let us turn our attention to these events.

¹⁸ Ibid. pgs. 53–55 and footnote 20. See further down in footnote 137 criticism concerning this term by oikonomos Charalampos.

¹⁹ Some characteristic examples from volume 1 are the following: a) the *exaposteilaria* in the third mode for the feast of St. Spyridon pgs. 38–39, b) the *kathismata* in the fourth mode chanted according to the *prosomoion* «*Κατεπλάγη Ἰωσήφ*», which he states should be chanted «*ῥυθμοειδῶς*», pgs. 90–92, c) the *ephymnion*, of the second antiphon for the 1st of January: «*Σώσον ἡμᾶς, Υἱὲ Θεοῦ, ὁ σαρκὶ περιτμηθεὶς*» and d) the *apolytikion* in the fourth mode for the feast of St. Anthony, pgs. 165–166.

²⁰ Cf. for example his book on the Akathist Hymn: *Ἄσματα ἔκκλησιαστικά, φυλλάδιον γ', περιέχον τὸν ἀκάθιστον ὕμνον καὶ ἄλλα τινα*, published in Athens 1882, in the canon, pg. 8 and following he uses both $3/4$ and common time and elsewhere no signatures, as for example in the rhythmically non-symmetrical *troparia* of the 5th and 6th odes (pgs. 13–15). Hence, Sakellarides is consciously following this procedure, i.e. he does not standardise all hymn types into *tetrasemos*. Cf. footnote 19.

²¹ Full title: *Ποιμενικὸς ἀυλός, περιέχων μουσικὰ ἔργα, διηρημένα εἰς τρία τεύχη, ἐκ τοῦ τυπογραφείου πῶν καταστημάτων Σπυρίδωνος Κουσουλίνου*.

²² Ibid. volume 1, pgs. 31–43.

²³ In these *doxologies*, we find his widely known semi-ornate (*ἀργή*) *doxology*, a composition in the chromatic plagal fourth mode (pgs. 96–104).

²⁴ The hymns are on pgs. 3–16, and the school songs begin from pg. 17 and following.

²⁵ The full title is *Μουσικὴ παιδαγωγία: ἵτοι ἄσματα ἔκκλησιαστικά, σχολειακά καὶ ἄλλα διάφορα ἐξ ὁρῶν μελοποιηθέντα ἐπὶ τῇ βάσει τῆς δημόδους ἡμῶν μελωδίας*. Πρὸς χρῆσιν τῶν παρθενωγέων ἀρρεναγωγέων, τεύχος α'. Ἐγκρίσει τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας, ἐκ τοῦ Πατριαρχικοῦ Τυπογραφείου.

²⁶ Op.cit. pgs. 13–60, 94–101 and 109 for the hymns and 61–93 for the songs.

²⁷ Ibid. we read in the introduction: «*Ἐπειδὴ τὸ πρῶτον ἤδη περιβάλλονται τὰ διὰ τῆς ἡμετέρας μουσικῆς παρασημαντικῆς γεγραμμένα ἄσματα διὰ τοῦ Ρυθμοῦ*». Nonetheless, whatever the case may be, it was published at the *Patriarchates Printing Press*.

²⁸ Cf. in the 2nd volume, published in Constantinople (June 1900) pg. 7 and following. These volumes are republished in facsimile edition in the series *Psaltika Vlatadon*, number 4, by the *Patriarchal Institute for Patristic Studies*, Thessaloniki 2000, where both the 1st and 2nd volumes are printed in the one tome. In the 1st volume published in the same year (January 1900) we have the essay of Kostantinos Psachos, which is discussed further down, cf. footnote 47.

In the essay of the Technical Committee, comprised of the *protopsaltes* Georgios Biolakes, Eustratios G. Papadopoulos, Nyleus A. Kamarados and Georgios A. Papadopoulos, which was set up to examine N. Paganas' book, we have its resolutions.²⁹ Thus, it declared via the *Ecclesiastical Music Society*, its disapproval of the book accusing Paganas of "distorting" and "corrupting" the melodies and their rhythm.³⁰ The text of the *Ecclesiastical Music Society* in the original reads: «ἀπεδοκίμασε καὶ ἀπεκήρυξε τὸ διαληφθὲν μουσικὸν βιβλίον ὡς παραφθεῖρον καὶ παραμορφοῦν τὸ ἀρχαῖον μέλος, καὶ ὡς καταστρέφον τὸν ρυθμὸν καὶ τὴν γραφὴν τῆς καθ' ἡμᾶς ἐκκλησιαστικῆς μουσικῆς»³¹. The Committee elucidates that the reason why the earlier publications were not divided into time was not out of ignorance, but rather because of the technical difficulties encountered.³²

Other essays contained therein and written by Georgios D. Pachtikos and the chanters Polychrones G. Pacheides and Theodoros Gaitanakes, differ to a lesser or greater extent on their position from the aforementioned Technical Committee.³³ Thus, G.D. Pachtikos stands critically on Paganas' exclusive use of *disemos* rhythm, noting, however, that the melodies have no major differences. He states that Paganas' choice not to use diverse time may be due to a conscious decision, since his book was written for beginners, and such simplification is justified and warranted, as Pachtikos observes, from his own teaching experience.³⁴ As for the accuracy of Paganas' writing style of the Byzantine neumes, Pachtikos believes that he is within the established conventions. Further, he is against attributing the *tetrasemos*, *trisemos* and *disemos*, with western time signatures of $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$.³⁵ However, Pachtikos goes on to say that although Paganas' book is not a "teaching novelty", at the same time it is not something that should be "disregarded and forgotten".³⁶ He closes his essay by saying that in the fluid period that Byzantine chant is going through, i.e. without a definitive neumatic system, one should not be so rigid with such publications.³⁷

According to P.G. Pacheides, the Byzantine melodies contained in Paganas' book are ecclesiastical in style except those contained in his supplement. Consequently, he enquires, are not melodies that have appeared of late in other publications also of a similar "unaccustomed" nature, as those of Paganas' and have not yet been rejected?³⁸ Therefore, he writes that many neumatic peculiarities in the writing style of Paganas are found in other publications, such as those of the late *protopsaltes* G. Raidestinos and other contemporary authors. As relates to the issue of rhythm, Pacheides believes that after the attempts made by Alexandros Byzantios and G. Raidestinos, it is N. Paganas who tries to elucidate this issue.³⁹ And Pacheides goes a step further stating that Panagas' version of the *apolytikion* in the plagal fourth mode «Ἐξ ὕψους κατήλθες ὁ εὐσπλαγχνος, ταφὴν κατεδέξω τριήμερον» is rendered in a more precise manner than the accustomed score. To support this claim he elaborates that the word «ὕψους» is given a high and the word «ταφὴν» a low note in the melody, showing, thus, more distinctly the noematic attributes of these words.⁴⁰ In conclusion, he contends that although Paganas' book does not merit an "award", it is an important step in the right direction.⁴¹ Nonetheless, P.G. Pacheides says nothing about the school songs included, possibly limiting himself to the church hymns as he was asked to review this book as a chanter.

Finally, in the other essay, Th. Gaitanakes limits his intervention to a brief statement where he writes that there is technically no distortion or corruption of the melodies and the rhythm of the

²⁹ Cf. Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας, 2nd volume, pgs. 8-54.

³⁰ Ibid. pg. 16.

³¹ In the 2nd essay of the special Technical Committee, ibid. pgs. 66-67.

³² Ibid. pg. 11: «ἂν τὰ μέλη ἡμῶν δὲν διηρέθησαν εἰς πόδας ὑπὸ τῶν ἐφευρετῶν τοῦ ἐν χρήσει γραφικοῦ συστήματος, ἀποδοτέον τοῦτο ἀναμφιβόλως εἰς τὰς δυσχερεῖας, ἃς εὗρον οἱ τὸ πρῶτον ἐπιχειρήσαντες τὴν ἐκτύπωσιν μουσικῶν βιβλίων, οὐχὶ δὲ τόσον, ὡς ὁ κ. Παγανάς νομίζει, εἰς ἄγνοιαν τῆς κατὰ πόδας διαιρέσεως τῶν μελῶν».

³³ These essays published respectively op.cit. pgs. 55-62, G.D. Pachtikos, pgs. 62-65, P.G. Pacheides and pgs. 65-66, Th. Gaitanakes. One more essay written by C.D. Ananites in this volume is discussed further down.

³⁴ Ibid. pg. 58 : «λέγομεν δὲ τοῦτο καὶ ἐκ διδακτικῆς ἡμῶν αὐτῶν πείρας».

³⁵ Ibid. pgs. 58-59.

³⁶ Ibid. pg. 60.

³⁷ Ibid. «ἢ αὐστηρότης κατὰ τὴν μεταβατικὴν αὐτὴν περίοδον ἀδυσωπήτως ἐξασκουμένη θ' ἂν ἦ βράδιον θὰ ἐπιφέρει παρ' ἡμῖν τὴν παντελῆ σχεδὸν μουσικὴν στέρωσιν, δι' ἣν τὸ ἡμέτερον γένος δὲν εἶνε καὶ δὲν πρέπει νὰ εἶνε προσωρισμένον».

³⁸ Ibid. pg. 62.

³⁹ Ibid. pg. 63.

⁴⁰ Ibid.

⁴¹ Ibid. pg. 65.

hymns. He indicates only a few insignificant variations in the writing style of the neumes rendered necessary to accommodate the simple *disemos* time.

But why did this book create such agitation? It is possible that the book of N. Paganas caused such debate because it was published at the Patriarchate's Printing Press, hence, giving it credence when it came to be disseminated in the communities of Constantinople, Greece, Europe and the provinces of the Ecumenical Patriarchate. Further, let us keep in mind that this is a point in history where in the liberated parts of Greece a conflict prevailed between the traditionalists, i.e. those using Byzantine chant in the daily offices, and the modernists, i.e. those in favour of using staff notation and harmony. The main protagonist for this second group in Athens was none other than I. Sakellarides with his multitude of publications in staff notation.

Returning to the Technical Committee of the *Ecclesiastical Music Society*, it referred to a number of important issues of chant in its essay concerning rhythm. Although the Technical Committee's members go into some detail about ancient Greek musical rhythm, of interest to us is what it had to say concerning the contemporary use of rhythm. Thus, they state if one were to study the original manuscripts and notes of the three inventors and translators of the new analytical method of neumatic writing, they would ascertain that in Byzantine chant a variety of rhythms exist.⁴² Hence, they proceed to deconstruct Paganas' use of *disemos* as follows: "when Paganas talks of rhythm he means, as is shown by the way he has divided the melodies, only the *disemos*, and it is to this rhythm that he confines all the concise melodies, because he believes that only with this rhythm are the *troparia* chanted pleasantly. Thus, when he is unable to conform the concise melodies with this rhythm, in grave ignorance he adds or subtracts beats from the melody and turns the *trisemos* into *disemos*, consequently destroying both rhythm and melody; introducing concurrently musical forms and schemes found in choirs whose members have minimal to no knowledge. However, such concepts are only permissible to chanters that are musically illiterate"⁴³.

How if at all were these events that took place in Constantinople connected with the publications that follow this conflict and specifically those of I. Sakellarides? We can postulate that Sakellarides was informed about the 1897 editions (cf. above), had seen and/or had copies of these books, and knew of the rejection of N. Paganas' book in 1899. This could have prevented him from further standardising a number of hymns with asymmetrical time into simple *tetrasemos*.⁴⁴ This assumption may at first seem overdrawn, however, if we look at his *Ἱερὰ Ὑμνωδία*⁴⁵ in the service of mattins in the plagal fourth mode, the *kathismata* in *triphonos*, the melody on the note *Γα* (*phthora* of *Νη*) has been moved down to the tonic note *Νη*, hence, changing completely the music ethos and style of the *kathismata* «Ἀνέστης ἐκ νεκρῶν, ἡ ζωὴ τῶν πάντων» and «Ἄνθρωποι τὸ μῆμά σου, Σωτὴρ ἐσφραγίσαντο». Sakellarides also has the *kathisma* «Ἐπὶ σοὶ χαίρει, Κεχαριτωμένη πᾶσα ἡ κτίσις» only with the text up to the words «ὁ πρὸ αἰώνων ὑπάρχων Θεὸς ἡμῶν» and the music follows from «τὴν γὰρ σὴν μήτραν, θρόνον ἐποίησε» to the end of the *troparion*. Here again he has transposed the original melody from the note *Γα* (*phthora* of *Νη*) down to the tonic note *Νη*. Now, why Sakellarides changes these melodies can perhaps be explained by the fact that he wanted to 'simplify' the melodies and presumably facilitate a *tetrasemos* rhythm. Nonetheless, this is a distortion of the customary melody. These changes are clearly out of conviction for he attests his sound knowledge of the Greek language when he acknowledges that some hymns are unique and should be kept unaltered. Thus, he

⁴² Ibid. pg. 11: «δύναται νὰ εὕρῃ ὁ βουλόμενος μελετῶν χειρόγραφα τῶν τριῶν ἐξηγητῶν, ἐν οἷς ἀπαντῶσι ρυθμικοὶ πόδες οὐ μόνον δίσημοι, ἀλλὰ καὶ τρίσημοι καὶ τετράσημοι καὶ πεντάσημοι καὶ ἐξάσημοι καὶ ὀκτάσημοι, κλπ.».

⁴³ Ibid. «ἀλλ' ὁ κ. Παγανᾶς λέγων ρυθμὸν ἐννοεῖ, ὡς ἐκ τῶν ὑπ' αὐτοῦ ρυθμισθέντων μελῶν δῆλον γίγνεται, μόνον τὸν δίσημον, εἰς τοῦτον δὲ μόνον ζητεῖ νὰ ὑπαγάγῃ πάντα τὰ σύντομα μέλη, διότι νομίζει ὅτι ἕκαστον τροπάριον εἶναι ὁμαλὸν μόνον μὲ τὸν δίσημον, μὴ δυνάμενος λοιπὸν νὰ συμβιβάσῃ τὸν τὰ ἡμέτερα σύντομα μέλη χαρακτηρίζοντα ρυθμὸν μὲ τὸν δίσημον αὐτοῦ, προστίθῃσιν ἢ ἀφαιρῇ ἐκ παυχῆς ἁμαθείας χρονικὰ σημεῖα καὶ μεταβάλλων οὕτω τοὺς τρισήμους εἰς δισήμους, καταστρέφει ρυθμὸν τε καὶ μέλος καὶ ὑπεισάγει οὕτω μουσικὰς γραμμάς καὶ σχήματα ἀπαντῶντα ἐν χορφοδίαις, ἐν αἷς χοροστατοῦσι δῶς ἄμουσοι ἱεροψάλται. Τὴν ἰδέαν ταύτην δύναται νὰ ἔχωσιν οἱ ἐξ ἀκοῆς μόνον πρακτικῶς ψάλλοντες».

⁴⁴ I. Sakellarides may have inferred from the Technical Committee's report, possible criticism directed to his work, in the following text: «καὶ ἀληθὲς μὲν ὅτι ἐκτὸς τοῦ κ. Παγανᾶ καὶ ἄλλοι ἡμῖν σύγχρονοι εἰς τὴν αὐτὴν πλάνην περιέπεσον, ἀλλ' ἐπειδὴ τὰ ἔργα αὐτῶν δὲν ἦσαν περιβεβλημένα διὰ τῆς ἐγκρίσεως τῆς μητρὸς Ἐκκλησίας, διὰ τοῦτο καὶ παρήλθον ἀπαράτηρητα ὑπὸ τοῦ μουσικοῦ κόσμου». However, as we know from what the future had in stall for the works of I. Sakellarides in the decades to follow, they were hardly "passed over undetected in musical circles", quite the opposite.

⁴⁵ Cf. these melodies on pgs. 242–246 in the 1902 and on pgs. 252–255 in the 1914 edition.

writes that he has retained the start of the *megalynarion* «Θεοτόκε ἡ ἐλπίς πάντων τῶν Χριστιανῶν, σκέπε, φρούρει φύλατε τοὺς ἐλπίζοντας εἰς σέ» for the feast of the Presentation of our Lord, in the *trochaikos* ($\frac{3}{4}$) rhythm because its unique musical rhythm agrees perfectly with its tonal accentuation.⁴⁶

As to the debate on rhythm in Byzantine music, which had transpired in Constantinople reading the essays contained in the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας*, we get a clearer picture of the events. The Technical Committee that was set to examine this matter concluded that N. Paganas' book was inappropriate for use. However, other members of the *Ecclesiastical Music Society*, i.e. musicians, chanters, teachers etc. taking occasion from this affair, wrote a number of essays published in subsequent volumes of this series and their views diverge.

Before we investigate some of these views, let us examine another contemporary book published with time, i.e. bar lines. Shortly after the aforementioned publications in Athens 1905, Konstantinos Psachos teacher of Byzantine music at the Athens Conservatoire, published his book *Λειτουργικόν*,⁴⁷ dividing the hymns contained therein into simple *disemos*, *trisemos* and *tetrasemos* rhythm.⁴⁸ His book, under the auspices of the archbishop of Athens, Theokletos, contains those pieces that are chanted in the liturgy by the deacon, priest and chanter: «περιέχον τὰ ὑπὸ τῶν διακόνων, ἱερέων καὶ ἱεροψαλτῶν ἐν τῇ ἀγίᾳ καὶ ἱερᾷ λειτουργίᾳ ψαλλόμενα» and performed according to the manner of the Great Church. It also contains petitions, responses, antiphons, introit hymns, *kontakia*, the thrice-holy hymn and two *dynamis*, an example of an Apostle and Gospel reading, the petitions after the cherubic hymn, with the *leitourgika* in *kliton*, the supplications and responses, the dismissal hymns etc. The two *dynamis* of the thrice-holy hymn and the «Ἀγαπήσω σε Κύριε ἡ ἰσχὺς μου» are given with full *isokratema* music (pgs. 45-2 and 70-71), possibly a reaction to the use of harmonised melodies adopted by I. Sakellarides (now the *protopsaltes* of the then Metropolis Church of Saint Irene in Athens) in the services conducted at his church. K. Psachos may have considered his book an opportunity to set the record straight from the viewpoint of traditional Byzantine musical practice.

With the publication of K. Psachos' book a new practice of assigning time in printed music books was introduced. Thus, the system of standardising and applying to a melody a strict *tetrasemos* time was discouraged. Psachos, well before this publication, was an advocate of assigning rhythm to the scores. He had written about the variety of rhythm in the repertoire of the Orthodox Church in the first volume of the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας*.⁴⁹ There he states that compound time was used and assigned with red ink in the manuscripts of Gregorios *Protopsaltes* and Chrysanthos bishop of Prouses. Psachos claims that he provided two original musical manuscripts of Gregorios and Chrysanthos as proof of the above. However, no such documents were printed in the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας*, so we are left wondering. For Psachos the basic compound time used is the *tetrasemos* ($\frac{2}{2}$) and then if necessary the eight ($\frac{4}{2}$) and twelve time ($\frac{12}{8}$), and when it is incompatible to use symmetrical time than a *trisemos* based rhythm, such as the *hexasemos* ($\frac{6}{8}$) and *enneasemos* ($\frac{9}{8}$).⁵⁰ It is not clear though whether this use of compound time refers or is applicable to the syllabic melodies. He gives an example how compound rhythm is formed in a semi-ornate piece, where by joining two, three or four bars of music we obtain compound times, i.e. *pentasemos* ($\frac{5}{8}$), *hexasemos* ($\frac{3}{2}$) etc. and if such *colons* «κῶλον» are combined into an *oktasemos* ($\frac{4}{2}$) and *enneasemos* time we acquire a musical *period* «περίοδος», and in turn when a number of periods are joined together they

⁴⁶ Cf. pg. 295 in the 1st edition of 1902: «Τὸ ἐπόμενον μεγαλυνάριον εἶναι τὸ μοναδικὸν ᾄσμα ἐν τῷ ὁποίῳ ὁ μουσικὸς ρυθμὸς συμφωνεῖ θαυμασίως πρὸς τὸ μέτρον τῆς ποιήσεως, εἶναι δὲ τὸ μέτρον τροχαϊκόν, πᾶσα δὲ τὸν οὐνομένη συλλαβὴ εἶναι δίσημος, ἢ δ' ἄττος μονόσημος», and pg. 305 in the 2nd edition of 1914. Cf. footnote 17.

⁴⁷ Published in the series as *Παράρτημα «Φόρμιγγος» Μουσικόν*, ἔτος α', περίοδος β'.

⁴⁸ Attributed by K. Psachos with $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time in staff notation.

⁴⁹ See his study published in January 1900 in Constantinople at the Patriarcal Press, pgs. 54-65, cf. footnote 28. There he debates the view that a composition is "rhythmic" only if it follows a fixed time throughout (pg. 65): «Δὲν γνωρίζω δὲ ποῦ στηριζόμενοι ἂ τὰν τῆς φρονούντες ἰσχυρίζονται ὅτι ἵνα μέλος τι ᾗ ἔρρυθμον, δεῖν ἀπ' ἀρχῆς μέχρι τέλους εἶς καὶ ὁ αὐτὸς ρυθμικὸς ποῦς νὰ ἐπαναλαμβάνηται».

⁵⁰ Ibid. pgs. 64-65: «Οἱ ἴδιοι δὲ μουσικοδιδάσκαλοι ἅς τ' αὖ ἰδιαίτερα αὐτῶν χειρόγραφα ἐχώρισαν τὰ μέλη διὰ διαστολῶν κατὰ πόδας ρυθμικοὺς διὰ μελάνης ἐρυθρᾶς. Εἰς μαρτύριον προβάλλω ὑμῖν χειρόγραφον ἰδιόχειρον Γρηγορίου τοῦ Πρωτοπάλτου καὶ ἑτέρον Χρυσάνθου τοῦ Προύσης. Βλέπετε, Κύριοι, ὅτι ἐν αὐτοῖς μετροῦνται πόδες μικτοί, ὅτι τίθεται ὡς βᾶσις ὁ τετράσημος ρυθμὸς, ὅτι ἐπὶ ἀδυνάτου διαιρέσεως τοιαύτης, τὸ μέλος διαιρεῖται εἰς ὀκτὼ εἴτε καὶ εἰς δώδεκα καὶ ἐκεῖ ὅπου δὲν εἶναι δυνατὸν τὸ μέλος νὰ ὀρθοποδίῃ γίνεται χρήσις ἐξασῆμου καὶ ἐννεασῆμου». Cf. footnote 1, the comment concerning the manuscript EBE-MIT 716.

form what is known as the *komma* «κόμμα».⁵¹ We believe that it is safe to assume that what Psachos has in mind when describing all the above pertains to the three forms of composition: concise, semi-ornate and ornate. However, as we observed in his book above, no such indication of compound time is denoted. Could this mean that although he only uses simple time indications he would perform them regardlessly with compound rhythm? Perhaps this may well be the case. Nevertheless, we must be cautious not to read too much into his essay as regards the syllabic hymns.

Coming back to the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας* (1900), in the 2nd volume (cf. above) there is one more essay published on rhythm by Comninos D. Ananites from the island of Lesbos titled «Περὶ ρυθμοῦ».⁵² In this essay Ananites states that his information on the events and the ensuing debate taking place on the issue of rhythm in Byzantine music is derived from the newspaper *Constantinople*. He refers to three meetings that had taken place on the subject in 1899 on which he proceeds to comment. For the first meeting, that discussed the corruption of rhythm, he believes that assigning time, absent in the books of his day, should be adopted. However, Ananites is of the view that a steady time should prevail throughout since as he says (pg. 98): «εἰς πάντα ἐν γένει τὰ ἀργὰ καὶ δοξαστικά καὶ εἰς πλεῖστα τῆς δόχου τροπάρια ἐμφαίνεται ῥυθμὸς ἄρτιος». In his example of a syllabic melody, i.e. «Μεγάλη τῶν μαρτύρων σου Χριστέ ἡ δύναμις», he removes *klasmata* from the original score to make the *troparion* fit into the *tetrasemos* time at the expense of fragmenting the accentuation of the hymn (pgs. 98-99). The second meeting discussed the tonal nature of Byzantine chant and the fact that it has a variety of rhythms. For Ananites this implies the use of the *disemos* instead of the *tetrasemos*. His example is the melody from the 3rd *stasis* of the *engomion* «Δεῦρο πᾶσα κτίσις» (pg. 100). C.D. Ananites rejects the claim that the composers of such hymns were unaware of the issue of rhythm when they composed, and to reinforce his argument quotes the words of Theodosios Scolastikos who states, that 'whosoever wants to compose a canon must first compose the *heirmos*, then the *troparia* so that they are of the same number of syllables and accents and only then is their effort efficacious'.⁵³ He makes an interesting observation –questioning a point made by Pachtikos and bishop Melissenos (see below)– that hymns in the *Anastasimatarion* chanted in the eight modes, i.e. the «Κύριε ἐκέκραξα», «Θεὸς Κύριος», etc. should have the same standard rhythm in all eight modes since the text is the same. However, Ananites errs on this issue as do the other two authors whom he questions, for these compositions differ due to their unique melodic arrangement in each mode, which may or may not, depending on their melody, accommodate different rhythms. On the third meeting Ananites remarks on three issues that caused confusion, i.e. the theory, writing and teaching of rhythm and how this can be settled. This is achieved for him: *a*) in the theory by utilising bar lines, *b*) in denoting time, i.e. when rhythm is marked on top of the *syneches elaphron* or the *hyporroe*: this is not a problem and does not neglect the correct writing of the neumes and *c*) in teaching rhythm that it should be taught right from the outset to the student together with the scales and the modes. Thus, Ananites is an advocate of simple *disemos* and *tetrasemos* time for the syllabic melodies.

In the 3rd volume of the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας* (1900), we find five related essays written concerning the issue of time by Nikolaos Basileiades, Themistokles D. Byzantios, Polychrones G. Pacheides, the bishop of Phamphilos Melissenos and Georgios Biolakes.⁵⁴

In the first essay by the doctor N. Basileiades titled «Ὁ ρυθμὸς ἐν τῇ ἐκκλησιαστικῇ μουσικῇ, ὁ ποιητικὸς καὶ μουσικός» (pg. 7-26), he gives a general overview of the history of worship and the use of rhythm in Greek antiquity based on contemporary theories. His view concerning time in Byzantine music is that initially it was uniform with only minor exceptions. To demonstrate this he uses the *troparion* of the Resurrection «Χριστὸς ἀνέστη ἐκ νεκρῶν», which is in *tetrasemos* throughout and the *exaposteilarion* «Τοῖς μαθηταῖς συνέλθωμεν» and while this second score is chanted in part in a *trisemos* its candences are in *tetrasemos* rhythm.⁵⁵ For contemporary practice he reinforces the

⁵¹ Ibid. pg. 61.

⁵² Published 1st June 1900 in Constantinople, cf. pgs. 97-104.

⁵³ Ibid. pg. 103-104: «οἷον ἐάν τις θέλῃ ποιῆσαι κανόνα πρῶτον δεῖ μελίσσαι τὸν εἰρμόν, εἶτα ἐπαναγαγεῖν τὰ τροπάρια ἰσοσυλλαβοῦντα καὶ ὁμοτονοῦντα καὶ τὸν σκοπὸν ἀποσφύζοντα».

⁵⁴ Volumes 3 and 4 are republished in facsimile edition in the series *Psaltika Vlatadon* as number 5 in the one tome by the *Patriarchal Institute for Patristic Studies*, Thessaloniki 2001.

⁵⁵ Ibid. pg. 22.

interchange of rhythms in a piece by interpolating their use in folk songs, and in the musical practice of other nations: Persian, Arab and Turkish. He states that the basic rhythm used is the *tetrasemos* and specifically in the ornate melodies, i.e. the cherubic hymn. For the syllabic melodies he believes they have a diversity of simple time, but this occurs in a fixed and orderly fashion so that a score can be considered to have «ἄσματος ρυθμοῦ». Taking issue with K. Psachos he disagrees with his idea of an unorderedly and undeterminable manner for time, since for him rhythmical variety cannot exist by chance.⁵⁶ Thus, Basileiades' view on rhythm is that it must be uniform and when exceptions occur they are noted in the score. Finally, he criticises his contemporaries that want to completely standardise time in chant and labels them "*monophysites*" of rhythm.⁵⁷

Th.D. Byzantios in his essay «Περὶ τοῦ ρυθμοῦ ἐν τοῖς ᾠσμασὶ τῆς Ἐκκλησίας» (pgs. 26-42), disagrees with K. Psachos. Byzantios begins his criticism of Psachos by stating that: *a)* he has no clear distinction between the rhythm and the tempo with which a melody is to be performed, i.e. «ἀγωγή χρόνου»; *b)* that he mistakenly assumes that the *heirmologikon* melodies are subordinated by the text, the *sticherarikon* in part and the *papadikon* completely; and *c)* that the *melodos* (composer) should never write a hymn before he decides on the time he is going to use.⁵⁸ He views the meaning of rhythm and metre as his major contention with Psachos because he claims that they vary. He expounds on this issue as follows: that metre is only to be used in hymns because they are composed in simple time and up to 8 beats, while rhythm, which is divided into many types, is inappropriate.⁵⁹ It is obvious here that Byzantios has confused the meaning of these terms. That is to say that metre forms a smaller part of the whole, i.e. rhythmical periods; such as, for instance in poetry, where metre forms part of the colon that in turn forms the greater picture, the period. He claims that all the ornate and the semi-ornate melodies, except the concise, are in a rhythmical *tetrametron* «ρυθμικὸν τετράμετρον», and that the concise scores can be arranged with the *disemos*. And those pieces that do not follow the *tetrametron* have been corrupted in their transmission, attributed to the deficient neumatic system that existed during the Byzantine era.⁶⁰ The absence of the *tetrasemos* rhythm in some compositions may be due, according to him, to errors that had crept into the reprints by inept editors: «ἀδεξίων ἐκδοτῶν». Thus, he summarises his disagreement with Psachos as follows, he is in favour of composing hymns with "*symmetrical*" time while Psachos is not.⁶¹ Byzantios contends that the use of symmetrical time is evidenced by the fact that about 90% of the compositions chanted in the Church are in "*tetrapodia*". In a nutshell, for him it is incomprehensible that in the same score diversity of rhythm can coexist.⁶² For our paper it is noteworthy what he states about the syllabic melodies. Thus, by directing his criticism towards Psachos, he goes on to say that during the Byzantine era they did not use rhythm, meaning compound time, but only simple time for the concise melodies, which were

⁵⁶ Ibid. pg. 25, cf. his criticism of K. Psachos therein for not expounding further his "unacceptable" theory: «Δὲν παραδεχόμεθα λοιπὸν ὅτι τὰ ἐκκλησιαστικὰ μέλη ὑπόκεινται εἰς ἄτακτον ρυθμὸν καὶ ἀπροσδιόριστον, διότι αἱ ἀρχικαὶ μουσικαὶ ἐξ ὧν παρελήφθησαν εἴτε ἐμμήθησαν ταῦτα ὑπέκειντο αὐστηρῶς εἰς ρυθμικοὺς νόμους ὠρισμένους. Οὕτε ἡτο δὲ δυνατόν μουσικῇ ἀποτελεσθεῖσα τόσον πλοῦσια νὰ ὑστερήσῃ εἰς τὸ πρῶτον στοιχεῖον τῆς ρυθμικῆς διαίρεσεως τοῦ χρόνου τῆς. Λυποῦμαι ὅτι ὅπως μὲ διαβεβαίωσε ὁ κ. Ψάχος σκοπεῖ νὰ μὴ ἐπανέλθῃ πλέον ἐπὶ τοῦ θέματος τούτου, διότι πραγματικῶς παρὰ τῆς ἀνεγνωσμένης ἀξίας τοῦ περιέμενον νὰ ἐπεξηγήσῃ πλατύτερον ἀκόμη τὴν ἀπαράδεκτον θεωρίαν ἣν πρῶτος ἐκεῖνος μετ' ἀγαστῆς μελέτης προῦβαλε».

⁵⁷ Ibid. «Ὡσαύτως ὁμως καὶ οἱ μονοφυσῖται τὸ ῥυθμὸν ἐν τοῖς ἐκκλησιαστικοῖς ἡμῶν ᾠσμασὶ ὀφείλουσι νὰ ἐννοήσωσι τὴν ρυθμικὴν ποικιλίαν, ἥτις ἀλλαχοῦ μὲν ποικίλλει τὸ ὁμόρρυθμον τῆς ποιήσεως, ἀλλαχοῦ διαγράφει μουσικὴν θέσιν στενῶς συνδεθείσαν πρὸς τὸν ρυθμὸν τῆς καὶ ἀλλαχοῦ συστοιχεῖ εἴτε ἀντιστοιχεῖ τοὺς ἀνίσους ρυθμοὺς τῆς εἰς διάγραμμα περιόδου ὠρισμένον».

⁵⁸ Ibid. pg. 27 f.

⁵⁹ Ibid. pg. 28: «Ἡ διαφορὰ μεταξὺ αὐτῶν εἶναι, ὅτι τὰ μὲν μέτρα γίνονται δι' ἁπλὰ καὶ μόνων χρόνων, διακρινομένων ἐν τῇ κινήσει τῆς χειρὸς, ... περιορίζονται τὸ πολὺ μέχρις ὀκτῶ χρόνων, ἡ βάσις ὁμως εἶναι τὸ τετράμετρον... ὁ δὲ ρυθμὸς ἔχει πλοῦτον, ἔκτασιν, ἔχει γέννη οὐ μόνον τρία».

⁶⁰ Ibid. pg. 29: «ἐν γένει δ' εἰπεῖν πᾶν μάθημα τοῦ ὁποῖου αἱ συλλαβαὶ τοῦ κειμένου αὐτοῦ ἐκτείνονται εἰς τὸ μέρος κατὰ τοὺς χρόνους, δέον νὰ ρυθμίζεται κατὰ τὸ ρυθμικὸν τετράμετρον, πᾶν δὲ μάθημα ἢ τροπάριον τοῦ ὁποῖου αἱ συλλαβαὶ δὲν ἐκτείνονται εἰς τὸ μέρος ἢ μόνον κατὰ ἓνα χρόνον καὶ τοῦτον σπανίως, δέον νὰ ρυθμίζεται κατὰ τὸ δίμετρον καὶ τοιαῦτα εἶναι, πάντα τὰ τοῦ συντόμου Ἑρμολογίου, ἐὰν δὲ βλέπωμεν πολλὰ τῶν μαθημάτων ἐνιαχοῦ χωλαίνοντα κατὰ τὸ τετράμετρον, ταῦτα βεβαίως προήλθον διὰ τὴν ἑλλειψιν συστηματικῆς γραφῆς ἐπὶ Βυζαντινῶν».

⁶¹ Ibid. pg. 31, the language used is vivid: «ὅλη ἡ οὐσία τοῦ μεταξὺ ἐμοῦ καὶ τοῦ κ. Ψάχου ζητήματος εἶναι ὅτι ἐγὼ λέγω καὶ ἐννοῶ, ὅτι δέον νὰ μελίξῃ τις ρυθμικῶς, ὁ δὲ κ. Ψάχος λέγει καὶ ἐννοεῖ, ὅτι δέον νὰ μελίξῃ τις ἑτοιμον μάθημα ἢ δὴ μεμελισμένον ἄνευ τροποποιήσεως τινὸς κατὰ τοὺς χρόνους αὐτοῦ, ἔστω καὶ ἐκρυθμὸν διατελοῦν ἐκ τῆς ἀδεξιότητος τοῦ μελοποιοῦ ἢ ἐκ τυπογραφικῶν λαθῶν».

⁶² Ibid. «περιώμενος νὰ μεταπεῖσῃ ἡμᾶς ὅπως παραδεχθῶμεν τὴν χρῆσιν ἀπάσης τῆς καθόλου ρυθμικῆς τέχνης καὶ ὅλων τῶν γενῶν αὐτῆς ἐντὸς ἐνὸς τροπαρίου, πρᾶγμα καινοφανὲς καὶ ἀνήκουστον τοῖς πᾶσι, πρᾶγμα ὅπερ οὐτε ἀκόμη εἰς ἐξωτερικὰ καὶ δημόδια ᾠσματα εἶναι ποτὲ δυνατόν νὰ ἐφαρμοσθῇ ὡς ἀντικείμενον τῇ ρυθμικῇ τέχνῃ».

chanted to a slower tempo.⁶³ Interestingly, it is not so much his claim that it was the practice of the Byzantines to chant syllabic melodies to a slower tempo and in his –and our– contemporary practice these melodies on the contrary are performed at a fast tempo the issue here, for this is relative. Rather that we too often, according to practical necessity in a liturgical setting, perform such melodies precisely thus, i.e. concise melodies at a slower tempo, for example the *antiphones* or *apolytikia* in the liturgy (in the case when the clergy have to cover a distance from their exit from the sanctuary to the assigned position in the narthex) etc. Byzantios proceeds to give examples of his «*δίμετρον ρυθμικόν*» system. However, these temper with the accents of the hymns because with the rigid use of the *disemos* accented syllables are arranged on the second beat of the metre. For him this is unavoidable,⁶⁴ but such interventions on the scores can create problems, for instance it can alter the melodic ethos and style of the composition (i.e. pg. 39). Comparing these melodies it is evident that to accommodate for his *disemos* theory he is forced to compromise the melody of “the teachers” (*Heirmologion*) and change it in a number of places. The more striking and noticeable changes are in the music on lines 2 to 4. The melody of “the teachers” is markedly different from that of Byzantios. His music for the text «*συγκαταβάς ἐδρόσισας, καὶ ἐδίδαξας μέλπειν πάντα τὰ ἔργα*» is quite different and it follows an unrelated melody. Nonetheless, Byzantios’ ease to change the melody to fit his idea of rhythm, is founded on his precept that the syllabic compositions currently in use and published in the first editions are more than likely not original. Hence, these melodies for him are only clumsy versions handed down to us by Petros Peloponnesios and Petros Byzantios.⁶⁵ To give weight to his assertion Th.D. Byzantios goes on to state that many chanters of yesteryear, i.e. Onouphrios Byzantios, Georgios Raidestinos, Georgios Sarantaekklestotes and their contemporaries, eg. P.G. Pacheides and even those who chant at the Patriarcal Church perform these melodies in like manner. Thus, Th.D. Byzantios’ proposal to the *Ecclesiastical Music Society* is to enforce and standardise the use of a *tetrametron* and *dimetron* system of chant.

P.G. Pacheides in his essay «*Ὁ ρυθμὸς εἰς τὰ ἐκκλησιαστικὰ ἡμῶν μέλη*» (pgs. 42-60), states his opposition to the theories of both K. Psachos and N. Kamarados, i.e. the existence of *trisemos* ($\frac{3}{4}$) and *pentasemos* ($\frac{5}{8}$). He explains that the hymns used in worship are not to please our bodily senses but rather for prayer, and therefore it is the text that has priority over the music. Hence, Pacheides goes on to postulate that *a)* in the *heirmologikon* compositions it is exclusively the *disemos* rhythm that prevails and *b)* also *disemos* for the semi-ornate melodies «*ἀργὸν εἰρμολογικόν*», where the melody is similar to the syllabic, i.e. their cadences conclude on the same notes with the only difference the symmetrical prolonging of the two beats of the *disemos* time.⁶⁶ He derives evidence for his theory from G. Raidestinos’ book *Holy Week* and the *argon automelon* «*Τὸν τάφον σου Σωτήρ*» according to him, written entirely in *disemos*. For Pacheides the concise *sticherarikon* melodies are also to be chanted in the *disemos*, since a skillful and experienced performer would never use *trisemos* when they chant. To document this notion he quotes his teacher G. Biolakes who apparently used *disemos* (cf. below concerning his views).⁶⁷ Among other chanters he claims to have never heard chant in *trisemos* are: Gerasimos Kanellides, Georgios Raidestinos, Demetrios Byzantios, Nikolaos Ioannides, Onouphrios Byzantios, Georgios Sarantaekklestotes, the monk Ioasaph, and finally even N.

⁶³ Ibid. pgs. 32-33: «Γνωρίζομεν λοιπὸν τῷ κ. Ψάχῳ ὅτι ταῦτα πάντα εἶναι κήματα τῆς ἰδίας αὐτοῦ φαντασίας καὶ ὅτι οἱ Βυζαντινοὶ δὲν μετεχειρίζοντο ρυθμοὺς εἰς τὰ σύντομα αὐτῶν μέλη, ἀλλ’ ἐψάλλον αὐτὰ μὲ ἀπλοῦς χρόνους καὶ ἀγωγήν βραδεῖαν, καὶ οὐχὶ ὡς ψάλλομεν αὐτὰ σημερον ἐπιτροχάδην».

⁶⁴ Ibid. «χάριν τῆς ρυθμικῆς καὶ τῆς συντομίας, ἐνίοτε ὁ τονισμὸς παραβλέπεται γινόμενος καὶ ἐν τῇ ἄρσει».

⁶⁵ Ibid. pgs. 39-40: «Εἰς ὅλων τούτων καὶ πλείστων ἄλλων ὁμοίων τροπαρίων τῶν ὑπαρχόντων ἐν τοῖς Εἰρμολογικοῖς βιβλίοις τῶν πρὸ αἰῶνος διδασκάλων, κατάδηλον γίνεταί, ὅτι, ἢ τὰ σύντομα μέλη διδασκόμενα ἔκπαλαι ἀπὸ γενεᾶς εἰς γενεάν διὰ τῆς προφορικῆς ἀγράφου παραδόσεως δὲν διετηρήθησαν ἀγνὰ καὶ ἀνέπαφα, ἢ ὅτι εἶναι σύγχρονα ποιήματα Πέτρου τοῦ Πελοποννησίου καὶ Πέτρου τοῦ Βυζαντίου πᾶν ἀδεξίως μελοποιηθέντα ὑπ’ αὐτῶν, ἅτε μηδεμίαν χάριν μελοποιΐας ἔχοντα, οὐ μόνον κατὰ τὸν τονισμόν καὶ τὸν ρυθμόν, ἀλλ’ οὐδὲ καὶ κατὰ τὴν μίμησιν πρὸς τὰ νοούμενα».

⁶⁶ Ibid. pg. 44: «ὁ αὐτὸς δίσημος ρυθμὸς ὑπάρχει ἀδιαφιλονεικῶς, μὲ μόνην τὴν διαφορὰν ὅτι ἐν τοῖς ἀργοῖς μέλεσιν ἐπιβραδύνονται συμμέτρως αἱ θέσεις καὶ ἄρσεις τοῦ δισήμου ρυθμοῦ».

⁶⁷ Ibid. pg. 46: «ἐπικαλοῦμαι καὶ τὴν πάνδημον ὁμολογίαν τοῦ σεβαστοῦ διδασκάλου μου ἄρχοντος πρωτοψάλτου τῆς Μ. Ἐκκλησίας μουσικολογιώτατου κυρίου Γ. Βιολάκη, ὅστις ἐν τῇ συνεδριάσει τῆς 31 Αὐγούστου τοῦ ἡμετέρου Συλλόγου ὡμολόγησεν ὅτι «καὶ ἐγὼ πάντοτε διὰ τοῦ δισήμου ρυθμοῦ συνειθίζω νὰ περιβάλλω τὰ ψαλλόμενα».

Kamarados.⁶⁸ Concerning the ornate melodies he believes that they are performed in the *tetrametron* (*tetrasemos*) rhythm. He goes on to describe the way that this rhythm is to be counted, i.e. with the movements of the hand, one downward movement and three in the air forming the sign of a cross. His examples in this melodic genre include the *argon* «Φῶς ἱλαρόν» and the *syntomon* (read semi-ornate) melody of the «ἀλληλουάριον» from the service of *orthos* to the Bridegroom, where the melodies are in *tetrasemos*. However, if we examine the melody of the second piece he quotes, we observe in the publication of G. Raidestinos that the closing cadence of the first two alleluia need to be augmented from the *disemos* to a *tetrasemos* to fall into Pacheides' *tetrametron* framework.⁶⁹ In the second part of his essay, Pacheides uses a number of examples to make his point that the melodies are in reality to be chanted in the *tetrasemos* or *disemos* time, by adding or subtracting a *gorgon* or adding the *klasma* or *haple*, to prolong or shorten the metre (the beats used in a bar). Some of his examples are sound in as much as they perhaps correct mistakes that had crept into the scores. However, other interventions are due to his refusal to accept the possibility of using the *trisemos* or *pentasemos* time within the same hymn. For him to consent to the use of other rhythms, the entire score must begin and end in them, for as he states, if the composers of these melodies intended to have such compositions, they had the ability to write such pieces.⁷⁰ Thus, for Pacheides a hymn must be chanted entirely from start to finish in the *disemos* making it more conducive to prayer as seen in the hymn «Ταχύ προκατάλαβε» (pg. 58). Finally, he remarks that the melody of the *megalynarion* for the Presentation of our Lord to the Temple «ἀκατάληπτον ἐστί» is possibly an exception and it could be considered a *trisemos* rhythm, notwithstanding that it is a piece of music that is not entirely chanted in *trisemos*. Nevertheless, for him this melody is outside the ecclesiastical norms, as are many other contemporary pieces, i.e. scores of the hymn «ἄξιον ἐστιν» that are heavily influenced by secular music.⁷¹ Thus, summing up, P.G. Pacheides states that the *trisemos* and *pentasemos* rhythms are not conducive to prayer and only the simple *disemos* and *tetrasimos* are acceptable for ecclesiastical music.

In the essay by the bishop of Pamphilos Melissenos, «Ὁ ρυθμὸς ἐν σχέσει πρὸς τὸν χρόνον καὶ τὴν παρασημαντικὴν τῆς ἡμετέρας μουσικῆς» (pgs. 61-87), it is stated that what prompted him to write was the essays and the ensuing debate in the year that had passed. Having as his point of reference the book of N. Paganas (see above), he notes the absence of assigning time in Byzantine chant in the past and that this was a novelty of the past 20 years (c. 1880-1900) and found only in some publications.⁷² Melissenos' main concern is defining precisely the terms rhythm «*ρυθμός*» and time «*χρόνος*». For him they are one and the same, always based on the theory book of Chrysanthos of Madytos where rhythm is mentioned for the first time. However, although recorded by Chrysanthos he claims it was never taught or applied in practice.⁷³ According to Melissenos the term time and not rhythm should be preferred, because rhythm has attained a specific definition due to its use in staff musical theory. He believes this causes an antithesis with the fundamental idea that each neume in Byzantine chant has a value of one full measure of time, counted by the movement of the hand (down/up) individually for each note. Further, it has to be performed with the "energy" «*ἐνέργεια*» of the quantity and quality that each neume conveys, the "quality of melody" as he states.⁷⁴ Melissenos attempts to demonstrate this idea with a number of melodies, one of which is the syllabic form of «*Τὰς ἐσπερινὰς ἡμῶν*

⁶⁸ Ibid. «ἅπαντες οὗτοι οὔτε τρίσημόν ποτε ρυθμὸν ἀνέμιζαν ἐν ταῖς ψαλμωδίαις των, ἀλλ' οὔτε καὶ λόγον ποτὲ περὶ τρίσημου ἀνέφερον ὡς αἱ περὶ ἐκκλησιαστικῆς μουσικῆς ὁμίλουν ἢ συνεζήτουν εἴτε κατ' ἰδίαν, εἴτε καὶ ἐν τῷ κατὰ τὸ 1863 ἐν Πέραν καὶ εἴτα ἐν Φαναρίῳ ὑφισταμένῳ Μουσικῷ Συλλόγῳ, εἰς ὃν καὶ ἡμεῖς τότε κανονάρχει διατελοῦντες τακτικῶς ἐφοιτῶμεν ἀκροώμενοι καὶ διδασκόμενοι».

⁶⁹ Cf. Pacheides does not mention from which book he is quoting this melody, however, since he refers to this book in his previous examples we can safely assume that it is G. Raidestinos' *Ἡ Ἁγία καὶ Μεγάλη Ἐβδόμας*, Constantinople 1884, pg. 3 (reprinted facsimile by B. Regopoulos, Thessaloniki 1987).

⁷⁰ Op.cit. P.G. Pacheides, pg. 56: «ἐὰν ὁ σκοπὸς καὶ ἡ πρόθεσις τῶν μελωδῶν τῆς Ἐκκλησίας ᾗτο νὰ δείξωσιν ἡμῖν ὅτι ὑπάρχει καὶ τρίσημος ρυθμὸς ἐν τοῖς μέλεσι καὶ ἐπὶ τούτῳ συνέταξαν καὶ ἐμέλισαν τὸ «Ταχύ προκατάλαβε» οὔτε τοῦ αὐτομέλου θὰ κατέστρεφον τὸν τρίσημον ἀπὸ τοῦ «ἄνελε τῷ σταυρῷ σου»... τοῦναντίον οἱ πατέρες τῆς Ἐκκλησίας εἶχον καὶ εὐρύτητα πνεύματος καὶ δεξιότητα ἵνα συντάξωσιν καὶ αὐτόμελον καὶ προσόμοια, ἅτινα ἀπ' ἀρχῆς μέχρι τέλους καὶ ὅχι μόνον εἰς μερικοὺς πόδας νὰ ἔχωσι τὸν τρίσημον».

⁷¹ Ibid. pg. 59: «τοῦ ἁσματος τούτου ἡ ψαλμωδία παραβαλλομένη πρὸς τὴν ψαλμωδίαν καὶ τὰς συνήθεις ἐκκλησιαστικὰς μουσικὰς γραμμὰς πάντων τ' ὧν γνωστὸν ἡμῶν ἐκκλησιαστικῶν μελῶν φαίνεται ὡς στεροῦμενον τῆς ἐκκλησιαστικῆς σεμνότητος καὶ μεγαλοπρεπείας, περιβεβλημένον δ' ἐ χροῖαν καὶ μανθῶαν μᾶλλον ἐξωτερικοῦ μέλους, φαίνεται ἃ νὰ ἐμελίσθη κατ' ἀ μίμησιν ἐξωτερικοῦ τινος δημώδους ἁσματος».

⁷² Cf. pg. 64f.

⁷³ Ibid. pg. 66: «οὔτε ἐδιδάχθησαν, οὔτε ἐφηρμόσθησαν ποτε παρ' ἡμῖν».

⁷⁴ Ibid. pg. 68.

ἐν χάρι» (pgs. 69–70). Thus, according to his theory the performance of each neume has its own “energy” and when it is executed this emerges, but when we ascribe rhythm to the neumes this is lost to the performance of the stronger and weaker beat of the bar of music.⁷⁵ Here clearly we see a confusion on the part of Melissenos in understanding metre as it relates to staff notation, since in a bar of music the idea of the notes keeping their “energy” exists, for there is no such thing as a note without dynamism, beat, rhythm, etc. The notes are not rendered idle because they are at the start or at the end of a bar of music. Thus, in $\frac{2}{4}$ time for example, there are two noticeable beats, the only difference between them is that the first beat is the stronger and the second the weaker beat of the bar, i.e. they both have “energy” in their own right. Nonetheless, coming to add weight to Melissenos’ theory concerning “energy” were the unsuccessful attempts to standardise the issue of rhythm in a number of books of his day: Alexandros Byzantios’⁷⁶ *Δωδεκάημερον* and Georgios Biolakes’ *Δοξαστάριον*.⁷⁷ When one studies such rhythmical formations as recorded in these editions it is no wonder why Melissenos states that there is a clash between the neumes and rhythm utilised.⁷⁸ Hence, he quite rightly demands to be informed on which conventions and rules of rhythm and melody, for which N. Paganas had violated and was repudiated (cf. above), are these theories of separating the music into *trisemos* based. And he proceeds to demonstrate that N. Paganas’ accusers had similar tendencies, as is testified in their books.⁷⁹ He challenges the judgement passed on Paganas’ book and takes the opportunity to ponder why there are exceptions in using the *tetrasemos* rhythm, for example in the embellished melodies of the *papadikon* or *sticherarikon* form that can be otherwise performed throughout in this rhythm.⁸⁰ Further, he questions the notion of using bar lines, extra time and pauses to complete a metre of music, a practice standard in staff notation, and the problems caused with the clumsy division of time that had led to the accumulation of mistakes in the accents of the liturgical texts. However, Melissenos does not consider at this instance the anomalies caused by the music on the accent of the words, because in this transitional stage such mistakes were common. And this is mainly the case for the syllabic scores for there was no conclusive theory on time. Thus, it is such anomalies that Melissenos turns his attention to and states that to accommodate for a *disemos* time the conventions of accentuation are violated.⁸¹ Indeed, here Melissenos goes somewhat overboard to make his point, ignoring the fact that these syllabic pieces follow a melody that is not only based on grammatical accentuation, but also contains contemporaneously a compositional imprint and emphasis. Nonetheless, he makes a point asking, for instance, who is to decide and by which conventions whether a specific melody is permissible or not.⁸² According to him, by comparing various publications we are left wondering which of the two melodies is closer to the “initial”, if indeed such a thing exists (cf. Th.D. Byzantios above).⁸³ The examples he uses to make this point are derived from the books of G. Biolakes *Δοξαστάριον* and Stephanos Domestikos *Μουσική Κυψέλη*.⁸⁴ Hence, Melissenos questions the premise that an initial melody can be substantiated.⁸⁵ He inquires if anyone in reality can be accused of corrupting or changing the initial score of a hymn when more than

⁷⁵ Ibid. «ἐνῶς ἂν ἐνὸς ἐν τῇ μετὰ χρόνου ἐκτελέσει ἔχομεν ἕνα χρόνον καὶ ἕνα φθόγγον, ἐν μιᾷ συλλαβῇ Τας, ε, σπε, ρι, κλπ. μίαν θέσιν αἰσθητὴν καὶ ἄρσιν ἀνεπαίσθητον καὶ μὴ λογιζομένην, τὴν θέσιν δὲ καθ’ ἑαυτὴν μὴ ἔχουσαν οὐδεμίαν ἐνέργειαν, πλὴν τῆς ἐνεργείας τοῦ ἐν αὐτῇ μουσικοῦ χαρακτήρος, ποσότητος ἢ καὶ ποιότητος ... ἂν ἐτέρου, ἐν τῇ μετὰ δισημίον ρυθμοῦ ἐκτελέσει, εἰς ἕκαστον πόδα αὐτοῦ ἔχομεν ἕνα χρόνον, φθόγγους δύο ἐν δυοὶ συλλαβαῖς Τας ε, σπερι, νας η, μων ευ, τὸν μὲν ἐν τῇ θέσει (ἰσχυρόν), τὸν δὲ ἐν τῇ ἄρσει (ἀσθενή)».

⁷⁶ Cf. A. Byzantios, *Μουσικὸν Δωδεκάημερον*, pg. 38.

⁷⁷ Cf. the examples are taken from G. Biolakes, *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου*, published by Iakobos I. Naupliotes and Konstantinos K. Klabbas in Constantinople 1899.

⁷⁸ Op.cit. Melissenos, pg. 70: «Καταφανεστάτη ἡ διαφορὰ καὶ ἡ σύγκρουσις τῆς παρασημαντικῆς πρὸς τὸν ρυθμόν».

⁷⁹ Ibid. pg. 76: «ἐπιθυμοῦμεν πολὺ νὰ μάθωμεν τοὺς κανόνας, εἰς οὓς στηρίζεται ὁ ρυθμὸς καὶ τὸ μέλος, ἅτινα καταστρέφει ὁ κ. Ν. Παγανᾶς, παραβιάζων τοὺς κανόνας, τοσούτω δὲ μᾶλλον, καθόσον αἱ μουσικαὶ γραμμαῖ, ἃς ὑπείσταται δὴθεν οὗτος, οὐχὶ σπανίως ἀπαντῶσιν εἰς μουσικὰ βιβλία καὶ δὴ ἐγκριμένα...».

⁸⁰ Ibid. pg. 77: «ἀφοῦ ὁ πλατυασμὸς τῶν συλλαβῶν ἐπιτρέπει τὴν ἐφαρμογὴν τοῦ τετρασήμου ρυθμοῦ, εἰς τὰ ἄσματα ταῦτα, τίνα ἐκ τῶν μελῶν αὐτῶν ὑπόκεινται εἰς τὴν ἐξαίρεσιν καὶ τίς ὁ λόγος τῆς ἐξαίρεσεως, ἣν δηλοῖ τὸ ὡς ἐπὶ τὸ πλεῖστον;».

⁸¹ Ibid. pg. 78.

⁸² Ibid. pg. 79: «καὶ ἐν γένει τίνες κανόνες ὑπαγορεύουσι καὶ τίνες ἀπαγορεύουσιν ἐν τονιζομέναις συλλαβαῖς τὴν παράτασιν τοῦ ἐν ταῖς ἐμμελοῦς φθόγγου, ἢ τὸν σχηματισμὸν πλειόνων τοῦ ἐνός;».

⁸³ Ibid.

⁸⁴ It is not mentioned here but the edition of this book is in Constantinople 1857, printed at the Patriarchal Press, volume 1.

⁸⁵ Op.cit. Melissenos pg. 80: «Υπάρχει ἐν τοῖς ἄσμασιν ἡμῶν τὸ γνήσιον; Ποῖον τοῦτο καὶ τίνες αἱ περὶ τούτου ἀποδείξεις;».

likely such a thing may not exist.⁸⁶ Closing his essay he mentions the influence of folk and city secular songs on the music of the Church's repertoire, which had led to the degradation of the solemn and strict ecclesiastical nature of chant, influencing in turn the rhythm of the hymns. He remarks that nearly a century after the reform of the notation system by the three teachers, questions on theory and related matters have not been irrevocably resolved. Melissenos describes this situation in bleak words; that is that Byzantine music has not progressed and this can only mean stagnation and inactivity.⁸⁷

In the last essay on rhythm in this volume by the *protopsaltes* Georgios Biolakes «Τὸ περὶ ρυθμοῦ ζήτημα» (pgs. 101-108), he writes in the first section (pgs. 101-103) his view on the issue of rhythm and in the second (pgs. 103-108) he presents a letter sent to him by his friend, the doctor and musician Xen. Triantaphyllides. In the first part of his essay he states that the older view of counting time of a neume with the down/up movement of the hand is in question and whether the *dipodia* «διποδία», i.e. *disemos* should be used for all composition.⁸⁸ According to Biolakes there are three views on the issue of rhythm prevalent with the members of the *Ecclesiastical Music Society*: those that accept *a*) the asymmetrical units of time in all types of melodies, *b*) only asymmetrical units of time in syllabic melodies and *c*) those that argue for a *dipodia*, i.e. an even 2 beat time unit for all melodies.⁸⁹ He states that after an intense study on the subject he has come to the conclusion that he agrees with the second aforementioned view. And although the most solemn and proper way to chant is in even bars of time, Biolakes acknowledges that for the concise melodies asymmetrical rhythm is inevitable, since these melodies have been passed on by a stringent oral tradition and it would be unjustifiable to modify them.⁹⁰ In the second part of his essay, he presents the letter of Triantaphyllides where he advocates the use of *monosemos* «μονόσημος» time, i.e. each neume counted with the down/up movement of the hand. X. Triantaphyllides believes that if this older system of counting rhythm is used, the problems that arise with asymmetrical time are avoided (cf. Melissenos above).⁹¹ From the content of his letter we read that although he expresses such an opinion on the subject, he stands to be corrected if Biolakes points out his misjudgement on this issue.⁹²

In the 4th volume of the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας* (1901), we have an essay on rhythm written by Georgios Prokakes, the music teacher of the Theological School of Chalke, concerning the use of *trisemos*: «Περὶ τῆς ὑπάρξεως καὶ τῆς χρησιμότητος τοῦ τρισήμου ρυθμοῦ ἐν τοῖς ἁσμασι τῆς Ἐκκλησίας» (pgs. 7-25). His main concern is to prove that *trisemos* rhythm is used in Byzantine chant and it is not to be disregarded or thought of as indecent, only to be utilised by secular musicians. He states that it was in “simple” time «ἀπλοῦς χρόνος» (same meaning as Melissenos) that Byzantine melodies are chanted to his day and that with great reluctance and suspicion rhythm per se was accepted for use by his contemporaries.⁹³ For Prokakes, his predecessors knew the concepts and ideas

⁸⁶ Ibid. pg. 82: «ἄλλοι οἱ τις καὶ παραφθείρει τὸ ἀναλλοίωτον καὶ γνήσιον, προκειμένου δὲ περὶ τοῦ μέλους πῶν ἱερῶν ἡμῶν ἁσμάτων, δὲν ὑπάρχει σήμερον τὸ γνήσιον, διὰ τὰ ὑπάρχει καὶ παραφθορά».

⁸⁷ Ibid. pg. 86: «οὔτε βῆμα ἐπὶ τὰ βελτίω ἐποιήσαμεθα ἀπὸ τῆς ἐποχῆς τῶν ἀειμνήστων τριῶν διδασκάλων, τῶν ἐφευρετῶν τῆς ἐν χρήσει μεθόδου, ἣν καίπερ ἀριθμοῦσαν ζωὴν αἰῶνος περίπου, ἐξακολουθοῦμεν ἀποκαλοῦντες νέαν, σχετίζοντες πρὸς τὴν ἀρχαιότεραν. Εἴναι ἀχαρακτήριστος ἡ ἐν τῇ μουσικῇ στασιμότης ἡμῶν, ἵνα μὴ εἴπωμεν ὀπισθοδρομίας».

⁸⁸ Ibid. pg. 101: «Ἄλλ' ἐπειδὴ ἐτέθη πλέον τὸ ζήτημα ἐπὶ τοῦ τάπητος ὅπως ἐφαρμοσθῇ ποδικὸ πορεία εἰς τὰ μέλη ἀντὶ τῆς ἀπλῆς κρούσεως καὶ ἄρσεως, προέκυψε συζήτησις, ἃν δηλονότι ἅπαντα τὰ εἶδη τῆς μελωδίας δύνανται νὰ διεκπεραιῶνται διὰ μόνης τῆς διποδίας, ἥτοι τοῦ ἀρτίου ποδός, ἢ εἰς τινὰ τούτων κατ' ἀνάγκην νὰ ἐμφιλοχωρῶσι καὶ περιττοὶ πόδες».

⁸⁹ Ibid. «Καὶ ἄλλοι μὲν φρονοῦσιν ὅτι εἰς ἅπαντα τὰ εἶδη τῆς μελωδίας ἀπαντῶνται καὶ ἄρτιοι πόδες καὶ περιττοί, ἄλλοι δέ, ὅτι ἡ τῶν περιττῶν ποδῶν χρῆσις ἐν τοῖς συντόμοις μέλεσιν, ἥτοι, εἰρμοῖς προσομοίσις καὶ λοιποῖς ἐν οἷς συμπυκνῶνται αἱ συλλαβαὶ τοῦ κειμένου, εἰσὶν ἐκ τῶν ὧν οὐκ ἄνευ, συνδραζόμενοι μετὰ τῶν ἀρτίων, ὅπου δεῖ. Ἐτεροὶ δὲ ἀποφαίνονται ὅτι διὰ τῆς διποδίας μόνης δύνανται ἀνεξετέλεστοι νὰ ψάλλωνται ἅπαντα τὰ εἶδη τοῦ μέλους ἀργὰ τε καὶ σύντομα».

⁹⁰ Ibid. pg. 102-103: «ὅτι τὰ προσόμοια, εἰρμοί, ἀπολυτικά, καθίσματα, ἐξαποστειλάρια δὲν ἐγράφησαν ἐν πεζῷ λόγῳ, ἀλλ' ἐν ἐμμέτρῳ, καὶ ὅτι ἔκαστον τούτων ἐμελοποιήθη ἐν ρυθμῷ ἰδιαίτερῳ, τῶν ὁποίων ρυθμῶν οἱ θεωρητικοὶ λόγοι ἀτυχῶς νῦν ἀγνοοῦνται, πλὴν ὅτι τὸ ἐκ τῶν ρυθμῶν τούτων ὑφαντοῦργηθὲν ἑκάλοι μέλος διεσώθη μέχρις ἡμῶν διὰ πρακτικῆς παραδόσεως δογματικῶς οὕτως εἰπεῖν ἡμῖν νῦν δὲν συγχωρεῖται νὰ προσθέσωμεν ἢ νὰ ἀφαιρῶμεν αὐθαιρέτως χρόνους ὅπως ὑποτάξωμεν τὰ μέλη ταῦτα βιαίως εἰς ἀπόλυτον διποδίαν, καταστρέφοντες οὕτω τὴν ἀρχικὴν τούτων πλοκήν, ἣν μετὰ τσαύτης προνοίας ἐφρόντισαν οἱ ἀειμνήστοι πατέρες ἡμῶν νὰ διοχετεύσωσι μέχρις ἡμῶν».

⁹¹ Ibid. pgs. 106-107: «νομίζω ὅτι ὁ ἐν χρήσει μονόσημος ρυθμὸς, ὡς ἀποδίδων τὸ ἀνέκαθεν καθιερωμένον ἐκάστῳ ᾄσματι μέλος, ἐστὶν ὁ μόνος εἰς αὐτὰ ἐφαρμοσίμος, μὴδὲ χρῆζων διαχωριστικῶν γραμμῶν, αἵτινες σύγχυσιν μᾶλλον ἢ θελον προξενήσει ἐνεκα τῆς πυκνότητος αὐτῶν».

⁹² Ibid. pgs. 107-108: «ἀνακοινῶν ὑμῖν τὰς σκέψεις μου ταύτας ἐπαναλαμβάνω τὴν παράκλησιν ὅπως μὲ ἀξιώσητε ἐν εὐκαιρίᾳ ἐλικοκρινῶς διατίχου ἀπαντήσεως πρὸς διδασκαλίαν μου, εἴ τι ὀρθὸν ἐν ταῖς ἐνεαῖς, ὡς ἀρχόμενος τοῦ λόγου εἶπον, ἢ πάσης βάσεως εἰσὶν ἐστερημένα».

⁹³ Ibid. pg. 8: «ὅτι δὲ ὁ ἀπλοῦς οὗτος χρόνος χρήσιμος ἴσως καὶ ἀρεστὸς εἰς ἀρχαιότερας ἐποχὰς καὶ νῦν δ' ἐστὶ τοιοῦτος, ἀλλὰ μόνον εἰς ἀργυπνίας καὶ μεγάλᾳ ἀκολουθίας πρὸς παράτασιν αὐτῶν ... ἀνάγκη ἀναπόδραστος παρουσιάζεται ἡμῖν σήμερον ὅπως ψάλλωμεν μὲ τὸν δίσχμον ρυθμὸν, ὡς καὶ ψάλλοντες ἀναμφιβόλως ἄπαντες».

pertaining to rhythm without, however, naming them for they had not yet been formulated.⁹⁴ Also, he refers to the practice by some of adding beats to a *trisemos* time making the bar of music a *tetrasemos* and how this is unwarranted for it slows down its performance. Further, the syllables of the text that were to be performed in the weaker parts of the metre, if they are to take on full bars of music, would detract from the melody's modesty, giving a dance like quality.⁹⁵ For Progakes the use of varied time is acceptable due to the poetic structure of the hymns,⁹⁶ and the *trisemos* does not cause technical or performance difficulties, especially when it is clearly marked. On the contrary, he states, it is beneficial for both the beginners and for those who perform in unison.⁹⁷ He quotes the work of Karl Krumbacher, and his study on the Greek language that had shown the tonal nature of Byzantine poetry, to substantiate his argument, and takes time out in his essay to question the ideas of P.G. Pacheides (see above) in detail. He states that all those chanters mentioned by Pacheides as never using the *trisemos*, indeed on the contrary do so, perhaps using it unwittingly. Besides with their use of *simple* time (measured by the movement of the hand down/up to count each note separately), they did not need to perform the *trisemos*, this having only transpired after the use of rhythm. Progakes states that G. Raidestinos' book (which Pacheides uses to verify his argument on the absence of *trisemos*) has many scores therein with exactly such time.⁹⁸ Further, he places great emphasis on the oral tradition that had handed these melodies down to his time, juxtaposed with the views of bishop Melissenos above. For him it is not by chance that when these pieces are chanted by heart *trisemos* rhythms are executed, but precisely because they have survived intact in the oral tradition, contrary to those who ignorantly think otherwise.⁹⁹ He also calls for a standard use of assigning diverse time in the published books according to the rules of accentuation as accepted by scholarship.¹⁰⁰ Finally, in his essay G. Progakes does not mention anything specific about simple or compound rhythm. Therefore, it is more than likely that this could be read to suggest that he assumes the use of simple time in the form of *disemos*, *trisemos* and *tetrasimos*, for in his books published in Constantinople 1909-1910, bar lines to separate time are not included.¹⁰¹

In the 6th volume of the *Παράρτημα Ἐκκλησιαστικῆς Ἀληθείας* (1907) we find an essay on metre and rhythm written by Georgios P. Palaiologos with the title: «Περὶ τῶν μέτρων καὶ τοῦ ρυθμοῦ τῶν ἐκκλησιαστικῶν τροπαρίων» (pgs. 150-199).¹⁰² This essay is concerned with the metrical aspect of chant. Palaiologos in his quest to link the hymns of the Church and Greek antiquity together makes a number of interesting points. Thus, he compares hymns from the Byzantine period with metres from ancient Greek prosody searching for possible parallels. The hymn types that he presents in his study are mainly those with a tonal time structure, i.e. *exaposteilaria*, *kathismata*, *kontakia* and hymns in

⁹⁴ Ibid. pg. 9: «διότι μὴ καθορισθέντων εἰσέτι ἐπακριβῶς τούτων ἀδυνατοῦμεν νὰ ἐκφρασθῶμεν σαφῶς καὶ ὠρισμένως, καίπερ ἔχοντες ἐπαρκῆ γνῶσιν τοῦ πράγματος».

⁹⁵ Ibid. pgs. 12-13: «λαμβάνοντες δηλονότι καὶ τὰς δύο ἀτόνους συλλαβὰς ἐν τῇ ἄρσει, ἀφαιροῦμεν ἐξ αὐτοῦ τὴν ἀπαιτουμένην σεμνότητα καὶ καθιστῶμεν αὐτὸ χορευτικόν».

⁹⁶ Ibid. «ἀφοῦ τὰ ἄσματα ἡμῶν εἰσὶ μικτὰ ὑπὸ ἔποσιν τοῦ ποιητικοῦ αὐτῶν ρυθμοῦ, δὲν εἶναι δυνατόν παρὰ νὰ ἔχωσιν οὕτω καὶ ὑπὸ ἔποσιν τοῦ μελικοῦ αὐτῶν ρυθμοῦ».

⁹⁷ Ibid. «δὲν εἶναι καὶ τόσον δύσκολον τὸ πρᾶγμα ὅσον οὗτοι τὸ φαντάζονται, ἀρκεῖ μόνον οἱ παρεμπίπτοντες οὗτοι πόδες (καὶ τοιοῦτος μάλιστα εἶναι ὁ τρίσημος) νὰ δηλώνται ἐν τοῖς κειμένοις (καὶ τοῦτο ἰδίως διὰ τοὺς ἀρχαίους ἢ καὶ διὰ τοὺς συμπύλνοντας) καὶ τότε τὸ πρᾶγμα οὐ μόνον γίνεται καταφανές, ἀλλὰ καὶ πρὸς ἐκτέλεσιν εὐκολώτατον».

⁹⁸ Ibid. pgs. 16-17: «πάντες οὗτοι, οὗς ἐπικαλεῖται ὅτι δὲν ἐποιοῦντο χρῆσιν τοῦ τρίσημου, ἐποιοῦντο χρῆσιν αὐτοῦ, χωρὶς νὰ ἔχωσιν ἴσως σαφῆ συνείδησιν τούτου, ... καθόσον, γνωστὸν ὅτι παρ' ἐκείνοις πρῶτον μὲν ἐπεκράτει εἰσέτι ἡ χρῆσις τοῦ ἁπλοῦ χρόνου ἐν τῷ ψάλλειν, ἐν ᾧ οὐδένα λόγον ἔχει ὁ τρίσημος, ὅστις παρουσιάζεται μετὰ τῆς ἐμφανίσεως τοῦ δίσημου, δεῦτερον δὲ ὅτι, καὶ ἂν ἐπαύσαντο μὲ δίσημον, ἐλάνθανεν αὐτοὺς ἐκτελούμενος, ὡς συμβαίνει καὶ παρ' ἡμῶν σήμερον».

⁹⁹ Ibid. pgs. 22-23: «Μήπως ἅπαντες ἐνῶ ψάλλομεν, ... τὰ πλεῖστα τῶν ἱερῶν ἡμῶν ἁσμάτων, δὲν ἐκτελοῦμεν πάντες πάντας τοὺς ἐν τῇ ἡμετέρᾳ μουσικῇ ἐν χρήσει ὄντας ρυθμοὺς ἀναμίζ, ἐν οἷς καὶ τὸν τρίσημον; Τοῦτο δὲ εἰς τίνα ὀφείλεται εἰ μὴ εἰς τὴν ἱερὰν παράδοσιν; Δὲν προέρχεται τοῦτο ἐκ τοῦ ὅτι ἅπαντες οὕτως ἐδιδάχθημεν τὰς μελωδίας ταύτας παρὰ τῶν ἡμετέρων διδασκάλων διὰ τῆς προφορικῆς αὐτῶν διδασκαλίας, καὶ οὕτω διατηροῦμεν αὐτὰς πιστῶς ἐν τῇ μνήμῃ ἡμῶν διὰ τῆς ἱερᾶς παραδόσεως; Καὶ ὁμῶς ἐνῶ ἐκτελοῦμεν πάντες πάντας τοὺς ρυθμοὺς τούτους ἐν τῇ ἐκτέλει τῶν ἁσμάτων ἡμῶν, χωρὶς νὰ ἐμφαίνονται παντελῶς οὗτοι ἐν τοῖς κειμένοις, ἐν τούτοις οὐδεὶς ἐτόλμησε μέχρι σήμερον, ἐκτός τῶν προρρηθέντων ἡδὴ νὰ ὑποδείξῃ αὐτοὺς γραπτῶς ἀναμίζ, ὡς ἀπαντῶνται ἐν αὐτοῖς, ἐκ φόβου μὴ καταγελῶν ὡς καινοτόμος ὑπὸ τῶν ἀείποτε ἀντιλεγόντων, ἀφοῦ καὶ μέχρις ἐσχάτων ἀκόμη ἐξακολουθοῦσι νὰ πολιτεύονται οὕτω, οἱ τὴν ὑπαρξίν τοῦ μικτοῦ ἀρνούνται καὶ τὸν μονοειδῆ ρυθμὸν ἀβασανίστως ὁλῶς καὶ ἀδαῶς ὑποστηρίζοντες».

¹⁰⁰ Ibid., pg. 24: «ἐπομένως καιρὸς πλέον ὅπως, ... προβῶμεν ἐν ἐπιγνώσει εἰς ὀρίστικὰ μέτρα, κανονίζοντες καὶ ὑποδεικνύοντες πλέον τοὺς ἐν τοῖς μουσικοῖς κειμένοις ὑπαρχόντας διαφόρους μικτοὺς ρυθμοὺς, συμφῶνως πρὸς τοὺς κανόνας τῆς τονικῆς ρυθμοποιίας».

¹⁰¹ Cf. *Μουσικὴ Συλλογὴ*, published at the Patriarcal Press, vols. 1 (vespers 1909), 2 (mattins 1909) and 3 (liturgy 1910). Progakes' collection has been republished by a number of publishers in the last 30-40 years.

¹⁰² Volume 6 is republished in facsimile in the series *Psaltika Vlatadon*, as number 6, by the *Patriarchal Institute for Patristic Studies*, Thessaloniki 2001. In this edition both the 5th (1902) and 6th (1907) volumes are included in one tome.

verse formation «στροφική σύνθεσις». By dividing his examples into metres (πόδας), cola (κῶλα) and periods (περίόδους), he manages to correlate the three ancient prosody metres of *trochaïos* (τροχαῖος), *iambos* (ἰαμβος) and *daktylos* (δάκτυλος), into rhythmical *chain* types in a number of the aforementioned hymns.¹⁰³ Palaiologos' work is useful because it not only links this tradition with ancient metrical metres but to a point assists to clear the picture concerning the existence of variations in rhythm in Byzantine chant. Hence, although the metres in the hymns chanted today may differ somewhat in purity from their ancient counterparts, at times being just a skeleton of them, what remains is sufficient to justify the similarity in structure of the melodies in question. However, G.P. Palaiologos asks the timely question, whether this variation in the hymns' structure compared to those of antiquity is reading too much into the text on his part or are these hymns written intentionally, thus, providing a variety that we are trying unknowingly and unintentionally to rectify.¹⁰⁴

RHYTHM IN PUBLISHED THEORY AND MUSIC BOOKS FROM THE 20TH INTO THE 21ST CENTURY

Having examined early publications and the ensuing controversy that resulted from the novelty of the time as we move into the 20th century, bar lines for time in printed books of Byzantine music multiply.¹⁰⁵ Indeed if the 19th century (1820 and following) can be classified as the century in which music books were in the majority without bar line indications, we can separate the end of the 19th into the 20th century and beyond into three periods from: *i*) the end of 19th into the 20th century with the increased use for partial division of rhythm, *ii*) around the middle of the 20th century with the clear division of most books in the simple *trisemos* and *tetrasemos* rhythm and *iii*) from the late 20th into the 21st century, where a large number of books are published with full time separations (simple or compound). Nonetheless, the aim of this paper is not to exhaust all the relevant sources, consequently a representative selection of publications that influenced and shaped this practise will have to suffice.

These publications are centered in the cities of Athens and Thessaloniki, as the influence of the editions from Constantinople diminished due to the political turmoil in the decades that follow the 1910s and its dwindling Greek population. The publications of Ioannes Sakellarides, mentioned above, will play a significant role in this trend. However, to understand Sakellarides' far-reaching influence on Byzantine music well into the 20th century we must put into perspective his pioneering work as a frontrunner in relation to other authors. It seems that he had a gift for deciphering the needs of his day and, coupled with a good business sense, managed to publish the necessary repertoire in both Byzantine and staff notation, albeit denoted with *tetrasemos* rhythm, and to circulate these before his peers. The availability and practicality of his books was appealing for teaching and liturgical use. Thus, it comes as no surprise that even after his death in 1938, his books continue to circulate for many more decades in facsimile editions. Therefore, we can state that Sakellarides' work forms in part a yardstick for similar books that follow.

An important publication series in the first half of the 20th century, which continues to be republished in facsimile to date is by the Brotherhood of Theologians «ΖΩΗ». This series was inaugurated with the *Anastasimatarion* printed in Athens in 1933 and by the end of the decade the Brotherhood had published a complete set of books covering the necessary repertoire for the calendar year. However, this series lacks uniformity and organisation concerning its time



¹⁰³ Constituted by the *trochaïos*, a long and short syllable (depicted — ◡), and the *iambos* a short and long syllable (depicted ◡ —), and the *daktylos* with one long and two short syllables (depicted — ◡ ◡). Cf. also footnote 16.

¹⁰⁴ Cf. G. Palaiologos, pg. 191.

¹⁰⁵ The scope of this paper is limited to major editions of the 20th and start of the 21st century. The possible circulation of other works written by hand and produced on stencil duplicators or mimeograph machines used by chanters for personal purposes or for their students, were undoubtedly important music may have been produced concerning rhythm, will need to form a separate study.

indications. Thus, the books are published with only the *triseamos* rhythm,¹⁰⁶ for example from volume 5 (1937), pg. 13, the beginning of the *apolytikion* of St. Basil in the first mode. In all the lines of music the *triseamos* is divided, but in lines 1, 2 and 4 the *tetrasemos* is not indicated. It is apparent in this piece that the *tetrasemos* is not marked intentionally in these 1930s editions, a standard practice for later editions. This could mean one of two things: *a)* either the editor(s) assume the use of the *tetrasemos* rhythm for the rest of the melody or *b)* the *disemos* rhythm. Notwithstanding, it will be four decades later in the 6th edition of 1976 that one of the basic handbooks for learning Byzantine music, the *Anastasimatarion*, would have the *triseamos* and *tetrasemos* indicated. One characteristic example is from this 1976 edition in the first mode (pg. 23), the melody «Τὸν τάφον σου Σωτήρ». The editor of this book, Apostolos Ballendras, states in the prologue that he has divided the melodies with time using a single bar line. By this he means only the exceptions to the *disemos* rhythm, appropriate for him to be used in the *syntomon heirmologikon* and *sticherarikon* melodies, i.e. the *triseamos* and *tetrasemos*, according to the accented syllables of the text.¹⁰⁷ He classifies tonal rhythm into two categories as simple «ἀπλοῦν» and compound «συνεπτυγμένον» (possibly influence by I. Margaziotes cf. below). For Ballendras, in simple time we chant the *syntomon heirmologikon*, *sticherarikon* and *papadikon* melodies, using as our basic time the *disemos* for the *syntomon heirmologikon* and *tetrasemos* for the *sticherarikon* and *papadikon* compositions. With the *triseamos* and rarely the *pentasemos* (note: this rhythm is compound), to be used as exceptions on asymmetrical time formations. Concerning compound rhythm he specifies that the *argon* melodies of the *heirmologikon* and *sticherarikon* genre should be chanted thus, where the basic unit of time is the *tetrasemos* ($4/2$) and more sparingly we may use the other compound times up to *dodekasemos* ($12/8$).¹⁰⁸ Nonetheless, it is interesting that Ballendras finds it necessary to clarify for those “unaccustomed to using tonal accentuation” a number of details giving instructions on how rhythm operates. Hence, he writes that between two accentuated syllables the second is considered as the stronger of the two, articles and prepositions in general are considered as non accentuated words etc.¹⁰⁹ From all of the above, regarding this paper, what is useful from Ballendras’ exposition about what should be chanted in compound rhythm, is that simple time is the appropriate rhythm for the performance of syllabic melodies. He also allows us to ascertain that a number of chanters in the mid 1970s were not as yet “accustomed” to using tonal accentuation. This does not surprise us, since from personal experience we had observed the practice of counting each neume separately with the movement of the hand down/up rather than using tonal accentuation, and in particular from the older generation of chanters as late as the 1990s. This practice has gradually abated over recent years with only a few chanters from the old guard still adhering to this system of counting time in Byzantine chant.¹¹⁰

Again in the 1930s we have the editions of the chantor monk Nektarios, published on Mount Athos. His first book divided into two volumes consist of compositions for the divine liturgy: *Μουσικὸς Θησαυρὸς τῆς Θείας Λειτουργίας* (including other scores: Easter hymns, *kalophonic heirmoi*) printed in 1931; the second book, a supplement to the preceding two volumes, again for the liturgy titled: *Καλλίφωνος Ἀηδὼν* printed in 1933; and finally his third book with compositions for vespers: *Μουσικὸς Θησαυρὸς τοῦ Ἑσπερινοῦ* (with additional pieces from other services) printed in 1935. From these books only the *Καλλίφωνος Ἀηδὼν* has rhythm indicated in a number of the music

¹⁰⁶ This is the case with all the books in the *Μουσικὸς Πανδέκτης* series. This series consists of eight volumes (1st edition noted after the name of each book): *a)* *Vespers* 1934, *b)* *Orthros* 1935, *c)* *Heirmologion* 1936, *d)* *Divine Liturgy* 1936, *e)* *Menologion* vol. A’, *f)* *Menologion* vol. B’ 1937, *g)* *Triodion* 1937 and *h)* *Pentikostarion* 1938.

¹⁰⁷ Cf. on pg. 6 of the 1976 edition we read: «ἡ παρούσα, ἡ ὁποία πλεονεκτεῖ τὸν προγενεστέρον, ... καὶ διότι φέρει, διὰ πρώτην φοράν, σημειωμένον διὰ διαστολῶν τὸν χαρακτηριστικὸν τονικὸν ρυθμὸν τῶν μελῶν τῆς Βυζαντινῆς μουσικῆς».

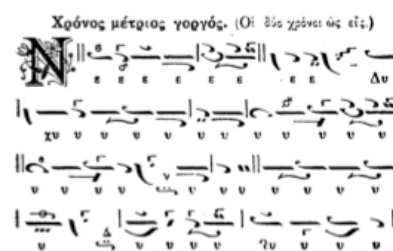
¹⁰⁸ Ibid. «Τονικὸς ρυθμὸς ὀνομάζεται ὁ ρυθμὸς τῶν μελῶν τῆς Βυζαντινῆς μουσικῆς, ... διακρίνεται εἰς ἀπλοῦν καὶ συνεπτυγμένον. Εἰς τὸν ἀπλοῦν, κατὰ τὸν ὁποῖον ψάλλονται τὰ σύντομα εἰρμολογικὰ καὶ στιχηραρικὰ μέλη, καθὼς καὶ τὰ παπαδικὰ, λαμβάνεται ὡς βάσιμος πούς ὁ δίσημος καὶ ὡς ἐξαιρέσις ὁ τρίσημος καὶ ὁ τετράσημος καὶ σπανιότατα καὶ ὁ πεντάσημος (καίτοι ὀρθότερον εἶναι, ὅπως γίνεται διάκρισις μεταξὺ εἰρμολογικῶν, στιχηραρικῶν καὶ παπαδικῶν μελῶν καὶ λαμβάνηται ὡς βάσιμος πούς εἰς μὲν τὰ εἰρμολογικὰ ὁ δίσημος καὶ ἄς τὰ στιχηραρικὰ καὶ παπαδικὰ ὁ τετράσημος), εἰς δὲ τὸν συνεπτυγμένον, κατὰ τὸν ὁποῖον οἱ δύο χρόνοι συνενοῦνται, εἰς ἓνα καὶ εἰς τὸν ὁποῖον ψάλλονται τὰ ἀργὰ εἰρμολογικὰ καὶ στιχηραρικὰ μέλη, λαμβάνεται ὡς βάσιμος πούς ὁ τετράσημος καὶ ὡς ἐξαιρέσις οἱ λοιποὶ μέχρι τοῦ δωδεκασήμου».

¹⁰⁹ Ibid. pgs. 6-7.

¹¹⁰ Cf. bishop of Pamphilos Melissenos above and D.E. Nerantzes further down.

pieces. Hence, we find firstly a *trisagion* by Petros Ephesios in *barys heptaphonos* mode,¹¹¹ the *dynamis* of Xenos Korones in second mode,¹¹² and the Epistle and Gospel readings taken from the book *Λειτουργικόν* of K. Psachos (see above).¹¹³ From the section containing the *axion estin* collection, a number of these are noted with rhythm: four melodies by Stephanos Moesiades Koutras published herein for the first time¹¹⁴ and one by Demetrios Murr the *protopsaltes* of the Patriarchate of Antioch.¹¹⁵ Following, in the communion hymns section, we find two compositions with time noted: **a)** for the Presentation of our Lord by Onouphrios Byzantios (Ps 97:2a) «*Ἐγνώρισε Κύριος τὸ σωτήριον αὐτοῦ ἐναντίον τῶν ἔθνων*» in the first mode,¹¹⁶ and **b)** for the feasts of the Theotokos by Theodoros Phokaeus (Ps 44:13b) «*Τὸ πρόσωπόν σου λιτανεύουσιν οἱ πλούσιοι τοῦ λαοῦ σου*» in plagal first mode.¹¹⁷ Finally, for the liturgy of the Presanctified Gifts at the end of the *Καλλίφωνος Ἀηδών*, three more compositions one by Ioannes M. Kabbadas from Chios (Ps 140:2a) «*Κατευθυνθήτω ἡ προσευχή μου*» and two by Stephanos Moesiades the «*Νῦν αἱ δυνάμεις τῶν οὐρανῶν*» in the fourth mode *agia* and the communion hymn (Ps 33:9) «*Γεύσασθε καὶ ἴδετε*» in plagal second mode are designated with rhythm.¹¹⁸ Now what can be ascertained about these compositions? Most of these melodies are published here for the first time except the music of K. Psachos. However, it is not clear if the time marked is by Nektarios or by the authors of the music. Hence, apart from the aforementioned books of «*ZQH*», specifying rhythm is increasing without yet forming a standard practise. The basic metre of rhythm is taken to be the *tetrasemos* with the necessary exceptions. However, by far the most interesting of all those compositions mentioned is the *argon dynamis* by Xenos Korones.

This piece is of particular significance because it records the first, to our knowledge, undisputed indication of compound rhythm in a printed book with chant repertoire. From the explanatory note included at the beginning of the melody, we are informed that it is an abridgement of the original by Neleus Kamarados and its rhythm is edited by Nikolaos A. Chrysochoides. Thus, he is more than likely the author of this note. Here it is stated that the melody is to be chanted in *tetrasemos spondeios* ($2/2$) and the *kratema* in *hexasemos ditrochaïos daktylikos* ($3/2$), with some exceptions in *enneasemos* ($9/8$).¹¹⁹ Could this denote that Nektarios is an advocate of compound time? This is a difficult question to answer. It is plausible, for why else would he go to the effort of publishing this piece of music if he disagrees? However, we can only speculate since Nektarios does not offer us any insight in his preface on the issue of rhythm. Nonetheless, it is an indication that some chanters had moved on from using not only simple time, but had gone a step further utilising compound time. As relates to the *dynamis* of Korones, it is an ornate melody with respect to the text of the thrice-holy hymn, although as regards the *kratema* it is syllabic (not in the strict sense of the word since it is not text as such). The music is divided with the use of both single and double bar lines. When the composition uses the *tetrasemos* rhythm (2+2) the bar lines are single and when it is in *hexasemos* (3+3) and *enneasemos* (3+3+3) the bar lines are double.



¹¹¹ Cf. *Καλλίφωνος Ἀηδών*, pgs. 19-21.

¹¹² Ibid. pgs. 22-31.

¹¹³ Ibid. pgs. 36-44.

¹¹⁴ Ibid. pgs. 133-134 in the first mode, pgs. 142-143 third mode, pgs. 158-159 in the plagal first *enarmonios pentaphonos* mode and pgs. 172-173 in the *barys enarmonios* mode (note Ζω').

¹¹⁵ Ibid. pgs. 140-142 in the third mode.

¹¹⁶ Ibid. pgs. 228-233. This hymn is used also as the entrance troparion chanted for this feast in the liturgy, however, in modern practice the communion hymn usually ascribed to be chanted for this feast is Ps 115:4 «Ποτήριον σωτηρίου λήψομαι, καὶ τὸ ὄνομα Κυρίου ἐπικαλέσομαι». Cf. Ἐγκόλπιον ἀναγνώστου καὶ ψάλτου, compiled anew & revised by Fr. Constantinos Papagiannes, Apostolic Deaconate of the Church of Greece, Athens 2005⁶.

¹¹⁷ Op.cit. *Καλλιφώνος Ἀηδών*, pgs. 239-244. This communion hymn is not standard in modern practice and as mentioned in the previous footnote, the hymn chanted nowadays is Ps 115:4. Cf. P.Ch. Panagiotides, *Δαυϊτική Μελωδία, ἡ χρῆσις τοῦ Ψαλτηρίου στὴν ὀρθόδοξη λειτουργικὴ παράδοση*, Ψαλτικά Ἀνάλεκτα 3, Thessaloniki 2013, pg. 183 f.

¹¹⁸ Op.cit. *Καλλίφωνος Ἀνδών*, see on pgs. 249-250, 250-252 and 253-256 respectively.

¹¹⁹ Ibid. pg. 22: «Ρυθμός, ἐν μὲν τῷ κειμένῳ τοῦ μαθήματος, τετράσημος σπονδείος (𐀓𐀆𐀗𐀆) μετὰ τινων ἐξαίρεσεων σεσημασμένων ἐν τῷ μέσῳ αὐτοῦ, δι' ἀριθμῶν, ἐν δὲ τοῖς κρατήμασιν, ἐξάσημος διτρόχαιος δακτυλικός (𐀓𐀆𐀗𐀆𐀓𐀆𐀗𐀆) μετὰ τινων ἐξαίρεσεων ἐννεασήμου ἐν σχήματι

In Cyprus Nicosia 1934 we have the theory book of the *protopsaltes* and teacher of music Stylianos Elephtheriou Chourmouzios published: *Ὁ Δαμασκηνός, ἥτοι θεωρητικὸν πλήρες τῆς βυζαντινῆς μουσικῆς*. S.E. Chourmouzios states that Byzantine melodies are chanted in *tetrasemos* time, divided into two pairs.¹²⁰ This may possibly be an indication of a compound time structure. However, his other remarks and explanations on time do not allow us to ascertain conclusively what he may have meant. Chourmouzios writes that the hymns are to be chanted mainly in the *tetrachronos*, i.e. *tetrasemos*, while the *trisemos* is rare and when it occurs it can usually be modified into *disemos* or *tetrasemos*.¹²¹ Further, he is against using bar lines if a melody is rhythmical, i.e. «ἔρρυθμον» written in other words with an even number of beats in a bar, i.e. a *tetrasemos*, and for that reason only the exceptions need to be noted.¹²² In this he agrees with the practice followed in the books of «ΖΩΗ» mentioned above. For Chourmouzios, as pertains specifically to syllabic melodies which are without constant rhythm, i.e. «ἄρρυθμα», it is possible to dilate the beats of the bar for its performance.¹²³ However, in some syllabic hymns like the *heirmoi* of the canons and *automelos* melodies he believes that to alter them is like desecrating and vandalising their ancient poetic metres. Finally, his reference to how some chanters change the rhythm and even the melody so as to perform a hymn supposedly in a clear manner, may well be indirect criticism on the work of I. Sakellarides sighted above.¹²⁴

Again in Cyprus Paphos 1940 in the book published by the priest oikonomos Charalampos *Βυζαντινῆς Μουσικῆς Χορδή: Θεωρητικόν*, we have an attempt to categorise rhythm within a theoretical framework.¹²⁵ Thus, we read that “*perfect chant, consists of melody, rhythm and text*” whereas “*inadequate chant, consists of a melody without rhythm and neumes unspecified as to their tonal intervals and tempo*”¹²⁶ and further that compound rhythm it is to be taught along with the other elements of chant, i.e. the modes, melodic forms and *kratemata*.¹²⁷ Under the title «Ρυθμική» Charalampos has a section on the topic of time «χρόνος», metre/feet, formation of rhythm etc. There in the subsection on rhythmical time «χρόνος ρυθμικός» it is specified that it is measured by the down/up movement of the open hand that hits the knee, where the down movement is counted as the first and the up as the second part of this metrical schema.¹²⁸ This is specified as the minimum unit of time. However, if an extra beat is added a *stigma* «στιγμή» as he writes, then it has double the original value forming a long *thesis* or *arsis* respectively.¹²⁹ He also draws the distinction between ancient Greek grammatical prosody and musical time, pointing to their different rhythmical metres.¹³⁰ Hence,

¹²⁰ Cf. pgs. 78-79: «Τὰ ἐκκλησιαστικὰ μέλη τονίζονται κατὰ τετρασήμους πόδας, διαιρουμένους εἰς ζεύγη ἐκ δύο χρόνων: πρῶτον καὶ δεύτερον, ἕκαστος δὲ τούτων ἔχει ἐν τῇ γραφῇ καὶ συνθέσει, κατὰ τὰς ἀπαιτήσεις τοῦ μέλους καὶ τῶν συλλαβῶν, ἰδίους κανόνας».

¹²¹ Ibid. pg. 87: «οἱ κύριοι ρυθμικοὶ πόδες τῶν ἐκκλ. μελῶν εἶνε οἱ τετράχρονοι καὶ ἐπ’ αὐτῶν στηρίζεται ἅπασα ἡ μελοποιία εἰς τε τὰ ἀρχαῖα καὶ σύντομα μέλη. Σπανιώτατα ἀπαντοῦν τρίσημοι, καὶ τούτους πάλιν ἡ μουσικὴ τρέπει εἰς δισημούς ἢ τρισημούς (sic-read τετρασήμους), ἐκτὸς ὀλίγων τινῶν».

¹²² Ibid. pg. 82: «Ὅταν ἐν μέλῳ ᾖ ἔρρυθμον, συντεθειμένον εἰς ἀρτίους πόδας, εἰς οὐδὲν χρησιμεύουν αἱ διαστολαί, ἀφοῦ κρούονται ὅλοι οἱ χρόνοι τοῦ ποδός. Ὅταν δὲ εἰς αὐτὰ τὰ μέλη σημειοῦται τρίσημος, εἶνε ἀρκετὴ ἡ σημείωσις τοῦ ἀρ. 3 ἐπὶ τοῦ α’ χρόνου, ὡς φαίνεται εἰς τινα ἀρχαῖα μέλη, ἢ ἄς χωρίζεται οὗτος διὰ διαστολῶν πρὸς γνώσιν τοῦ ἐκτελεστοῦ».

¹²³ Ibid.: «εἰς τὰ σύντομα μέλη, ἐις ἱρμολογικὰ καὶ λοιπὰ, ὑπάρχουν θέσεις τινὲς αἱ ὁποῖαι καίτοι ἄρρυθμοι, εἶναι ὅμως τόσον καλὸς ὡς συνηρμοποιημένοι, αἱ ὁποῖαι ἀπεκρυσταλλώθησαν πλέον εἰς τρόπον ὥστε ἡ ρυθμοποίησις τῶν νὰ βλάπτῃ τὴν καλὴν τοῦ μέλους τῶν συνοχῆν. Αἱ θέσεις αὗται δύνανται νὰ διαστέλλωνται».

¹²⁴ Ibid pg. 90: «πολλὰ δέ, κυρίως ἄρμοι κανόνων καὶ αὐτόμελα εἶνε ὡς γνωστὸν ἐπὶ ἀρχαίων μέτρων πεποιημένα...Τοῦτο ἄρα ρε δὲν ἀποδεικνύει ὅτι πᾶσα τῶν μελῶν τούτων τῆς Ἐκκλησίας μεταβολὴ εἶτε κατὰ τὸν ρυθμὸν εἶτε κατὰ τὸ μέλος ὡς ἀπ’ ἀρχῆς διευτυπώθησαν, εἶνε τοῦτ’ αὐτὸ βεβήλωσις καὶ βανδαλισμός· Ἡ τοιαύτη δὲ μεταβολὴ τῶν αὐτομέλων, γενομένη ὑπὸ τινων πρὸς ὀρθοτέραν, δῆθεν, συμφωνίαν τοῦ μέλους πρὸς τὸ νόημα τοῦ κειμένου, προξενεῖ τὸ ἐξῆς ἀποτέλεσμα: νὰ διαστρέφῃ καὶ διασπᾷ ἐκ τῆς μνήμης τοῦ ψάλλοντος τὴν τόσον καλῶς θετιμένην συνοχὴν τοῦ μέλους, ὥστε νὰ μὴ δύναται εὐχερῶς νὰ εφαρμόζῃ τὸ πρότυπον μέλος εἰς τὰ πρὸς αὐτὸ μελοποιημένα προσόμοια».

¹²⁵ The term oikonomos is a church office given to Fr. Charalampos, not his first name.

¹²⁶ Cf. pg. 20 «Τὸ τέλειον μέλος, συνίσταται ἀπὸ μελωδίαν, ρυθμὸν καὶ λέξιν. Τὸ ἀτελὲς μέλος, συνίσταται ἀπὸ μελωδίαν ἄρρυθμον πλοκῆς φθόγων ἀκανονίστων τονιαίων διαστημάτων, κατὰ τὴν ὀξύτητα, τὴν βαρύτητα ἢ ταχύτητα».

¹²⁷ Ibid. pg. 22 «Μανθάνομεν πρῶτον τοὺς διατονικοὺς ἤχους εἰρμολογικῶς, ἔπειτα τοὺς χρωματικῶς, καὶ ἔπειτα τὸ στιχηρικὸν μέρος τῶν ἤχων ὅλων τὸ παπαδικόν, τὸ ἄργον ἐιρμολογικόν, τὸ Δοξαστάριον Ἰακώβου τοῦ Πρωτοψάλτου καὶ τέλος τὸ Καλοφωνικόν χωρὶς νὰ παραλείψωμεν τοὺς νεανισμοὺς καὶ τὸν διπλοῦν εἰς αὐτὰ χρόνον».

¹²⁸ Ibid. pg. 162 f. Here one needs to be careful not to confuse his counting also of the half (quaver or half crotchet note) etc. with the upward movement of the hand. Ibid. pgs. 4-5 «ὁ δὲ χαρακτήρ ὁ φέρων γοργόν, προφέρεται εἰς τὴν ἄρσιν τοῦ χρόνου ὡς $\frac{\text{ἄρσις}}{\text{ἄρσις}}$...». Cf. on pg. 32.

¹²⁹ Ibid. pg. 163: «Ὁ ἐλάχιστος χρόνος ἔχει τὸ σημεῖον αὐτοῦ ἄστικτον, ὁ διπλάσιος ἐνστιγμον, ὁ τριπλάσιος διστιγμον καὶ καθ’ ἐξῆς».

¹³⁰ Ibid. pg. 164: «Ἐν τῇ μελωδίᾳ μακρὰ συλλαβαὶ θεωροῦνται αἱ ἔντονοι καὶ βραχεῖαι αἱ ἄτοννοι... ἐνῷ γραμματικῶς συμβαίνει ἄλλως, καὶ κακῶς ποιοῦσιν οἱ νεώτεροι μουσικοὶ χρησιμοποιοῦντες τὰ γραμματικὰ σημεία βραχεῖα ~ μακρά — ἀντὶ τῶν μουσικῶν Ο Ι, διότι διαφέρουσιν ἐκάτερον ἐκατέρου καὶ ἕκαστον χρησιμοποιεῖται δι’ ἴδιον σκοπόν. Ἐν τῇ Γραμματικῇ λέξις ἐκ δύο συλλαβῶν, καλεῖται δισύλλβος ἐκ δὲ τριῶν πολυσύλλβος, ἐν δὲ τῇ μουσικῇ, συνεξετάζεται ποσότης συλλαβῶν, δύο, τριῶν, ἢ τεσσάρων μετὰ χρόνον δισημῶν, τρισημῶν, ἢ τετρασημῶν, ὅπερ καὶ οὕτω ἀποδεικνύεται ὅτι ἄλλη ἢ προσφῶν τῆς ποιήσεως γραμματικῶς, καὶ ἄλλη ἢ ἔρρυθμος μελωδία μουσικῶς...».

Charalampos divides time into three categories: *a*) those that are of equal time denoted as O I (ratio 1:1), *b*) double time as O O I (ratio 2:1 or the reverse 1:2) and *c*) *hemiolios* time as O O O I I (ratio 3:2 or the reverse 2:3).¹³¹ From time are formed the feet «πόδες» or metres «μέτρα» which coincide in meaning.¹³² Under the title «Ρυθμός» (pg. 168) we are told that rhythm forms the tongue of a musical balance, and a chanter's knowledge is sound if he comprehends the use of "feet" or "metres" that are divided into three kinds, the *daktylikon*, *iambikon* and *paionikon*. These genera produce when combined a variety of similar or diverse metrical rhythms.¹³³ However, reading further into Charalampos' tractate, he recommends simple time for syllabic melodies and compound for the semi-ornate. Although for this second category, he seems to allow for their performance in simple rhythm too if we are to interpret correctly his analysis on counting the two beats as *thesis/arsis* if a neume has a *klasma* or *haple/diple/triple*.¹³⁴ Furthermore, no reference concerning the ornate compositions is made. From all of the above it is evident that he has no clearcut notion of simple and compound rhythm in chant, and although he goes on at times at length to elaborate in his paradigms the various rhythms, they do not follow the accents of the text. For example his time division of the hymn «Τὸν τάφον σου Σωτήρ», is not adequately explained why it is separated thus, i.e. he disregards the beginning of the metre on the accented syllables in key words of the hymn such as «τάφον», «τηροῦντες» etc..¹³⁵

279 Κατάταξις τοῦτου εἰς ρυθμικοὺς πόδας καὶ μελωδικὰς θέσεις.

α' ρυθμ. πόδες I Ó|I O I Ó|O I Ó|O I O I
 μελ. θέσεις τον τα φον σου Σωτήρ στα τι ω ται τη ρουντες
 γε κροι τη σα τρα πε τοῦ ο φθεντος Αγ γε λου
 'Ιαμβος | Παίων | 'Ανάπαιστ| Παίων

β' I O|I Ó I Ó I Ó|
 ε γε νον το κη ρυτ τον τος
 γυ ναι ει την Α να στα σιν
 'Ηγεμών 3 'Ιαμβικοί

Be that as it may, Charalampos states that the chanter must maintain a balance between the meaning of the text and rhythm without either one working to the detriment of the other.¹³⁶ Finally, his criticism on the bar line time indications of I. Sakellarides' scores into the *tetrasemos* are worth noting. A striking example concerns his comment on

the term «*ρυθμοειδή*» used by Sakellarides, which according to Charalampos is his way out from the dilemma about how to indicate *tetrasemos* time in hymns not conducive to this rhythm and, thus, how Sakellarides passes over this dilemma with this term, reminding one of Aesop's fable with the fox.¹³⁷

In the theory book written by Demetrios G. Panagiotopoulos *Θεωρία καὶ Πράξις τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς* published by the Brotherhood of Theologians «Ο ΣΩΤΗΡ» in Athens 1947, we decipher a number of interesting points concerning rhythm.¹³⁸ What Panagiotopoulos says about rhythm in Byzantine chant is that the *tetrasemos* takes precedence as the dominant rhythm, followed when necessary by the *disemos*, *trisemos* and sparingly *pentasemos*, *hexasemos* etc.¹³⁹ For the *heirmologikon* melodies he follows a diverse time pattern, and from the examples he cites it is evident that the rhythm preferred is the simple *tetrasemos*.¹⁴⁰ As was the case with oikonomos Charalampos and A. Ballendras it seems that Panagiotopoulos reserves compound time, which he calls «*χρόνος*

¹³¹ Under the title: «Γένη ποδῶν» he lists in each category the metrical groups that are formed in each *genos*.

¹³² Ibid. pgs. 166–167 «Τὸ μέτρον σχηματίζεται ὡς οἱ πόδες, ἐκ θέσεων καὶ ἄρσεων τοῦ χρόνου.... Ὡστε πόδες καὶ μέτρα συνταντίζονται».

¹³³ Ibid. pg. 168: «Εἶναι δὲ ὁ ρυθμὸς ἢ τρυτάνη τῆς μουσικῆς πλάστιγγος καὶ ὁ πῆχυς δι' οὗ μετρεῖται ἡ μουσικὴ τοῦ ψάλτου μόρφωσις. Ὑλῃ τοῦ ρυθμοῦ εἶναι οἱ πόδες καὶ τὰ μέτρα, καὶ διαιρεῖται εἰς γένη τρία τὸ δακτυλικόν, τὸ ιαμβικόν καὶ τὸ παιωνικόν...ἐκ τῆς συνθέσεως τῶν ὁποίων σχηματίζονται πολλοὶ καὶ διάφοροι ρυθμοί». Cf. further on pages 172–173 his list of the types of rhythmical metres.

¹³⁴ Ibid. pg. 180: «Ὅταν δὲ μεταξὺ τῶν ἐκφωνητικῶν χαρακτήρων ὑπάρχουσιν ἐγκρατεῖς χρόνον, κλάσματος ἢ ἀπλῆς, οἱ μὲν ἐκφωνητικοὶ χαρακτήρες ἐκτελοῦνται εἰς τὴν θέσιν, τὸ δὲ κλάσμα ἢ ἡ ἀπλή, εἰς τὴν ἄρσιν τοῦ δισημοῦ ποδός, ὡς
 εὐ λο γε στ νος ο ερ πο με νος ὅταν δὲ φέρῃ διπλὴν ἢ τριπλὴν ἐκτελεῖται μὲν καὶ πάλιν ὁ χαρακτήρ εἰς τὴν θέσιν, ἀλλὰ συνεχίζεται ἡ ἐκτέλεσις τῆς διπλῆς ἢ τριπλῆς κατ' ἄρσιν καὶ θέσιν. «—»».

¹³⁵ Ibid. pgs. 187–188.

¹³⁶ Ibid. pg. 185: «Οἱ ἱεροψάλται ιστάμενοι ἐπὶ τῶν ἐκκλησιαστικῶν χορῶν ἐν τῇ ἐκτέλει τῶν θεῶν ἀσμάτων, ὀφείλουσι νὰ συνδυάζωσι κανονικῶς καὶ ἐντέχνως τὸ ρυθμικὸν μέτρον μετὰ τῆς ἐννοίας τῶν ψαλλομένων τροπαρίων καὶ νὰ μὴ θυσιάσωσιν οὔτε τὸ μέτρον χάριν τῆς ἐννοίας, ἀλλ' οὔτε τὴν ἐννοιαν χάριν τοῦ μέτρου».

¹³⁷ Ibid. pg. 215: «Ὁ Ἱ. Σακελλαρίδης μὴ δυναθεὶς νὰ ὑποτάξῃ εἰς τὸ τετράσημόν του τὸ «Ὅτε κατήλθες πρὸς τὸν θάνατον» τὸ ἐγκατέλιπε μὲ τὴν παρηγορητικὴν τῆς ἀλώπεκος φράσιν «ρυθμοειδὲς=ὄμφακός εἰσιν». Cf. above the related section I. Sakellarides and footnote 19.

¹³⁸ Quotes taken from the 4th edition, Athens 1986.

¹³⁹ Ibid. pg. 158 we read: «τὸ βυζαντινὸν μέλος, συμμορφούμενον πρὸς τὴν ποικιλωτάτην ἰδιομορφίαν τῶν ἱερῶν ὕμνων, ἀλλοτε μὲν ἀκολουθεῖ ὠρίσμενον κανονικὸν ρυθμὸν, κατὰ τὸ πλεῖστον ὁμῶς χρησιμοποιοῖ ρυθμὸν σύμμεκτον, περιέχοντα πόδας ἀνομοίους, τετρασίμους κατὰ τὸ πλεῖστον, ἀλλὰ καὶ δισημοὺς καὶ τρισημοὺς, σπανιώτερον δὲ πεντασημοὺς, ἑξασημοὺς κλπ.»

¹⁴⁰ Ibid. pgs. 160–162.

σύνθετος»,¹⁴¹ to be used only for the *argon* (semi-ornate) *heirmologikon* and *sticherarikon* melodies. Thus, using as his example the *argon* melody of the *katabasiai* «Ἀνοίξω τὸ στόμα μου», he states that compound rhythm is formed by doubling up the beats of simple time.¹⁴² Therefore, the syllabic compositions for Panagiotopoulos are to be chanted in the *tetrasemos* and if required, depending on the accents of the text, with adaptations to utilise *disemos* or *trisemos* time. It is one of the first theoretical books for chant that discuss the issue of compound rhythm in a somewhat systematic manner printed in Greece.

In Athens in the late 1950s we have the publication by the teacher and chanter Ioannes Margaziotes of his *Θεωρητικὸν Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς*.¹⁴³ In this book for the first time we have a detailed explanation of what rhythm is in chant and also what constitutes compound time. Margaziotes explains that the duration of time taken by the neumes of quantity «*χαρακτήρες ποσότητος*» are of equal value, i.e. they take up the same duration of time to be performed and they are represented by a specific «*φθόγγος*», note, that has both sound and pitch.¹⁴⁴ Therefore, rhythm constitutes a symmetrical combination of counting the value of such notes.¹⁴⁵ To perform these melodies one needs to divide the pieces into metres «*μέτρα*» or feet «*πόδες*»¹⁴⁶ which is accomplished by the use of small vertical lines (bar lines), also known as dilatations «*διαστολαί*». Further, each note of Byzantine music is executed in a specified duration or period of time known as «*χρόνος*». And to make this system of counting functional, we have to agree in advance that the duration of time taken by each note, that is attributed to it when it is counted, will have one «*χρόνος*» or beat value in our rhythmical structure.¹⁴⁷ For Margaziotes there are three types of simple rhythm «*ἀπλοὺς ρυθμός*» as he states the *disemos*, *trisemos* and *tetrasemos*¹⁴⁸ which can interchange during the performance of a hymn since they are dependant on its tonal accents.¹⁴⁹ The other theoretical issue that I. Margaziotes expounds on and others follow (see below), is the matter of how to indicate compound rhythm and where to assign it. He labels this compound rhythm «*συνεπτυγμένος*» (cf. A. Ballendras above) and he says it is to be used only with the «*ἀργά*» semi-ornate compositions.¹⁵⁰ Thus, for our purpose in this paper, we can note that he is not in favour of using compound rhythm in syllabic compositions. Nevertheless, what he states concerning compound time is important, so let us decipher it in detail. According to I. Margaziotes, we obtain compound time by counting or uniting two simple metres together, i.e. two simple beat movements into one movement, eg. $\text{—} \text{—} \text{—} = \text{—}$. Thus, by augmenting two or more simple beats into one we get compound time, which is equivalent to the staff notation signatures that are written with the denominator 2, i.e. for the *tetrasemos* compound rhythm $\frac{2}{2}$. For him the three main compound time signatures are the *tetrasemos* ($\frac{2}{2}$), *hexasemos* ($\frac{3}{2}$) and *oktasemos* ($\frac{4}{2}$). For the

¹⁴¹ Ibid. pg. 149, Panagiotopoulos states the following about simple and compound time: «Οἱ χρόνοι εἶναι τὸ κύριον περιεχόμενον καί, τρόπον τινά, ἡ ὕλη τοῦ ρυθμοῦ. Εἶναι δὲ οἱ χρόνοι ἀπλοὶ καὶ σύνθετοι. Καὶ ἀπλοὺς μὲν χρόνος (ἢ ἐλάχιστος) εἶναι ἡ μικροτέρα χρονικὴ μονὰς ἢ περιεχομένη εἰς τὸν ρυθμόν. Ἡ μονὰς αὕτη ἡ ὅποια συνήθως δὲν ὑποδιαιρεῖται, ἀλλὰ μόνον πολλαπλασιάζεται, συνέπιπτε παρὰ τοῖς ἀρχαίοις πρὸς τὴν διάρκειαν τῆς ἀπαγγελίας μιᾶς βραχείας συλλαβῆς. Ὀνομάζεται δὲ ὑπ' αὐτῶν χρόνος βραχὺς ἢ χρόνος πρῶτος ἢ σημάδιον, καὶ ἐσημαίνετο οὕτω ν. Χρόνος δὲ σύνθετος εἶναι ὁ διπλάσιος ἢ τριπλάσιος ἢ τετραπλάσιος ἐν συγκρίσει πρὸς τὸν ἀπλοῦν ἢ ἐλάχιστον χρόνον. Ὁ διπλάσιος τοῦ ἐλαχίστου ὀνομάζεται ὑπὸ τῶν παλαιῶν χρόνος μακρὸς ἢ δίσημος (ὡς ἀποτελούμενος ἐκ δύο σημείων) καὶ ἐσημαίνετο οὕτω —».

¹⁴² Ibid. pgs. 163-165 where the melody is separated into *hexasemos* and *oktasemos* rhythm.

¹⁴³ No year of publication is stated in this edition; however, the possible year of publication is 1958. This book has been republished in facsimile, to date, a number of times with the latest by Philippos Nakas Press in 2013.

¹⁴⁴ Ibid. pg. 26: «Ἐκαστος χαρακτὴρ ἢ ποσότης τοῦ ἐκτελουμένου μέλους περιέχει ἀφ' ἐνὸς μὲν ὀρισμένην ἀξίαν, ἀφ' ἑτέρου δ' ἐ αντιπροσωπεύει, ὀρισμένον φθόγγον, ἔχει δηλαδὴ ὀρισμένην φωνήν (φωνητικὸν ὕψος, ὀξύτητα). Λέγοντες ἀξίαν ἐννοοῦμεν τὴν χρονικὴν διάρκειαν, εἰς ἣν ἐκτελεῖται ἕκαστος φθόγγος».

¹⁴⁵ Ibid. «Ὁ συμμετρικὸς οὗτος συνδιασμός τῶν χρονικῶν ἀξιών τῶν φθόγγων, ὀνομάζεται ρυθμός».

¹⁴⁶ Where literally the word "feet" is derived as a term from ancient Greek dance used in feasts or theatre.

¹⁴⁷ Op.cit. pg. 27: «Ἐκαστος χαρακτήρ ποσότητος ἐκτελεῖται εἰς ὀρισμένον χρονικὸν διάστημα, τὸ ὅποιον ὀνομάζεται χρόνος. Αὕτη εἶναι ἡ χρονικὴ μονὰς προκειμένου νὰ ὑπολογίσωμεν καὶ καταμετρήσωμεν τὸν ρυθμόν. Παραδεχόμεθα δηλ. ὅτι κάθε χαρακτήρ ποσότητος ἔχει ἓνα χρόνον».

¹⁴⁸ Ibid. pg. 27 f.

¹⁴⁹ Ibid. pg. 29: «Εἶναι δυνατόν εἰς ἓν καὶ τὸ αὐτὸ μέλος νὰ γίνεται ἐναλλαγὴ τῶν ρυθμῶν... Τοῦτο συμβαίνει συχνάκις εἰς τὰ μέλη τῆς βυζαντινῆς μουσικῆς, διότι ὁ ρυθμὸς αὐτῶν ἐξαρτᾶται ἀπὸ τὸν τονισμόν τῶν λέξεων καὶ ὀνομάζεται διὰ τοῦτο τονικός».

¹⁵⁰ Ibid. pg 61 f. The text for compound time for the ornate melodies reads: «Ὁ συνεπτυγμένος ρυθμὸς ἐμφανίζει τὸ μέλος διάφορον, ἐφαρμοζόμενος δὲ εἰς τὰ ἀργὰ ἰδία μέλη, προσδίδει εἰς αὐτὰ εὐχάριστον καὶ ρέουσιν ρυθμικὴν ἀγωγήν, τελειοτέραν καὶ ἀκριβεστέραν ἀπόδοσιν τοῦ τονικοῦ ρυθμοῦ, χαρακτηριστικὸν κάλλος καὶ ὅλους ἰδιαιτέραν χάριν».

hexasemos rhythm the division of the beats can have a number of forms.¹⁵¹ The other significant compound times for Margaziotes are the pentasemos ($\frac{5}{8}$), the heptasemos ($\frac{7}{8}$) and the enneasemos ($\frac{9}{8}$ or $\frac{9}{4}$) rhythms.¹⁵² The example that he has for compound time is verse one of the doxology from Iakobos *Protopsaltes* in the first *tetraphonos* mode:



Finally, Margaziotes gives some useful information on how to designate compound time. Thus, *a*) we take as a guide the accented syllables of the hymn so that the rhythm denoted coincides with the beginning of the metre (bar), *b*) when two accented syllables follow one another consecutively the second is the one that is the strongest and *c*) when the text is prolonged and there is no accented syllable for a new metre to begin, it is substituted by musical accentuation in the form of a *bareia*, *psephiston*, *petaste* etc. In addition when time indications are added we must take into consideration the non-accented words of the hymn because they form part of the weaker division of the metre, these are the words without declension, i.e. prepositions, conjunctions, exclamations, the articles and the personal pronouns.¹⁵³

A book in English published in Boston USA 1965 by the teacher of Byzantine music at Holy Cross Greek Orthodox Theological School in Brookline Massachusetts, Savas I. Savas titled *Byzantine Music in Theory and Practice* follows closely the aforementioned book of I. Margaziotes.¹⁵⁴ For S.I. Savas the rhythm used in Byzantine chant is simple or "single" time as he classifies it, i.e. the *disemos*, *trisemos* and *tetrasemos*, with *disemos* forming the basic unit as is evidenced by his examples.¹⁵⁵ Nevertheless, he has a section on what he calls "concise" rhythm (read compound), where he writes that from the "single rhythm came the concise, through the abridgement of two single beats into one, i.e. through the abridgement of two single movements into one (* — equal one beat). Thus the chronical unit, through which the concise rhythm is measured, is one, but in one movement two characters will be performed. This rhythm, which is mainly used in the slow melodies, adds to them a special elegance and pleasing rhythmical tone. As in single rhythm thus also in the concise rhythm, there are three major feet, the tetrasimos, exasimos, and the octasimos".¹⁵⁶ From the phrase "mainly used" is Savas leaving open the question of the use of compound time in the syllabic compositions? Hard to answer, but in the one and only example that he has of a composition in compound rhythm in his book, a verse from the doxology in the semi-ornate form, it seems more than likely that he prefers the compound rhythm for the performance of such pieces. In this he agrees with Charalampos, Panagiotopoulos and Margaziotes above. His corresponding time signatures in staff notation for the compound rhythms agree with those of Margaziotes: $\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{5}{8}$, $\frac{7}{8}$, $\frac{9}{8}$ or $\frac{9}{4}$ etc.

¹⁵¹ Ibid. *a*) standard 2+2+2, i.e. also *b*) the 3+3, in three forms: and the other two forms, *c*) the *antispastos* and *d*) the *choriambos*

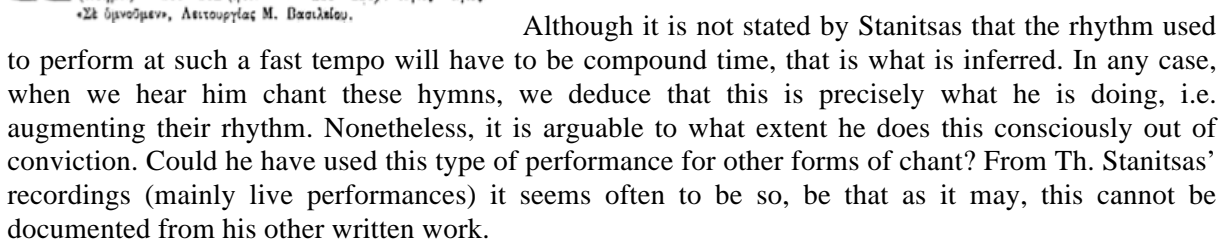
¹⁵² Ibid. pgs. 63-64.

¹⁵³ Ibid. pg. 66: «Ἐνα κατορθώνη επομένως ὁ μαθητὴς καὶ χωρίζη μόνος του τοὺς διαφόρους συνεπτωμένους πόδας θὰ ἔχη ὡς ὁδηγὸν τὰς τονιζομένας συλλαβὰς τῶν διαφόρων λέξεων. Ἐκεῖ ὅπου τονίζεται ἡ λέξις θὰ χωρίζη τὸ μέτρον, ὥστε ἡ θέσις νὰ συμπίπτῃ μὲ τὸν τονισμόν. Ἐὰν εἰς σπανίας περιπτώσεις συμπίπτουν δύο τονισμοὶ μαζί, θὰ ὑποχωρήῃ συνήθως ὁ πρῶτος χάριν τοῦ δευτέρου. Ὡσαύτως, ὅταν ἐνίοτε ἐπιμηκύνεται ἡ λέξις καὶ δὲν ὑπάρχει τονισμὸς διὰ τὰ σχηματισθῇ καὶ ἀρχίσῃ τὸ νέον μέτρον, τότε ὁ τονισμὸς τῆς λέξεως ἀντικαθίσταται διὰ τινος τονισμοῦ τῆς μουσικῆς, δηλαδὴ διὰ χαρακτῆρος ποσότητος λαμβάνοντας π.χ. βαρεῖαν, ψηφιστόν, πεταστήν κ.ο.κ». And: «Ἐφιστάμεν τὴν προσοχὴν εἰς τὸ ὅτι κατὰ τὴν μετρικὴν, διὰ τὸν σχηματισμὸν τοῦ ποιητικοῦ μέτρον θεωροῦνται ὡς μὴ ὑπάρχοντες οἱ τόνοι α) τῶν ἀκλιτῶν λέξεων (ὡς εἶναι οἱ προθέσεις, οἱ σύνδεσμοι, τὰ ἐπιφωνήματα), β) τῶν ἄρθρων (π.χ. το ὦ, τ ἦς, τ ὦν), γ) τῶν μονοσυλλάβων ἀντωνυμιῶν (π.χ. μου, σοῦ, τοῦ)».

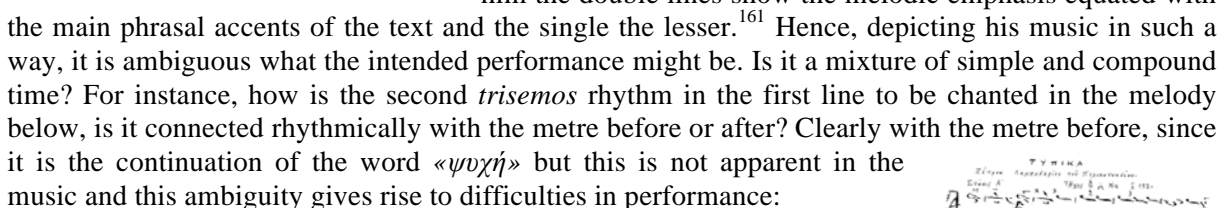
¹⁵⁴ The book was translated from the Greek into English by Nicholas Dufault.

¹⁵⁵ Cf. *Byzantine Music in Theory and Practice*, pg. 5 f.

¹⁵⁶ Ibid. pg. 72f. The use of the word "concise" rather than "compound" time is possibly the choice of the translator N. Dufault. He may have used this term for rhythm considering it a more accurate translation of the word «συνεπτωμένος» rather than the terms «χρόνος σύνθετος» (D.G. Panagiotopoulos) or «σύνθετα μέτρα» (A. Euthymiades, see below).



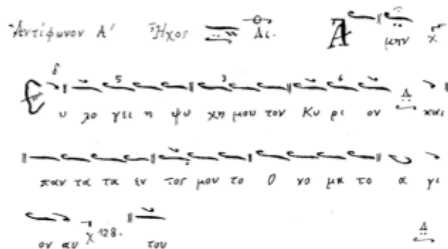
α'. Ἀπὸ δύο παρακαίμενες τονιζόμενες συλλαβὲς τοῦ κειμένου, στὰ σύντομα κυρίως μέλη, ἡ πρώτη συνενώνεται στὸ προηγούμενο μέτρο καὶ ἀρχὴ κυρίου μέτρου γίνεται ἡ δευτέρα:



ΤΥΡΙΝΑ
 Πέτρος ἀποστόλος τοῦ Θεοῦ καὶ
 Σίμων ὁ ἀνδρὶς
 Ἄνθρωπε, ἀκούε μου καὶ ἐκτίμησον τὰς λέξεις
 αἱς ἐν ταῖς ὁποῖς σοὶ ἐλάλει ὁ υἱὸς τοῦ
 Θεοῦ, ὅτι οὐκ ἔστιν ἐν σοὶ ἡ πίστις, ἀλλὰ
 ἡ ἀπορία σου. ὅτι ἐπεὶ εἶπες, ὅτι οὐκ
 οἶδ' ἐμεῖς, ἐπεὶ οὐκ ἔγνωσας τὸν υἱὸν τοῦ
 Θεοῦ, ἐπεὶ οὐκ ἔλαβες τὴν ἐξουσίαν τοῦ
 ὕδατος ζῆσαι καὶ τὸ πνεῦμα ζῆσαι, ἐπεὶ
 οὐκ ἔλαβες τὴν ἐξουσίαν τοῦ πυρὸς καὶ
 τὸν ὕαινον καὶ τὸν ἥλιον καὶ τὸν σέλιον
 ὑποταγεῖν σοὶ ἐν ὀνόματι τοῦ υἱοῦ τοῦ
 Θεοῦ, ὁ υἱὸς τοῦ Θεοῦ λέγει σοὶ, ὅτι
 οὐκ ἔστις ἄνθρωπος, ἀλλὰ υἱὸς τοῦ Θεοῦ.

¹⁶¹ Ibid. pg. 508: «Στὸν στίχο, π.χ. “πάσα πνοὴ αἰνεσάτω τὸν Κύριον”, ἡ συλλαβὴ “πᾶ” , τῆς λέξεως “πάσα” εἶναι ἡ πλέον τονιζόμενη, εἶναι ὁ φάσματι ἢ λογικὸς τόνος με ἀντίστοιχοι στὴν μουσικὴ τὸν μελωδικὸ τόνο. Στὸν τονικὸ ρυθμὸ ὁ μελωδικὸς τόνος, γίνεται ἀρχὴ κυρίου μέτρου, ἀκολουθοῦν οἱ δευτερεύοντες τονισμοὶ σημειώνοντας τὴν ἀρχὴ δευτερευόντων μέτρων καὶ, κατ’ αὐτὸν τὸν τρόπο, σχηματίζονται μέτρα τετράσημα καὶ μεγαλύτερά του, τὰ σύνθετά του».

μου τόν» found in the first line? It does not fit into the rest of the verse, which is marked to be chanted in compound time:

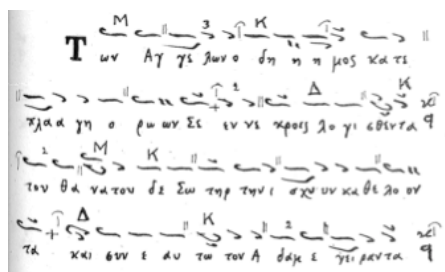


This confusion is further exacerbated by Euthymiades' use of two writing styles for compound time. He writes that a single bar line at the beginning of a bar indicates the start of the compound metre, and the other rhythms contained therein can be denoted with a bar line and a slur on top, i.e.:



However, alternatively, he says one may choose to write this using single and double bar lines.¹⁶²

Similar problems of rhythm arise in the book of the *protopsaltes* Charilaos Taliadoros *Πρότυπον Ἀναστασιματάριον* published in Thessaloniki 1976 and hand-written by A. Euthymiades. Again let us examine one example in syllabic form in this book from the Sunday resurrection *eulogetaria*. In this piece the music flows well and then abruptly in the last line we have a *disemos* on the text «Ἀδὰμ ἐγείραντα», separated from the rest of the music with double bar lines:¹⁶³



From this example (many more in the book) it is evident that this is obviously a period in which possibly the author Taliadoros and the scribe Euthymiades are not confident of the exact mechanism of writing compound time. It certainly is a period of transition for Euthymiades, as we saw above. Regarding Taliadoros, we can state from personal experience having studied under him, that he is an advocate of simple time and avoids using compound time in other books. However, he too regularly chants in a way that could be classified as

performing in compound time as Th. Stanistas mentioned above.

Another important author of Byzantine music who divides his books with simple *triseimos* and *tetraseimos* time is the *protopsaltes* Athanasios Karamanes. His books were published in Thessaloniki from 1955-1965 and reprinted a number of times since, either in Thessaloniki or Athens. His rhythm separations are of particular interest because he only use the second bar line at the closing of the metre to remind and signify the exception to the *disemos* time. Further, the *tetraseimos* rhythm –when he considers that it is self-evident?– is not noted by him. Karamanes' books have circulated widely, due to his many years of performing and teaching, influencing many of his peers to use simple rhythm and to perpetuate its use for more than two generation.¹⁶⁴ An exception to the use of dividing time with bar lines is the *protopsaltes* Chrysanthos Theodosopoulos, as seen in his 3 books published in Thessaloniki before his death in 1988. He keeps to the older custom of publishing Byzantine music books without divisions of time.¹⁶⁵ However, his music is written clearly and, thus, when executed it can be either chanted in simple or compound time. As occurs with Th. Stanitsas and Ch. Taliadoros from Theodosopoulos' live recordings his performances are also frequently in compound time, even the syllabic pieces.

Coming back to A. Euthymiades, our view that he was on the way to discovering something is reinforced by what he states in his collection titled *Νέον Τετράτομον Ὑμνολόγιον «Φωναῖς αἰσίσαις»*,

¹⁶² Ibid., «Εκτὸς ἀπὸ τὴν ἀρχὴ καὶ τὸ τέλος τοῦ μουσικοῦ κειμένου, στὴν ἀρχὴ τοῦ κυρίου μέτρου γράφεται ἡ διαστολή, ἡ ὁποία στὴν ἀρχὴ τῶν δευτερευόντων μέτρων ξεχωρίζει μὲ μικρὸ τόξο αἰν σύνδεσις ... ἀντὶ τῆς διαστολῆς καὶ τῆς διαστολῆς μὲ συνδετικὸ τόξο χρησιμοποιοῦνται τὸ ἴδιο παραστατικά, ἡ διπλὴ καὶ μονὴ διαστολὴ ἀντίστοιχα».

¹⁶³ Cf. pg. 345.

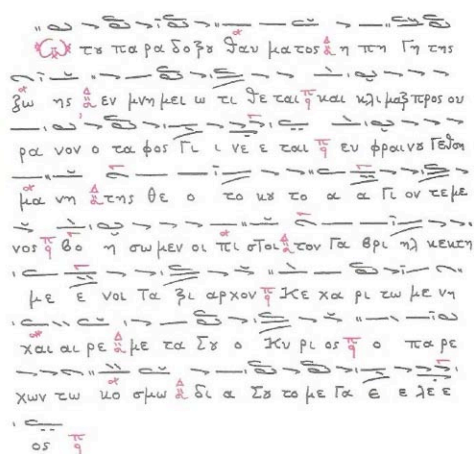
¹⁶⁴ Cf. his books consist of three volumes and a supplement in the series *Νέα Μουσικὴ Συλλογὴ*: a) ὁρθρος τόμος α', b) θ. λειτουργία τόμος β', c) ἑσπερινός τόμος γ', and d) a booklet *Παράρτημα* with the *syntomon katabasiai* and a number of unpublished compositions. And finally four books in the series *Νέα Μουσικὴ Κυψέλη*: a) Τριώδιον-Πεντηκοστάριον τόμος α', b) Ἡ Ἀγία καὶ Μεγάλῃ Ἑβδομάς τόμος β', c) Δοξαστάριον: Σεπτεμβρίου-Δεκεμβρίου μέρος α' and d) Δοξαστάριον: Ἰανουάριος-Αὐγούστου μέρος β'.

¹⁶⁵ Cf. the three books are: a) Τριώδιον, Ἐπτάτομος Μουσικὴ Κυψέλη, τόμος α', 1985², b) Ἡ Ἀγία καὶ Μεγάλῃ Ἑβδομάς, Ἐπτάτομος Μουσικὴ Κυψέλη, τόμος β', 1985 and c) Θεία Λειτουργία, Ἐπτάτομος Μουσικὴ Κυψέλη, τόμος ζ', 1989². His wife Maria Theodosopoulou published the other four volumes of this series in the 1990s.

volume 1, vespers, Thessaloniki 1991, where he writes that all metres of time should be distinctly denoted. As for those chanters who perform Byzantine music in simple time, he refers to them as just beating away at the rhythm and making unpleasant noises. Thus, for Euthymiades rhythm should be measured in *disemos*, *trisemos*, *tetrasemos*, *pentasemos*, i.e. compound and even multi-compound time as he writes.¹⁶⁶ It is quite clear from all of the above that over the years A. Euthymiades' framework concerning time in Byzantine chant developed into a more profound understanding of rhythm.

Another theory book that mentions succinctly the topic of compound time is that by the teacher of chant and traditional folk music Simon Karas, *Μέθοδος τῆς Ἑλληνικῆς Μουσικῆς: Θεωρητικόν*, published in Athens 1982 in two volumes. Therein Karas in a systematic manner presents the use of compound time, which he names «σύνθετοι πόδες», in syllabic melodies and other forms of composition.¹⁶⁷ He gives an example of the way such melodies should be noted with time on the text of «Ὅσοι εἰς Χριστὸν ἐβασπίσθητε», but more importantly Karas sets out rules (cf. Panagiotopoulos and Margaziotes above) on how to correctly divide this compound time. According to him three steps must be followed: *a*) the accented syllables are considered to have a strong musical and rhythmical beat and thus to them we affix the start of a metre; *b*) it is these strong neumes that constitute the formation of the diverse metres, and when joined together form larger lectical units depending on the emphasis of the text. In this arrangement the accents of the verbs, adverbs, participles are dominant, followed by the adjectives, nouns, prepositions, conjunctions and the articles; and *c*) the basis of this rhythm is the compound *tetrasemos* ($2\frac{1}{2}$) while the other metres are built around it.¹⁶⁸ Following we see an example of a syllabic melody in compound rhythm by S. Karas taken from the hand-written book of Nikolaos A. Klentos, published in Athens 2001, the first sticheron of the feast of the Dormition of the Theotokos:¹⁶⁹

ἕτερον Εἰώνης Καρὰ τῷ Διδασκάλῳ.
 Ἰσοχὸς ὁ Παρὰ τῷ



The rhythm here follows the compound *tetrasemos* (2 movements), *hexasemos* (2 –if the *tetrasemos* and the *disemos* are counted as 2– or in 3 movements) and *heptasemos* in the 4th and 5th lines (in 2 or 3 movements for the same reasons as before). Most of the *tetrasemos* times are in the *daktylos* form, with two exceptions on the cadences on the tonic note Πα, on the words «(τα)-ξίαρχον» and «Κύριος». All the *hexasemos* times are in *iambikos* (*ionikos*) major form, with one exception 3rd and 2nd to last lines on the text «ὁ παρέχων τῷ», which is in *iambikos* (*ionikos*) minor form. And finally the *heptasemos* times are both in the *tetartos epitritos*, i.e. the *trisemos* in the end. Let us see also the melody based on the automelon «Τὸν τάφον σου Σωτήρ» from the 2nd kathisma of this feast from the same book mentioned above, pg. 313, «Ὁ πάντιμος χορὸς»:

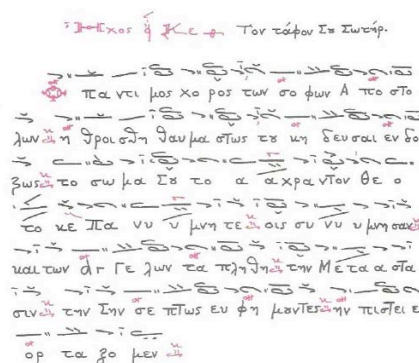
¹⁶⁶ Cf. pgs. ιδ'-ιε': «*Η μὴ παρασημανση τοῦ ρυθμοῦ στὰ μουσικὰ κείμενα, ἀν' ἴσως κατὰ τὴν ἐποχὴ τῆς καθιέρωσης τῆς παρασημαντικῆς μας δὲν θεωροῦνταν ἀναγκαῖα νομίζω π' ὡς σήμερα ἀποτελεῖ σοβαρὴ ἔλλειψη. Ἀφήνει μεγάλα περιθώρια γιὰ σφάλματα καὶ αὐθαρεσίες αὐτόχρημα ἐπιζήμιες. Πολλοὶ ἐκτελοῦν τὴ βυζαντινὴ μουσικὴ μὲ ἀπλὸ χρόνον, ἄχαρο σφυροκόπημα. Ἄλλοι, ἀβασάνιστα, χρησιμοποιοῦν δίσχημον ρυθμὸν μὲ ἐξάιρεση τὰ παρεμβαλλόμενα τρίσημα μέτρα, ἄλλοι διορθώνουν (!) καὶ αὐτὰ τὰ τρίσημα μέτρα σὲ δίσχημα, ἄλλοι πάλι διπλασιάζουσιν τὸν πρώτον χρόνον τοῦ δίσχημον ρυθμοῦ τὸν μετὰποιοῦν σὲ τρίσημον, καὶ ἄλλοι, προσθέτοντας καὶ ἀφαιρώντας χρόνους, θέλουν σώνει καὶ καλά, νὰ ἔχουν ἀμύγη τὴν τέρτατον ρυθμὸν. Ἀλλὰ ὁ ρυθμὸς στὴ βυζαντινὴ ἐκκλησιαστικὴ μουσικὴ δὲν εἶναι κάτι, ποῦ ἡ ἐκλογὴ τοῦ ἐναπόκειται στὴν προτίμησιν τοῦ ἐκτελεστή ἢ μελοποιοῦ. Ὑπαγορεύεται καὶ ἐπιβάλλεται ἀπὸ τὸ ποιητικὸ κείμενον, τὸν ὕμνον. Ἡ ὀρθόδοξο χριστιανικὴ ὕμνογραφία-ποίησις ἔχει μέτρο τονικόν. Καὶ ὁ ρυθμὸς τῶν ἐκκλησιαστικῶν μελωδιῶν δὲν μπορεῖ νὰ εἶναι ἄλλος παρὰ μόνον ὁ τονικὸς. Ὁ φθόγγος τῆς τονιζομένης συλλαβῆς τὸν κειμένου γίνεται ἀρχὴ (ἢ ἰσχυρὸ μέρος) τοῦ μέτρου καὶ ἀνάλογα μὲ τὴ θέση καὶ τὴ διαδοχὴ τῶν τόνων προκύπτουν μέτρα δίσχημα, τρίσημα, τετράσημα, πεντάσημα, σύνθετα καὶ πολυσύνθετα. Ὁ τονικὸς ρυθμὸς σημειώθηκε μὲ διπλὴ διαστολὴ (κάθετες γραμμῆς) τὸν ἰσχυρὸ μέρος (στὴν ἀρχὴ) τῶν μέτρων καὶ μὲ ἀπλὴ διαστολὴ στὶς λοιπὰς περιπτώσεις».*

¹⁶⁷ Cf. pgs. 157 f. See also footnote 1.

¹⁶⁸ Ibid. pg. 159 f.

¹⁶⁹ Cf. pg. 17.

Here once more the rhythms present a variety. The *tetrasemos* times are in *daktylos* (2-2) and *amphibrachys* (1-2-1), the *pentasemos* are in both *paion* 1st (2-1,1-1) and *paion palimbakxeios* (2,2-1) and *paion* 3rd (1-1,3), and in the *hexasemos* in *ditrochaïos daktylikos* (2-1, 2-1) etc. However, if we compare this *prosomoion* and its bar line separations into compound time with the method «Τὸν τάφον σου Σωτήρ» is divided by *oikonomos* Charalampos (see above), we observe that the times indicated do not correspond. Setting aside the slight variations in melodic structure between the two, in the «Ὁ πάντιμος χορός» piece by N.A. Klentos, the rhythm in his score and the accents of the hymn coincide, juxtaposed to *oikonomos* Charalampos' music where this is not the case. Although, to be fair, with the pioneering work done by Charalampos we must acknowledge his effort on the subject as early as the year 1940.



Having said all the above we must mention the book of the *protopsaltes* Demetrios E. Nerantzes, *Συμβολὴ στὴν ἐρμηνεῖα τοῦ ἐκκλησιαστικοῦ μέλους*, published in Crete 1997 where he questions the recent practice of denoting chant with time.¹⁷⁰ Following in the footsteps of the bishop of Pamphilos Melissenos (see above) he argues that using the simple *disemos*, *trisemos* and *tetrasemos* rhythm presumably adopted from staff notation is inappropriate to express Byzantine chant, for the neumes have the same and equal strength: «ἴση δύναμιν ἔχουσι». The chanter who performs traditionally, according to D. Nerantzes, unintentionally counts only single time, and on the contrary he who chants with rhythm, i.e. movements derived from staff notation, is deficient in pulse/beat and is consequently without time «ἄχρονος».¹⁷¹ However, this is an oversimplification of the whole concept of time in chant, as we have noted in the section concerning Melissenos.

Many other Byzantine music books have been published in the last 30 to 40 years or so with the melodies divided into compound time. Just to name a few in passing and not exhaustively we note those by Simon Karas, Lykourgos Angelopoulos, Ioannes Arbanites, Gregorios Stathis and the re-edition of Konstantinos Pringos' work edited by Georgios Konstantinou in 2006-2010 under the auspices of the Church of Greece, all printed in Athens.

EPILOGUE

From the use of no separation to full compound time bar lines in chant, over one and a quarter of a century of Byzantine musical history has evolved (c. 1885-2014). Controversy and condemnations gave way to the study and research on the subject. The gradual acceptance of noting at first reluctantly the *tetrasemos* (I. Sakellarides), the *trisemos* and *tetrasemos* («ΖΩΗ»), even a music piece divided into compound time (monk Nektarios) has lead eventually to the use of a multitude of compound rhythms (S. Karas), thus, gradually creating a precedent leading to a partial approval of this practice. At first, no doubt, there were many obstacles to be overcome, the most imperative the absence of a sufficient foundation for rhythm in the 19th century's theoretical treatises. Further, exacerbating this impasse, the lack of agreement as to what rhythm the *heirmologikon*, *sticherarikon* and *papadikon* melodies are chanted at. Even today one is reluctant to claim that a general consensus exists on the subject of time, however, I believe we are on the way to a standard view on this matter. Thus, reverting back to our original question, stated in the title of this paper, is it advisable to use compound rhythm in syllabic compositions; the short answer is, yes. That is not to say that the use of simple time is not necessary, on the contrary for the student of chant as a beginner it is advisable. Nevertheless, the ultimate aim of the seasoned chanter must be to attain the ability to perform syllabic hymns in compound time. The use of compound rhythm is suitable for the execution of the concise scores because the hymns, which convey theological meanings, are not constrained in the shorter melodic forms rendered with simple

¹⁷⁰ Cf. pgs. 190-194.

¹⁷¹ Ibid., pg. 194: «Ὁ ψάλτης πού ψάλλει παραδοσιακά ἀσυναίσθητα μετρά μόνο χρόνο. Ἀντίθετα, ὁ ψάλτης πού μετρά μέ τίς κινήσεις τῆς εὐρωπαϊκῆς μουσικῆς δὲν ἔχει παλμό καί εἶναι ἄχρονος».

time. The extended melodic formations, resembling in part the recitative style of performance, used in compound time allow for comprehending the texts in a distinct manner. Hence, the more recognisable the words the easier the biblical and theological teachings become accessible to the congregation. This also seems to be the view of the Church of Greece, if one is to interpret correctly the recent edition of the books of the late *archon protopsaltes* Konstantinos Pringos corrected and denoted in compound time, under its publication label *Apostolic Deaconate of the Church Of Greece*. However, the position of the Ecumenical Patriarchate on the issue remains to be seen.¹⁷²

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¹⁷² We state this keeping in mind its recent condemnation of the Theory books written by S. Karas (Athens 1982, cf. above), on the 28th of May 2012: <http://www.romfea.gr/oikoumeniko-patriarxeio/oikoumeniko-patriarxeio/12725-anakoinothen-ekklesiastiki-mousiki> (accessed on the 29/6/2014). [Note: This document has been taken down by romfea.gr since it was accessed.]