

The “Exegesis” of Chourmouzos Hartofylax on certain compositions by Ioannis Koukouzelis

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Chourmouzos Hartofylax, one of the three founders of the new musical method which is still in use today, transcribed (by means of “exegesis”) a great part of the works by the famous Byzantine composer Ioannis Koukouzelis, who is referred to as the second source of the Greek ecclesiastical music¹ (the first being John of Damascus).

On the basis of the preserved manuscripts by Chourmouzos Hartofylax² we can here present a preliminary list³ of all the transcribed works by the great Byzantine maistor (referring only to the number of chants contained in the manuscripts – a more detailed and analytic study will follow, including the texts of the chants as well)⁴:

MS 703 ΜΠΤ	
1) The great ison	{1}
2) Verses of Anoixantaria (including the verses with the indication “από χορού” that repeat the same melody)	{14}
3) Verses of the first Kathisma of the Psalter (with the verses “από χορού”, repeating the same melody)	{16}
4) Kalophonic verses from the first Kathisma of the Psalter	{8}
5) Exclamations	{2}
6) Theotokion, anagrammatismos of Theotoke Parthene for the Artoklasia service Κεχαριτωμένη χάρε	{1}
7) Verses of the Polyeleos “Koukoumas”	{2}
MS 704 ΜΠΤ	
8) Verses of the Polyeleos “Latrinos” ⁵	{4}
9) Anagrammatismos of Polyeleos (Ευλογητός Κύριος)	{1}
10) Pasapnoarion of Matins, 1st mode	{1}
11) Δόξα Πατρί of Polyeleos’ Perissi	{1}
MS 705 ΜΠΤ	
12) Alleluarion, 1st plagal mode	{1}
13) Cheroubikon “Palatinon”, 2nd plagal mode	{1}
14) Cheroubikon for the Liturgy of the Presanctified Gifts, 1st plagal mode.	{1}
15) Koinonikon of ordinary Sundays, 1st plagal mode	{1}
16) Koinonikon for the Liturgy of the Presanctified Gifts	{1}
MS 706 ΜΠΤ	
17) Theotokia Την όντως Θεοτόκον, Άνωθεν (2)	{3}
18) Kratemata MS 710 ΜΠΤ (2nd plagal mode (4), nenano (1), barys (2), 4th plagal mode (17))	{24}

Kratemata MS 711 ΜΠΤ (1st mode (4), 2nd mode (6), 3rd mode (3), 4th mode (3), 1st plagal mode (10))	{26}
19) Kratemata in other composer's compositions MSS 730, 731, 732	{7}
20) Akathistos, Oikoi MS 714 ΜΠΤ	{2}
21) With the indication "Αναποδισμός" MS 732 ΜΠΤ	{1}
22) With the indication "Αναγραμματισμός" MS 722 ΜΠΤ (3), 727 (4), 728 (8), 729 (10), 730 (7), 731 (6), 732 (9), 733 (10), 734 (1)	{58}
23) With the indication "Στιχηρόν" ⁶ MS ΜΠΤ 727 (4), 728 (4), 729 (1), 730 (10), 731 (4), 732 (4), 733 (3), 734 (1)	{31}
24) With the indication "Καλλωπισμός" MS ΜΠΤ 727 (3), 728(4), 729 (4), 730 (2), 731 (4), 732 (7), 733 (4)	{28}
25) With the indication "πους" (πόδες with name of composer, anonymous and shortened by other composers) MS ΜΠΤ 727 (2), 728 (7), 729 (1), 730 (11), 731 (10), 732 (10)	{41}
26) With the indication "Πρόλογος" MS 730 ΜΠΤ, MS 731 ΜΠΤ	{2}
27) With the indication "Επιβολή" (named or anonymous) MS ΜΠΤ 729 (1), 730 (4), 731 (2), 732 (1), 734 (1)	{9}
28) With the indication "Παρεκβολή" MS ΜΠΤ 729 (6), 730 (1), 732 (2), 733 (2), 734 (1)	{13}
29) With the indication "Σταυροθεοτοκίον" MS ΜΠΤ 733	{17}
30) With the indication "Μεγαλυνάριον" MS 729 ΜΠΤ (1), 730 (2), 731 (2)	{5}
31) With the indication "Πεντηκοστάριον" MS ΜΠΤ 731 (1), 732 (2)	{3}
32) With the indication "Στίχος" MS ΜΠΤ 704 (2), 728 (1), 734 (1)	{4}
33) Εκ τῶν Περισῶ MS ΜΠΤ 733	{1}

According to my opinion, one of the most important compositions by Ioannis Koukouzelis is the Theotokion Ἄνωθεν οἱ Προφήται, composed in the 2nd plagal mode (Example 1). This composition should be distinguished from another piece with more or less the same text, but set in the 3rd plagal mode (*ba-*

rys). Of these, only the latter has been published previously⁷.

Example 1:

The composition divides into three parts: the text, a kratema and the termination. The "text" constitutes the first two thirds of the composition, while the

Ἄνωθεν οἱ προφήται σὲ προκατήγγειλαν Κόρη (twice)
Κόρη σὲ προκατήγγειλαν ἄνωθεν οἱ προφήται
Στάμνον, ράβδον, πλάκα, τράπεζαν λυχνίαν κιβωτόν
γέφυραν καὶ κλίμακα.
Στάμνον, ράβδον, πλάκα, τράπεζαν λυχνίαν κιβωτόν
ὄρος ἀλατόμητον καὶ χρυσοῦν θυμιατήριον
παλάτιον καὶ θρόνον τοῦ βασιλέως.
Κόρη σὲ προκατήγγειλαν οἱ προφήται
στάμνον χρυσοῦ τὸ μάννα φέρουσαν
Σὲ προκατήγγειλαν οἱ θαυμαστοὶ προφήται
ΚΡΑΤΕΜΑ
Σὲ προκατήγγειλαν Κόρη

56

338v
MPT
49x4
706

338v
MPT
49x4
706

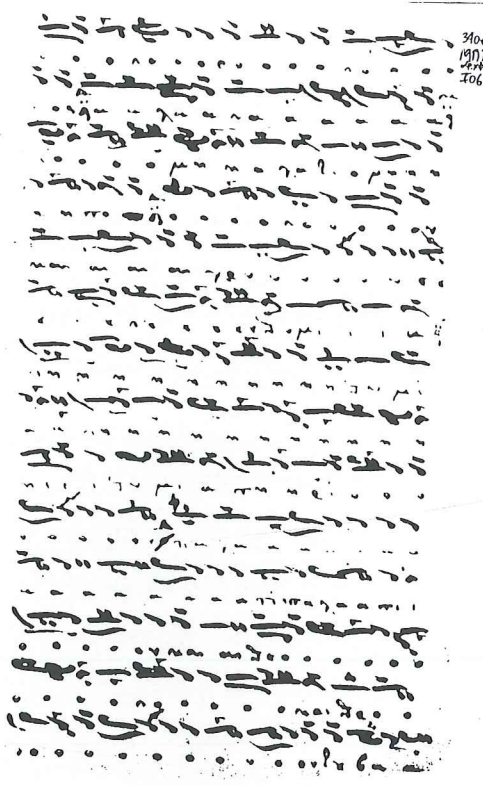
This image shows two columns of handwritten musical notation. The notation consists of rhythmic patterns and notes written in a cursive style. On the left side of the page, there is a large, stylized number '56'. In the top right corner of the left column, there is a small label: '338v MPT 49x4 706'. In the top right corner of the right column, there is another small label: '338v MPT 49x4 706'.

339r
MPT
49x4
706

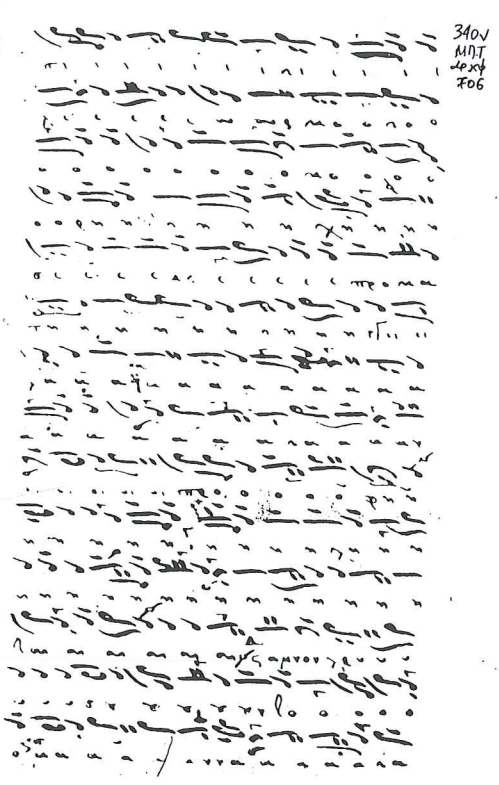
339v
MPT
49x4
706

This image shows two columns of handwritten musical notation. The notation consists of rhythmic patterns and notes written in a cursive style. In the top right corner of the left column, there is a small label: '339r MPT 49x4 706'. In the top right corner of the right column, there is another small label: '339v MPT 49x4 706'.

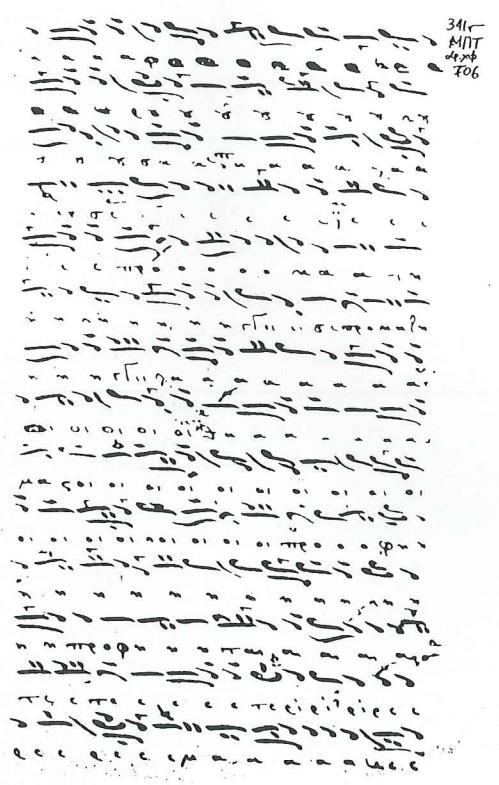
340r
MNT
40x4
706



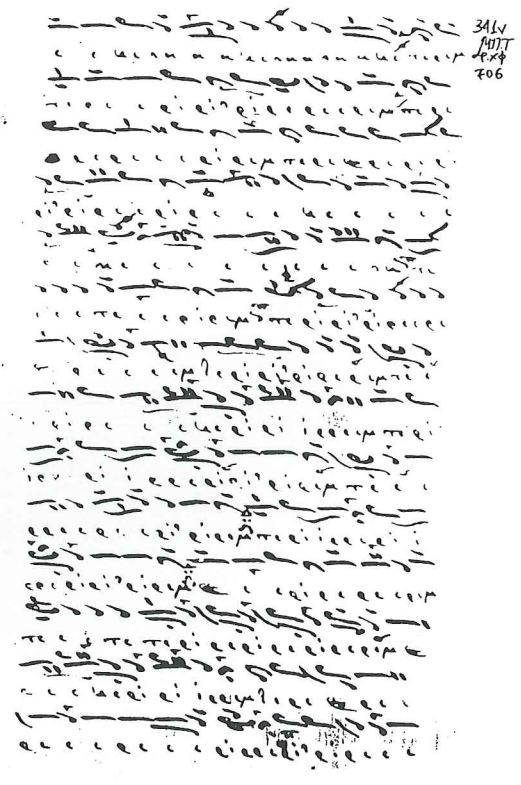
340v
MNT
40x4
706

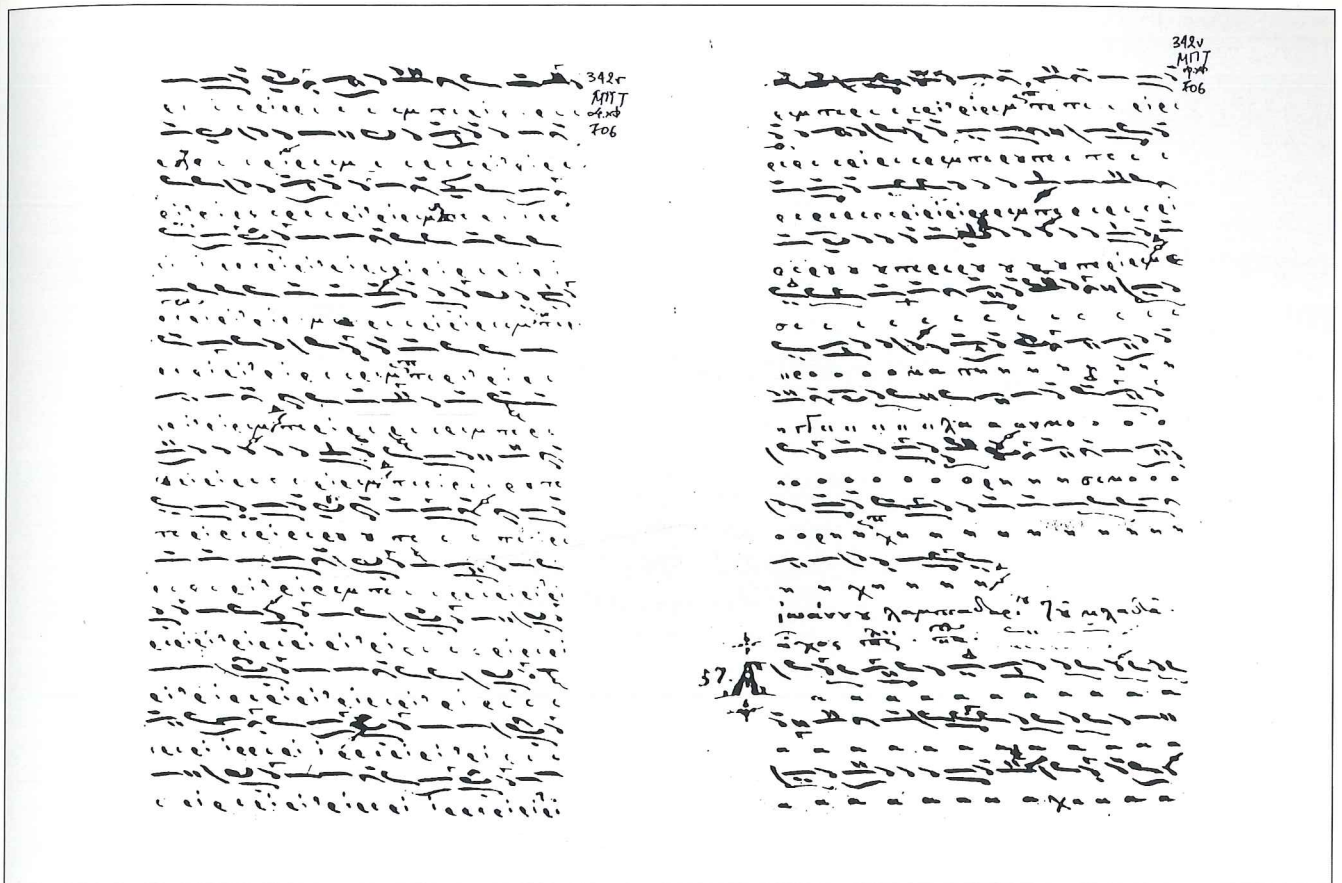


341r
MNT
40x4
706



341v
MNT
40x4
706





remainder consists of the kratema followed by a brief musical termination, beginning and ending in 2nd plagal mode trifonos (nenano):

Fig. A

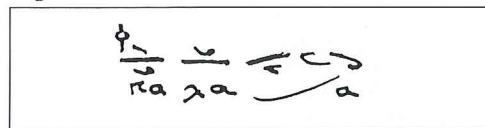


Fig. B

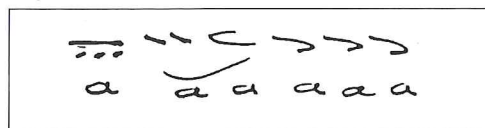
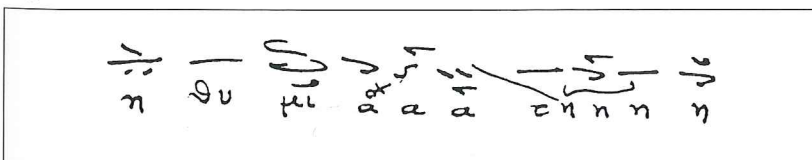


Fig. C



The Kratema after the text begins with the syllables *te-te-ee-te-rim-rem* and *a-ne-ne-na-ne-na-a-na-ne*. In the rest of the Kratema, variations of the syllables *te-ri-rem* are used. Regarding the vocal range of the compositions, we notice the following:

The upper limit is the note ΒΟΥ with oxeia (that reaches the note ΓΑ as well) in the thesis (fig. A) and shortly after this thesis a similar phrase is repeated with kratemata (instead of oxeia) (fig. B).

Also, with the action of the *petasthe*, which is “latent” under the ison in the thesis and in all the similar phrases, the composition reaches again the note ΓΑ (fig. C).

The lowest note is ΔΙ, to which the kratema descends twice in the soft diatonic mode.

Regarding the rhythm, we notice the prevailing use of a four-unit pattern, with frequent insertions of meters in 5 units, 6 units iambic and 7 units.

The composition opens on Ἄνωθεν with a characteristic introduction in

nenano where “ένατος ήχος πέλει”⁸.
Then, a very skillfully made succession of
modes follows (- nenano- 1st tetrapho-
nos - nenano - 1st tetraphonos - nena-

no- agia) and a termination in nenano
after the phrase in 2nd plagal mode on
the repetition of the word Ἄνωθεν:

Words	Modes
οἱ προφήται	: νενανῶ- ἄγια (alternating)
σὲ προκατῆγγειλαν κόρη	: ανανές - νεχεανές
Ἄνωθεν	: νενανῶ- νεχεανές
οἱ προφήται	: νενανῶ- ἄγια - ανανές
	4/φωνος - ἄγια - νενανῶ
σὲ προκατῆγγειλαν κόρη	: ἄγια- ανεανές - ανανές
	4/φωνος - ἄγια - ανεανές -
	ἄγια - κόρη σὲ
νεχεανές 4/φωνος - νεχεανές	: προκατῆγγειλαν
	αρχίζει νεχεανές - ανανές
	4/φωνος, ανεανές 5/φωνος -
	ἄγια - νενανῶ
Ἄνωθεν οἱ προφη	: νεχεανές 4/φωνος
η-οι-προφήται	: ἄγια ⁹ ending in νενανῶ
στάμνον, ράβδον, πλάκα,	
τράπεζαν, λυχνίαν, κιβω	: νεχεανές
κιβωτόν	: ἄγια - νενανῶ
γέφυραν καὶ κλίμακα	: νεχεανές
στάμνον	: ανανές 4/φωνος
ράβδον, πλάκα, τρα-	: ἄγια
πε-τράπεζαν,	: ανανές
λυχνίαν, κιβωτόν	: ἄγια - ανεανές - ἄγια -
	νενανῶ
ὄρος	: ἄγια - ανανές 4/φωνος - ἄγια
ἀλατόμητον	: ἄγια - ανανές 4/φωνος -
	ἄγια - ανανές 4/φωνος
καὶ χρυσούν θυμια-	: ἄγια - νενανῶ- ἄγια- ανανές
	4/φωνος
τῆριον	: ἄγια ¹⁰ - νενανῶ
παλάτιον καὶ θρόνον	: ανανές 4/φωνος - ἄγια -
	νενανῶ
τοῦ βασιλέως	: ανανές 4/φωνος - νεχεανές
κο (νο) ρη	: νεχεανές - νενανῶ
σὲ προκατῆγγειλαν	: ανανές 4/φωνος - ἄγια -
	ανανές 4/φωνος
οἱ προφήται	: νενανῶ - ἄγια - νενανῶ
στάμνον χρυσοῦ τὸ μάννα	: νενανῶ - νεχεανές - ἄγια
φέρουσιν	: νεχεανές ending in ἄγια
σὲ προκατῆγγειλαν	: ἄγια - ανανές 4/φωνος νεχεανές
οἱ θαυμαστοί	: νεχεανές - ἄγια - νεχεανές -
	ἄγια- ανανές 4/φωνος
προφήται	: ανανές 4/φωνος - ἄγια -
	νενανῶ

The kratema is as follows:

$$\Delta \xrightarrow{\tau \epsilon \epsilon} \xrightarrow{\tau \epsilon \epsilon} \text{κεφαλω} - \alpha \gamma \iota \alpha - \text{κεφαλω} - \alpha \gamma \iota \alpha - \text{κεφαλω} \xrightarrow{\tau \epsilon \epsilon} \Delta$$

$$\text{κεφαλω} \xrightarrow{\tau \epsilon \epsilon} \Delta \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} - \alpha \gamma \iota \alpha - \text{κεχεαλιες} - \tau \epsilon \epsilon \mu$$

$$\text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{αγια} - \text{κεχεαλιες} - \tau \epsilon \epsilon \mu \xrightarrow{\tau \epsilon \epsilon} \text{ειρεμ} \xrightarrow{\tau \epsilon \epsilon} \text{τειρειει}$$

$$\alpha \gamma \iota \alpha - \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνος} - \alpha \gamma \iota \alpha - \alpha \lambda \alpha \iota \epsilon \varsigma \xrightarrow{\tau \epsilon \epsilon} \alpha \gamma \iota \alpha - \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τε} \epsilon \mu \alpha \lambda \tau \epsilon$$

$$\tau \epsilon \tau \rho \alpha \phi \omega \nu \varsigma - \alpha \gamma \iota \alpha - \alpha \lambda \alpha \iota \epsilon \varsigma \xrightarrow{\tau \epsilon \epsilon} \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνος} - \alpha \gamma \iota \alpha - \tau \epsilon \epsilon \mu \alpha \lambda \tau \epsilon$$

$$\alpha \lambda \alpha \iota \epsilon \varsigma \xrightarrow{\tau \epsilon \epsilon} \text{αγια} \xrightarrow{\tau \epsilon \epsilon} \text{αγια} \text{ αντιφωνος} \text{ τετραφωνος} - \alpha \gamma \iota \alpha \text{ εει} \text{ ειρει} \text{ εει}$$

$$\alpha \nu \tau \iota \phi \omega \nu \varsigma - \text{κεαριε} \xrightarrow{\tau \epsilon \epsilon} \alpha \gamma \iota \alpha \text{ αντιφωνος} \xrightarrow{\tau \epsilon \epsilon} \text{κεαριε} - \alpha \lambda \alpha \iota \epsilon \varsigma \text{ εει} \text{ ειρει}$$

$$- \beta \alpha \epsilon \upsilon \varsigma - \text{κεαριε} \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{ειρεμ} \xrightarrow{\tau \epsilon \epsilon} \text{τειρει}$$

$$\text{κεαριε} - \text{κεφαλω} \xrightarrow{\tau \epsilon \epsilon} \Delta \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} - \alpha \gamma \iota \alpha - \text{κεφαλω} \text{ εει} \text{ τε} \text{ εει} \text{ τεει}$$

$$\Delta \xrightarrow{\tau \epsilon \epsilon} \alpha \gamma \iota \alpha \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \alpha \gamma \iota \alpha - \text{κεχεαλιες} \text{ εει} \text{ τε} \text{ εει} \text{ τεει} \text{ εει}$$

$$\alpha \gamma \iota \alpha - \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνον} - \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{ειρεμ} \xrightarrow{\tau \epsilon \epsilon} \text{τειρει}$$

$$\alpha \gamma \iota \alpha \text{ με καταχρηστη κεφαλω} \xrightarrow{\tau \epsilon \epsilon} \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνος} - \alpha \gamma \iota \alpha - \text{ει} \text{ εει} \text{ (προματήρησαν)}$$

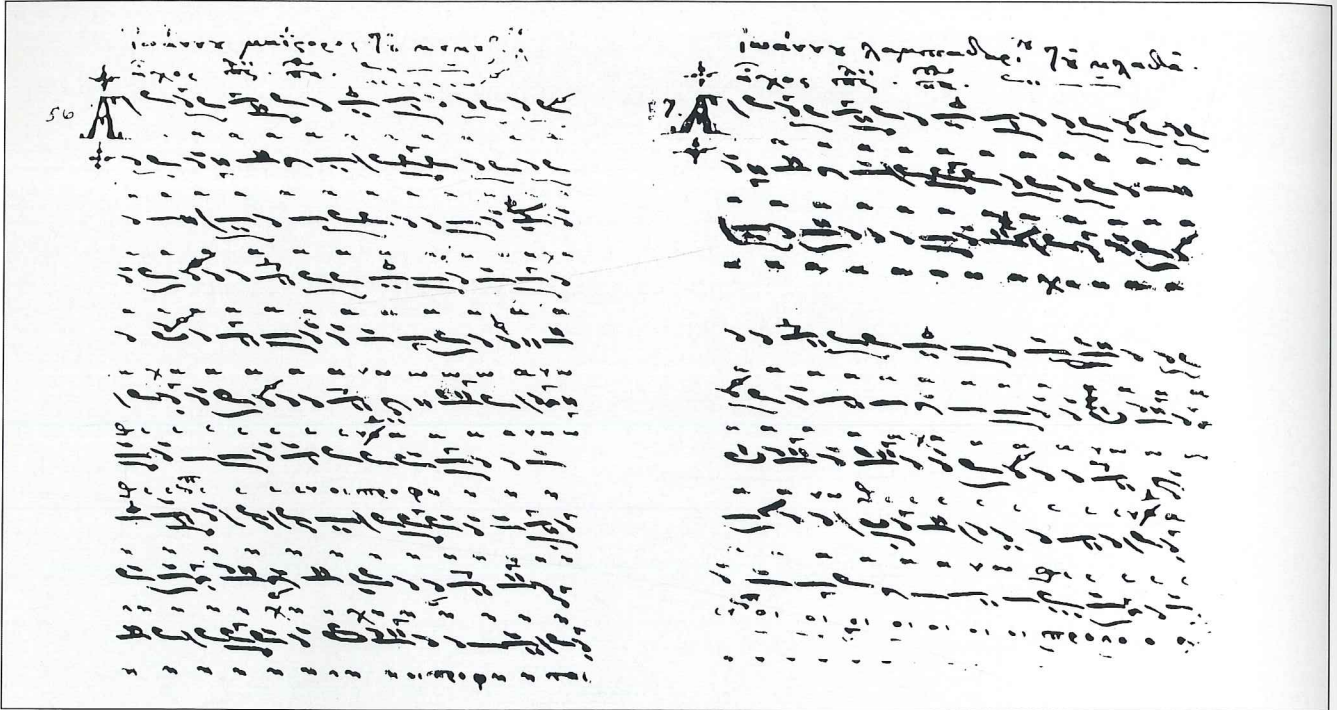
$$\alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνος} - \text{κεχεαλιες} - \text{κεφαλω} - \alpha \lambda \alpha \iota \epsilon \varsigma \text{ τετραφωνος} \text{ κιο ο(ρη)}$$

$$\alpha \gamma \iota \alpha - \text{κεχεαλιες} \xrightarrow{\tau \epsilon \epsilon} \text{κεφαλω} \xrightarrow{\tau \epsilon \epsilon} \Delta \xrightarrow{\tau \epsilon \epsilon} \text{ειρεμ} \xrightarrow{\tau \epsilon \epsilon} \text{τειρει}$$

Further, it is worth mentioning the survival of numerous musical phrases from compositions by Koukouzelis in later compositions, dating both from the period before and after the Fall of Constantinople. For example, in the Theotokion

Ἄνωθεν οἱ προφῆται by Ioannis Kladas, the introduction is identical with that of the Koukouzelean piece with the same name (see Example 2), while the composition as a whole is very similar to another composition by Koukouzelis, the Ριφεΐς.

Ex. 2



Another example is the phrase Ἀλληλοῦ-
τια which is repeated in the Koinonikon
Αἰνεῖτε τὸν Κύριον by Koukouzelis,
and reoccurs in the Cheroubikon in 1st
plagal mode by Theofanis Karykis, proto-
psalt in the Great Church and later Ecu-
menical Patriarch (see Example 3).

a) Koinonikon of Sunday Αἰνεῖτε τὸν
Κύριον by Ioannis Koukouzelis, 1st
plagal mode, MS MIIT 705, f. 118v

b) Cheroubikon by Theophanis Karykis,
1st plagal mode [18r-19v] MS MIIT
705, f. 19v

We find another characteristic phrase in
the *agia* mode (fourth mode) of the pa-
padike, when the composition moves
into the first plagal and returns to *agia*
mode (see Example 4), sticheron Φροῦ-
ρησον by Ioannis Koukouzelis, 2nd pla-

gal mode [175v - 178r], MS MIIT 728
f.177r.

The same phrase is, according to my
opinion, found in the Ambrosian chant
“Ecce apertum” (offertorium) (see
Example 5)¹¹.

This particular musical phrase guided
my interpretation of the offertorium
according to the theoretical teaching of
the *agia* mode of the *papadike*, when I
studied it together with Marcel Pérès,
conductor of “Ensemble Organum”.

Finally, this *agia*-phrase is also found
twice in the Cheroubikon for week-days
(in *agia* mode) by Petros Lampadarios. As
it is well known, the Cheroubikon by
Petros Lampadarios was composed
according to old musical phrases (see
Example 6, on the word ...τῆ ...).

I think that the systematical study,
analysis, and presentation of the works by

Offert.



Ecce apertum est templum tabernaculi testimonii:
 & Jerusaleml nova descendit de caelo, in qua est
 62
 sedes Dei & Agni: & servi eius offerunt ei munera,
 dicentes: Sanctus, Sanctus, Sanctus.
 Dominus Deus omnipotens: qui erat & qui est,
 & qui venturus est. Et ecce sedet in medio
 eius super thronum maiestatis suae agnus, & vox
 sonat ante eum, dicens: Vicit leo de tribu Juda,
 radix David. Et quartus orationum animalia[m]
 requiem non habent, dicentia sedenti super
 thronum: Sanctus.

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Ἡ ἀσματικὴ διαφοροποίηση ὅπως
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σαλονίκη Παλαιολόγειος ἐποχῆ,
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tury, Yale Univ. Ph.D.-thesis.

Notes

NOTE 1

cf. Williams 1968 304 and Jakovljevic 1982 357.

NOTE 2

Manuscripts of the National Library, Athens, ΜΠΤ 703, 704, 705, 706, 710, 711, 714, 722, 728, 730, 731, 732, 733, and 734.

NOTE 3

Many transcribed chants by Koukouzelis can be found in Chatzeziakoumis 1975 and 1980, Stathis 1977 and 1979 (including the following list of MSS: ΜΠΤ 706, 712, 722, 727, 728, 729, 730, 731, 732, 733, 734), and Stathis' recordings *Ο Μαΐστωρ Ιωάννης Παπαδόπουλος Κουκουζέλης* (1270 περίπου - α' ημ. ιδ' αι.) η ζωή και το έργο του, records I - III (IBM album no. 6), Athens 1988.

NOTE 4

Together with Costas Angelides and George Konstantinou, graduate students of the Alexandros A. Onassis Foundation, I am working on a project for the study and analysis of Koukouzelis' work as transcribed by the three Teachers.

NOTE 5

There are probably 3 - 4 more verses of Polyeleos "Latrinos" that should be attributed to Koukouzelis, those beginning with the word "Ευλογήσατε"; they are not referred to by Chourmouziou under the name of Koukouzelis, and must be identified with the corresponding verses in the older MSS (the verses of the Polyeleos which in a later MS of the 15th century are characterized as "voulgara" should not be taken into account, because it is almost certain that this composition belongs to Ioannis Glykys). In the MS EBE 2458 the verses *τὸ μνημόσυνόν σου* are accredited to Panaretos. Cf. Karas 1992 66, Jakovlević 1982 367-368, and Stathis 1989 176.

NOTE 6

These are considered to be compositions by Koukouzelis. Also the anonymous "podes" that follow the above mentioned stichera and *kalopismata* must be ascribed to Koukouzelis.

NOTE 7

In the *Ανθολογία* by Χουρμούζιος Χαρτοφύλαξ, See Chourmouziou 1824, Vol. I 566-574.

NOTE 8

According to verses of Ioannis Lampadarios (Kladas) for the method of Koronis. This method is found in MSS Dionysiou 570 f. 103v, Koutloumousiou 447 p. 47 and Koutloumousiou 461 f. 27 v. The verses are a.o. edited in Alygizakis 1985 163.

NOTE 9

The well-known characteristic phrase of agia is suitable for chanting by one voice. We have found this very often (See the corresponding thesis in the slow *Τῆ Ὑπερμάρτυρος*).

NOTE 10

The characteristic thesis of "agia".

NOTE 11

Antiphonarium Ambrosianum, Paleographic Musicale V (Brit. Mus. add. 34 209), 61-62. Recorded on compact disc, HARMONIA MUNDI / HMC 901295, Chants de l'église Milanaise, Ensemble Organum (dir. Marcel Pérès).

NOTE 12

e.g. Adamis 1992.

