

Appendix

English translation of the 'Interpretation of the Tones and Modes' from MS Athos Dionysiou 570

(Edition of the Greek text in Alygizakis 1985, pp. 230-34)

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Another *parallage* and method and *metro-phonia* of the Psaltic Art, which contains the whole interpretation of the eight modes, the extent of each one of them and where they are to be found and the nature of each mode. That is, the authentic modes, the *mesos* and the *paramesos* and the *plagals* with its *diphonoi* and *triphonoi* and *tetraphonoi*. These are what he the blessed Mr. Ioannes Maestor and Koukouzeles interprets in his most wise method.

This is the interpretation of the tones and modes:

One must know that the authentic modes are on the whole four. From these then authentic modes are produced the *plagal* modes. That is, from the First its *Plagal* and similarly from the Second its *Plagal* and from the Third similarly its *Plagal*, that is the *Barys* and from the Fourth similarly its *Plagal*. And with both authentic and *plagal* they became eight modes. Furthermore, the *plagal* of each mode is found by descending four tones, for this reason also there are no more than four authentic modes. We refer to the *para-authentic* modes because such are needed so that each *mesos* mode can find its final cadence upon such *para-authentic*s, upon these they naturally rest, as it were, and are rendered with their characteristic melodic sound. How this occurs we shall explain immediately. And let us begin with the *Plagal First* mode and its *mesos*, the *Barys*; by comparing this to the others you may understand the other *mesos* modes, ie., that of the Second the Third and the Fourth modes. If you move down from the First mode two tones it becomes *Barys* mode, which is

the *plagal* of the Third; and this is the *mesos* of First. If from this *mesos*, that is the *Barys* we move down another two tones it becomes *Plagal First*. Similarly, with the Second mode, when you follow this process exactly you shall find its *mesos* (*Plag. Fourth*) and for the Third the *Plagal First* and for the Fourth the *Plagal Second*. The authentic modes sometimes act as if taking precedence over their *mesos* and their *plagal* and at other times they act as a *mesos* of the *mesos* and as the authentic mode of the particular *mesos*. For example, we chant First Mode and its *mesos* is *Barys*. The authentic for *Barys* is Third and the melody sometimes is placed as *Barys* and other times as Third or even as the First Mode itself. And when the melody persists either on Third mode as on *Barys* it must change itself from that mode in which it has lingered.

Know, oh musician!, that if you move up one tone from the First mode you shall find the Second, if you move up two tones you shall find the Third, if you move up three you shall find the Fourth, if you move up four you again shall find the First and this is the authentic *tetraphonos*. If you thus move down from this *tetraphonos* one tone you will find the *Plagal Fourth* and this is Fourth mode. And if you move down from the afore-mentioned First mode two tones you shall find the *Barys* mode and this is the Third. If you move down from this First, three tones you shall find the *Plagal Second* and this is the Second, that is, the *diphonos* of *Plagal Fourth*. And if you move down from this afore-mentioned First tone four tones you find its *plagal* that is the *Plagal First*, which is both First and

Fourth and Plagal First: Plagal First (?), Fourth, First, Plagal First.

If you move up one tone from the Second mode you find the Third mode, if you move up two tones you find the Fourth, if you move up three tones you shall find the First mode and this is the Second Mode, because the First mode is one and the same with the Second. If you thus move up four tones we again shall find the Second authentic mode, which is Third with the *phthora*, for it is known that the *phthora* creates another mode; (Second mode *tetraphonos*). If you thus move down from this Second mode one tone you shall find the Plagal First mode and this is *Nenanos*; for *Nenanos* is Third mode and Fourth; because the Third mode was born from the Second and the Second was born from the First; for the melody often wins out over *metrophonia*. And if you move down from the above mentioned Second mode two tones you shall find the Plagal Fourth and it is the *mesos* of this Second and this is the Third; for the *mesos* of the Second of the *tetraphonos* is the Third, because the Third is the *triphonos* of the Plagal of the Fourth mode, thus every triphony creates its own mode. And if you move down from this mode three tones you shall find the *Barys* mode and he becomes Plagal Second and into *Legetos*. And if you move down from this mode four tones you shall find its plagal, that is Plagal Second and he is called *esos* Second, because the Second is a *diphonos* of Plagal Fourth mode and *triphonos* of *Barys*, thus: *Barys*, Second.

Similarly again, if you move up from the Third mode one tone you shall find the Fourth mode. If you move up two tones you shall find the First mode, if you move up three tones you shall find the Second mode and he is tied Third, for from the Second was born the Third. If you move up four voices you shall find again the authentic Third mode, which is named also as double-Third and this is the *tetraphonos* Third mode. Similarly if you move down from this *tetraphonos*

Third one tone you shall find the Plagal Second mode and this is Second, for the plagals are created from the authentic modes. Therefore know this, oh! listener, that the modes have a tendency towards transformation and that is why the authentic transform into plagal and the plagal towards the authentic, as the blessed Maestor Ioannes Koukouzeles has shown in his most wise method and *parallage*, on the one hand by moving up with the *oligon* he showed the plagal modes as authentic and on the other hand moving down with the *apostrophos* he proved the opposite; the authentic modes as plagal. Let us return to our topic. If you move down from the Third mode two tones you shall find the Plagal First and this is the authentic First: First, Second and Fourth and Plagal First, be careful then, in the case that you move down one tone from the Second you shall find the Fourth tone, for the First and the Second are of one essence. And in the case of moving down from the First one tone you shall find the Plagal Fourth mode and this is Fourth, the very same thing as in Second (Pl. Second). If you move down from the Third three tones you shall find Plagal Fourth mode and this is again Third, because this is the *triphonos* of Plagal Fourth. If you move down from this *tetraphonos* Third the four tones you shall find its plagal, that is, *Barys*.

Similarly again, if you ascend from the Fourth mode one tone up you shall find the First Mode and he is Second because the Fourth and the Plagal First are transformed into one and because in moving up from the Plagal First one tone you shall find the Second tone, similarly with the Fourth. And if you move up two tones you shall find the Second mode and this is Third. Because when upon the Fourth you make a *diphonia* you shall find the Third, as occurs from the First. And if you move up from the Fourth mode three tones you shall find the Third mode and he is Fourth, as is from the First and Plagal First. If you move up

from the Fourth mode four tones you shall find again the authentic Fourth and this is the authentic First, as from the Plagal First.

Beginning of the Plagal modes

Plagal First mode

If you move up from the Plagal First one tone you shall find the Second mode. And if you move up two tones you shall find the Third mode. If you move up three tones you shall find the Fourth mode. If you move up four tones you shall find the First mode the *tetraphonos*, whom is its authentic.

Plagal Second mode

If you move up from the Plagal Second one tone you shall find the Third tone and he is the Second, because the Plagal First is one and the same with the Plagal Second, as is the case with the First and the Second. If you move up from the Plagal Second two tones you shall find the Third as Fourth and this is Third as from the Plagal First. If you move up three tones you shall find the Nenano, which is both Third and Fourth. Because if you move up three tones from the Plagal Second you shall find the First mode and the *phthora* of the Nenano makes this a perfect Nenano. If you move up from the Plagal Second four tones you shall find his authentic the Second *tetraphonos* and he is First and Second and from the *phthora* of the Third.

Barys mode

If you move up from the *Barys* one tone you shall find the Fourth mode and he is Third. When you say *Barys tetraphonos* consider that it is its authentic, that is to say the Third, for when you move one tone from the Third and find the Fourth mode, in the same manner when you move up from the *Barys* you shall find the Fourth mode, except that by *parallage* it is Third and not Fourth. If you move up from this *Barys* two tones you shall

find the First mode and this is Fourth and Plagal Second. If you move up three tones you shall find the Second tone and this is First and Second. If you move up four tones you shall find the Third mode and he is its authentic, which is named *Nanas*.

Plagal Fourth mode

If you move up from the Plagal Fourth one tone you shall find the First mode and this one is Plagal First and Fourth, because the Plagal Fourth is the *mesos* of the Second. Because the First and Second are one and he therefore is *mesos* of the Second and of the First, thus he concludes both on the Fourth and on the Plagal First. If you move up from the Plagal Fourth two tones you shall find the Second mode. If you move up three tones you shall find the Third mode, who is also *mesos* of the Second, as from the First for which the *mesos* is *Barys*. Because the *tetraphonos Barys* is its own authentic, that is, the Third. And the Third and the Plagal Fourth are one, because it is its *triphonos*, according to the rule that states that every *triphonia* creates the same mode. If you move from this Plagal Fourth four tones you shall find the fourth mode the *tetraphonos* and this is its authentic. The beginning of the plagals.

If you move from the Plagal First one tone you shall find the Plagal Fourth mode. If you move down two tones you shall find the *Barys* mode. If you move down three tones you shall find the Plagal Second mode. If you move down four tones you shall find the Plagal First mode and this is the Plagal Fourth, because the Plagal First is transformed to the Fourth. Fourth (???) First and Plagal First.

If you move down from the Plagal Second one tone you shall find the Plagal First mode and this is the Plagal Fourth, because the Plagal First and the Plagal Second have the same power and are one, only their *phthoras* are what distinguishes them. If you move down two

tones you shall find the Plagal Fourth and this is *Barys*, as with the Plagal First. If you move down three tones you shall find the *Barys* mode and this is the Plagal Second and *Legetos*. Because the *Legetos* turns into the *Barys* and to Plagal Second.

Know therefore, oh musician, how things are with the modes, either authentic or plagals, that is, if you move up three tones the same mode you find again, similarly with the plagals the same thing occurs. If you move down three tones from any of the plagals you again will find the same plagal mode. If you move down from this Plagal Second four tones you shall the Plagal Second and this is the Plagal First the Plagal Second and the Plagal Fourth.

If you move down from the *Barys* one tone you shall find the Plagal Second mode and he is both Plagal Second and Plagal First. Understand that there is also *Barys tetraphonos* and he is Third. If you move down two tones you shall find the Plagal Second mode and he is the Plagal Fourth mode. If you move down three tones you shall find the Plagal Fourth mode and he is again *Barys*. If you move

down four tones you shall find again the *Barys* mode and he is Plagal Second and Plagal First.

If you move down one tone from the Plagal Fourth you shall find the *Barys* mode. If you move down two tones you shall find the Plagal Second mode and this is also Plagal First and Plagal Second. If you move down three tones you shall find the Plagal First mode and he is again Plagal Fourth mode. If you move four tones you shall find again the Plagal Fourth and he is *Barys* mode.

Know, oh musician, that the *mesos* of the First mode is the *Barys* and the *mesos* of the Second mode is the Plagal Fourth, that is, the *Neanes* and the *mesos* of the Third mode is Plagal First and the *mesos* of the Fourth mode is the Plagal Second, that is to say the *Legetos*. *Legetos* is also *Barys*, that is to say, the Plagal Third, because this is *Barys tetraphonos*, which is named also *Nanas*.

Know that the *eso* First is the Plagal First and the *eso* Second the Plagal Second and the *eso* Third the Plagal Third, which is named *Barys* and the *eso* Fourth is the Plagal Fourth.

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μένων ἐν ταῖς Βιβλιοθήκαις τῶν ἱ-
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Plates

1. The text of Anonymous: 'Interpretation
of the tones and modes', MS Athos, Diony-
siou 570, f 32r.

2. The text of Anonymous: 'Interpretation
of the tones and modes', MS Athos, Diony-
siou 570, f 32v.

3. A copy of Gabriel's 'Kanonion'. MS
Athos, Dionysiou 570, f 56v.

Notes

NOTE 1

cf. Alygizakis 1985 13. See also Wellesz 1947 30 ff. and Thomas 1967-79 640.

NOTE 2

cf. Alygizakis 1985; also Werner 1959 373 and Alygizakis 1990 38.

NOTE 3

cf. A. Alygizakis 1985 55 ff.

NOTE 4

cf. A. Alygizakis 1990 37.

NOTE 5

See MS Athos, Dionysiou 570, f. 32 and from the National Library of Athens MS 968, f. 155v, published in A. Alygizakis 1985 230 ff.; cf. also Stathis 1976 701. An English translation of the text is published at the end of this work.

NOTE 6

cf., Ἑρμηνεία τῆς παραλλαγῆς, MS Athos, Dionysiou 570, fol. 119 and from the National Library of Athens 968, fol. 116v ff., in A. Alygizakis 1985 235 ff.; see also Gr. Stathis 1976 705.

NOTE 7

cf. Παραλλαγὴ τῆς μουσικῆς τέχνης, MS Athos, Dionysiou 570, fol. 40, in A. Alygizakis 1985 239 and in the National Library of Athens MS 2401, fol. 223r, ed. Bentas 1971 21-27; cf. Stathis 1976 701.

NOTE 8

cf., Anonymous, Ἑρμηνεία τῶν φωνῶν καὶ τῶν ἤχων, published in Alygizakis 1985 232, 73: « καθὼς καὶ μακάριος Ἰωάννης ὁ Κουκουζέλης, ἐν τῆσο-φωτάτῃ αὐτοῦ μεθόδῳ καὶ παραλλαγῇ τοῦτο ὑπέδειξεν»; Ioannes Plousiadenos, Ἑρμηνεία τῆς παραλλαγῆς, Alygizakis 1985 235, 21: « Ὁ γοῦν θεμέλιος καὶ πάντων ἡμῶν τῶν καλῶν ἡγεμὼν καὶ οἱ ὄν φωστήρ τῆς καθ' ἡμᾶς ἐπιστήμης, ὁ μακα-ρίτης μαίστωρ κύρις Ἰωάννης ὁ Κουκουζέλης ὀνομαζόμενος, παντ'

ἀρίστως ἐκθεῖς καὶ κανονίσας, ...»; Ioannes Laskares, Παραλλαγὴ τῆς μουσικῆς τέχνης, Alygizakis 1985 240, 41: « καθὼς καὶ ὁ θαυμάσιος μαίστωρ Ἰωάννης ὁ Κουκουζέλης, ἐν τῆσο-φωτάτῃ αὐτοῦ μεθόδῳ τῆ παραλλαγῇ τοῦτο ὑπέδειξεν».

NOTE 9

See above, note 5.

NOTE 10

cf. Stathis 1976 712.

NOTE 11

Stathis 1976 701.

NOTE 12

Stathis 1976 701.

NOTE 13

Stathis 1976 701.

NOTE 14

Cf. Alygizakis 1985 239.

NOTE 15

Alygizakis 1985 230.

NOTE 16

Alygizakis 1985 230.

NOTE 17

Alygizakis 1985 230.

NOTE 18

Alygizakis 1985 232.

NOTE 19

Alygizakis 1985 234.

NOTE 20

See MS Athos, Dionysiou 570, fol. 56v. The diagram is published by Stathis 1976 702 and Alygizakis 1985 271. The diagram of the *Kanonion* by Gabriel is also drawn by Ch. Hannick in Gabriel Hieromonachos 1985 92. The *Kanonion* from MS Athos, Chilandariou 53, fol. 3r is published by D.

Conomos in Chrysaphes 1985 76 with detailed comments on the subject of the *parallage*. See also plate 3 of this work.

NOTE 21

cf. Anonymous, Ἑρμηνεία τῶν φωνῶν καὶ τῶν ἤχων, in Alygizakis 1985 231, 36.

NOTE 22

Alygizakis 1985 231, 41.

NOTE 23

Alygizakis 1985 231, 50.

NOTE 24

Alygizakis 1985 231, 51.

NOTE 25

Alygizakis 1985 231, 54.

NOTE 26

Alygizakis 1985 231, 58.

NOTE 27

Alygizakis 1985 231, 60.

NOTE 28

Alygizakis 1985 231-32, 60-63.

NOTE 29

Alygizakis 1985 232, 68.

NOTE 30

Alygizakis 1985 232, 86.

NOTE 31

Alygizakis 1985 233, 103.

NOTE 32

Alygizakis 1985 233, 111.

NOTE 33

Alygizakis 1985 233, 113.

NOTE 34

Alygizakis 1985 233, 115.

NOTE 35

Alygizakis 1985 234, 152.

- 36
Alygizakis 1985 233, 118-126.
- 37
Alygizakis 1985 233, 130-137.
- 38
Alygizakis 1985 233, 139.
- 39
Alygizakis 1985 234, 175.
- 40
See above, note 6.
- 41
See above, note 7.
- 42
See Gabriel Hieromonachos 20, Τί ἐστὶ ψαλτική.
- 43
cf. Ἑρμηνεία τῆς παραλλαγῆς, in Alygizakis 1985 235,14.
- 44
cf. Παραλλαγή τῆς μουσικῆς τέχνης, in Alygizakis 1985 240,61.
- 45
See above, note 8.
- 46
The Hagiopolites, ed. Raasted 1983; see also Alygizakis 1985 221 ff.
- 47
Alygizakis 1985 12.
- 48
Cf. Alygizakis 1990 46.
- 49
cf. Chrysanthos 1832 41.
- 50
Cf. Alygizakis 1990 46.

