

## Summary:

# The setting of verses for the Polyeleos from the maistor Ioannis Koukouzeles

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From the great amount of verses for the Polyeleos and the Polyeleos' *Antiphona* composed by Byzantine and post-Byzantine composers, the manuscript tradition of the art of chant attributes (as it follows from the research made so far) 66 verses of the Polyeleos and 43 verses of the Polyeleos' *Antiphona* to Ioannis Papadopoulos Koukouzeles.

After a careful examination of the melody of these verses we underline the following:

- a) The weight of the melody falls from the Psalm verse that is composed without any special effects - except extension of the last or another of its words - onto the final "Allelouia".
- b) The "Allelouia" is twice or three times longer than the Psalm text and is repeated twice, three times, or as many times as the composer wants, with the insertion of the sonorous syllables  $\alpha$ ,  $\nu\alpha$ ,  $\nu\epsilon$ ,  $\nu\epsilon$ ,  $\nu\alpha$  etc.
- c) Sometimes, in the introduction of the final "Allelouia", there is a slight "kratima"  $\tau\iota\ \tau\iota\ \rho\rho\iota\ \tau\epsilon$ .
- d) The singing of "Allelouia" is sometimes preceded by the command "λέγε"

Furthermore, it is worth mentioning the following two cases:

- a) The case of adding a text. In the final verses of the "Iatrinis" Polyeleos, non-psalmic texts devoted to a specific celebration of the Orthodox Church year are added and comprise the major part of the composition.
- b) The case of "kalophonic" verses. The verses of Psalm 134 which refer to the "idols of the heathens" constitute an object of "kalophonic" process and, following, their form is clearly differentiated because of:
  - i) The variation and strong melismatic character of the melody.
  - ii) The rearrangement of the Psalm text through the *anagrammatismo* or *anapodismo*.
  - iii) The addition of short or long "kratimata" and "ichimata" at the beginning, at the middle or at the end of the composition.

