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The ‘Elements of the Papadikê’ and Modality Features in Byzantine Chant

Maria Alexandru and Christian Troelsgård

Abstract: The preparation of a critical edition of the elementary musical educational material (‘Protheoria’) of the Akolouthiai-manuscripts (‘Papadikai’) for the Corpus Scriptorum de Re Musica of the Monumenta Musicae Byzantinae has brought to light information relevant to the notion of mode and modality; more specifically, it offers valuable insights on the Byzantine and post-Byzantine system of eight modes (oktôêchos-oktaêhia).

This paper presents the theoretical elements, lists of intonation formulas, diagrams and didactic poems concerning modality, which were devised as didactic material by various anonymous and eponymous teachers from the end of the 12th up to the beginning of the 19th century.

The heart of this discussion does not only involve the key concept êchos (mode), but also adjacent notions such as parallagê (solmisation system), phthora (modulation signs), kanonia (diagrams showing the relations between the modes), thesis (melodic formula, as defining element of a mode), êthos (specific character of a mode) a.o. Furthermore, a great part of the so-called methods (didactic poems) display an octomodal structure.

Keywords: echos, parallage, modal signatures, phthorai, Sticherarion, Papadike

1. Introduction

The preparation of a critical edition of the ‘Papadikê’ (here in the sense of the compendium comprising elementary musical educational material, primarily found at the beginning of manuscripts of the Akolouthiai/Papadikê type during the
Palaeologan era,¹ and later also at the beginning of Anthologiai and Anastasimataria, until the beginning of the 19th century, has unearthed highly interesting material pertaining to modality in the liturgical chant cultivated in the Eastern Roman Empire. The same chant, that was further developed during the post-Byzantine era, has passed down the ages and ‘lives’ to this day in churches of the Byzantine rite in different countries and communities throughout the world.

The prehistory of the compendium is featured along with some small-sized versions included in Stichêraria of the 12th and of the 13th cent. Various in content, they display, in a nutshell, basic elements concerning the neumes (shapes/names/formulas/classification) and the eight modes (signatures/intonation formulas/correspondance with ancient Greek names). The earliest testimony for the title ‘Papadikê’ used as a rubric for such theoretical/didactical material appears in Paris, BN ancien fonds grec 261, A.D. 1289, fol. 139v: “Here begin the signs of the Papadikê Technê” (technê with the meanings art, handbook, manual), i.e. of ecclesiastical chant. This family of treatises seems to somehow be associated with the introduction of the diastematic musical notation of the Middle Byzantine type.²

2. Focus ‘modality’ in the Papadikê

In this section, we shall focus on the theoretical elements with particular relevance to the concept ‘mode’ among different versions of the Papadikê treatises; in specific, those that we have tentatively listed in order to examine typical constellations of the Papadikê elements. At this stage of the editorial work we are approaching the Papadikê through a generalized fourfold typology (A-D), based on the inclusion or not of certain elements (paragraphs), roughly on their order, and on similarities in...

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content and wording of the elements. For the numbering of the Papadikê types and their elements, one can consult tables 1-2.

Table 1.

Papadikê-types according to J. Raasted and the revised numbering used in this paper³

<table>
<thead>
<tr>
<th>Raasted’s numbering</th>
<th>D</th>
<th>B</th>
<th>A</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>New numbering</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
</tr>
<tr>
<td>Old type</td>
<td></td>
<td>Mixed type</td>
<td>Transitory type</td>
<td>Crystallized type</td>
</tr>
</tbody>
</table>

Table 2

The elements of the Papadikê in J. Raasted’s numbering.⁴

<table>
<thead>
<tr>
<th>Element (Raasted)</th>
<th>Brief description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Title (with differences according to Papadikê type)</td>
</tr>
<tr>
<td>2</td>
<td>Signs separately</td>
</tr>
<tr>
<td>3</td>
<td>– About the ison</td>
</tr>
<tr>
<td>3</td>
<td>– The three basic movements of the melody: repetition, rising, lowering</td>
</tr>
<tr>
<td>4</td>
<td>Emphôna-Interval signs</td>
</tr>
<tr>
<td>4</td>
<td>– List of the interval signs</td>
</tr>
<tr>
<td>5</td>
<td>– Division into ‘bodies’ and ‘spirits’</td>
</tr>
<tr>
<td>6</td>
<td>– Diastematic value (interval sizes, metrophônia)</td>
</tr>
<tr>
<td>7</td>
<td>– Conclusion concerning the interval signs</td>
</tr>
<tr>
<td>8</td>
<td>Aphôna-Big signs and related categories of signs</td>
</tr>
<tr>
<td>9</td>
<td>– List of big signs</td>
</tr>
<tr>
<td>9</td>
<td>– Phthorai (alteration/modulation signs)</td>
</tr>
</tbody>
</table>

³ For the sake of clarity this plate is used also in this article. It is taken from Maria Alexandru & Christian Troelsgård, “Strategies of editing ‘living texts’: the case of the Papadike,” in Proceedings of the 23rd International Congress of Byzantine Studies, Belgrade, (22-27 August 2016) (forthcoming), plate 1.

The elements directly related to modality are the following ones (systematic order: table 3):

Table 3

Elements of the Papadikê exposing the basic teaching about the modes of Byzantine chant

<table>
<thead>
<tr>
<th>Nr.</th>
<th>Element</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neumes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>R2</td>
<td>ison is the basis of the ‘system of signs’</td>
</tr>
<tr>
<td>2</td>
<td>R7</td>
<td>focus on melodic steps as forming ‘melody’</td>
</tr>
<tr>
<td>3</td>
<td>R8</td>
<td>list of megala sêmadia - ‘great signs’ or ‘those of cheironomy’ (group or phrasing signs, typically added to recurrent and conventional sequences of interval signs making up melodic formulas). Some of them are also connected to modality. Towards the end of the list, one or more phthorai are often included.</td>
</tr>
<tr>
<td>4</td>
<td>R9</td>
<td>list of phthorai (‘spoilers’, alteration signs), eventually with some other megala sêmadia especially related to modality. The list of phthorai presents the musical scribe with a means to indicate a change of modality in the interior of a chant.</td>
</tr>
</tbody>
</table>

| Modes | | |
| 5 | R13 | list of authentic and plagal modes, with signatures |
| 6 | R14 | correspondence of the modes of Byzantine chant with ancient Greek modal names (dôrios etc.) |
| 7 | R12 | medial modes as related to the authentic ones |

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5 Below we use the new numbering of the Papadikê types (cf. table 1). The indication ‘R’ refers to Raasted’s inventory of the elements of the Papadikê (cf. table 2).
We shall further comment on each of the issues linked to modality in the Papadikê propaedeutics, while also providing with some hints to the historical evolution of the elements in the compendium:

✓ In the oldest version of the Papadikê very few elements deal with concepts having a direct connection to modality. The A-type focuses on teaching the counting of ascending and descending steps, apparently without further theorizing on the melodic/modal contexts that any melodic movement necessarily creates (plate 1). We think that the reason for this is the close connection between the early Papadikê and the chant practice: it was a means of teaching ‘insiders’, pupils, prospective psaltai, a new technique of documenting and analysing the music whose modal characteristics were already known to them. They would do so by counting the ‘steps’ represented in graphic form.

✓ The phthorai and related neumes: throughout the centuries, the alteration signs gain an increasing importance in the Papadikê. In one of the earliest copies of the Middle Byzantine megala sêmadia list (R8), Jerusalem Saba 602 of the 14th cent. (Papadopoulos-Kerameus), the phthora nenanô is mentioned towards the end of the list (f. 11v). During the 15th century, megala sêmadia lists of several Papadikai include, also towards their end, a greater number of phthorai: one for each of the authentic modes and some for the plagal ones (usually barys is missing), along with the phthora nenanô (cf. plate 2). The main trend from the 15th century onwards is, however, to present the phthorai as a separate element (R9), introduced in a special rubric (cf. plate 3). Signs like thematismos, enarxis, hemiphônnon and hemiphthoron can either be found together with the megala sêmadia or in the phthorai lists. They appear to more closely emphasize or change the melodic/modal micro-context. In

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6 For some basic metadata concerning the manuscripts mentioned in this paper, cf. Christian Troelsgård, Inventory of Microfilms and Photographs in the Collection of Monumenta Musicae Byzantinae: http://www.igl.ku.dk/MMB/catbyz.html (1.8.2019).


8 In certain neume lists it is said that some themata are considered spoilers ‘by the old’:

«Λέγεται δὲ παρὰ τοῖς παλαιοῖς ὁ θεματισμὸς φθορά καὶ τὸ θέμα ἄπλοὺν» (cf. Raasted’s preparation of a critical text of his Papadikê-type A [new type C], element ix). Indeed, many of these signs seem to be tied up to melodic positions with recurrent and fixed intervallic profiles, as for example thematismos exô, thematismos esô, apesô-exô, and epegerma.
addition to R8 and R9, phthorai can also be included around the diagram of the Composed Wheel by St John Koukouzelès: cf. plate 4.

✓ The paragraph about the ison (R2) theorizes, possibly for the first time in Byzantine music theory, on what might be called a tonal basis or centre; its departure is the name of the neume meaning a pitch repercussion/repetition:

«Ἀρχή· μέση· τέλος· καὶ σύστημα πάντων τῶν σημαδίων, τὸ ἰσὸν ἐστὶ· χωρὶς γὰρ τούτου, οὐ κατορθοῦται(αί) φωνή· λέγεται(αί) δὲ ἀφωνόν, οὐχ ὅτι φωνήν οὐκ ἔχει· φωνεῖται μὲν, οὐ μετρεῖται(αί) δὲ».  

“Beginning, middle, and end; and constitution of the musical signs is the ison; because without it you cannot establish a fixed step or pitch (phônê); in a possible addition to this tentative definition of a tonal centre, the classification of the sign ison as ‘aphônos’, i.e. without interval or step value, is explained; somebody probably criticized the terminology for inconsistency, since in fact you sing – acoustically (phôneitai men) – the repercussion, but it still has no step or phônê-value (ou metreitai de).  

✓ The increasing explicitness of the melodic movement as the building material of melody is phrased in R7: “The melody of the ecclesiastical chant ascends and descends by means of these interval signs” (cf. plate 5).

✓ Mainly in the more developed versions of the Papadike (C and D) we meet special paragraphs concerning the modes, the êchoi. What was initially intended for other types of instruction, oral possibly, appears in R13 as a regular list of the 8 êchoi, with their names and their typical modal signatures, as they appear in the musical manuscripts. In addition, an element that might pertain to a more institutionalized and school-like grammar teaching of the papadikê technê, is the association of the Byzantine êchoi with names of the modes of ancient Greek music (ἐλληνιστί), i.e. “first mode is called Dorian” etc. (R14). The growth in size of the otherwise quite short pieces of teachings in the Papadikê, might point to a successive ‘academization’ of the teaching, i.e. an increasing verbalization that might have been inspired from the general Byzantine school system, in which ancient Greek lore and texts still held a central position along with Christian heritage material. Also, the use of diagrams

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10 Cf. Papadikê in Athens NLG 2269, 17th cent. (Troelsgård, Inventory), p. 4.

11 This kind of information is also conveyed in the Prôtopapadikê of the ms Parisinus gr. 261, f. 140v, A.D. 1289: cf. Alexandru & Troelsgård, «Σημασία,» vol. III, p. 1223, table II.1.
and tables in the church music texts has a clear link with the popularization of the Quadrivium-texts that gained increasing dissemination in the Byzantine world during the later Middle Ages. All the above can be expanded with further teaching on the échoi and their practical connection with the main signatures (MSi) and medial ones (MeSi) or martyriai in the musical manuscripts; another list of the modes with a greater focus on the nomenclature and orthography of the MSi also appears (R15), and the concept “middle mode” is explained as an association of the primary modes with a ‘sistermode’ at the distance of two steps i.e. at the distance of a third (R12). In the case of the mesoi, the interval of a third is a descending one, from an authentic mode to a plagal one, whereas in the case of the diphôni, the third is ascending, going the opposite way, from the basis of a plagal mode to an authentic one (R16): cf. plate 6.

All the aforementioned procedure had lead – more or less – to the solidifying of the main contents with relationship to the modes in the Papadikê proper12 in terms of their extent and order. But in addition to this nucleus material, that was copied and further developed throughout generations upon generations of chant teachers, accumulation of further lists, diagrams and whole exercise pieces whose objective was to repeat, develop and contextualise the elements introduced in the Papadikê, became a part of the transmission of primary chant instruction material (cf. Appendix, with elements concerning modal instruction in red color).

3. The Échêmata lists and the Stichêrarion

Regarding the instruction in matters relating to modality, we shall briefly draw focus on some lists of Échêmata, that link between the martyriai, the sung MSi in chant practice, and the incipits of a selection of chants. The list presents for each mode the most recurrent realisations of the échêma with the addition of the appropriate ‘apêchêmata’, and eventually creates a smooth transition from the échêma to the sung melody. The samples of chant chosen for this type of instruction are mostly quotes from the Stichêrarion, and more specifically the openings or incipits of well-known stichêra (cf. plate 7).

For each mode the list consequently presents – in a tentative order from the most frequent melody openings to the less frequent ones, and/or according to the liturgical order of the church year with its fixed and moveable feasts – a modal/melodic framework for the following chant. In the genre of the Stichêrarion, many melodic formulas are reminiscent of passages in the intonations (the échêmata themselves) and the transitional phrases (apêchêmata) linked to them. That way, the chant student was invited to deduce the intersection of the formulas of intonations and chants ascribed

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12 i.e. the widespread sequences of basic chant instruction elements.
for instance to the first mode and thus have an idea of the modal/melodic framework that is associated with this particular mode. In the Stichérarion, the tonal centres often appear to be determined in the course of the outlining of such an initial modal/melodic ‘micro cosmos’. That virtually results in an image of modal bifocality in the first échos, with tonal weights on both D and a, i.e. at a fifth distance (cf. plate 7, n° 1-2), while e.g. also bifocality D-G, i.e. at a fourth distance might be found and could create a unity between the first authentic (‘kyrios prôtos’) and first plagal mode. In the second mode, the bifocality E-b, i.e. at a fifth distance, is discernible while the G-b trichord is in fact more prominent at the intonation of the second mode stichéra (cf. plate 7, n° 3-4). Here too the a, at a fourth distance from the bottom of the second mode frame, E, has a special prominence, signified by the ‘nenanô’ phthora or, in the course of the melodies, by the application of the nenanô MeSi (cf. plate 7, n° 11).13

In other genres, the tonal gravity points are distributed differently; for example in ‘simple psalmody’ and the modally slightly simpler automela collections, the modes seem to be monofocally organized; they centre namely around a single tonal basis pitch per mode, while the more melismatic genres, the Psaltikon and Asmatikon, of the cathedral rite, show yet again different distributions of initial pitches and cadential phrases, thus producing different pictures of tonal gravity points.

However, much of what is presented in the Stichérarion can still be related to the other genres. Given that the Stichérarion – most exemplaric in its oktôêchos part – presents similar pieces symmetrically arranged through all eight modes, this collection was an obvious choice to demonstrate a kind of complete collection of modal profiles. Furthermore, it seems that the early development of a written tradition of the Stichérarion in combination with its modal features made it well suited as a building block for the teaching of the eight modes supported by notation.

Perhaps, in such a way, modal features of the Stichérarion became almost ‘prescriptive’ or ‘normative’ in the conception of the Byzantine system of the échoi. This concept of modality, that is based on a set of typical melodic progressions and tonal gravity points in specific genres, was eventually supplemented with various idealisations of a modal system or generalisations on the relationships between pitches: in a kind of solmisation system, the parallagê, the échêmata were put in relationship to each other rather than with the actual quotations from a specific chant genre. These ‘theoretical’ relationships between modes were shown in a variety of diagrams, though still with a clear connection to the basic concept of the ‘step signs’ of the Papadikê: pitch repetition creating tonal gravity centre, ascending or

descending one or more steps to create some tonal relationship with (or tension against) the departure pitch, and the expectations of possible resting pitches or markers of tonal focus points (we use other terms, as the traditional Western concept of ‘finales’ is hardly compatible with the more complex concept of the Byzantine échoi).

4. Diagrams: opera maiora et minora. ‘Ars parallagendi’ in the ms Athens NLG 899

Along with the widespread diagrams of the Composed, of the Simple Wheel and of the Tree, all of which are related to St John Koukouzelès and contain the teaching of the parallagê and the relations between the modes according to the pentachordal system, some other parallagê-diagrams can occur in various manuscripts. Most impressive is the case of the ms Athens NLG 899 (15th cent. [Σακκελίων]), which does not only present the Tree and the Composed Wheel, but a whole series of original diagrams reframing the very issues of the parallagê in a wealth of shapes, like ‘infinity’, ‘butterfly’, ‘chiasm’, double filled circles, and ‘rhombs’.

5. Didactic poems – from the ‘Old Stichèrarion’ to the octoechical methods of the Palaeologan era

The shifting of modal positions according to the ‘parallagê’ was by no means only a ‘theoretical issue’. Already in the oldest preserved Stichèraria a few items were conceived to demonstrate the full range of modal possibilities, i.e. modulating through all modes from first authentic to fourth plagal – and back to first mode again. In the classical Stichèrarion at least three such pieces are found. In fact, most

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14 The first mentioned diagram includes always the name of St John Koukouzelès, the last one is very often attributed to him in the rubric, the second one sometimes. Cf. also Αλεξάνδρου, Παλαιογραφία, pp. 442-452.

15 Cf. the Abstract page of this article – right sidebar – Article Tools section – select Supplementary files – Ars parallagendi and the adjacent musical examples.

**stichêra**, except for a range of very brief pieces from the *oktôêchos* part, are conceived in more than one *êchos*, in the sense that middle or final cadences of the corresponding plagal or authentic mode – or some other related mode – are regularly applied. For example, a cadence corresponding to the final cadence in third plagal mode is applied as a medial cadence in the first mode. With Husmann, one could call pieces with such typical constellations of modulation bi- or trimodal *stichêra*. Transitions between melodic passages thought of as belonging to a specific mode are typically marked by MeSi in the musical manuscripts. There is, however, some variation in the choice of MeSi and the exact placement of the supposed ‘modulation’ to take place – since the transmission is chirographic and different personalities have been responsible for each step in the transmission – making errors, correcting errors and adding ‘improvements’ according to their various convictions and aesthetics. Oliver Strunk, Jørgen Raasted, Christian Thodberg, Heinrich Husmann, and others have all contributed to possible explanations or interpretations of melodic progressions involving such types of modal development, expressed by the placement of MeSi in pitches, that differ from their ‘theoretical’ position according to a simple model of the modality in the Byzantine *Oktôêchos*. Historical developments in the conception of the modes and regional differences may have also played a role in creating this picture of variability. In many instances, such ‘unexpected’ MeSi, however, seem to express transposition, modulation, or both: in some manuscripts, but more frequently in exercises meant to draw the attention of the student to specific modal features, even double or triple signatures occur in an attempt to clarify

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19 Raasted, *Intonation Formulas*.


such cases. One of them indicates the placement of a given melodic step (a cadence or an opening pattern) in relation to the initial ώ̣chêma; this is said to be put ‘ἀπὸ παραλλαγῆς’, whereas the other signifies an altered modal/melodic context, a modulation, i.e. that the modal/melodic environment is to be conceived in a new way, redefined in a new ‘modality’. This is a MeSi placed ‘ἀπὸ μέλους’. The class of phthorai, listed among the Elements of the Papadikai, also belongs to this discussion. These work almost identical with the MeSi in regard to the ‘theoretical’ and ‘unusual = transposed’ positions and their cuing a shift in the modal/melodic context; however they may also occur in the middle of a musical phrase, unlike the MeSi that only appear at the beginning or end of them.\(^{22}\)

All these matters have consequences for the interpretation of the music – for example in transcription designed for performance. In such a case the performers must decide exactly where a given change of the modal/melodic context was intended to take place (despite some variation in the manuscript transmission), and which changes of the chosen intervallic structure must accordingly be suggested. The application of the MeSi and their possible shift of position, as learned in such methods, must have been really important in the actual chant practice. They were meant as a guide to handle such complicated matters as for example the modulations in the octomodal stichêra. Performing such pieces seems to have been a mark of real mastery. Therefore, perhaps, one might see a line of inspiration from the octomodal stichêra to the later methods of chant conceived in various sequences of the eight ε̣choi: the Ison, oligon kai petasthê ascribed to Koukouzelês, pieces called Abbas abban and Ho thelôn mousikên etc. An open list of octomodal exercises/methods transmitted in connection with the Papadikê Elements can be found in plate 8. On a more symbolic level, the octomodal stichêra also signify the ideal of wholeness or completeness, perhaps like a musical counterpoint to the alphabetical Psalms or acrostics of the Akathistos Hymn.

6. Formulas and modality

The sense of the mode in Byzantine chant is shaped by the persistence of certain melodic formulas (theseis), especially in the cadential zones of the troparia and hymns, along with the highlighting of selected melodic steps which act as points of modal attraction throughout the melody.\(^{23}\)

\(^{22}\) Cf. Troelsgård, Byzantine Neumes, pp. 67-75; Αλεξάνδρου, Παλαιογραφία, pp. 455-461.

Among the wealth of formulas used in each mode, there are some which seem to form an intimate melody-modal complex. Such formulas are, e.g. the thematismos, the thema haploun, the enarxis, the epegerma, and the cadence labelled as ‘τέλος στιχηρού ἐν ταυτώ’ in St John Koukouzelēς’ Mega Ison (cf. plate 9).

The important questions about chromaticism in the old repertory could also be viewed through the prism of strong melodic habits which in time grow to a well-defined modal concept.24

7. Elements concerning the êthos of the modes

As a complement to the introductory paragraphs about the êthos of each mode in some old Heirmologia and echoing ancient Greek êthos connotations of the modes,25 the Papadikē-propaedeutics occasionally contain brief references about this issue.26 In this context, it is worth mentioning a brief passage from the ms NLG 893, f. 4r (A.D. 1747),27 where the first mode is presented as forceful, virile, most fit for war, bright, having a melos with freedom of speech, outspokenness, frankness, becoming delightful, as a pleasant tetráphonos, when the melody rises four voices from the plagal of the first mode.28

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24 Cf. Troelsgård, Byzantine Neumes, pp. 72-75; Αλεξανδρού, Παλαιογραφία, pp. 455-458, 462, 485-492.
28 «αλλ’ οὗν ὁ πρῶτος ἔχει τὸ κρότος· οὐδεὶς γὰρ τῶν ἄλλων ὑψίτως χαρακτηρίζεται, πρῶτος τετράφωνος· ἔχει γὰρ πολλὰ τὰ εἰδή· ἔχει μὲν πρῶτον, τὸν σαύρον τε καὶ ἴχθυρον, ὡςαινεί εἶδος πολεμικὸν· εἶτα τὸ λαμπρὸν καὶ πεπαρθεμένον· εἶτα τοὺς κρότους τῆς ὄδης αὐτοῦ· ταύτα μὲν μετὰ παρθενίας· ὁ πρῶτος λαμπρότερος τῶν ἄλλων υπάρχει· διὸ καὶ εἰλήθη τὰ πρωτεία αὐτοῦ, τοῦ λέγεσθαι πρῶτον. ὃς δηλονότι καὶ τερπνός τετράφωνος γίνεται, ἀπὸ τοῦ πλαγίου πρῶτον, τετεσσαράς φωνὰς ἄνελθην.» (NLG 893, f. 4r). See further Χρύσανθος εἰκ Μαδύτων, Θεωρητικὸν Μέγα τῆς Μουσικῆς (Τεργέστη: Michele Weis, 1832, repr. Αθήνα: Κουλτούρα), §§ 324, 332, 339, 347, 354, 361, 368, 375, 422.
8. Conclusions

The Papadikê-compendium contains precious material related to the Byzantine modal system: in neume lists, theoretical paragraphs, diagrams and didactic poems. Neumes and modes are the two main pillars of music education for the singer during Byzantine and post-Byzantine times. Furthermore, the enormous wealth of parallagê exercises demonstrates a strong link between modal thinking and vocalizing, intended to shape strong, flexible and bright voices. We hope that the editorial work with the Papadikê will put at the disposal of musicologists and musicians important tools for both understanding the older repertories and strengthening the actual performing practice of liturgical chant.

*
Plate 1

List of ascending interval signs, from Athens NLG 2600, 14th cent., f. 3r, Papadikê type A

29 Neumes and their diastematic value copied from the ms (originally in brown ink). We changed the layout of the list, putting each new type of combination (with ison | with oligon | with oxeia | with petastê | with kouphisma | with pelaston) in a new line.

For the ms, see http://www.igl.ku.dk/MMB/catbyz.html
Plate 2

List of big signs having included some phthorai, copied from the Papadikê in the ms H.M. Konstamonitou 86 (Papadikê type B), beginning of 15th cent., f. 17v-18r

30 Cf. Γρηγόριος Στάθης, Τὰ χειρόγραφα βυζαντινῆς μουσικῆς, Αγιον  ‘Ορος, τόμος Α’ (Αθήνα: Ιερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, Ἰδρυμα Βυζαντινῆς Μουσικολογίας, 1975), p. 656. See also a facsimile in Αλεξάνδρου, Παλαιογραφία, p. 529.
Plate 3

Head paragraph about the phthorai (R9), copied from the ms Athens NLG 2444, f. 11r, first half of 15th cent. Papadikē type C


Plate 4

Phthorai and related signs in the first Papadikē-compendium from the ms of the H.M. of the Great Lavra E 173, f. 1r-v (Papadikē type B) and around the Composed Wheel, f. 7v, in the second Papadikē-compendium of the same ms (A.D. 1436).

Plate 5

Elements R6-7 from the Papadikê of the ms Athens NLG 902, f. 2v, A.D. 1692,

Papadikê type D

Τέχνης δὲ ταύτα τὰ σημάδια ἐκαστὸν τὴν ἑαυτὸν φωνὴν οὕτως ὡς ὀρᾶς·

Τὸ ὀλίγον ἔχει φωνὴν μίαν α [ἡ] οξεία α ἑ πετασθῇ α τὸ κούφισμα α τὸ

πελασθὸν α τὰ δύο κεντήματα α τὸ κέντημα β καὶ ἡ ψηλὴ δ

ὁ ἀπόστροφος α οἱ δύο ἀπόστροφοι α ἡ ἀποφόβη β τὸ κρατημοῦπορθὸν β

τὸ ἔλαφρον β καὶ ἡ χαμηλὴ δ

Ἐν τούτοις τοῖς σημαδίοις ἀνέρχεται καὶ κατέρχεται πᾶσα ἡ μελωδία τῆς μουσικῆς τέχνης·

Plate 6

Papadikê-elements concerning the teaching about the system of the eight modes\(^{34}\)

<table>
<thead>
<tr>
<th>Element</th>
<th>Text</th>
<th>Source</th>
<th>Papadikê type</th>
</tr>
</thead>
<tbody>
<tr>
<td>R14</td>
<td>Τά δὲ ὀνόματι(α) τῶν ὀκτώ ἡχῶν ἐν τῷ μουσικῷ εἰσὶ ταῦτα·</td>
<td>Athens NLG 899, first compendium, f. 2v-3r, 15th cent. (Σακκελίας)</td>
<td>C</td>
</tr>
</tbody>
</table>

R13 | Εξ αυτῶν εἰσίν οἱ τέσσαρες κύριοι· καὶ οἱ τέσσαρες πλάγιοι· Καὶ κύριοι μὲν εἰσίν, | H.M. of the Great Lavra I 79, f. 2v, 14th cent. (Spyridon & Eustratiades, Catalogue, p. 193) | D |

\(^{34}\) Some of the red signatures in the manuscripts consulted were hard to read in our copies and have been inferred through comparison with similar sources.
<p>| R15 | Ἐχουσι δὲ καὶ ὀνομασίας ὁ ήχοι τοιαύτας:— ὁ πρώτος λέγεται ἀνανεῖς γράφεται δὲ καὶ ἐν τοιαύταις σημαδίοις: ὁ δεύτερος λέγεται νεανεῖς καὶ γράφεται οὐτῶς: ὁ τρίτος λέγεται νανά καὶ γράφεται οὐτῶς: ὁ τέταρτος λέγεται ἁγια καὶ γράφεται οὐτῶς: ὁ πλάγιος τοῦ πρώτου ἀνέανες καὶ γράφεται οὐτῶς: ὁ πλάγιος τοῦ δευτέρου νεέανες καὶ γράφεται οὐτῶς: ὁ πλάγιος τοῦ τρίτου ως καὶ βαρύς λέγεται, ἀνανεῖς καὶ γράφεται οὐτῶς: ὁ δὲ τοῦ τετάρτου πλάγιος λέγεται νεάγιε, γράφεται δὲ οὐτῶς: |</p>
<table>
<thead>
<tr>
<th>R16</th>
<th>Έχουσι δὲ καὶ οἱ πλάγιοι ἐν ταῖς ἀνιούσαις, μέσους τοὺς λεγομένους διφώνους. Οἱ πλάγιοι τοῦ πρώτου, ἔχει διφώνον τὸν τρίτον οὕτως:</th>
<th></th>
<th>Λαύρα Ι 79, f. 2v</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>D F E D E F</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Καὶ ὁ πλάγι(ος) τοῦ δεύτερου, τὸν τέταρτον:</td>
<td></td>
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<tr>
<td></td>
<td>EFG F EFG</td>
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<td></td>
<td></td>
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<tr>
<td></td>
<td>Καὶ ὁ βαρύς, τὸν πρῶτον:</td>
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<tr>
<td></td>
<td>F GE FGa</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Καὶ ὁ πλάγιος τοῦ τετάρτου, τὸν δεύτερον, οὕτως:</td>
<td></td>
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<td></td>
<td>G a G Gab</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>καὶ ταύτα μὲν περὶ τοῦτ(ων)_:</td>
<td></td>
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</tr>
</tbody>
</table>
List of intonation formulas of the eight modes, connected to incipits of various stichéra, based on the ms of the H.M. Docheiariou 338, autograph of Dêmêtrios Lôtos, A.D. 1767, f. 2v-3r

<table>
<thead>
<tr>
<th>No</th>
<th>Mode</th>
<th>Intonation formula and incipit of a stichéron, according to ms Docheiariou 338 (A.D. 1767)</th>
<th>Identification of incipit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; authentic</td>
<td>[Musical notation image]</td>
<td>Indiction, St Symeon the Stylite, 1&lt;sup&gt;st&lt;/sup&gt; September, SAV 1, A139, f. 1r&lt;sup&gt;37&lt;/sup&gt;</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>[Musical notation image]</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Heôthinon, A139, f. 298r</td>
</tr>
<tr>
<td>3</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; authentic</td>
<td>[Musical notation image]</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Heôthinon, A139, f. 298v</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>[Musical notation image]</td>
<td>Nativity of St John the Baptist, 24&lt;sup&gt;th&lt;/sup&gt; June, SAV 599, A139, f. 134v</td>
</tr>
</tbody>
</table>

35 Cf. a facsimile in Αλεξάνδρου, Παλαιογραφία, pp. 322-323.


<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; authentic</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; Heôthinon, A139, f. 298v</td>
<td></td>
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<td></td>
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<tr>
<td>6</td>
<td></td>
<td>Indiction, St Symeon the Stylite, 1&lt;sup&gt;st&lt;/sup&gt; September, SAV 5, A139, f. 2r</td>
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<td></td>
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<tr>
<td>7</td>
<td></td>
<td>Palm Sunday, A139, f. 225r</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>4&lt;sup&gt;th&lt;/sup&gt; authentic</td>
<td>This incipit not found in the 4&lt;sup&gt;th&lt;/sup&gt; authentic mode in the SAV of the Sticherarion</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>plagal of the 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>5&lt;sup&gt;th&lt;/sup&gt; Heôthinon, A139, f. 299r</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>plagal of the 2&lt;sup&gt;nd&lt;/sup&gt;</td>
<td>Dormition of the Theotokos, 15&lt;sup&gt;th&lt;/sup&gt; August, SAV 725, A139, f. 166v</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>plagal of the 2&lt;sup&gt;nd&lt;/sup&gt;, nenanô</td>
<td>6&lt;sup&gt;th&lt;/sup&gt; Heôthinon, A139, f. 299v</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td>12</td>
<td>varys</td>
<td>Vigil of Christmas, Great Hours, SAV 338, A139, f. 77v</td>
<td></td>
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<tr>
<td>13</td>
<td></td>
<td>7th Heôthinon, A139, f. 300r</td>
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<tr>
<td>14</td>
<td>plagal of the 4th, nana</td>
<td>Anatolikon, A139, f. 295v</td>
<td></td>
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<tr>
<td>15</td>
<td>plagal of the 4th</td>
<td>Epiphany, Great Hours, SAV 412, A139, f. 93r</td>
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</tr>
</tbody>
</table>
Plate 8

Octoechical methods in the Papadikê-compendium: an open list.

<table>
<thead>
<tr>
<th>Incipit</th>
<th>Mode</th>
<th>Author</th>
<th>Further rubrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ἀββᾶς ἀββᾶν</td>
<td>octoechical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ἰσον ὀλίγον</td>
<td>octoechical</td>
<td>Ιωάννης Γλυκύς</td>
<td></td>
</tr>
<tr>
<td>Ἰσον ὀλίγον</td>
<td>octoechical</td>
<td>Ιωάννης Γλυκύς</td>
<td></td>
</tr>
<tr>
<td>Κύριε εὐλόγησον</td>
<td>octoechical</td>
<td>Ιωάννης Γλυκύς</td>
<td></td>
</tr>
<tr>
<td>Νενε</td>
<td>octoechical</td>
<td></td>
<td>Ισασιοι των η ήλον</td>
</tr>
<tr>
<td>Ο θέλων μουσικήν μαθείν</td>
<td>octoechical</td>
<td>Χρυσάφης ὁ Νέος</td>
<td></td>
</tr>
<tr>
<td>Τὸν πρῶτον τὸν λεγόμενον Κουκουμάν</td>
<td>octoechical</td>
<td>Ιωάννης Γλυκύς</td>
<td>Πλουσιαδηνός</td>
</tr>
<tr>
<td>• Τρισαριστεῖν ἀντιλήπτορ</td>
<td>octoechical</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Formulas *thematismos* (second authentic mode) and *thema haploun* (plagal of the second mode), from St John Koukouzelês’ octomodal didactic poem *Mega Ison*. Late Middle Byzantine notation after the ms NLG 2458, ff. 3r, 4r (A.D. 1336), with transnotation and slow exegesis by Chourmouzios (A.D. 1818), according to the *Ταμείον Ἀνθολογίας*, I.1. (repr. Θεσσαλονίκη: Ρηγόπουλος, 1980), pp. 448-449, 459, with schematic transcription

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39 Cf. also [https://digitalcollections.nlg.gr/nlg-repo/dl/el/browse/3442](https://digitalcollections.nlg.gr/nlg-repo/dl/el/browse/3442) and Αλεξάνδρου, *Παλαιογραφία*, pp. 545-548.
Plate 9.2

Formulas *thema haploun* (continuation) and *telos stichêrou en tautô*, both in the plagal of the second mode
Plate 9.3

Continuation of the previous cadential formula and the beginning of *epegerma* (in *barys* mode)
Plate 9.4
Continuation of the *epegerma* and the formula *enarxis* (in the zone of the plagal of the fourth mode). In the last case, the exegesis is placed one tone lower than the old notation, due to the change of the theoretical base of the triphonic variant of the plagal of the fourth mode. The *enarxis* is rendered by Chourmouzios in this case through a modulation into the second authentic mode.
Appendix

THE PAPADIKÊ-PROPADEUTICS IN NLG 893

Signature: Athens, National Library of Greece 893

Type of ms, according to its content: Anthology of Papadikê

Date: 1747

Scribe/Contractor: Δαβίδ Σκοπελίτης

Description of ms: Troelsgård, Inventory. Χατζηγιακουμής 1980: 165-166

Consulted form: Microfilm MMB (Nr. 16,06). https://digitalcollections.nlg.gr/nlg-repo/dl/el/browse/3072

PAPADIKÊ, EXTERNAL DESCRIPTION

Folia: 1r-18v

State: complete

PAPADIKÊ-ELEMENTS

Theory:

I (title): f. 1r

II (ίσον): f. 1r

III (ισότης-ἀνάβασις-κατάβασις): f. 1r

IV (φωναὶ δεκατέσσαρες, ἀνιοῦσαι § list of the neumes, ὁ κατιοῦσαι): f. 1r

V (σῶματα § list of the neumes, § πνεύματα): f. 1r-v

VI+ (number of φωναὶ § list): f. 1v

XIX (ὑπόταξις: introduction, § ἀνιόντα πνεύματα, § κατίόντα πνεύματα, § κρατημούπορόον κ.ἄ.): f. 1v

VII (role of interval signs: «ἐν τούτοις τοῖς σημαδίοις»): f. 1v

VIII (μεγάλα σημάδια: introduction, § list): f. 1v-2r

XI (ἀργιαι): f. 2r

XII (μέσοι τῶν κυρίων ἕχων): f. 2r

XIV (ancient Greek names of the modes): f. 2r
XVI (μέσοι των πλαγίων ἤχων = διάφωνοι): f. 2r
XVIII (σύνθεσις comprising different combinations of emphona sômata+pneumata+some megala sêmadia): f. 2r-v

Methods:
- «αὐτή [ή] παραλλαγή ἀρχομένη ἀπὸ τοῦ πρώτου κατερχομένη καὶ ἀνερχομένη καὶ ἀνερχομένη μέχρι τῆς ἐπταφωνίας», ἤχος α΄ exo: Anane: f. 2v
  † κατερχομένη καὶ ἀνερχομένη μέχρι τῆς ἐπταφωνίας, ἤχος β´ (continues the previous exercise): f. 2v
  † παρόμοιον, ἤχος γ´: f. 2v
  † παρόμοιον, ἤχος δ’: f. 2v, and with similar small rubrics also for the plagal modes: f. 3r
- O θέλων μουσικήν μαθεῖν (with blurred rubrik): f. 3r

Diagrams:
- The simple wheel (τροχός): f. 3v
- The pentachordal descendent & ascendant movements known also from St. John Koukouzelês’ wheel (τροχός), written as plane musical text, only with neumes and the corresponding signatures below them: f. 3v

Methods:
- «τροπάριον ἑισαγωγικὸν πρὸς τοὺς βουλομένους μαθεῖν τὴν μουσικήν, ἀνάμει ἤχων τὴν παραλλαγήν μετὰ τῆς μετροφωνίας», ἤχος πλ. α’: Χαρὸς τετραδεκαπύρσευτος: f. 3v

Theory:
- «Ἐρμηνεία τῶν ἤχων», inc. Ἐχουσὶ δὲ καὶ τετραφώνους οἱ ἤχοι σύτως: f. 4r

Diagrams:
- «Αἱ παραλλαγαὶ τῶν ὁκτῶν ἤχων» & «Ἡ παραλλαγὴ τοῦ κύρ Ἰωάννου μαϊστορος τοῦ Κουκουζέλη» (the composed wheel/τροχός): f. 4v

Signature of the scribe, with selfportrait: f. 5r (cf. Χατζηγιακούμης 1980: 165-165)

Echemata-Lists: «ἀρκτέον οὖν καὶ τῶν κατ’ ἤχον ἤχημάτων»: f. 5v-6r

Methods:
- «Ἡ ὠφελιμώτατος μετροφωνία», ἤχος α´ exo: Ἐν τῷ θλίβεσθαι με: f. 6r
- «Ετέρα μετροφωνία ὠφελιμωτάτη», ἤχος α´ exo: Ἐν τῷ θλίβεσθαι με: f. 6r
• «Στίχοι ποιηθέντες παρά διαφόρων ποιητών και ο μὲν παρόν ποίημα κύριον Ἰωάννου τοῦ Σωροῦ καὶ δομεστίχου (sic) ὠφελιμώτατος», ἡχός πλ.δ’ νανά: Κύριε Ἰησοῦ Χριστὲ: f. 6v
• «Ετερος», ἡχός α’ (exo): Δι’ εὐχῶν τῶν ἀγίων πατέρων: f. 6v
• «Στίχος τής ὅλης ἕναρξεως, θεσσαλονικαίον», ἡχός πλ. α’: Δι’ εὐχῶν τῶν ἀγίων πατέρων: f. 6v
• «μέτοχος ἀπὸ δ’ ἑως δ’» (twice the signature for the 4th authentic mode), ἡχός πλ. δ’: Εὐλογεῖτε ἄγιοι: f. 6v
• Εὐλογεῖτε πατέρες: f. 6v
• «Ετέρα μέθοδος ἀγιορειτική ὀκτάχος», ἡχός α’ exo: Ἀββᾶς ἅββαν: f. 6v
• «Ετέρα τοῦ Ἀλυάτου», ἡχός πλ. β’ νενανώ: Αγία Τριάς: f. 6v-7r
• «Ετέρα Ζηρου (?)», ἡχός πλ. β’ νενανώ: Αγιοι πάντες: f. 7r
• «Κύριον Ἰωάννου τοῦ Κουκουζέλη», ἡχός β’ with red neumes indicating a leap of 9 ascending voices and two descending apostrophoi: Θεολόγεν παρθένε: f. 7r
• Ω πάγχρυσε Χρυσόστομε, ἡχός πλ. β’ with 2 rising voices in the apêchêma: f. 7r
• Δέσποινα Θεοτόκε, ἡχός πλ. β’: f. 7r
• «Στίχος ψαλλόμενος κατ’ ἡχον τοῦ Γλυκέος», ἡχός α’ exo: Κύριε εὐλογησόν: f. 7r-v
• «Ετέρα μέθοδος πάνω ὠφελίμως τῶν στιχηρῶν τοῦ κύριον Σένου τοῦ Κορώνη ἐκαλλωπισθη παρά τοῦ Κοσμᾶ ιερομονάχου τοῦ Μακεδόνος καὶ Ἰβηρίτου», ἡχός α’: Ἐπέστη-ἐπενενενεστη- ή εἰσόδου: f. 7v-11v
• «Μέθοδική παραλλαγή, ὠφελίμως πάνω, ποιηθείσα παρά κύριον Ἰωάννου, ἱερέας τοῦ Πλουσιδηνῆς, ἀρχομένης κατά ἀκριβολογίας. Απὸ τοῦ παρόντος τροπαρίου, τὸ Ἀγίων Πνεύματι, εἶτα καὶ τῶν Φώτων αἱ συνθέσεις, κατὰ ἁριθμὸν, ἁρίστας συντεθειμένον, διαφόρως τε καὶ ποικιλοτρόπως, καταλεπτῶς- πῶς δεὶ ἀνέρχεσθαι μιᾶ, ἐτέρα κατέρχεσθαι, καὶ ἐτὶ δύο, καὶ δύο· τρεῖς καὶ τρεῖς, καὶ αὔτης, τέσσαρας καὶ τέσσαρας, μεθ’ ὄν(?) ἀνάβασις καὶ κατάβασις· καὶ ἀρχαι μαθημάτων, καὶ συμπερασμάτων τούτων, ἔτι δὲ καὶ ἀρχαί· καὶ γεννήσεις τῶν ἡχῶν: κυρίων τε καὶ πλαγίων, ἦν ἀν τις ἐπιστήμων διέλθη· εὐφρήσει πάσαν ὁδὸν διδασκάσαντι, καὶ οἰδήσαντι αὐτῶν, εἰς τὸ εὐφρίσκειν ἀπὸ τόν πάν μάθημα: Αγίων Πνεύματι, εἰς ἡχον τέταρτον· ἐστὶ δὲ οὐ μόνον ἰσασιμός ἀλλὰ καὶ ἀκριβολογία»: f. 11v
• «ἀρχη τοῦ προομίου, ἡχός πλ.δ΄»: Ενταῦθα ἀρχόμεθα: f. 11v-12r
• «Ἀρχη τῆς μεταφορίας»: Μία καὶ μία καὶ ἀλλὰς μία: f. 12r-13r
• «Μέθοδος ἐτέρα τῆς μεταφορίας ὠφελιμώτατος κύριον Γρηγορίου Μπούνη τοῦ Ἀλυάτου», ἡχός πλ. δ’ : Νε σύτως οὖν ἀνάβαινε: f. 13r-v
• «Σημείωσαι τάς ἀρχάς τῶν ἡχῶν», πλ. δ’: Τὸν πρώτον τὸν λεγόμενον Κουκουμάν: f. 13v-15v

• «Ετέρα μέθοδος ἁμα δὲ καὶ σύνθεσις τῆς καλοφωνίας», ἡχος α’ (ἐκδ): Νενανεα: f. 15v-16v

• «Ετέρα μέθοδος τῶν νενανισμάτων καὶ τερεντισμάτων κῦρ Ξένου τοῦ Κορώνου», ἡχος πλ. α’: Ερερε: f. 16v-18r

• «Σημάδια ψαλλόμενα κατ’ ἡχον συντεθέντα ἐντέχνως παρὰ τοῦ διδασκάλου κυρίου κῦρ Ἰωάννου μαίστορος τοῦ Κουκουζέλη», ἡχος α’: Ἰσον ὀλίγον: f. 18r-v

**TYPOLOGY OF THE PAPADIΚÊ (THEORETICAL PART: R): D, with different order of some elements**

**AUTHORS MENTIONED IN THE PAPADIΚÊ:**

• Γρηγόριος Μπούνης Ἀλυάτης: κῦρ, 13r / 6v
• Γλυκύς: 7r
• Ἰωάννης Κουκουζέλης: μαίστωρ f. 4v / διδάσκαλος, κῦρος κῦρ, μαίστωρ, f. 18r / 7r, 18r
• Ἰωάννης Ξηρός: δομέστιχος, f. 6v, 7r
• Ἰωάννης Πλουσιαδηνός: κῦρ, ιερεύς, f. 11v
• Κοσμάς ιερομόναχος Μακεδών καὶ Ίβηρίτης, f. 7v
• Κουκουμάς: neumated, in method, f. 13v
• Ξένος Κορώνης: κῦρ, f. 7v & 16v

**LOCAL TRADITIONS:**

• ἀγιορειτικόν: f. 6v
• θεσσαλονικαίον: f. 6v

**COMMENTS:** This Papadiκê includes rich material, especially concerning the methods. It shows, among others, how later masters (Kosmas Makedôn), develop further the method for the Stichêrarion by Xenos Korônês.
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Biographies:

**Maria Alexandru** (*1969, Bucharest) studied Music Education, Musicology, Byzantine Studies and Latin in Bucharest, Bonn, Copenhagen (PhD, 2000), and Greece (Byzantine chant, post-doc and kanonaki courses). She has got scholarships from the Studienstiftung des Deutschen Volkes, and the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the Aristotle University of Thessaloniki (today as an associate professor). She participated in more than 70 congresses and gave conferences and masterclasses in different countries. In 2006 she founded the Study Group for Byzantine Musical Palaeography from the School of Music Studies of the A.U.Th., which gave many lectures and concerts in Greece and abroad. Her work comprises 4 books, more than 50 articles and different recordings; she has received various distinctions. Since 2017 she conducts the female Byzantine Choir “St Anysia” of the Greek Society for Music Education. She is a member the International Musicolological Society and other musical associations. For her work, cf. e.g. [https://repository.kallipos.gr/handle/11419/6487](https://repository.kallipos.gr/handle/11419/6487) and [https://www.auth.gr/video/25501](https://www.auth.gr/video/25501)