

Uses of the New Method of the Byzantine Notation Historico-Musicological Testimonies from K. A. Psachos's Archive*

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A

Notational Exegeseis [Achilleas G. Chaldæakes]

At the conclusion of his well-known book about the Byzantine Notation (published in 1917,¹ and re-published in 1978²) K. A. Psachos discusses with the “*retrospective parallelism of the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeseis*” [«ἀναδρομικός παραλληλισμός τῆς σημερινῆς μουσικῆς γραφῆς πρὸς τὴν ἀρχαίαν στενογραφίαν διὰ μέσου τῶν κατὰ καιροῦς ἐξηγήσεων»],³ a chapter also documented through numerous relevant papers of his, published until that time.⁴

According to his writings, his research on Byzantine Notation, in both its versions the stenographical and the analytical one, especially his effort as far as the so-called exegesis of the same Notation is concerned, is based on musicological pieces of evidence found specifically in the manuscripts of Gregory Protopsaltes, as well as on the relevant musical work of a series of Byzantine Music Masters, like the following ones: Chourmouziou Chartophylax, Chrysanthos of Madytos, George the Cretan, Jacob Protopsaltes, Antony Lampadariou, Peter the Byzantios, Peter the Peloponnesian, John Protopsaltes, Athanasios V the Patriarch of Constantinople, Balases the Priest;⁵ at the same time, he criticizes any

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¹ K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἢτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years through the present day], (Athens: P.D. Sakellariou Editions, 1917).

² K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἢτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ' ἡμῶν, ἔκδοσις δευτέρα ὑπερνηζυμένη, μετὰ ἔκτενοῦς βιογραφίας καὶ εἰσαγωγῆς συναρθεσίσης ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἔκδοσιν Γεωργίου Χατζηθεοδώρου καθηγητοῦ μουσικῆς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], (Athens: Dionysos Publishing Co, 1978).

³ Psachos (1978), 236-48; cf. *ibid.*, 236-7 “The ones who want to decode the secrets of this Ancient Method of the stenographical Byzantine Notation owe to ask and find all the formal and informal versions of the occasional various analyses and exegeseis of it, through which our religious music has developed, and through the only safe way i.e. the retrospective study, passing through the last exegesis towards the first format of the Ancient Stenography, to accomplish the approximate desirable. The only tools used for that challenging and complex study and research, are the exegeseis written down according to the contemporary New Method of the analytical Byzantine Notation, made by the three late teachers Gregory, Chourmouziou and Chrysanthos, who after hard work transformed that from symbols to letters; after these, one has to take into consideration the exegeseis made before the contemporary New Method of the analytical Byzantine Notation, the ones developed by George the Cretan, Jacob Byzantios, Peter the Peloponnesian, John from Trabzon and Balases the Priest, which one may study retrospectively; finally, one has to also take into consideration the various forms of the Ancient Stenography” [«Οἱ θέλοντες νὰ εἰσδύσωσιν εἰς τὰ ἀπόρρητα τοῦ στενογραφικοῦ τοῦτου συστήματος ὀφείλουσι νὰ ζητήσωσι καὶ ν' ἀνεύρωσιν ὅλους τοὺς ἐπίσημους τε καὶ μὴ σταθμοὺς τῶν κατὰ καιροῦς ἀναλύσεων καὶ ἐξηγήσεων αὐτῆς, δι' ὧν διήλθον τὰ μέλη τῆς ἐκκλησιαστικῆς ἡμῶν μουσικῆς, καὶ διὰ τοῦ ἐνός καὶ μόνου ἀσφαλούς τρόπου, τῆς ἀναδρομικῆς τουτέστι μελέτης, προχωροῦντες ἀπὸ τῆς τελευταίας ἐξηγήσεως πρὸς τὴν πρώτην μορφήν τῆς ἀρχαίας στενογραφίας, νὰ ἐπιτόχωσιν ὅπως οὖν καὶ κατὰ προσέγγισιν τοῦ ποθομένου. Ἄλλ' ὡς μόνον ἐφόδια διὰ τὴν ἐξόχως δυσχερῆ καὶ πολὺπλοκον ταύτην μελέτην καὶ ἔρευναν χρησιμεύουσιν αἱ εἰς τὸ σημερινὸν γραφικὸν σύστημα ἐξηγήσεις τῶν τριῶν ἀειμνήστον διδασκάλων Γρηγορίου, Χουρμουζίου καὶ Χρυσάνθου, οἵτινες κατόπιν πολυμόχθου ἐργασίας μετέτρεψαν τοῦτο ἀπὸ συμβόλων εἰς γράμματα. Μετ' αὐτὰς δέ, αἱ ἐξηγήσεις αἱ πρὸ τοῦ σημερινοῦ συστήματος γενόμεναι ὑπὸ τοῦ Γρηγορίου, τοῦ Κρητός, τοῦ Ἰακώβου, τοῦ Βυζαντιοῦ, τοῦ Πελοποννησίου, τοῦ Τραπεζουνοῦ καὶ τοῦ Μπαλασίου ἀναδρομικῶς, καὶ τελευταῖαι αἱ διάφοροι μορφαὶ τῆς πρώτης στενογραφίας»].

⁴ *Idid.*, 247-8 (note 81).

⁵ *Idid.*, 240-6 “Through the help of these valuable manuscripts and after long study we managed to write a dissertation on the complex issue of the stenographical Byzantine Notation; through the present book of ours we offer a minimum contribution to the

researcher who is not paying particular attention to those pieces of evidence, as “they wronged not only the Art but themselves as well” [«οὐ μόνον τὴν τέχνην ἠδίκησαν, ἀλλὰ καὶ ἑαυτούς»].⁶

Several testimonies about the same issue, unknown and unpublished for the time being, are additionally found in K. A. Psachos’s Archive; there, the researcher can focus on a few relevant roughly handwritten texts; for example:

- ❖ the text of an interview of a great Byzantine Music Theory tutor of Constantinople, the Protopsaltes Nileus Kamarados [see the full text, written in Greek, published and commented in *Appendix No. 1.2*],⁷ at the suggestion of K. A. Psachos recorded by Plato N. Kesisoglus in 1907,⁸ an interview never published until now;⁹
- ❖ another unpublished text, consisted of twenty-five (25) questions of K. A. Psachos addressed to a well-known Byzantine Music scholar, the hiero-monk of Grottaferrata monastery Lorenzo Tardo [see the full text, written in Greek, published and commented in *Appendix No. 2*],¹⁰ questions that K. A. Psachos was planning to use at a public discussion with L. Tardo during the fifth Byzantine Studies International Congress (Rome 1936).¹¹

history and art of it; especially, through the reference of the examples in indexes 28-31, we offer -short but adequate- samples of the way according to which one can compare the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeses; through such a parallelism one can assume that the Notation remains identical, even though several analyses of it are occasionally given. Taking into account, on the one hand, the exegesis made by the Three Teachers that have formed the New Method of the analytical Byzantine Notation, on the other hand, the Ancient Method of the stenographical Byzantine Notation, we can find exactly the same musical content in any formula given in the writing of Gregory (and his contemporaries), and then in the writings of Peter Byzantios, Peter the Peloponnesian and their predecessors, who have occasionally used some analysis of the Notation, until we reach the Ancient Stenography” [«Τῇ βοθησίᾳ τούτων τῶν πολυτίμων χειρογράφων κυρίως κατορθώσαντες, κατόπιν πολυετοῦς μελέτης, νὰ παρασκευάσωμεν ἐργασίαν ἐπὶ τοῦ σκοτεινοῦ καὶ λίαν ἀκανθώδους ζητήματος τῆς παρασημαντικῆς τῆς Βυζαντινῆς μουσικῆς, παρέχομεν διὰ τῆς περιληπτικῆς ταύτης μελέτης ἡμῶν ἐλαχίστην συμβολὴν εἰς τὴν ἱστορίαν καὶ τέχνην αὐτῆς. Ἰδίᾳ δὲ διὰ τῶν ἐν τοῖς Πίναξιν ΚΗ', ΚΘ', Α' καὶ ΑΑ' παρατιθεμένων παραδειγμάτων, παρέχομεν δείγματα μικρά, πλὴν ἀσφαλῆ, τοῦ τρόπου, καθ' ὃν, ἀπὸ τῆς σημερινῆς γραφῆς, διὰ μέσου τῶν κατὰ καιροὺς γενομένων ἐξηγήσεων ἀνατρέχοντες πρὸς τὴν πρώτην στενογραφίαν, εὐρίσκομεν τὴν αὐτὴν γραμμὴν διήκουσαν διὰ μέσου τῶν διαφόρων ἀναλύσεων τῆς γραφῆς. Λαμβάνοντες ἄλλαις λέξεσιν ὡς ἀντίποδας, ἔνθεν μὲν τὴν ἐξήγησιν τῶν τριῶν εἰς τὸ σημερινὸν γραφικὸν σύστημα, ἔνθεν δὲ τὴν πρώτην στενογραφίαν, ἀνεύρισκομεν μίαν καὶ τὴν αὐτὴν μουσικὴν γραμμὴν ἐν τῇ πρὸ τῆς σημερινῆς ἐξηγήσεως γραφῆ τοῦ Γρηγορίου καὶ τῶν συγχρόνων αὐτοῦ, εἴτα ἐν τῇ γραφῇ τοῦ Βυζαντίου, τοῦ Πελοποννησίου καὶ τῶν πρὸ αὐτῶν ἐν τινὶ μέτρῳ μεταχειρισθέντων ποιῶν τινα ἀνάλωσιν, ἕως οὐ φθάνομεν εἰς τὴν πρώτην στενογραφίαν»].

⁶ *Idid.*, 246-7; cf. *idid.*, 239: “It is impossible for foreign researchers (or even for Greek ones) to take even one step further (they are mostly going backward) in order to decode the Ancient Stenography if they can’t find and study in detail all the received relevant manuscript tradition, which represent more than a three-century period, a tradition that is impossible to find at the ancient codices of Byzantine Music found in various libraries spread throughout different regions” [«ποσῶς δὲν εἶναι δυνατόν, ἀδύνατον εἶναι, οἱ εἰς τὴν δῆθεν ἐρμηνείαν τῆς ἀρχαίας στενογραφίας ἐνασχολούμενοι ξένοι, εἴτε ἡμέτεροι καὶ κατὰ βῆμα ἐν νὰ προχωρήσωσι πρὸς τὰ πρόσω, ἀλλὰ κυρίως πρὸς τὰ ὀπίσθεν, ἂν μὴ ἀνεύρωσι καὶ ἐπισταμένως μελετήσωσιν ὁλόκληρον τὴν σειρὰν τῆς διαληφθείσης ἐργασίας ἢν, ἐκπροσωποῦσαν τρεῖς καὶ πλέον αἰῶνας, ἀδύνατον νὰ εὕρωσιν ἐν τοῖς τῆς πρώτης στενογραφίας χειρογράφοις, ἅτινα καὶ μόνον ἀπαντῶσιν ἐν ταῖς ἑκασταχοῦ Βιβλιοθήκαις»].

⁷ About the Protopsaltes Nileus Kamarados see: George Papadopoulos, *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῖν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμάσαντες ἐπιφανέστεροι μελωδοί, ὑμνογράφοι, μουσικοὶ καὶ μουσικολόγοι* [Contributions to the History of Byzantine Music], (Athens, 1890), 463-4; *Idem*, *Λεξικὸν τῆς βυζαντινῆς μουσικῆς* [Byzantine Music Dictionary], (Athens: Πανελληνίος Σύνδεσμος Ἱεροψαλτῶν Ῥωμανὸς ὁ Μελωδὸς καὶ Ἰωάννης ὁ Δαμασκηνός [Association of Greek Chanters], 1995), 118-9; note that his full Archive is now available at the following site: <https://digital.mmb.org.gr/digma/handle/123456789/15601> [accessed 31 March 2021].

⁸ At K. A. Psachos’s Archive one can find a relevant epistle of the said Plato N. Kesisoglus, dated from September 21, 1907 [see also its full text, written in Greek, published and commented in *Appendix No. 1.1*], where the ‘backstage’ of the aforementioned interview is clearly explained; the aforementioned figure seems to be the same person as Plato N. Kesisoglus, a Low’s PhD, director of the newspaper *Byzantine Review* [Βυζαντινὴ Ἐπιθεώρησις. Ἐβδομαδιαία Εἰκονογραφημένη Ἐφημερίς. Διευθυντής: Π. Ν. Κεσίσογλου δ.ν.] that was published during the same period of time (the first sheet was published on July 26th, 1907) in Athens.

⁹ Cf. a characteristic note, roughly written down by K. A. Psachos himself at the end of the handwritten paper of the mentioned interview, where one can read the following, amongst others, comment: *Was not published... [Δὲν ἐδημοσιεύθη]*.

¹⁰ About the hiero-monk of Grottaferrata monastery Lorenzo Tardo see: Oliver Strunk, “P. Lorenzo Tardo and his Ottoeco nei mss. melurgici: some observations on the Stichera Dogmatika”, in *Essays on Music in the Byzantine World*, with foreword by Kenneth Levy (New York: W. W. Norton, 1977), 255-67; cf. P. Nilo Somma, “Il prof. Oliver Strunk e p. Lorenzo Tardo”, in *Remembering Oliver Strunk, Teacher and Scholar*, edited by Christina Huemer and Pierluigi Petrobelli, Festschrift Series No. 21, (Hillsdale, NY: Pendragon Press, 2005), 65-70. See also the following interesting relevant edition of the Associazione Culturale “Nicolo Chetta”: *P. Lorenzo Tardo e la Musica Bizantina. Atti Giornata Culturale, Contessa Entellina (PA)-25 Agosto 1985: Anno Europeo della Musica*.

¹¹ At a note, written by K. A. Psachos himself in front of the questionnaire under discussion, hilarious details of its history are given: *Those questions were to be submitted to Lorenzo of Grottaferrata, who I called in public discussion, which he avoided by disappearing; but, even if he accepted this invitation, I wouldn’t accept to take part in the discussion, because during his lecture at “Parnassos’s” Hall he proved to be totally unworthy to be honored by me in this way [Αἱ ἐρωτήσεις αὐταὶ θὰ ὑπεβόλοντο εἰς τὸν λαυρέντιον τῆς Κρυπτοφέρρης, προσκληθέντα παρ’ ἐμοῦ εἰς δημοσίαν συζήτησιν, τὴν ὁποίαν ἀπέφυγεν, ἐξαφανισθεὶς. Καὶ ἂν ἐδέχετο ὁμοῦ τὴν συζήτησιν, ἐγὼ δὲν θὰ ἐλάμβανον μέρος εἰς αὐτὴν, καθόσον ἐκ τῆς ἐν τῷ “Παρνασσῶ” διαλέξεώς του ἀπεδέχθη κενὸς καὶ*

Furthermore, in K. A. Psachos's Archive one can interestingly find a series of specific musical texts, written down by K. A. Psachos himself, dealing (along with the above-mentioned material) with the crucial issue under discussion, i.e. the exegesis of the Byzantine Notation; especially the latter material, i.e. the musical texts, roughly handwritten by K. A. Psachos himself, could now enlighten our knowledge on the research method followed by him, while, at the same time, they might expand the existing musicological philology on the exegesis of the Byzantine Notation. There follow further comments on some of the mentioned K. A. Psachos's musical texts:

1

Musical material from an (unknown) autograph of Chrysanthos of Madytos

[Εξ ιδιοχειρίου χειρογράφου Χρυσάνθου Προύσης. Κ. α. Ψάχος]

A folder found in K. A. Psachos's Archive includes some compositions sung during the Vespers service, the seven *Prokeimena* of the Week,¹² written down with the following inscription: *they are composed according to the musical tradition of Peter Protopsaltes the Byzantios* [Προκειμένα τῆς ἐβδομάδος, Δοχαὶ καλούμενα, ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κὺρ Πέτρου πρωτοψάλτου τοῦ Βυζαντιοῦ]; they are records of great musicological importance, because, according to an analytical note of K. A. Psachos, written down at the end of their musical text,¹³ *they were copied from a manuscript that the late*

ἀνάξιος τοιαύτης ἐκ μέρους μου τιμῆς. Κ. α. Ψάχος]; as far as the aforementioned Tardo's lecture at "Parnassos's" Hall is concerned (a lecture given on October 28th, 1933), see further details in Evangelia Chaldæaki, «Σίμων Καρας αυτοβιογραφούμενος: τέσσερις ἀνεκδότες ἐπιστολές του προς την Εὐα Πάλμερ-Σικελιανού» [“Four unpublished epistles of Simon Karas addressed to Eva Sikelianou”], in *11^ο Διατμηματικό Μουσικολογικό Συνέδριο: «Νεωτερισμός και Παράδοση»* (με αφορμὴ τα 70 χρόνια ἀπὸ τον θάνατο του Νίκου Σκαλκώτα), Αθήνα 21-23 Νοεμβρίου 2019. Πρακτικά Διατμηματικού Μουσικολογικού Συνεδρίου ὑπὸ την αἰγίδα της Ἑλληνικῆς Μουσικολογικῆς Ἑταιρείας [Proceedings of the 11th Musicological Conference: “Innovation and Tradition”], eds. Ιωάννης Φούλιας, Πέτρος Βούβαρης, Κώστας Καρδάμης & Γιώργος Σακαλλιέρης, (Thessaloniki: Greek Musicological Society, 2020), 137-8 & 124 (note10), 134 (note 49); a Greek summary of that lecture has been published in the following edition of the Italian Institute of Superior Studies [Ἰταλικὸν Ἰνστιτοῦτον Ἀνωτέρων Σπουδῶν]: Lorenzo Tardo, hiero-monk, Director of the School of Byzantine Music of the Grottaferrata monastery, *Ἡ Βυζαντινὴ Μουσικὴ, ἡ Γραφὴ καὶ ἡ Ἐκτέλεσις της. Διάλεξις δοθεῖσα εἰς τὸν Φιλολογικὸν Σύλλογον «Παρνασσόν», τὴν 28 Ὀκτωβρίου 1933* [The Byzantine Music, its Notation and Interpretation], (Athens, 1933); on page [2] of this edition, the following explanatory note is found: “This is an extended summary of the lecture given in Parnassos's Hall under the aegis of the Society of Byzantine Studies by the hiero-monk Lorenzo Tardo, Director of the School of Byzantine Music of the Grottaferrata monastery” [«Ἐυρεῖα περίληψις τῆς διαλέξεως τῆς γενομένης ἐν τῇ αἰθούσῃ τοῦ Φιλολογικοῦ Συλλόγου “Παρνασσός” καὶ ὑπὸ τὴν αἰγίδα τῆς Ἑταιρείας Βυζαντινῶν Σπουδῶν, ὑπὸ τοῦ ἱερομονάχου Λαυρεντίου Τάρδου, διευθυντοῦ τῆς Βυζαντινῆς Μουσικῆς Σχολῆς τῆς Ἑλληνορρυθμοῦ ἱερᾶς Μονῆς τῆς Κρυπτοφέρρης»]. Additionally, in two pieces of paper, placed before the above note, another two notes are found; at the first is written: *The material given to Mr. Pezopoulos for the Byzantinological Conference in Rome (September 1936)* [Τὰ δοθέντα εἰς τὸν κ. Πεζόπουλον διὰ τὸ Βυζαντινολογικὸν Συνέδριον τῆς Ρώμης (7βριος 1936) Κ. α. Ψάχος], while at the second one the following note is similarly found: *For Mr. Pezopoulos* [Διὰ τὸν κ. Πεζόπουλον Κ. α. Ψάχος]; about the mentioned figure of professor Manuel Pezopoulos see: John Stamatakos, «Ἐμμανουὴλ Πεζόπουλος» [“Manuel Pezopoulos”], in *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens], 4 (1953-4), 99-121; Vasileios Mandilaras, *Κλασικὴ Φιλολογία. Ἱστοριογραφίμα. Μελέτη-Κριτικὴ. Δυτικὴ Εὐρώπη καὶ νεότερη Ἑλλάδα* [Classical Philology], (Corfu, Ionian University, Department of Archiving-Library science Museology, 2013), 142-6.

¹² See facsimiles of the musical texts of these Prokeimena in *Appendix No. 3*; specifically, they are seven compositions, known under the following inscription:

- On Sunday Evening; 1st Mode; *Behold now, bless the Lord all you servants of the Lord* [τῇ Κυριακῇ ἑσπέρας: ἦχος α' ἐκ τοῦ Παῖδοῦ δὴ εὐλογεῖτε τὸν Κύριον]
- On Monday Evening; 1st plagal Mode; *The Lord will hear me when I cry out to him* [τῇ Δευτέρᾳ ἑσπέρας: ἦχος πλ. α' Πα Κύριος εἰσκούσεται μου]
- On Tuesday Evening; 1st plagal Mode; *Your mercy, O Lord, shall follow me all the days of my life* [τῇ Τρίτῃ ἑσπέρας: ἦχος πλ. α' Πα Τὸ ἔλεος σου, Κύριε καταδιώξει με]
- On Wednesday Evening; 1st plagal Mode; *O God, by your name save me, and judge me by your might* [τῇ Τετάρτῃ ἑσπέρας: ἦχος πλ. α' Πα Ὁ θεὸς ἐν τῷ ὀνόματί σου σῶσόν με]
- On Thursday Evening; 2nd plagal Mode; *My help comes from the Lord, who made heaven and earth* [τῇ Πέμπτῃ ἑσπέρας: ἦχος πλ. β' Πα Ἡ βοήθειά μου παρὰ Κυρίου]
- On Friday Evening; Barys Mode; *O God, you are my helper, and your mercy shall go before me* [τῇ Παρασκευῇ ἑσπέρας: ἦχος βαρὺς ἐκ τοῦ Γα Ὁ θεὸς ἀντιλήπτωρ μου εἶ]
- On Saturday Evening; 2nd plagal Mode; *The Lord reigns; he has clothed himself with honor* [τῷ Σαββάτῳ ἑσπέρας: ἦχος πλ. β' Πα Ὁ Κύριος ἐβασίλευσεν]

¹³ Here is the full Greek text of the above mentioned note: *Τὰ ἀνωτέρω ἀνεγγραφήσαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένον, ἐν τῷ ὁποίῳ ἀπαντῶνται ἀπαντῶσι γραφῇ κατὰ πολλὰ διάφορος τῆς νῦν ἐν χρήσει, ὀρισμοὶ ἐν τισι*

Chrysanthos of Bursa has written down by his own hands [τὰ ἀνωτέρω ἀντεγράφησαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένου]; in the mentioned note, a unique reference to an unknown (in the relevant research to date) autograph of the said Chrysanthos of Madytos might be hidden;¹⁴ one can obviously assume that this is a reference to a musical codex of the type of the so-called *Anthology*, due to the content of the manuscript under discussion; as K. A. Psachos has pointed out in his aforementioned note, this manuscript contains compositions like *Polyeleoi*, *Doxologies*, *Cherubic Hymns*, *Communion Hymns*, *Mathimata*, *Prokeimena*, etc. [ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χερουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ.]; so, the aforementioned records, the musical texts of the *Prokeimena* copied by K. A. Psachos, seems to remain now the only source witness of this “missing” autograph of Chrysanthos.

Additionally, K. A. Psachos, in his aforementioned note, is thoroughly commenting on the specific type of the Byzantine Notation, that is a preliminary version of the well-know type of the New Method of the analytical Byzantine Notation, used by Chrysanthos in this particular manuscript: *in the manuscript, different notation from the contemporary one (i.e. the New Method of the analytical Byzantine Notation), as well as definitions of some compositions and various rhythm marks are found [...] as far as the notation is concerned, from a few of the ancient extant signs we can conclude that although Chrysanthos was one of the three inventors of the New Method, in his particular exegeseis he kept a number of signs of the Ancient Method of the stenographical Byzantine Notation* [ἐν τῷ {χειρογράφῳ} ἀπαντῶσι γραφὴ κατὰ πολλὰ διάφορος τῆς νῦν ἐν χρήσει, ὀρισμοὶ ἐν τισὶ μαθήμασι καὶ ἀγωγαὶ χρονικαὶ διάφοροι [...] ὅσον ἀφορᾷ τὴν γραφὴν, ἐκ τῶν σωζομένων ἐν αὐτῇ ἀρχαίων τινῶν σημείων συμπεραίνομεν ὅτι καίτοι καὶ ὁ Χρυσάνθος ἦτο εἷς τῶν τριῶν ἐφευρετῶν τῆς νέας μεθόδου, οὐχ ἦττον ὅμως, ἐν ταῖς ὑπ’ αὐτοῦ ἰδιαίτερος γενομέναις ἐξηγήσεσι, διετήρησε καὶ μερικὰ τῆς παλαιᾶς γραφῆς λείψανα]; furthermore, he is also emphasizing another, remarkable and innovative, Chrysanthos’s technique, referring to specific rhythmic indications, through which the said codex writer is analytically pointing out the rhythm of the musical material included in the manuscripts under discussion: *Note that all the compositions recorded in the mentioned manuscript, are rhythmically divided, through bars written in red ink; they are mainly divided into 4-beat rhythmic measures, but they are also inserted rhythmic measures of two, three, five, eight, and twelve beats, as well, even without much accuracy; specifically, the following rhythm marks are used* $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$ [Σημειωτέον ὅτι ἅπαντα τὰ ἐν αὐτῷ μαθήματα [...] εἰσὶ διὰ καθέτων γραμμῶν ἐκ κοκκίνης μελάνης διηρημένα ῥυθμικῶς εἰς τετράσημον παρενειρομένων καὶ δισήμων, τρισήμων, πεντασήμων, ὀκτασήμων, καὶ δωδεκασήμων, οὐχὶ ὅμως μετὰ πολλῆς ἀκριβείας. Ἀγωγαὶ χρονικαὶ ἀπαντῶσιν αἱ ἐξῆς $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$].

μαθήμασι καὶ ἀγωγαὶ χρονικαὶ διάφοροι. Σημειωτέον ὅτι ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χερουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ. εἰσὶ διὰ καθέτων γραμμῶν ἐκ κοκκίνης μελάνης διηρημένα ῥυθμικῶς εἰς τετράσημον ~~ἀπαντῶσιν~~ παρενειρομένων καὶ δισήμων, τρισήμων, πεντασήμων, ὀκτασήμων καὶ δωδεκασήμων, οὐχὶ ὅμως μετὰ πολλῆς ἀκριβείας. Ἀγωγαὶ χρονικαὶ ἀπαντῶσιν αἱ ἐξῆς $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$].

Ὅσον ἀφορᾷ τὴν γραφὴν ~~του παρατηρούμεν τὰ ἐξῆς~~, ἐκ τῶν σωζομένων ἐν αὐτῇ ἀρχαίων τινῶν σημείων συμπεραίνομεν ὅτι καίτοι καὶ ὁ Χρυσάνθος ἦτο εἷς τῶν τριῶν ἐφευρετῶν τῆς νέας μεθόδου, οὐχ ἦττον ὅμως, ἐν ταῖς ὑπ’ αὐτοῦ ἰδιαίτερος γενομέναις ἐξηγήσεσι, ~~μετεχειρίετο~~ διετήρησε καὶ μερικὰ τῆς παλαιᾶς γραφῆς λείψανα.

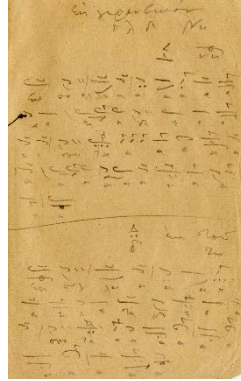
Ἴσως πάλιν ἢ ἐν τῷ χειρογράφῳ τούτῳ γραφὴ εἶναι ἢ τελευταία τῆς μετὰ τὴν γραφὴν τοῦ Πέτρου ἐξηγήσεως, οὕσα ἐν χρήσει πρὸ τῆς ὑπὸ τῶν τριῶν ἐξηγήσεως. Ἐπειδὴ ὅμως οὐδαμοῦ ἄλλοθι ἀπαντήσαμεν τελευταίαν τῆς ἀρχαίας μεθόδου γραφὴν τόσον εὐκόλως ἀναγνωσκομένην, προτιμῶμεν τὴν ἀνωτέρω γνώμην.

K. α. Ψάχος
9βρίου 26 1893

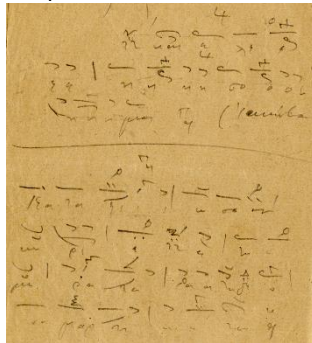
¹⁴ About the autographs of Chrysanthos of Madytos, known in the relevant research to date, see Manolis Hatziyakoumis, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820. Συμβολὴ στὴν ἔρευνα τοῦ νέου ἑλληνισμοῦ* [Manuscripts of Ecclesiastical Music 1453–1820; A contribution to the research on Modern Hellenism], (Athens: National Bank of Greece, 1980), 184-5 [Paris, National Library, Suppl. gr. 1047: *Heirmologion* (fast) composed by Peter Byzantios (Εἰρμολόγιον σύντομο Πέτρου Βυζαντίου), A.D. 1807]; Gregorios Stathis, *Τὰ χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν ἰδιοχειρῶν πρωτογράφων κωδίκων εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἐξηγητῶν τριῶν Διδασκάλων Χρυσάνθου ἐκ Μαδύτων, Γρηγορίου Πρωτογάλτου, Χουρμουζίου Χαρτοφύλακος* [Byzantine Music Manuscripts; the codices including the first exegeseis of the New Method of the analytical Byzantine Notation], 2nd volume, Ὁ κατάλογος [The catalogue], (Athens: Institute of Byzantine Musicology, 2016), 358-88 [L.K.Ps/BKΨ 230: *Doxastarion* composed by Peter Peloponnesian (Δοξαστικαίριον Πέτρου Πελοποννησίου), A.D. 1812] & 456-64 [L.K.Ps/BKΨ 229: *Heirmologion* (slow) composed by Peter Peloponnesian (Εἰρμολόγιον Πέτρου Πελοποννησίου), A.D. 1811].


It also has to be noted that, in the last five pages of the same folder, there additionally are some rough musical notes, through a pencil written down by K. A. Psachos himself; as one can obviously assume, they refer to specific parts of individual compositions found at the mentioned “missing” autograph of Chrysanthos; they are pieces of music also copied by K. A. Psachos; specifically, they are:

- two hymns, sung during the Divine Liturgy service, dedicated to express wishes for a long life to the Bishops [Εἰς πολλά ἔτη, δέσποτα], composed in 4th Plagal and 4th Authentic Modes, respectively:



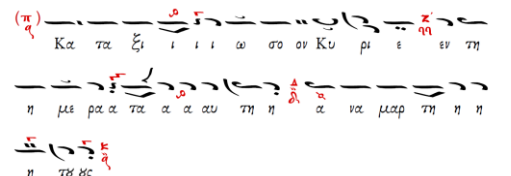
- parts of *Doxologies*, composed by Jacob Protopsaltes and Gregory Protopsaltes, as follows:
 - parts of the verses *Πρόσδεξι τὴν δέησιν ἡμῶν & Καταξίωσον, Κύριε* from Jacob’s *Doxology* composed in 1st Mode:¹⁵





 και ε λε ε ε η η η σο ον η η η μας

 Pandekti 2, 710



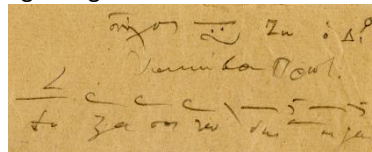
 Κα τα ξι ι ι ι ω σο ον Κυ ρι ε εν τη

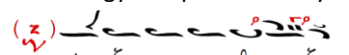
 η με ρα α τα α α αυ τη η α να μαρ τη η η

 η τρι ος

 Pandekti 2, 711

- the beginning of the first verse from Jacob’s *Doxology* composed in Barys Mode:

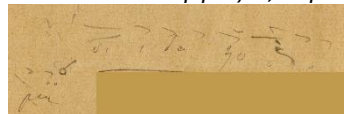


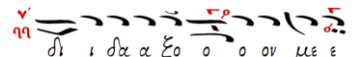


 Δο ξα σοι τω δει ει ξαν

 Pandekti 2, 747

- part of the verse *Εὐλογητός εἶ, Κύριε* from Jacob’s *Doxology* composed in 4th Plagal Mode:



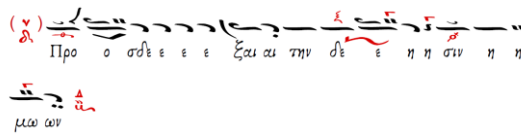
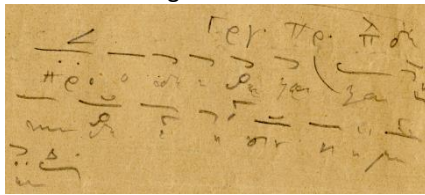


 δι ι δε α ξο ο ο ον με ε

 Pandekti 2, 757

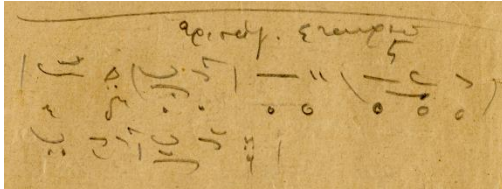
¹⁵ In order for one to immediately follow the notational differences between the above record and the one formed by Gregory the Protopsaltes, specific references to the printed version of the latter {John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' δομειστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας* [*Pandekti of the holy ecclesiastical hymnodia of the entire ecclesiastical year*], 2nd volume, includes the compositions of the Matins Service & 4th volume, includes the compositions of Divine Liturgy Service], (Constantinople: Patriarchal Printing, 1851); onwards: *Pandekti 2 & 4*} are respectively pointed out.

- the beginning of the verse *Πρόσδεξαι τὴν δέησιν ἡμῶν* from Gregory’s Doxology composed in 4th Plagal Mode:



Pandekti 2, 822

- part of a *Trisagion*, sung during the Feast of the Holy Cross, composed in 4th Mode:

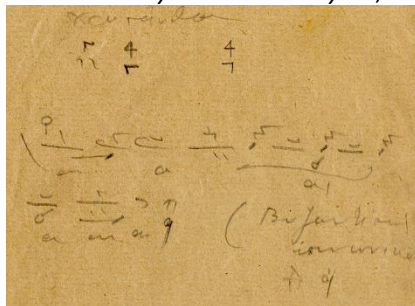


Pandekti 2, 828 (Chrysaphes version)



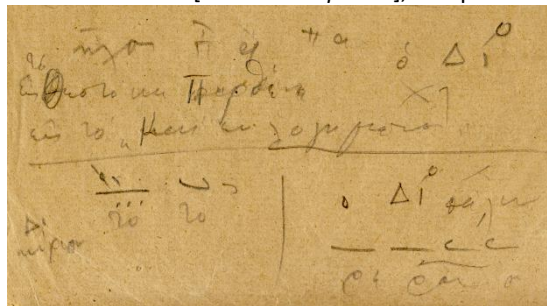
Pandekti 2, 832 (George the Cretan abbreviated version)

- part of a *Sunday Communion Hymn*, composed by Peter Byzantios in 1st Plagal Mode:

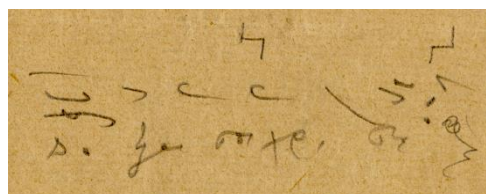


Pandekti 4, 547

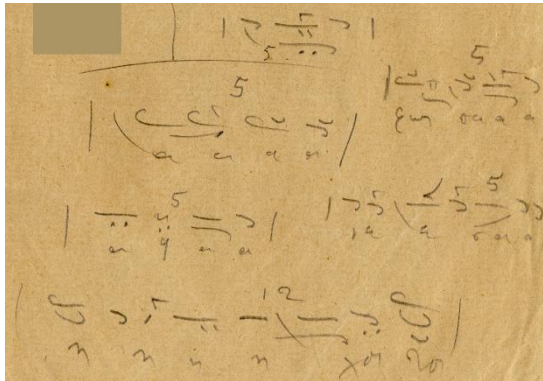
- parts of the octaechon *Theotokion Mathima* [Θεοτόκε παρθένε], composed by Peter Bereketes:



- the musical phrase *Δόξα σοι, Χριστέ* [Glory to you, O Christ], excerpted from an undefined composition:



By examining the above short records, it is crystal clear that K. A. Psachos has copied them in order to comment or confirm the general rhythmic issue given through the mentioned manuscript; while he is recording them he is also focusing on the specific rhythmic indications that Chrysanthos is using in his mentioned “missing” autograph, as characteristically can be seen in the following musical examples, where it is obvious that the 5-beat rhythmic measure is examined:



Both the aforementioned issues, the one of the specific type of the Notation as well as the other of the insertion of the particular rhythmic indications, are nowadays well-known and detailed commented in the existing relevant musicological bibliography;¹⁶ nevertheless, while K. A. Psachos's notes under discussion are dated from **September 26, 1893**, this record may now undoubtedly be recognized as the very first commentary on musicological issues of such great significance.

2

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξία νικώμενος]

A full exegesis of the melody of the second *Sticheron Idiomelon* of Vespers service of the Triodion's Sunday of the Publican and the Pharisee,¹⁷ is found in K. A. Psachos's Archive; there, the composition of the original melody, developed according to the 1st Mode, is attributed to Manuel Chrysaphes,¹⁸ while its exegesis has been made by K. A. Psachos, as he himself has pointed out on the cover page of the relevant folder of his Archive: "*A Pharisee, overcome with vainglory*", composed by Manuel Chrysaphes, clarified, through the addition of the subsidiary signs, and transcribed by K. A. Psachos [«Φαρισαῖος κενοδοξία νικώμενος» τοῦ Μανουὴλ Χρυσάφου (τοῦ παλαιοῦ) σαφηνισμένον διὰ τῆς προσθήκης τῶν ἀφώνων σημείων καὶ ἐξηγημένον ὑπὸ Κ. Α. Ψάχου].

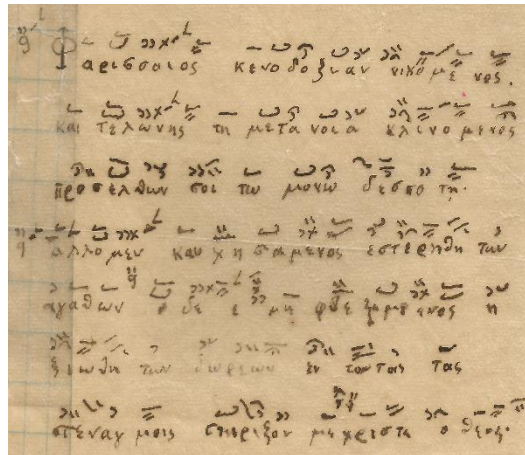
The history of this exegesis seems to be as follows: a scholar from Varna, Bulgaria, whose name was A. Manoff, sent to K. A. Psachos the aforementioned original melody, written down (it probably has been copied from an undefined musical codex) according to the Ancient Method of the stenographical Byzantine Notation; the sent piece of paper, on which this specific melody has been recorded (uncompletely, while its final cadence [ὡς φιλόανθρωπος / for Thou lovest mankind] is missing) only

¹⁶ Gregorios Stathis *Tà χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν ἰδιοχείρων πρωτογράφων κωδίκων εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἐξηγητῶν τριῶν Διδασκάλων Χρυσάνθου ἐκ Μαδύτων, Γρηγορίου Πρωτοψάλτου, Χουρμουζίου Χαρτοφύλακος [Byzantine Music Manuscripts; the codices including the first exegeses of the New Method of the analytical Byzantine Notation], 1st volume, *Τὰ προλεγόμενα [The preface]*, (Athens: Institute of Byzantine Musicology, 2016), 153-8 [: *The exegetical Notation of Chrysanthos of Madytos (Ἡ ἐξηγηματικὴ σημειογραφία τοῦ Χρυσάνθου)*] & 199-202 [: *Chrysanthos of Madytos (Χρυσάνθος ἐκ Μαδύτων)*].*

¹⁷ Here is the Greek text of the above mentioned *Idiomelon*: Φαρισαῖος κενοδοξία νικώμενος, καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος, προσῆλθόν σοι τῷ μόνῳ Δεσπότη, ἀλλ' ὁ μὲν καυχώμενος, ἑστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθελζόμενος, ἠξιώθη τῶν δωρεῶν. Ἐν τούτοις τοῖς στεναμοῖς, στήριζόν με Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος; there follow its English translation, taken from Kallistos Ware, *The Lenten Triodion*, translated from the original Greek by Mother Mary and Archimandrite Kallistos Ware, (South Canaan, PA: St. Tikhon's Seminary Press, 2002), 99: *A Pharisee, overcome with vainglory, and a Publican, bowed down in repentance, came to Thee the only Master. The one boasted and was deprived of blessings, while the other kept silent and was counted worthy of gifts. Confirm me, O Christ our God, in these his cries of sorrow, for Thou lovest mankind*

¹⁸ Cf. Manolis Hatziyakoumis, *Ἡ ἐκκλησιαστικὴ μουσικὴ τοῦ ἑλληνισμοῦ μετὰ τὴν ἄλωση (1453-1820). Σχέδιασμα ἱστορίας [The Ecclesiastical Music of Hellenism after the Fall of Constantinople (1453-1820); Sketch of History]*, (Athens: Research & Publications Centre, 1999), 19-21; Vasileios Salteris, *Ἡ παράδοση τοῦ μέλους τοῦ παλαιοῦ Στιχηρορίου [The music tradition of the old Sticherion]*, Doctoral Dissertation, (Athens: Department of Music Studies-School of Philosophy-NKUA, 2011), 125-30; Flora Kritikou, "The challenge of writing new poetry and music: the case of the stichera idiomela by Manuel Chrysaphes", in *Creating Liturgically: Hymnography and Music. Proceedings of the Sixth International Conference on Orthodox Church Music. University of Eastern Finland, Joensuu, Finland, 8-14 June 2015*, (Finland: The International Society for Orthodox Church Music, 2017), 177-88.

through the (black-colored) phonetical signs, while the relevant (red-colored) subsidiary signs were missing, is still found at K. A. Psachos's Archive:¹⁹



Obviously, it was a specific musicological request addressed to K. A. Psachos,²⁰ and - at the same time - it was the motivation for the latter to notationally process the same melody; indeed, through the specific musicological material found within the mentioned folder of K. A. Psachos's Archive, one can systematically follow the entire processing of the exegesis of that melody; in particular, the following material should be pointed out:

i. **The notes** [Αἰ σημειώσεις]

A series of musical notes, saved under the title *The notes* [Αἰ σημειώσεις], are found within the mentioned folder of K. A. Psachos's Archive; they have mostly consisted of small pieces of paper on which K. A. Psachos has roughly written down, through a pencil, parts of the Idiomelon he was trying to analyze; according to the mentioned material, one can assume that his tactic was to first focus on individual musical phrases of the entire given melody and secondly go on with their exegesis; that way, one can follow his work gradually formed step by step; in most cases, he first writes down the prototype part of the melody (under the inscription παλ. [= παλαιόν], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation), and secondly points out (exactly below it) its relevant exegesis (under the inscription ἐξήγ. or ἐξ. [= ἐξήγησις], that means the version of the New Method of the analytical Byzantine Notation he formed); in order to form the last version, i.e. the exegesis of the melody, his effort was based on the already given relevant tradition, judging from the identity of the individual formulae; he would each time point out a specific reference to the given material he had taken into consideration, through either a reference to the pages of a specific musical book,²¹ or, in some cases, by copying in his notes the respective parts of the used

¹⁹ Beside the mentioned piece of paper K. A. Psachos has written the following note: *This is the score that Manoff has written down by his hands and sent to me* [Τὸ ἐπιστραφέν μοι ἐν αὐτογράφῳ ὑπὸ τοῦ Manof Ψ(άχο)ς]; for the time being, no further information about the aforementioned Bulgarian scholar [A(tanas) Manoff, from Varna (cf. below, note 29)] could be found.

²⁰ Cf. below, note 29.

²¹ In the above-mentioned musical notes, one can clearly see a few references to a specific source, which K. A. Psachos seems to have taken into consideration while preparing his exegesis; those references mostly consisted of an indication to pages [Σελ. = Σελίδες]; the mentioned pages refer to a voluminousness "book", while, for example, in the case under discussion, one can notice pages' numbers from 527 to 799; at the end of the same references an indication is written, in the Greek language, that seems to be an abbreviation of the form of Κηλ. or Κλ.; one can assume that this abbreviation refers to the name of the famous musician Panagiotēs Kiltzanides from Bursa [Κηλ.], or even to his notorious study of the so-called "Key of the Ancient Notation of the Byzantine Music" (in Greek: *Κλειδα* [Κλ.]); unfortunately, there isn't any clue in either the relevant bibliography in existence to date or even in the material found in K. A. Psachos's Archive to support such a fascinated hypothesis; the relevant research ought to remain open. About the said musician Panagiotēs Kiltzanides see: Papadopoulos (1890), 443-4; George Papadopoulos, *Ιστορική επισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς (1-1900 μ.Χ.)* [A historical overview of Byzantine Music], (Athens, 1904), 284-6; Papadopoulos (1995), 124-5; about his missing book ("Key of the Ancient Notation of the Byzantine Music") see: Panagiotēs Kiltzanides, *Δοξαστόριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ Ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτικά καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων Ἁγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλιζομένην ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδονται ὑπὸ τοῦ μουσ. Π. Γ. Κηλιζανίδου Πρωσσαέως, ἀδεία καὶ*

prototype melodies themselves.²² In the following index, one can overview the material included in the notes under discussion in its entirety:

Φαρισαῖος κενοδοξία νικώμενος, καὶ Τελώνης τῆ μετανοία κλινόμενος, προσῆλθὸν σοι τῷ μόνῳ Δεσπότη, ἀλλ' ὁ μὲν καυχῆσάμενος, ἔστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθνεγξάμενος, ἠξιώθη τῶν δωρεῶν.

Ἐν τούτοις τοῖς στεναγμοῖς, στήριξόν με Χριστὲ ὁ Θεὸς ὡς φιλάνθρωπος

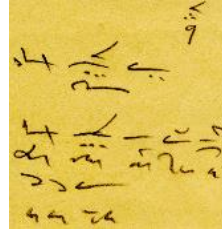
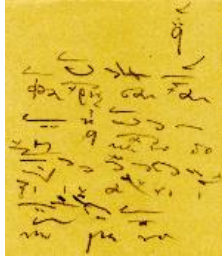
Parts of the Idiomelon

Parallelisms

References

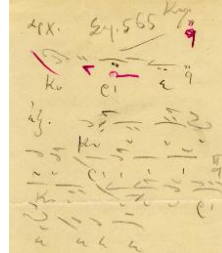
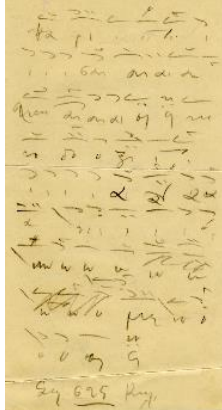
Φαρισαῖος

αἰνεῖτε



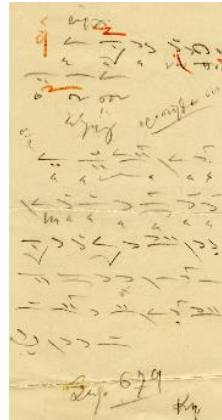
Φαρισαῖος κενοδοξία νικώμενος

Κύριε



προσῆλθὸν σοι

ἐνώπιον



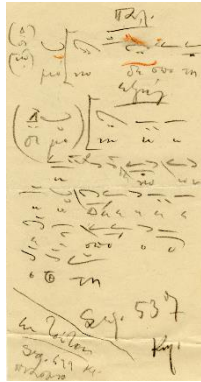
Σελ. 625 Κηλ.
Σελ. 565 Κηλ.

Σελ. 679 Κηλ.

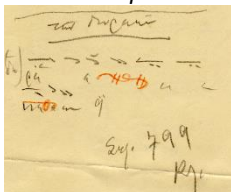
ἐγκρίσει τῆς Μεγάλῃς Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδεύσεως Ὑπουργείου (ὑπ' ἀριθ. 160. 7 Δεζμαζιλ-Ἀχίρ, 99. 13 Νισὸν 98) [*Doxastarion*, composed by Peter the Peloponnesian], 2nd volume, (Constantinople, 1886), α'-γ' [: a "note of crucial importance" («Σπουδαία Σημείωσις») at the end of the book]; K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου» ["The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotes Kiltzanides"], in *Φόρμιγξ* [*Formigx*], Π.α.9 (15.7.1905), 1-2 | Π.α.10 (31.7.1905), 3 | Π.α.11-2 (15-31.8.1905), 3 | Π.α.13-4 (15-30.9.1905), 5 | Π.α.16 (31.10.1905), 3-4 | Π.α.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gr. Stathis *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κόνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389* [*The exegesis of the Ancient Byzantine Notation*], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

²² Note that in the above case the prototype part of the melody is written under the inscription ἀρχ. [= ἀρχαῖον], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation.

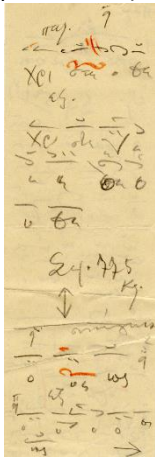
Parts of the Idiomelon
μόνω δεσπότη



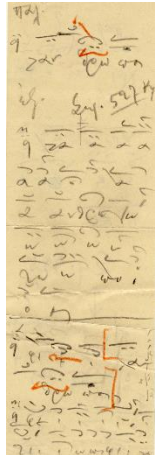
τῶν δωρεῶν



Χριστέ ὁ θεός ὤς



Φιλάνθρωπος



Parallelisms

References

Σελ. 537 Κηλ.
ἐν τούτοις
Σελ. 622 Κλ.

Σελ. 799 Κλ.

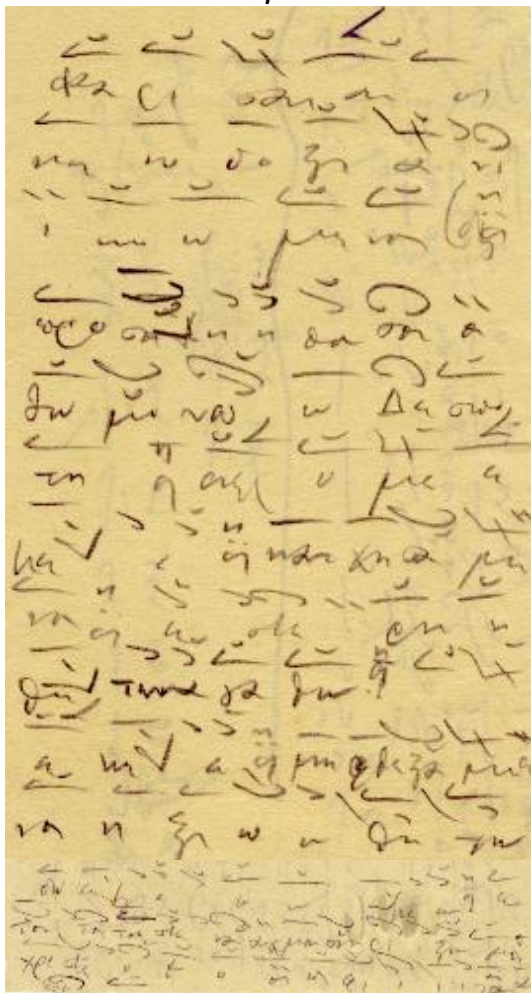
Σελ. 775 Κλ.

Σελ. 527 Κλ.

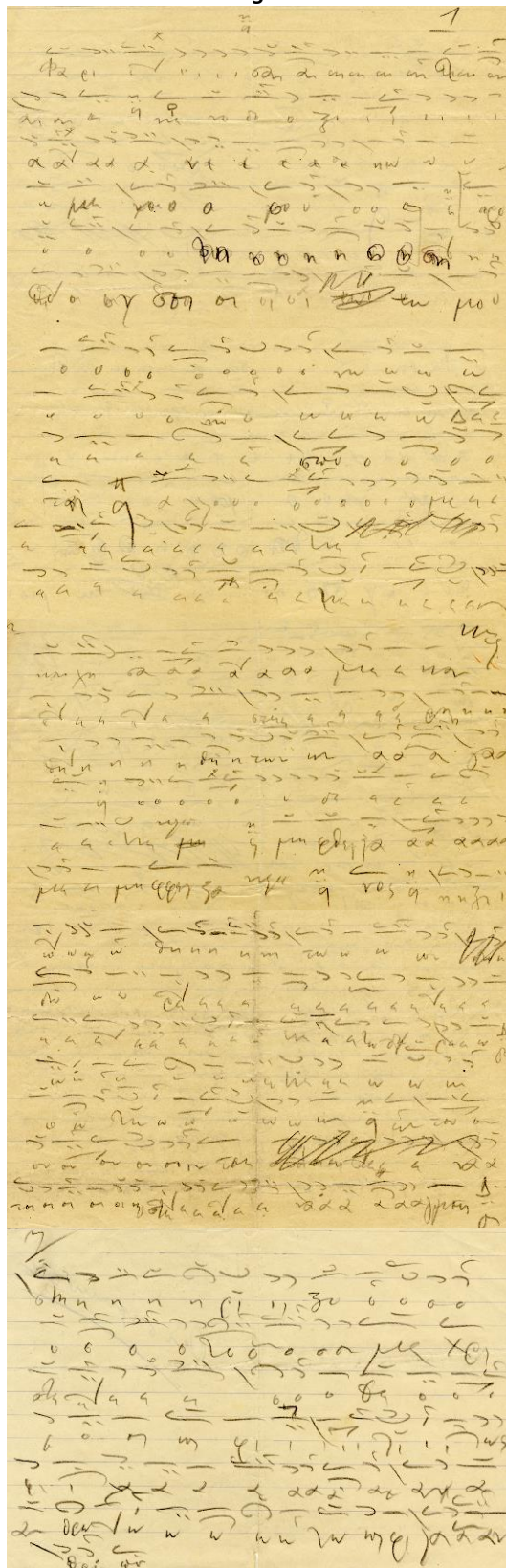
Additionally, the first full version of both the *Metrophonia* and the exegesis of the Idiomelon under discussion are found amongst those notes; they are also roughly written down through a pencil by

K. A. Psachos himself, the *Metrophonia* in two pages, and the exegesis in three pages (the first two pages are written on both sides):

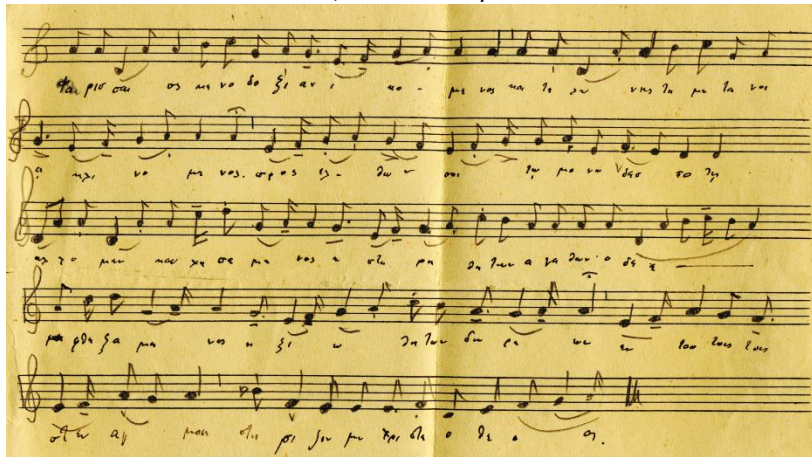
Metrophonia



Exegesis



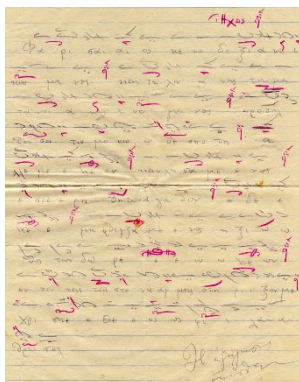
It has to emphatically be pointed out that in the same folder one can also find a transcription of the *Metrophonia*'s version into Staff Notation, also made by K. A. Psachos himself:²³



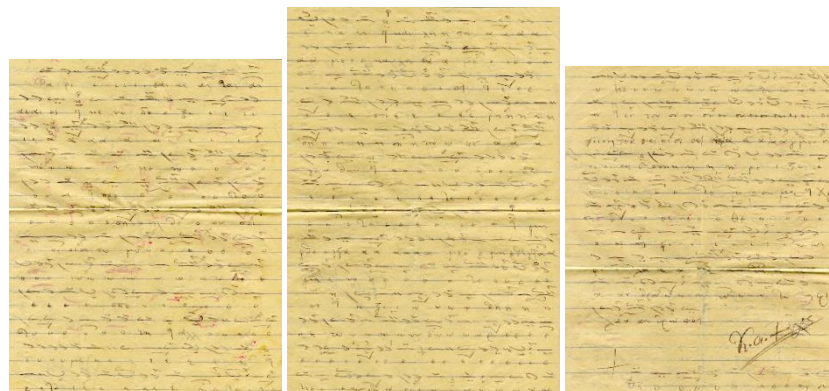
ii. The primary record

The primary record of this work has consisted of two scores: [a] one written down (on one page) according to the Ancient Method of the stenographical Byzantine Notation,²⁴ and [b] another one written down (on three pages) according to K. A. Psachos's exegesis of the same melody:²⁵

Ancient Method of the stenographical Byzantine Notation



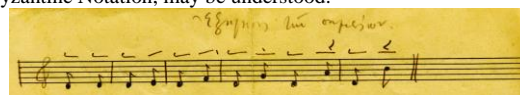
K. A. Psachos's exegesis



iii. The final record

In the final record of this work, consisting of four numbered (α' to [δ']) pages, four scores are included [see the relevant facsimiles in *Appendix No. 4.1*]: [b] the original melody of the *Idiomelon*, written down according to the Ancient Method of the stenographical Byzantine Notation and clarified, through the addition of the (red-colored) subsidiary signs, by K. A. Psachos,²⁶ along with [a] the aforementioned piece

²³ In the aforementioned folder of K. A. Psachos's Archive there also is another short musical example written down in Staff Notation, under the inscription *Explanation of the intervals* [Ἐξήγησις τῶν σημείων], where K. A. Psachos has pointed out how intervals of a second to a sixth, written through Byzantine Notation, may be understood:



²⁴ The score is written down without any inscription; at the end of its musical text K. A. Psachos has pointed out the following note: *See the exegesis on the reverse side* [Ἡ ἐξήγησις ὀπισθεν].

²⁵ The score is also written down without any inscription; at the end of its musical text one can see the very well-known signature of K. A. Psachos: *K. α. Ψάχος*

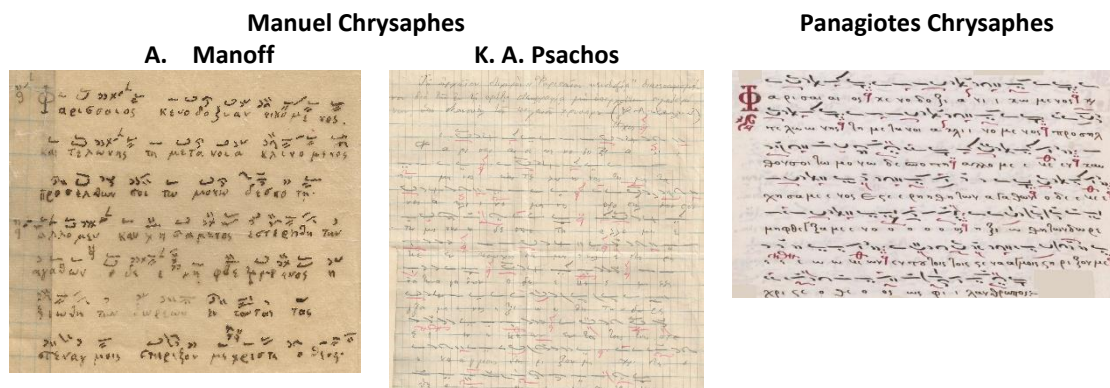
²⁶ This score is written down under the following inscription: *The Ancient Sticheron "A Pharisee, overcome with vainglory", clarified through the addition of the subsidiary signs missing from the given stenographical Byzantine Notation, composed by Manuel*

of paper, sent to K. A. Psachos by A. Manoff,²⁷ [c] the *Metrophonia's* version of the same melody, formed by K. A. Psachos,²⁸ and [d] the final exegesis of the melody of the *Idiomelon* under discussion, also made by K. A. Psachos, at the request of A. Manoff.²⁹

Nevertheless, some additional musicological remarks should be pointed out, as far as the composer of the original composition under discussion and its exegesis is concerned;

a) *the composer of the composition*

In the mind of whoever is engaged to the specific genus of the Byzantine Melopoieia, i.e. the sticheraric one, a question of crucial importance is certain to arise: the composition under examination might indeed be attributed to Manuel Chrysaphes or it actually should be attributed to Panagiotēs Chrysaphes; it is well-known that there usually is confusion between both the aforementioned composers in the relevant manuscripts tradition or even in the existing published bibliography.³⁰ Seeking a documented answer, it is necessary to compare the composition under discussion to any record of the same melody composed by Panagiotēs Chrysaphes; one can find such a comparison to the following indexes,³¹ according to which it seems that the composition under examination is 99% identical to the one attributed to Panagiotēs Chrysaphes into the manuscript tradition:³²



Chrysaphes [Τὸ ἀρχαῖον στιχηρὸν «Φαρισαῖος κενοδοξία» διασσεσφισμένον διὰ τῶν ἐν τῇ πρώτῃ στενογραφίᾳ μὴ ὑπαρχόντων σηματοδρόμων, ὑπὸ Μανουὴλ τοῦ παλαιοῦ Χρυσάφου (Κ. Α. Ψάχος)].

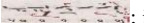
²⁷ See above, note 19.

²⁸ This score is written down under the following inscription: *The Metrophonia's version of the same Sticheron, formed by K. Psachos* [Ἡ μετροφονία τοῦ στιχηροῦ ὑπὸ Κ. Α. Ψάχου].

²⁹ This score is written down under the following inscription: *The melody of the same Sticheron, developed according to the slow sticheraric style, transcribed by K. A. Psachos, at the request of A. Manoff, from Varna, Bulgaria* [Τὸ εἰς ἀργὸν στιχηραρικὸν μέλος τοῦ στιχηροῦ, κατ' ἐζήγησιν Κ. Α. Ψάχου, τῇ αἰτήσει Α. Μανώφ (ἐκ Βάρνης)]; in *Appendix No. 4.2* a contemporary, electronically re-written, score of the last musical example can also be found, made by Theodoros Maroulakis, to whom great gratitude is expressed.

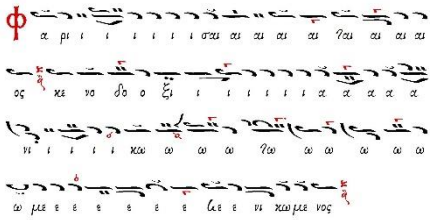
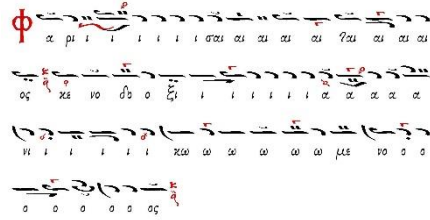
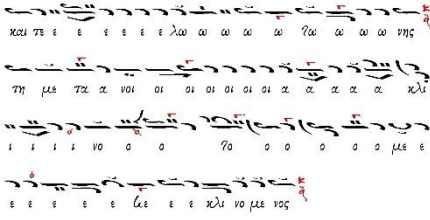
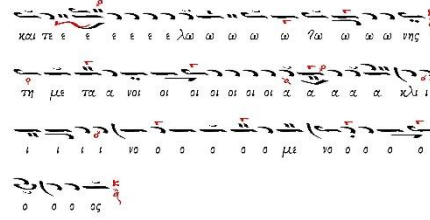
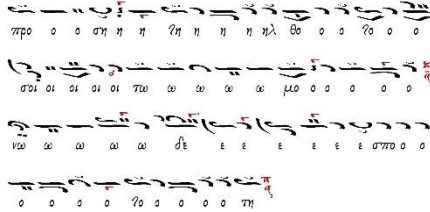
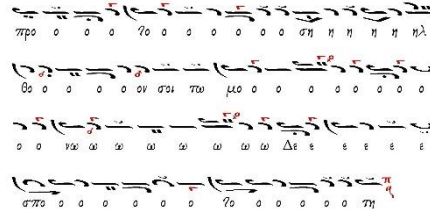
³⁰ Cf. Gr. Stathis «Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης» [“Panagiotēs Chrysaphes the Protopsaltes”], in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1995-1996. Μελοῦργοι τοῦ 17^{ου} αἰῶνα. Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης - Γερμανὸς ἀρχιερεὺς Νέων Πατρῶν - Μπαλάσης ἱερεὺς καὶ νομοφύλαξ - Πέτρος Μπερεκέτης ὁ μελωδός* [Program of a concert of the Music Hall of Athens, dedicated to 17th-century Byzantine Music composers], (Athens: Music Hall of Athens, 1995), 11-2, 14.

³¹ The melody of the Sticheron under discussion attributed to Manuel Chrysaphes is taken from both the above-mentioned handwritten text sent to K. A. Psachos by A. Manoff (see above, note 19), as well as from the relevant transcription and clarification of it (through the addition of the red-colored subsidiary signs) made by K. A. Psachos (see above, note 29); the melody of the same Sticheron attributed to Panagiotēs Chrysaphes is taken from the codex No. 087 of Kenneth Willis Clark Collection of Greek Manuscripts (David M. Rubenstein Rare Book & Manuscript Library, Duke University), f. 228^v, a codex that includes a full version of Panagiotēs Chrysaphes's Sticherariion, available at the following site: <https://repository.duke.edu/dc/earlymss/emsgk01087> [accessed 31 March 2021]. It has to additionally be noted that through the following index one can easily compare, as well, the red-colored subsidiary signs added by K. A. Psachos to the relevant ones given by the manuscript record of Panagiotēs Chrysaphes's version of the Sticheron.

³² There is only a minor difference, that is the following musical cadence of Sticheron's poetic phrase *ὁ δὲ μὴ φθεγζόμενος* [the other kept silent], which is missing from A. Manoff's/K. A. Psachos's version: ; it is a melismatic musical cadence [: a **cba** **ba** b **cba**], consisted of a double repetition of a descending third [: **cba**, made through *Kratemohyporrhoo* & *Heteron Parakalesma* the first time, and through *Hyporrhoe* & *Piasma* & *Heteron Parakalesma* the second one, respectively], which is separated through a usual formula of *Antikenoma* [: **ba**]; at this point, one has to wonder: is this minor difference enough to prove the composer's diversity under discussion? cf. Stathis 1994: 42, where such a minor difference between a Sticheric composition composed by both Manuel and Panagiotēs Chrysaphes is also pointed out.

b) *the exegesis of the composition under examination*

Based on the results of the above remarks, one could now compare the exegesis of the composition under discussion, i.e. the exegesis made by K. A. Psachos on the sticheron’s version attributed to Manuel Chrysaphes, to the relevant exegesis of the same composition composed by Panagiotēs Chrysaphes, an exegesis already given from 1835 by Chourmouziōs Chartophylax;³³ such an opportunity is undoubtedly a brilliant testimony in order for one to understand and decode the technique of the exegesis of the Sticheric genre of the Byzantine Melopoeia; the ability to compare both the exegeses of the same - actually- compositions, exegeses that are separately made by two musicians within a time distance of a century,³⁴ is a source witness of crucial importance for contemporary musicological research; one can see the results of such a comparison to the indexes that follow.³⁵

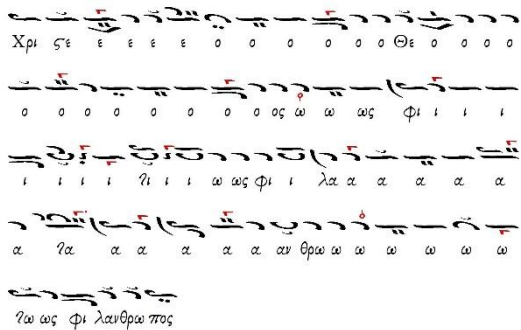
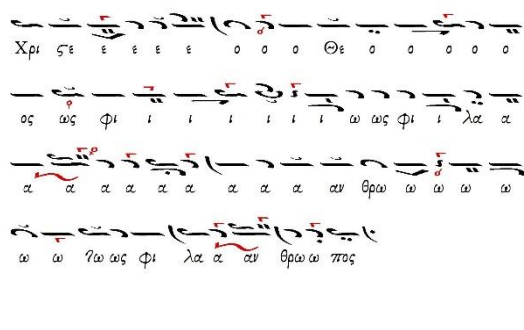
Chourmouziōs Chartophylax	K. A. Psachos
<i>Φαρισαῖος κενοδοξία νικώμενος</i>	
	
<i>καὶ Τελώνης τῆ μετανοία κλινόμενος</i>	
	
<i>προσῆλθόν σοι τῷ μόνῳ Δεσπότη</i>	
	

³³ See the codex of the National Library of Greece-Collection of the Holy Sepulchre No. 764 (dated from 1835, November 28th), ff. 1^v-2^r.

³⁴ There isn't any specific chronological indication for the exegesis of the Sticheron under examination made by K. A. Psachos; nevertheless, the material already commented above as far his exegetical approach is concerned, is found in a folder of his Archive, on the cover page of which one can read the following note: *Newer [...] "A Pharisee, overcome with vainglory" [...] 1935 K. A. Psachos [Νεώτερα [...] 3. Φαρισαῖος κενοδοξία [...] 1935 Κ.α. Ψάχος]:*



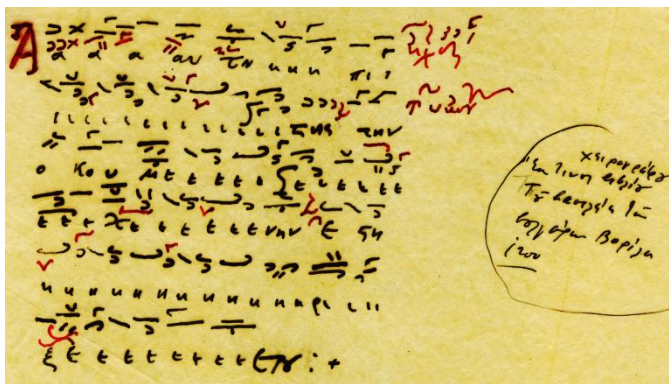
³⁵ The scores that follow are electronically re-written (from the aforementioned manuscripts of both Chourmouziōs Chartophylax [see above, note 33] and K. A. Psachos [see above, note 29]) by Theodoros Maroulakis, to whom great gratitude is expressed.

<p>Chourmouziou Chartophylax</p> <p style="text-align: center;">Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος</p> 	<p>K. A. Psachos</p> 
--	--

3

This Faith hath established the whole world
 [Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν]

In another folder of K. A. Psachos’s Archive, musicological material for the exegesis procedure of a composition attributed to John Koukouzeles, an exegesis made by K. A. Psachos himself, can be found;³⁶ that composition refers to a less known *Mathema*, based on a phrase taken from the text of the so-called *Synodikon of the Holy and Ecumenical Seventh Synod for Orthodoxy*, a text read during the special Office celebrating the Triumph of Orthodoxy which takes place during the Triodion’s Sunday of Orthodoxy, usually after the Dismissal at the end of the Divine Liturgy: *This Faith hath established the whole world* [Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν].



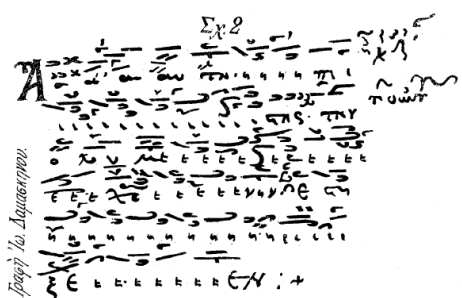
At the beginning of the mentioned folder of K. A. Psachos’s Archive, the following piece of paper, written down according to the Ancient Method of the stenographical Byzantine Notation, is found.

It includes a musical example that was already known in the relevant musicological bibliography published until that time; for instance, one could find it in a book published by George Papadopoulos

in 1904;³⁷ but, in the version found in K. A. Psachos’s Archive, some interesting additional notes should be specifically pointed out:

³⁶ At the cover page of the mentioned folder K. A. Psachos has written by his own hands the following note: *Regarding the exegesis of “This Faith hath established the whole world”, composed by John Koukouzeles [Διὰ τὴν ἐξήγησιν τοῦ «Αὕτη ἡ πίστις τὴν οἰκουμένην ἐστήριξεν» τοῦ Κουκουζέλου. Ψ(άχο)ς].*

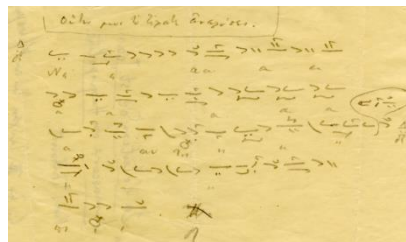
³⁷ Papadopoulos (1904), musical example No. 2, found at the end of the mentioned book, published under the inscription: *“John’s of Damascus Notation” [«Γραφή Ἰω. Δαμασκηνοῦ»]*:



There aren’t any pieces of evidence as far as the specific source from which the above-mentioned musical example has been taken is concerned; at the preface of the same book (*ibid.*, v’ [=50]), one can just read that the examples found in its appendix consisted of

- ❖ at the right point of the aforementioned piece of paper the following note has been written, by an unknown writer: *a handwritten excerpt from some book of the King of Bulgarians Boril* [χειρογράφου ἔκ τινος βιβλίου τοῦ βασιλέως τῶν βουλγάρων Βορίλα ///]; there follows another piece of paper, written on both sides, where one can see:

[a] the musical text of the beginning of the composition under discussion, written down (according to the New Method of the analytical Byzantine Notation) by an also unknown writer; on the top of the mentioned musical text, the following note can be read: *you had analyzed it to me as follows* [οὔτω μοι τὸ εἶχατε ἀναλύσει]:



- [b] a note, written by K. A. Psachos himself, that is a reference to a well-known article of J.-B. Thibaut; specifically, the text of the above-mentioned reference has as follows: “*La Notation de St. Jean Damascène ou Hagiopolite*” Par J. Thibaut Ἐκ τοῦ III τεύχους τοῦ ἐν Κ/πόλει Ρωσσικοῦ ἀρχαιολογικοῦ Ἰνστιτούτου (Σόφια) 1898 [From the 3rd volume of the Yearbook of the Russian Archaeological Institute of Constantinople];³⁸ indeed, at the end of the mentioned article (p. 176, plate No.1), a relevant musical example is published, transcribed into Staff Notation, which refers to the musical example under discussion; moreover, at a specific note, given at the beginning of the same article (pp. 140-1), the same musical example is described as “*an excerpt of the 14th century’s Synodikon of Boril found into in [undefined] manuscript of the National Library of Sofia*”.³⁹

Traduction de la planche N° 1.

Spécimen d'ancien chant Papadique.

(Tiré du Synodique de Boris).

Moderato.

Rall.

From the above observations, it is obvious that in this case, as well, K. A. Psachos had another challenge to deal with the “pre-history” of the composition under discussion; furthermore, he finally

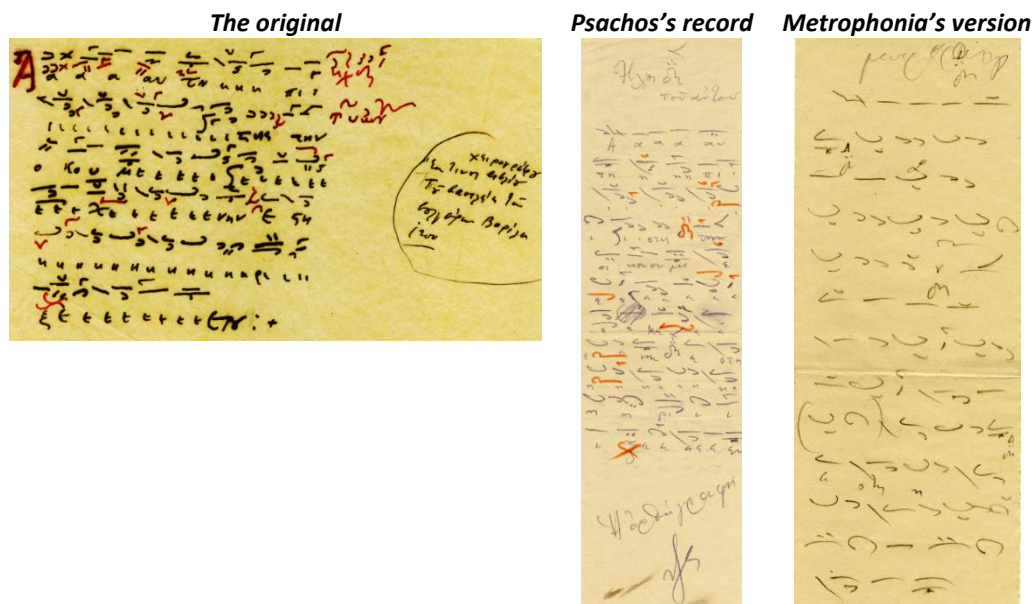
“palaeographical musical texts, through which the versions of the Byzantine Notation are chronologically shown, starting from the Ancient and concluding to the contemporary period” [«παλαιογραφικὰ κείμενα, εικονίζοντα κατὰ χρονολογικὴν σειρὰν τὰς ἀπὸ τῆς χριστιανικῆς ἀρχαιότητος μέχρι τῆς νῦν ἐν χρήσει γραφικῆς μεθόδου μουσικῆς γραφῆς»].

³⁸ The full reference is specifically formed as follows: J.-B. Thibaut, “Étude de Musique Byzantine. La Notation de St. Jean Damascène ou Hagiopolite”, in *Izvestija Russkago Archeologiceskago Instituta v Konstantinopole*, 3 (1898), 138-79.

³⁹ *Ibid.*, 140-1: “*Un belle copie du Synodique de Boril faite au XIV siècle, (aujourd’hui conservée à la bibl. nationale de Sophia.) Ce document est très précieux au point de vue de l’histoire musicale des bizantins. Le texte du Ms. qui est en slave, est parsemé de chants papadiques avec notation et texte grecs, d’où nous pouvons conclure que les jugo-slaves n’ont pas suivi l’exemple des sévéro-slaves, mais ont préféré la notation damascénienne*”.

formed the exegesis of the entire composition, an effort that is written down by his own hands into an impressively clear score, under the following inscription: “*This Faith hath established the whole world*”, a *Mathima* of the Papadic genus composed by John Koukouzeles; exegesis from the Ancient Stenography by K. A. Psachos at the request of A. Manoff [«Αὐτὴ ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν», Μάθημα Ἰωάννου τοῦ Κουκουζέλου, Μέλος παπαδικόν, Ἐξήγησις ἐκ τῆς ἀρχαίας στενογραφίας ὑπὸ Κ. Α. Ψάχου, κατ’ αἴτησιν τοῦ κ. Α. Manoff], accompanied by a final signatory note: Athens, September 19. 1936, K. A. Psachos, Tutor of the Greek Music [Ἐν Ἀθήναις, 19 Σεπτεμβρίου 1936, Κ. α. Ψάχος, Καθηγητὴς τῆς Ἑλληνικῆς Μουσικῆς];⁴⁰ the last specific reference to a “request of A. Manoff”, i.e. the figure of the scholar from Varna, Bulgaria, known from the above-mentioned comments, is perhaps a clue in order for one to assume that the latter was, once again, the one who presumably sent to K. A. Psachos the copy of the original melody of the composition under discussion.

Besides the above final score, in the mentioned folder of K. A. Psachos’s Archive one can also find [a] the entire composition re-written by him into the Ancient Method of the stenographical Byzantine Notation, with the additional note at the bottom: *this is the right record* [Ἡ ὀρθὴ γραφὴ Ψς], as well as [b] the *Metrophonia*’s version of the same composition, roughly written down by him under the title *Metrophonia* [μετροφωνία]:



There follows a contemporary electronically re-written record of the “right version” of the composition under discussion, as it is given by K. A. Psachos,⁴¹ along with a transcription of its *Metrophonia* version into Staff Notation, the last one formed according to the current relevant technique:⁴²

Psachos’s “right record”

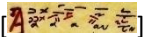
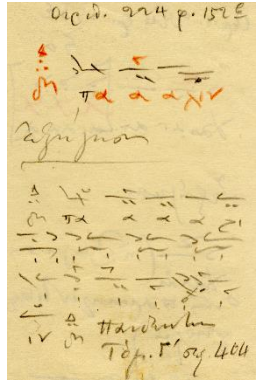
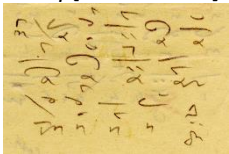
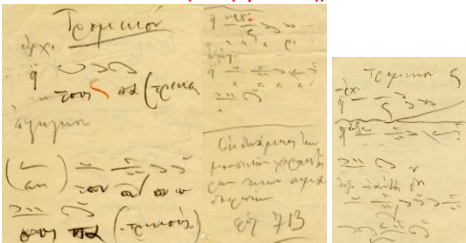

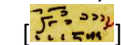
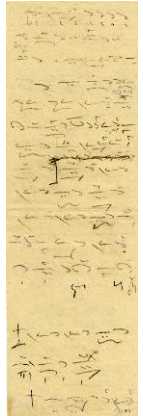
Metrophonia’s version

⁴⁰ See the relevant facsimile in *Appendix No. 5.1*; there follows [*Appendix No. 5.2*] a contemporary, electronically re-written, score of the same musical example, made by Theodoros Maroulakis, to whom great gratitude is expressed.

⁴¹ The above score has been made by Nick Bouris, to whom great gratitude is expressed.

⁴² See Christian Troelsgård, *Byzantine Neumes. A new Introduction to the Middle Byzantine Notation*, (Copenhagen: Monumenta Musicae Byzantinae-Museum Tusulanum Press, 2011), 39-40 et passim. The score of the above-mentioned transcription has been made by Gerasimos Papadopoulos, to whom great gratitude is expressed.

Additionally, a series of individual musical notes are also found within the mentioned folder of K. A. Psachos's Archive; they are formed according to the type, the philosophy, the perspective, and the structure already described above, focusing on specific parts of the entire composition, while, in this case, some specific references to the musical manuscript No. 224 of K. A. Psachos's Library [ἀριθ. 224],⁴³ as well as to the well-known printed edition of the so-called *Mathematarion* [Πανδέκτη Τόμ. Γ'],⁴⁴ have to particularly be noted; at the following index, one can overview the material included in the notes under discussion, in its entirety:

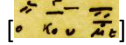
Parts of the Mathema	Αὕτη ἢ πίστις τὴν Οἰκουμένην ἐστήριξεν Parallelisms	References
<p>Αὕτη</p> 	<p>πάλιν</p> 	<p>ἀριθ. 224, φ. 152β Πανδέκτη Τόμ. Γ' σελ. 404 [excerpt from the <i>Mathema</i> Δέσποινα πρόσδεξαι, dedicated to the Virgin Mary, composed in 4th Mode by Daniel Protopsaltes]</p>
<p>Αὕτη [the cadence]</p> 	<p>τούς πα(τρικούς)</p> 	<p>Τρομικόν Αἱ δυνάμεις τῶν μουσικῶν χαρακτήρων ἄνευ σημαδοφώνων φύλ 713 Τρομικόν καὶ ἐκστρεπτὸν ἐν συνεχείᾳ ἴδε φυλ. 235r</p> 
<p>πίστις</p> 	<p>Αὕτη ἢ πίστις</p> 	

⁴³ See the full content of the mentioned musical manuscript of K. A. Psachos's Library (that is an *Anthology*, written in 1795 by Peter Byzantios) at the following site: <https://pergamon.lib.uoa.gr/uoa/dl/object/125145> [accessed 31 March 2021].

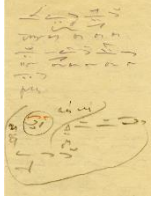
⁴⁴ John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας* [*Pandekti of the holy ecclesiastical hymnodia of the entire ecclesiastical year*], 3rd volume, includes the compositions of the *Mathematarion*'s Genus, (Constantinople: Patriarchal Printing, 1851); onwards: *Pandekti* 3.

Parts of the Mathema

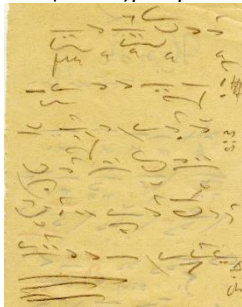
Οίκουμέ(νην)



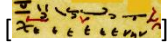
Τὴν Οίκουμέ(νην)



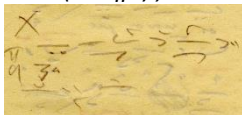
(Οίκου)μένην



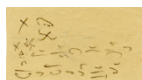
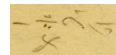
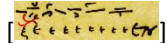
(Οίκου)μένην



(ἔσθ(ήρι)ξεν

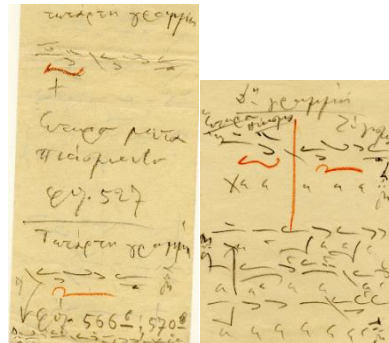
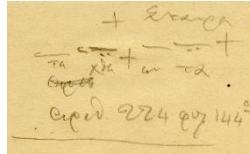


(ἔσθ(ήρι)ξεν

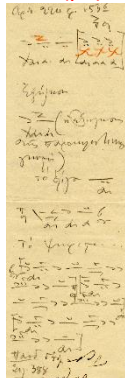


Parallelisms

τεχθέντα



Χαῖ(ρε)

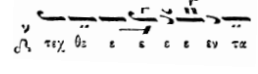


References

Σταυρός

ἀριθ. 224 φύλ. 144^α

[excerpt from the *Mathema Μεγάλωνον ψυχῆ μου τὸν ἐν τῷ σπηλαίῳ*, dedicated to the Christmas Feast, composed in 1st Mode by Daniel Protopsaltes; cf. *Pandektī* 3, 122



τετάρτη γραμμῇ

Ἔτερον μετὰ πιάσματος φύλ. 527

Τετάρτη γραμμῇ

Φύλ. 566β και 570β

Δ^ο γραμμῇ

ἔτερον και πιάσμα - λύγισμα

ἀριθ. 224, φ. 153β

(ἡ ἐξήγηση τῆς παρακλητικῆς γνωστῆ)

Τὸ ὄλιγον

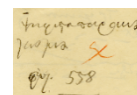
Τὸ ψηφιστο[παρακάλεσμα]

Πανδέκτη Γ' τόμ. σελ. 388

[the beginning from the *Mathema Χαῖρε κατάρας λύτρωσις*, dedicated to the Virgin Mary, composed in 1st Plagal Mode by Daniel Protopsaltes]

Ψηφιστοπαρακάλεσμα

φύλ. 558



Furthermore, additional information regarding the composition under discussion (and its source, as well) are nowadays available, thanks to the relevant research of the Bulgarian scholar Elena Tončeva;⁴⁵ based on her studies, it is now known that the composition is specifically taken from the manuscript No. 289/55 (f. 4r-v) of the National Library of Sofia, Bulgaria, “Cyrill and Methodios” (a 14th-century codex that includes a copy of King Boril’s *Synodikon*, written in the Bulgarian language), where it is the third of four total musical examples (remarkably written down in the Greek language), which are found at the beginning of the manuscript;⁴⁶ additionally, E. Tončeva has not only palaeographically and structurally and melodically commented on the mentioned composition,⁴⁷ but she has also published a facsimile of it, as well as a relevant interesting transcription of its musical text written in Byzantine Notation, accompanied by its *Metrophonia version* transcribed into Staff Notation:⁴⁸

Since K. A. Psachos’s exegesis of the composition under discussion is (as far as is known) the only one in existence, the contemporary research could just compare the existing three transcriptions of its *Metrophonia version*, an effort that one can follow through the following index:

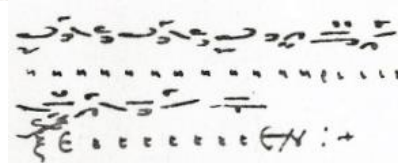
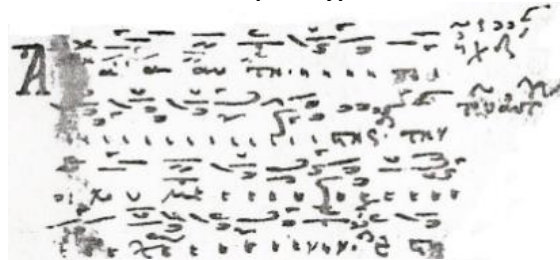
⁴⁵ See E. Tončeva, “Музикални текстове в Палаузовия препис на Синодика на цар Борил (Палеографско изследване и музикален анализ)” [“Les textes musicaux de la copie du Synodique du Tsar Boril”], in *Българска Академия на науките-Известия на Института за музикознание [Académie Bulgare des Sciences-Bulletin de l’Institut de Musique]*, 12 (1967), 57-159; cf. Eadem, “Die Neumentexte in der Palausov-Abschrift des Synodiks des Zaren Boril und ihre stellung in der Geschichte der Bulgarischen Mittelalterlichen Music”, in *Académie Bulgare des Sciences-Istitut d’Études Balkaniques, Actes du premier Congrès International des Études Balkaniques et sud-est Européennes II* (Sofia: Éditions de l’Académie Bulgare des Sciences, 1970), 1055-65.

⁴⁶ See E. Tončeva, “Музикални текстове в Палаузовия препис на Синодика на цар Борил”, *ibid.*, especially on pp. 57 (note 1) & 102; the historical comments on the same manuscript are found on pp. 145-52; in light of the specific information given by the mentioned Bulgarian scholar (see, for example, *ibid.*, p. 58), it seems that there isn’t any piece of evidence in order for one to safely attribute the composition to John Koukouzeles (as K. A. Psachos has already –and without any doubt– done); on the top of all four musical compositions included at the mentioned manuscript one can just see the usual inscription *composed by the same composer [τοῦ αὐτοῦ]*, but (as far as is known) there isn’t any previous relevant inscription where koukouzeles’s name is clearly pointed out.

⁴⁷ *Ibid.*, pp. 102-6, 125-31, 131-8, respectively.

⁴⁸ *Ibid.*, pp. 101 & 102 (and pp. 59-60), respectively.

The prototype



Thibaut 1898

Traduction de la planche 30 1.
Spécimen d'ancien chant Papadique.
(Titre du Synagogue de Bicos).
Moderato.

And.

And.

Psachos 1936

Toncheva 1967

Пример 12

4

The one who wants to learn Music [Ο θέλων μουσικὴν μαθεῖν]

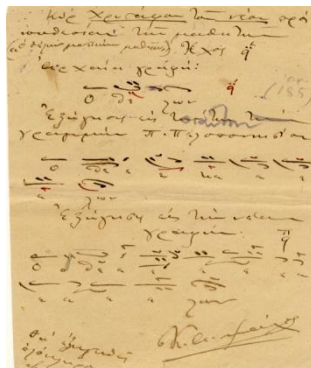
As a final sample of K. A. Psachos's ability to use the New Method of the analytical Byzantine Notation towards the purpose of the exegesis of the Ancient Method of the stenographical Byzantine Notation, the material found in another folder of his Archive should be pointed out; on the cover page of the mentioned folder one can read the following inscription: *"The one who wants to learn Music", Method composed by Chrysaphes; exegesis by K. A. Psachos* [«Ο θέλων μουσικὴν μαθεῖν» τοῦ Χρυσάφου, Ἐξήγησις Κ. Α. Ψάχου];⁴⁹ indeed, the full exegesis of the aforementioned *Method* is included at the folder, written down by K. A. Psachos himself into an impressively clear score, consisting of 5 numbered pages, under the following inscription: *Admonition to pupils, composed by [Panagiotes] Chrysaphes; exegesis, for the very first time, from the Ancient Method of the stenographical Byzantine Notation, by K. A. Psachos* [Χρυσάφου τοῦ νέου, Νουθεσία πρὸς τοὺς μαθητὰς, τὸ πρῶτον ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας ὑπὸ Κ. Α. Ψάχου· ἦχος α' Ὁ θέλων μουσικὴν μαθεῖν];⁵⁰ additionally, at the end of this score (p. 5) his characteristic signature [Κ. α. Ψάχος] is added, along with both a chronological indication (*Athens, 1926* [Ἀθήναι 1926])

⁴⁹ About that composition see Stathis (1995), 8-9, 12-3, 15, 27; Nicolae Gheorghijă, *Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*, (Bucharest: Editura Sofia, 2010), 171-90; Idem, *Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*, (Bucharest: Editura Muzicală, 2015), 37-41; here is the typical Greek text of the above mentioned *Method*, a non-liturgical one formed in fifteen syllables: *Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπαινεῖσθαι | θέλει πολλὰς ὑπομονὰς, θέλει πολλὰς ἡμέρας | {θέλει καλὸν σωφρονισμὸν καὶ φόβον τοῦ Κυρίου} | τιμὴν πρὸς τὸν διδάσκαλον, δοκᾶτα εἰς τὰς χεῖρας | τότε νὰ μάθῃ ὁ μαθητὴς καὶ τέλειος νὰ γένη* [The one who wants to learn music and be praised | needs much patience and time | needs great prudence and the fear of the Lord | esteem towards the teacher, precious coins available | then the student can learn and be excellent].

⁵⁰ See the relevant facsimile in *Appendix No. 6.1*; in *Appendix No. 6.2* a contemporary, electronically re-written, score of this musical example can also be found, made by Theodoros Maroulakis, to whom great gratitude is expressed.

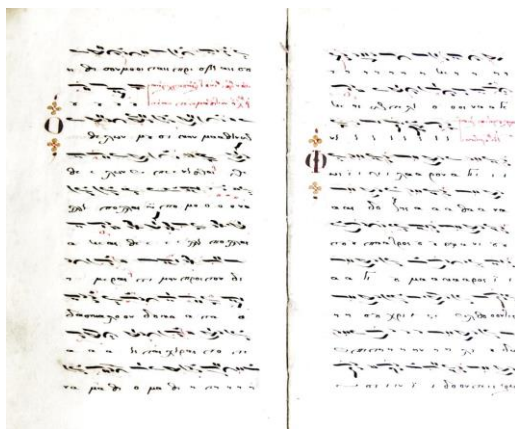
and the following interesting note: *There is not found any exegesis of this composition made by anyone of our predecessor's tutors; that's why I am directly going on with its exegesis, avoiding pointing out references to any pre-existing analysis of it [Τὸ μέλος τοῦτο παρ' οὐδενὶ τῶν πρώτων ἐξηγητῶν εὐρέθῃ ἐξηγημένον. Διὰ τοῦτο δὲν παραθέτω διαμέσους ἀναλύσεις αὐτοῦ, ἀλλ' ἐξηγῶ τοῦτο ἀπ' εὐθείας. Κ. Α. Ψς (Ψάχος)].*

Nevertheless, in the same folder one can also find the (already well-known, from the above comments) series of individual musical notes, through which the entire process of K. A. Psachos's exegetical effort on the composition under discussion is clearly explained, as it is gradually formed, phrase by phrase; actually, it has to be noted that from the above-mentioned musical notes, a piece of paper seems to be the chronologically older amongst the others; on it, the initial musical phrase [Ὁ θέλων] of the *Method* under examination can be found (under the following inscription: *Admonition to the students, composed by [Panagiotes] Chrysaphes, "The one who wants to learn Music" [Κύρ Χρυσάφου τοῦ νέου, πρὸς νουθεσίαν τῶν μαθητῶν («Ὁ θέλων μουσικὴν μαθεῖν»), ἦχος α΄*], written down [a] according to the Ancient Method of the stenographical Byzantine Notation,⁵¹ [b] according to the Notation System formed by Peter the Peloponnesian,⁵² and [c] according to New Method of the analytical Byzantine Notation;⁵³ at the end of this piece of paper the well-known signature of K. A. Psachos [Κ. α. Ψάχος] is pointed out, while in its left corner the following interesting note is finally added: *I am going to make an exegesis of its entirety [Θὰ ἐξηγηθῇ ὁλόκληρον Ψ(άχος)].*



After that, one can follow the above-mentioned entire exegesis of this *Method* arising step by step, through the remaining at the same folder musical notes;⁵⁴ it is useful here to particularly point out this process, through the following index:

⁵¹ It is written down under the following inscription: *Ancient Notation [ἀρχαία γραφή:];* as it is shown above, at the right place of this specific part of the mentioned piece of paper, a reference to some source is also added, which is pointed out as follows: *No. 185 (ἀρ. 185)*; obviously, it is a reference to the musical manuscript of K. A. Psachos's Library known under the same number (No. 185), that is a codex including the *Anastasimatarion* of Panagiotes Chrysaphes and an *Anthology*, written at the end of the 18th century by Apostolos Konstas from Chios island (see its full content at the following site: <https://pergamos.lib.uoa.gr/uoal/doi/object/124960> [accessed 31 March 2021]); the specific reference should be connected to the ff. 17^v-18^r of the mentioned manuscript, where the same *Method* is written down, a record which probably K. A. Psachos has taken into consideration while preparing the exegesis under examination:



⁵² It is written down under the following inscription: *Exegesis of this thesis by Peter the Peloponnesian [Ἐξήγησις εἰς ταύτην τὴν τοιαύτην γραμμὴν Π. Πελοποννησίου:].*

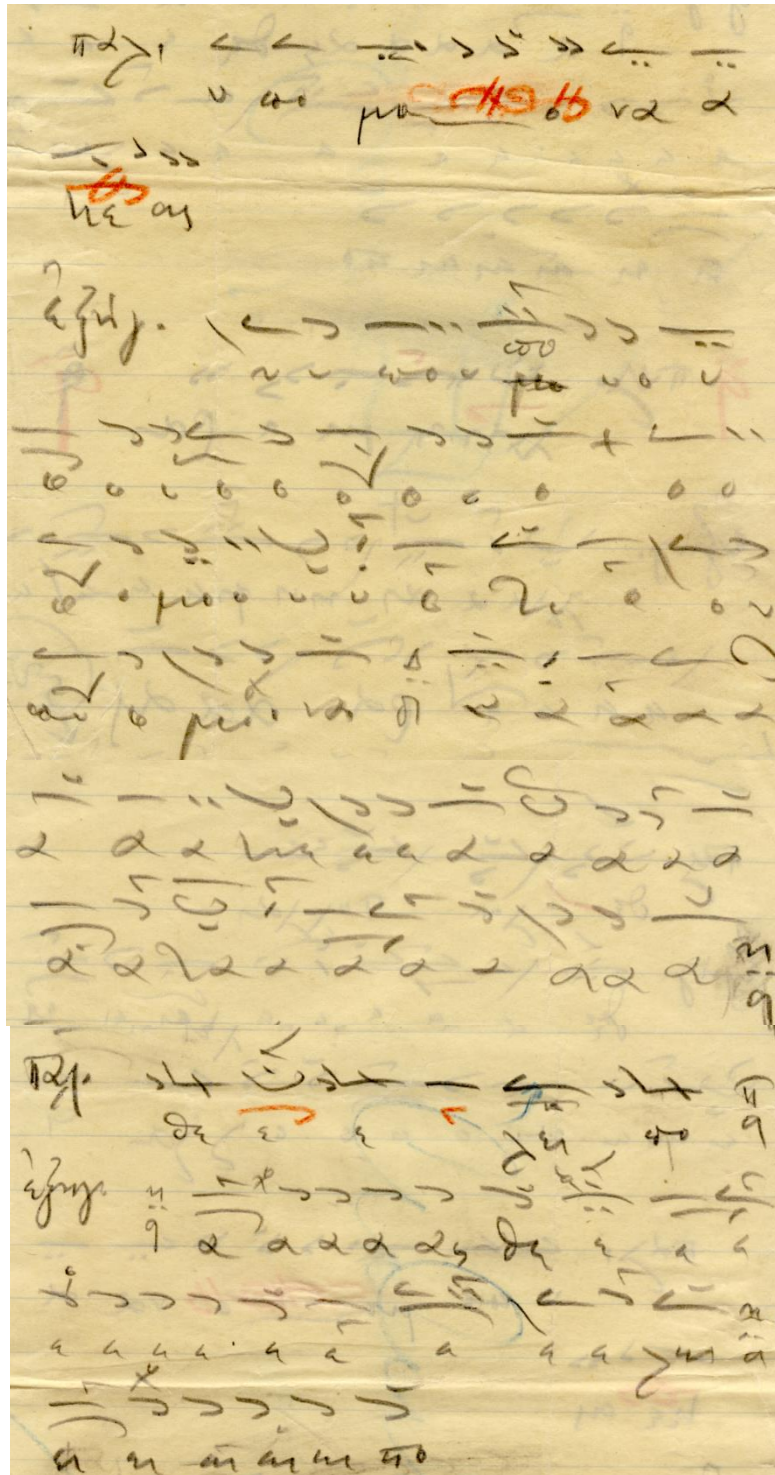
⁵³ It is written down under the following inscription: *Exegesis to New Method of the analytical Byzantine Notation [Ἐξήγησις εἰς τὴν νέαν γραμμὴν:].*

⁵⁴ It has to be noted that in this case, as well, one can notice the same type of references already commented above, at note No. 21; additionally, it has to be pointed out that some of the above musical notes are written on three pieces of paper taken from envelopes bearing the following German inscription: *Berliner Tageblatt und Handelszeitung, Das deutsche Weltblatt, Verlag Rudolf Mosse, Berlin SW 100, Rudolf Mosse-Haus*; on the front side of the envelopes the address *Hotel Apollon Griechenland*, on behalf of the sender, and *Delphi*, on behalf of the receiver are additionally written.

Parts of the
Method
ὕπομονάς

Facsimiles

References

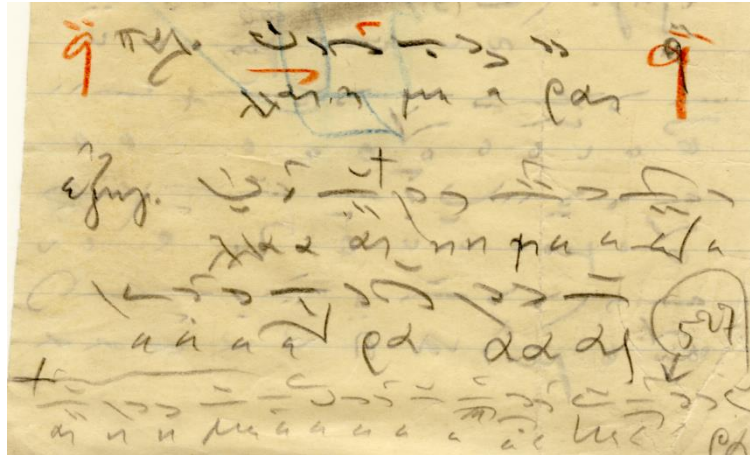


θέλει πο-

Parts of the Method
-λλάς
-ήμερας

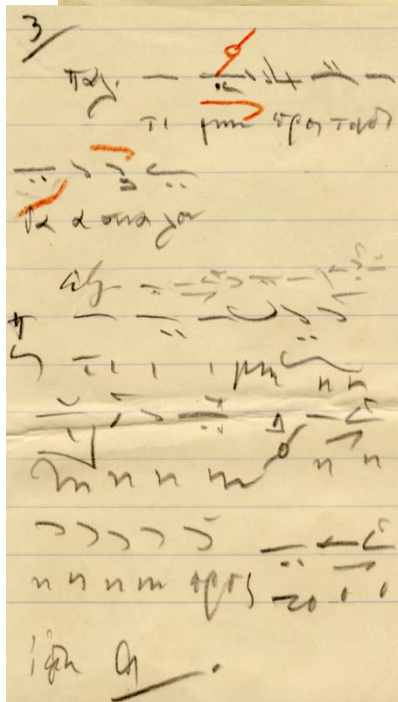
Facsimiles

References

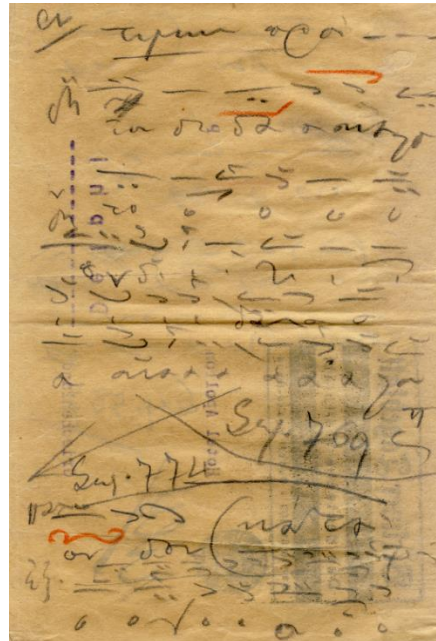


527

τιμήν πρὸς
τὸν
διδάσκαλον
δου-



As it is shown on the left, at the end of this piece of paper [f. 3r] there is the indication see [page] α [ἴδε α]; the mentioned page is indeed found at the same folder of K. A. Psachos's Archive, where one can see the rest of this formula [τὸν διδάσκαλον, δου(κᾶτα)], written down as follows:

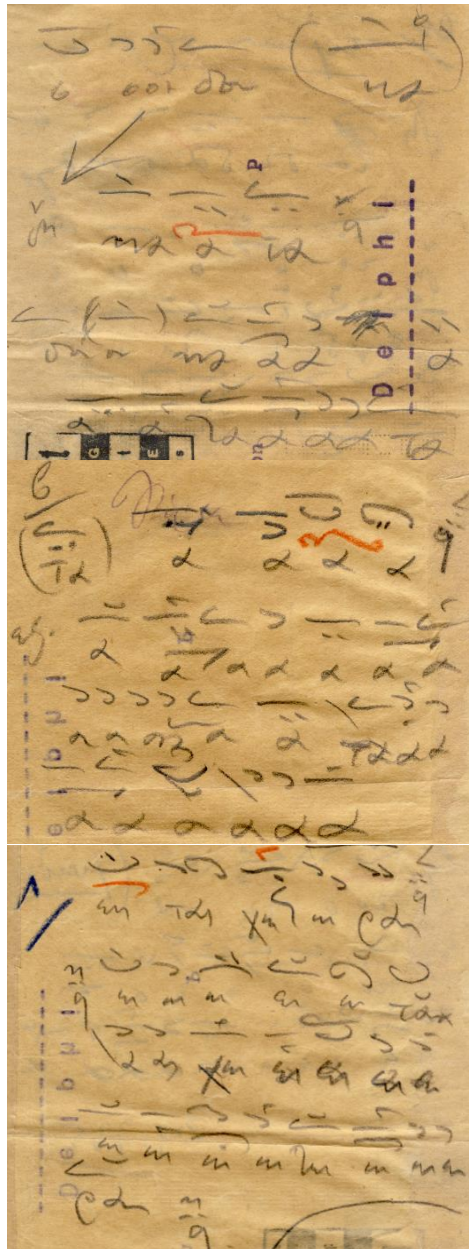


Σελ. 769
Σελ. 774

Parts of the Method -κάτα⁵⁷

Facsimiles

References

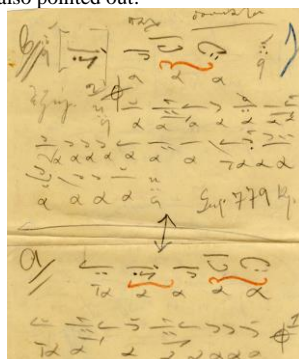


Σελ. 567
Σελ. 780

εις τὰς χεῖρας

Σελ. 628 Κλ.

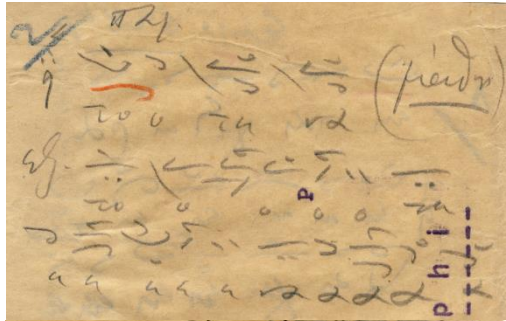
⁵⁷ Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos's Archive, where an additional reference [· Σελ. 779 Κλ.] is also pointed out:



Parts of the Method
τότε νά

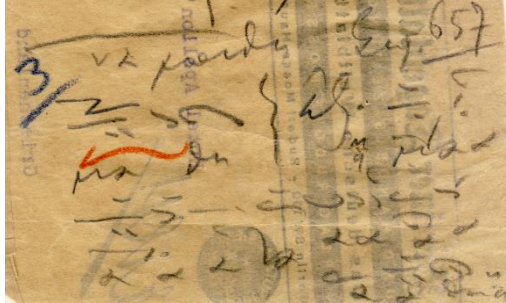
Facsimiles

References



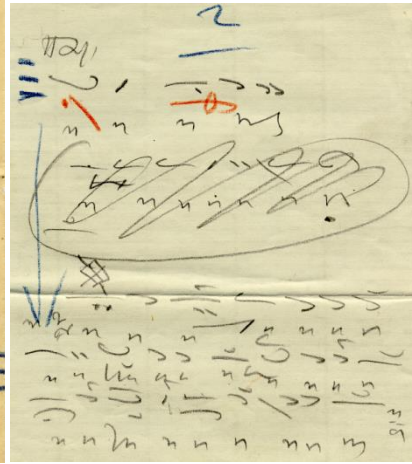
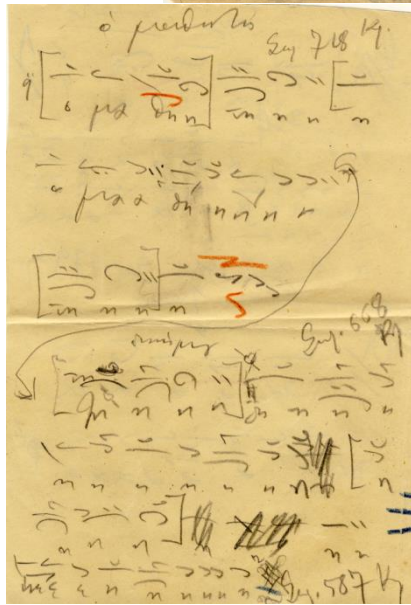
Σελ. 735

μάθη



Σελ. 657

ό μαθητής

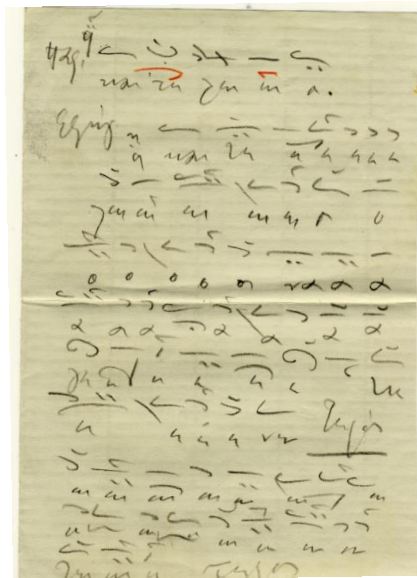


Σελ. 718 Κλ.
δική μου
Σελ. 668 Κλ
Σελ. 587 Κλ.
Σελ. 806 Κλ.

Parts of the Method καὶ τέλειος νὰ γένῃ⁵⁸

Facsimiles

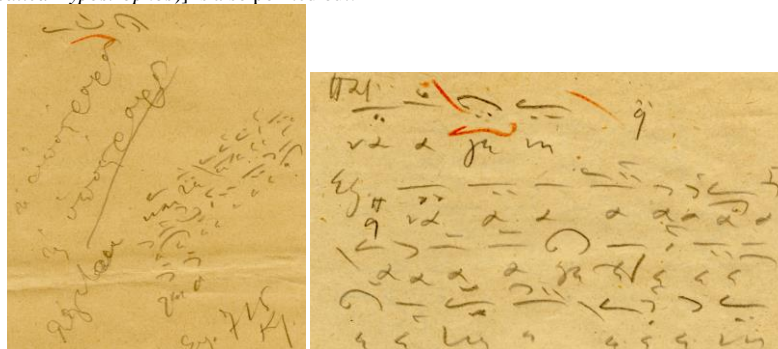
References



Τέλος

Finally, it is undoubtedly noticeable that a relevant exegesis of the same *Method* has recently been made by professor Gr. Stathis,⁵⁹ the phenomenon gives us a great opportunity to compare both the aforementioned exegetical approaches, made by two scholars, i.e. the exegesis under examination made by K. A. Psachos in 1926, and the other one made by Gr. Stathis in 1995; they comprise the only existing to day exegeseis of this specific composition of Panagiotes Chrysaphes; such a comparison, coming after the above relevant one between the exegeseis of Chrysaphes’s *Sticheron A Pharisee, overcome with vainglory* [Φαρισαῖος κενοδοξία νικώμενος], made by Chourmouziou Chartophylax and K. A. Psachos, seems to form an additional unexpected example of a kind of an interesting diachronic “notational dialogue”, which is absolutely appropriate as the conclusion of this chapter.⁶⁰

⁵⁸ Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos’s Archive, where additional reference [: Σελ. 715 Κλ. & Σελ. 527, respectively, along with the note: ἡ ἀπόστροφος καὶ ὑπόστροφος λέγεται (the *Apostrophos* is also called *Hypostrophos*)] is also pointed out:



⁵⁹ Stathis (1995), 8-9; Achilleas Chaldæakes (ed.), «...τιμὴ πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του [A *Festschrift* to Professor Gregorios Stathis], (Athens: Society Ανατολῆς τὸ Περιήχημα, 2001), 373-80; Gr. Stathis (ed.), *Θεωρία καὶ Πράξη τῆς Ψαλτικῆς Τέχνης: Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοδοποιίας, Πρακτικὰ Β’ Διεθνoῦς Συνεδρίου, Μουσικολογικοῦ καὶ Ψαλτικοῦ, Ἀθήνα, 15-19 Ὀκτωβρίου 2003* [Proceedings of the 2nd Musicological Conference], (Athens: Institute of Byzantine Musicology, 2006), 25-30; for a record of the same Method, taken during a live performance, see also Achilleas Chaldæakes, *Ἐπερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος-Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ψάλατε συνετῶς τῷ Θεῷ-Β’. Β’ Διεθνῆς Συνέδριο Μουσικολογικὸ καὶ Ψαλτικὸ «Θεωρία καὶ Πράξη τῆς Ψαλτικῆς Τέχνης». Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοδοποιίας. Ἀθήνα 15-19 Ὀκτωβρίου 2003. Χρονικὸ καὶ Ψάλματα* [CD includes the records of the live performances given during the 2nd Musicological Conference], (Athens: Institute of Byzantine Musicology, 2005), 1st CD, 1st track.

⁶⁰ The scores that follow are electronically re-written (from the aforementioned manuscript and editions, respectively, of both K. A. Psachos [see note 50] and Gr. Stathis [see note 59]) by Theodoros Maroulakis, to whom great gratitude is expressed.

B

Lectures & Articles [Socrates Loupas]

“The public opinion and the Press are the main witnesses of my work” [«Η κοινή γνώμη και ο Τύπος είναι οι κυριώτεροι μάρτυρες της εργασίας μου»],⁶¹ K. A. Psachos wrote in one of his many articles published in the Greek daily and periodical newspapers and journals; the publication of his ideas and theories is documented through his personal Archive which he kept since his early life in Istanbul until 1949, only a few months before his death in the same year.⁶²

The newspaper folders, maintained by K. A. Psachos himself, together with the rest of his voluminous Archive, remain now in our hands after he bequeathed all of his work to his wife Amalia Psachou (1902-1998) and their niece Eleni Dourogianni-Ntalla (1924-2016); the folders contain more than 500 printed articles carefully arranged and indexed by their author in chronological order; it is practically impossible to refer here to all of the existing material; it is a strong hope of the present author that soon a published volume will contain all of K. A. Psachos's printed writings.

K. A. Psachos in his articles, epistles and interviews referred to a variety of topics: on the history and evolution of Ancient Greek and Byzantine Music, Greek Folk Music, Ottoman Music, matters of Theology and Liturgy, the administration of the Greek Orthodox Church, obituaries of clergymen and chanters, on the influence of Ancient Greek Culture in the East and West as well as on matters of social and artistic interest; most of them were published in Athens daily newspapers; a few articles were also published in periodicals from Istanbul, Alexandria, Munich and London.

A large number of his articles (more than 130⁶³) can be found in the musicological newspaper *Formigx* (1901-1912) published in Athens twice a month; additionally, he sometimes published articles anonymously; the last articles are signed with a pencil in the copies of the musicological newspaper *Formigx* that K. A. Psachos kept in his Archive.

Together with the Archive of his own articles, K. A. Psachos kept a second newspaper Archive containing more than 2,000 newspaper and magazine clippings (from 1890 to 1949) with articles written by Greeks and foreigners, musicologists, critics and journalists mentioning his name and work; there are also essays on Ancient Greek, Byzantine and European Music, publications of Greek Folk Songs, news about the Greek Orthodox Church and the Ecumenical Patriarchate of Constantinople and reports on important events such as the Delphic Festivals (1927, 1930), the International Byzantine Conference in Athens (1930), the transition in Greece from the Julian to the Gregorian calendar (1923) and many more.

A third part of the Archive consists of clippings and photocopies of publications mentioning K. A. Psachos and his legacy after his death (1949) collected by his widow Amalia and later by their niece Eleni.

1. The arrival in Athens

K. A. Psachos was summoned from Istanbul to Athens in 1904 to direct the School of Byzantine Music at the Athens Conservatoire and to address a wider problem: the traditional monophonic Byzantine Ecclesiastical Music was falling into disuse especially in the churches of the city centres;⁶⁴ that

⁶¹ K. A. Psachos, «Η δημόδης ποίησης και μουσική» [“The folk poetry and music”], in *Σκρίπ* [*Skrip*], (12.5.1928), 2; the article contains the lecture that K. A. Psachos gave at the “Parnassos's” Hall on 6th May, 1928.

⁶² For K. A. Psachos's life and work in Istanbul and after 1904 in Athens see Evangelia Chaldæaki, *Ο Κ. Α. Ψάχος και η συμβολή του στην καταγραφή και μελέτη ελληνικών δημοτικών τραγουδιών* [K. A. Psachos and his contribution to recording and studying Greek Folk Songs], (Athens: Publications of Athens Conservatoire-Edition Orpheus, 2018), 35-63.

⁶³ *Ibid.*, 116-32.

⁶⁴ John Plemmenos, «Η “θελξίθυμος” μούσα της Ανατολής: Η Ασιάς Λύρα του Κωνσταντίνου Ψάχου και το κοινωνικο-ιδεολογικό της πλαίσιο» [“The ‘Captivating’ Muse of the Orient: K. A. Psachos' *Asian Lyre* and its socio-ideological context”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], (Athens: Publications of the Academy of Athens, 2013), 103; Katy Romanou, *Εθνικής Μουσικής Περιήγησις 1901-1912. Ελληνικά μουσικά περιοδικά ως πηγή έρευνας της ιστορίας της νεοελληνικής μουσικής* [A journey through National Music 1901-1912: Greek Music Journals as a source of research on Modern Greek Music], 1st part, (Athens: Kouloura Editions, 1996) 31-95; Georgios Hadzitheodorou, «Η ζωή και τὸ έργον τοῦ Κωνσταντίνου Αλεξάνδρου Ψάχου» [“The life and work of Konstantinos Alexandrou Psachos”], in K. A. Psachos, *Η παρασημαντική της βυζαντινής μουσικής, ήτοι ιστορική και τεχνική έπισκόπησις της σημειογραφίας της βυζαντινής μουσικής από τών πρώτων χριστιανικών χρόνων μέχρι τών καθ' ήμῶν, έκδοσις δευτέρα υπερηξημένη, μετά έκτενοῦς βιογραφίας και εισαγωγής συνταχθείσης υπό τοῦ έπιμεληθέντος τήν έκδοσιν Γεωργίου Χατζηθεοδώρου καθηγητοῦ μουσικής* [The *Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher*], *ibid.*, 24-5.

situation was particularly obvious in the central churches of the Greek capital; in some of them (the Metropolitan Cathedral, the Church of the Dormition of the Virgin Mary [*“Chrysospiliotissa”*], St. George *“Karytsi”* Church, St. Irene Church), two Sunday Divine Liturgies Services were celebrated, the first one accompanied by the performance of a monophonic choir and the second by a respective performance of a tetraphonic choir;⁶⁵ the tetraphonic adaptations of Byzantine Chants were increasing while some chanters and musicians were transcribing Byzantine Notation to the Staff one, using the argument of the progress and modernization of the Greek Orthodox Church; however, the “harmonization” of Byzantine Ecclesiastical Music and Greek Folk Songs did cause controversy even among the supporters of the “europeanization” of the Greek musical tradition.⁶⁶

The Holy Synod of the Church of Greece estimated the issue as an important one,⁶⁷ even more important than the “Gospel Riots” (the so-called *“Evangelika”*), the violent unrest which had broken out in Athens in 1901 due to the publication in the newspapers of excerpts of the Gospel translated in Modern Greek language. The “Scandal of the Music Society” followed a year after (1902); John Sakellarides (1853-1938), a prominent music composer, chanter and philologist, examined the students of the same Society’s Byzantine Music Department accompanying their performance in Byzantine Music on a piano; the initiative provoked reactions that was observed by the newspapers.⁶⁸

When K. A. Psachos arrived in Athens in September 1904, he was already informed of the above-mentioned situation; he had collected and kept in his Archive newspaper clippings from Athens and Istanbul regarding the incidents in Athens;⁶⁹ his inaugural speech at the Athens Conservatoire was brief; he said that he had thought long before accepting the invitation but the purpose of his presence at the Conservatoire was clear: to halt the destruction of Byzantine Ecclesiastical Music and to elevate it to a level comparable to the European one.⁷⁰

In less than a year he expanded his activity outside the Conservatoire: newspaper articles and interviews, lectures and concerts; his collaboration with the musical newspaper *Formigx* had already been announced since 1903 and his first articles were published while he was still in Istanbul;⁷¹ by March 1905 he signed his articles as “Professor of Byzantine Music at the Athens Conservatoire”;⁷² in those articles he summarily presented the New Method of the analytical Byzantine Notation (established by Chrysanthos, Gregory and Chourmouziotis in 1814), the theoretical work of Chrysanthos and the important corrections made by the “Patriarchal Musical Committee established in Istanbul in 1881” regarding the definition of the Byzantine Music intervals; he also mentioned the invention of an Organ commissioned by the Ecumenical Patriarch of Constantinople Joachim III (1834-1912) and how important vocal tradition was for the Committee’s research; K. A. Psachos concluded that the Committee’s work was unknown in Greece and its publication was needed together with some certain necessary annotations and supplementations.⁷³

2. The first public debate

The cause or rather the excuse for K. A. Psachos’s first dynamic public intervention via the Press was the announced “discovery” of two Byzantine Music codices that, according to the newspapers, contained a *Polychronion* to the Byzantine Emperors Konstantinos XI Palaeologos (1405-1453) and John

⁶⁵ Romanou (1996), 40.

⁶⁶ George Leotsakos, *Σπύρος Σαμάρας (1861-1917): ο μεγάλος αδικημένος της έντεχνης ελληνικής μουσικής. Δοκιμή βιογραφίας* [*Spyros Samaras (1861-1917): The great wronged man of Greek Art Music; an attempt at a biography*], (Athens: Benaki Museum Publications, 2013), 624.

⁶⁷ Romanou (1996), 43-4.

⁶⁸ Achilleas Chaldæakes, «Ο Ν. Δ. Λεβίδης και τὸ ἀνακόψαν μουσικὸ ζήτημα κατὰ τὸν Μάιο τοῦ 1902» [“N. D. Levidis and the raised musical issue in May 1902”], in Idem, *Βυζαντινομουσικολογικά* [*Byzantine-Musicological*], 2nd volume: *History*, (Athens: Athos Editions, 2014), 311-46.

⁶⁹ [unknown], «Ελληνικὴ Ἀνταπόκρισις» [“Greek Correspondence”], in *Κωνσταντινούπολις* [*Constantinople*], (21.5.1902), 1; [unknown], «Ἐκκλησιαστικὴ Μουσικὴ», [“Ecclesiastical Music”], in *Νέα Ἐφημερίς* [*New Newspaper*], (25.5.1902); [unknown], «Τὸ ζήτημα τῆς ἐκκλησιαστικῆς μουσικῆς ἐν Ἑλλάδι» [“The issue of Ecclesiastical Music in Greece”], in *Κωνσταντινούπολις* [*Constantinople*], ([;]-[;]-1902).

⁷⁰ K. A. Psachos, [«Ἐναρκτήρια ὁμιλία»] [“Inaugural speech”], in *Νέα Ἑλληνικὴ Σκηνή* [*New Greek Stage*], (25.12.1904), 3-4.

⁷¹ [unknown], «Κωνσταντίνος Ψάχος», [“Konstantinos Psachos”], in *Φόρμιγξ* [*Formigx*], I.b.6 (30.3.1903), 1.

⁷² K. A. Psachos, «Ἡ ἐπὶ τῶν τονιαίων διαστημάτων θεωρία τῆς μουσικῆς ἐπιτροπῆς τοῦ 1881» [“The Musical Committee’s of 1881 Theory on Tonal Intervals”], in *Φόρμιγξ* [*Formigx*], II.a.1 (15.3.1905), 1.

⁷³ *Ibid.*

VIII Palaeologos (1392-1448); the first codex was found in the National Library of Greece in 1904,⁷⁴ while the second one was found in the Library of the Greek Orthodox Patriarchate of Jerusalem in 1906.⁷⁵

Regarding the first codex:⁷⁶ K. A. Psachos criticized the exegesis of the aforementioned composition, written down in the Ancient Method of the stenographical Byzantine Notation in the above manuscript, as “*Conclusions being far from the truth*” [«Πορίσματα πόρρω τῆς ἀληθείας ἀφιστάμενα»];⁷⁷ the exegesis under discussion was made and published by John Sakellarides and his son, a popular operetta music composer, Theophrastos Sakellarides (1883-1950);⁷⁸ John Sakellarides answered to Psachos using the same argument, that his theory was wrong;⁷⁹ K. A. Psachos responded with an extensive interview about the explanation that the ancient musician used to attribute to the subsidiary signs in the Ancient Method of the stenographical Byzantine Notation;⁸⁰ John Sakellarides again questioned K. A. Psachos's exegetical approach on the specific *Polychronion* and on the Ancient Method of the stenographical Byzantine Notation in general;⁸¹ Sakellarides's articles was published in the musical newspaper *Formigx* [Φόρμιγξ] but some parts were censored; an anonymous note by the newspaper's editor explained that the insulting hints and the personal attacks against K. A. Psachos were deleted. The latter continued publishing articles about the Ancient Method of the stenographical Byzantine Notation challenging Sakellarides to respond but Sakellarides did not.

Regarding the second codex: it was associated by the newspapers with the aforementioned first one, “discovered” two years prior at the National Library of Greece; in a short article published in the

⁷⁴ Dimitrios Kampouroglous, «Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”] in *Ἑστία* [Estia], (7.6.1904), 3; according to the information given firstly in the mentioned article of Kampouroglous, secondly in an article of K. A. Psachos {«Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”]}, in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5; cf. also [unknown], «Ο ὕμνος τοῦ αὐτοκράτορος» [“The Polychronion dedicated to the Emperor”], in *Ἑστία* [Estia] (29.5.1906), 1}, and thirdly in another article of the said Dimitrios Kampouroglous {«Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”]}, in *Ἑστία* [Estia], (31.5.1906), 1}, the above-mentioned codex is one known under the number 2267 of the collection of the musical manuscripts of the National Library of Greece (a *Papadike* of the 15th century, consisting of a total of 211 folios formed into the size of 22X16 cm), a codex that was donated to the Library by an (undefined) Bishop of the Ecumenical Patriarchate of Constantinople; the *Polychronion* under discussion is found at the f. 145 of the codex, while on its last page the following note about the owner of the codex can additionally be found: *End of the Papadike; it belongs to Dimitrios Exakoustos whom may God help; it was restored in 1457; at the end of the same year great historical and political developments are going to happen, according to God's will; the one who is going to experience them will be blessed* [† Τέλος τῆς ψαλτικῆς ἐκ τῆς μουσικῆς τέχνης· αὐτῆ γοῦν ἡ ψαλτικὴ ὑπάρχει κυροῦ Δημητρίου τοῦ Ἐξακουστοῦ καὶ ὁ Θεὸς βοηθεῖ αὐτόν. Ἐν εἶπει δὲ ἀνεκαινίσθη ςʹεʹ [=6.965] ἰνδικτιώνος εʹ [=1457]. Ἐν δὲ τῷ τέλει τοῦ ἔτους τούτου γενήσονται πολλὰ καὶ γενήσεται ἕτερα βασιλεία, ἣν προόρισεν ὁ Θεός, δηλονότι ἡ τοῦ ἐλεήμονος· καὶ μακάριος ὃς ζήσεται ἐν αὐτῇ †]. Unfortunately, it was impossible, for the time being, to identify this specific codex amongst the musical manuscripts of the collection of the National Library of Greece.

⁷⁵ [unknown], «Καὶ ἄλλος ὕμνος τῶν Παλαιολόγων ποῦ ἀνεκαλύφθη» [“Another Polychronion dedicated to the Palaeologians has been discovered”], in *Ἑστία* [Estia], (28.5.1906), 2; according to the information given firstly in the mentioned article, and secondly, in an article of Dimitrios Kampouroglous {«Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”]}, in *Ἑστία* [Estia], (31.5.1906), 1}, the above-mentioned codex is one known under the number 31 of the collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem, a codex written in Mount Athos in 1440; in the aforementioned references, as well as in another article of K. A. Psachos, [«Ἐπιστολή»] [“Epistle”], in *Ἑστία* [Estia], (3.6.1906), 4, a relevant reference to the periodical edition of the same Greek Orthodox Patriarchate of Jerusalem *New Zion* [Νέα Σιών] is additionally pointed out (nevertheless, after thorough research, no relevant reference could be located in the mentioned periodical edition). The codex under discussion is indeed the one known under the number 31 of the New Collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem; a description of this specific manuscript can be found in Athanasios Papadopoulos-Kerameus, *Ἱεροσολυμιτικὴ Βιβλιοθήκη, ἥτοι κατάλογος τῶν ἐν ταῖς βιβλιοθήκαις τοῦ ἀγιοτάτου ἀποστολικοῦ τε καὶ καθολικοῦ ὀρθοδόξου πατριαρχικοῦ θρόνου τῶν Ἱεροσολύμων καὶ πάσης Παλαιστίνης ἀποκειμένων ἐλληνικῶν κωδίκων (...)* [Library of the Greek Orthodox Patriarchate of Jerusalem], 5th volume, (St. Petersburg, 1915 [= Bruxelles, 1963]), 350-3; the codex is a *Mathematariion*, written in 1440 by Matthew the Domestikos and Joseph the hieromonk in Vatopediou monastery on Mount Athos; the mentioned *Polychronion* can be found in ff. 57^r-58^r of the codex (the present author owes special thanks to Dimitrios Balageorgos for kindly provided further information about the aforementioned codex, taken from his forthcoming analytical catalogue of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem).

⁷⁶ Cf. also *Appendix 1.2*, note 147.

⁷⁷ «Ο ὕμνος τοῦ Παλαιολόγου. Συνέντευξις μετὸν κ. Κ. Α. Ψάχον» [“The Polychronion dedicated to Konstantinos Palaeologos; an interview with K. A. Psachos”], in *Φόρμιγξ* [Formigx], II.a.1 (15.3.1905), 3-4.

⁷⁸ John Sakellarides, «Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Παναθήναια* [Panathinaia], 8.94 (31.8.1904), 277-8 & 280-1.

⁷⁹ John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos”], in *Φόρμιγξ* [Formigx], II.a.2 (31.3.1905), 2-3.

⁸⁰ «Ο ὕμνος τοῦ Παλαιολόγου. Σπουδαιότατη καὶ λίαν διαφωτιστικὴ συνέντευξις μετὸν κ. Ψάχον ἐν σχέσει πρὸς τὴν ὑπὸ τῶν ἀρχαίων διδομένην ἑρμηνείαν εἰς τὰ ἄρωνα καλούμενα σημάδια τῆς παλαιᾶς γραφῆς» [“The Polychronion dedicated to Konstantinos Palaeologos; a very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.3-4 (15-30.4.1905), 1-4.

⁸¹ John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου. Ἡ ἐπὶ τῶν μεγάλων σημαδίων συζήτησις» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos; the discussion on the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.5 (15.5.1905), 3-4.

newspaper *Estia* [Ἑστία], one can read a reminder of what K. A. Psachos had already proved, i.e. that the codex of the National Library of Greece did not contain just a “Hymn” to each Emperor but a *Polychronion* which was chanted to praise a Byzantine Emperor and it was adapted each time for the new one;⁸² the historian of the city of Athens and director of the National Library Dimitrios Kampouroglous (1852-1942), who had “discovered” the codex in 1904, immediately published another article in the same newspaper, where he was briefly commented on the aforementioned statement of K. A. Psachos; Kampouroglous did not disagree with Psachos, but asked for the two codices to be compared in order to prove whether the *Polychronion* found within them is indeed the same composition;⁸³ K. A. Psachos replied to Dimitrios Kampouroglous that in a lecture, which he gave less than two months prior,⁸⁴ he had already proved that both codices include the very same melody of the *Polychronion* under discussion;⁸⁵ in the same reply, K. A. Psachos implied that some people might exploit the feelings of the Greeks about Konstantinos Palaeologos “for the sake of plain advertising” [«χάριν ἀπλῆς διαφημίσεως»].⁸⁶

The aforementioned lecture of K. A. Psachos was pre-announced in the musical newspaper *Formigx*, under the title “About the Ancient Method of the stenographic Byzantine Notation and the occasionally arose exegesis of it, on the occasion of the *Polychronion* dedicated to Palaiologos” [«Περὶ τοῦ ἀρχαίου μουσικοῦ γραφικοῦ συστήματος τῆς Βυζαντινῆς Μουσικῆς καὶ τῶν διαφορῶν κατὰ καιροῦς ἐξηγήσεων αὐτοῦ ἐξ ἀφορμῆς τοῦ ὕμνου τοῦ Παλαιολόγου»];⁸⁷ it was given at “Parnassos’s” Hall on 6th April, 1906, and published in the same musical newspaper *Formigx*;⁸⁸ it included a projection of eight indexes with musical examples taken from Byzantine Music manuscripts as well as a performance given by a choir of K. A. Psachos’s students from Athens Conservatoire who chanted the beginning of the *Polychronion* under discussion in three performative ways, i.e. according to its *Parallage*, *Metrophonia*, and *Melos* versions, all formed by K. A. Psachos himself; more precisely, the text of the lecture contains a part of the theory which Psachos developed and published 11 years later, in what was probably his most important publication, *The Parasimantiki of the Byzantine Music*,⁸⁹ where he supports the historical continuity of this specific kind of music; the lecture began with a retrospective presentation of all the significant stages of the evolution of Byzantine Music Notation until the 19th century; in conclusion, K. A. Psachos attacks those who question the legitimacy of that historical continuity of the Byzantine Music Notation and says that it is a patchwork of foreign musical elements combined with unskilled chanters, who haven’t any evidence to support their theories; finally, quoting Shakespeare’s Hamlet [Polonius to Hamlet, and Hamlet’s answer, Act 2 scene 2], he calls their arguments “Words, words, words!”.⁹⁰

Frank Choisy (1872-1966), a Swiss professor at the Athens Conservatoire, sided publicly with K. A. Psachos; he believed that all the Athenians should have attended his lecture at “Parnassos” but sadly there was a division among the Greek musical circles; he confirmed the absolute need for K. A. Psachos’s

⁸² [unknown], «Ὁ ὕμνος τοῦ αὐτοκράτορος» [“The Polychronion dedicated to the Emperor”], in *Ἑστία* [Estia] (29.5.1906), 1.

⁸³ Dimitrios Kampouroglous, «Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Ἑστία* [Estia], (31.5.1906), 1.

⁸⁴ See below, note 88.

⁸⁵ K. A. Psachos, [«Ἐπιστολή»] [“Epistle”], in *Ἑστία* [Estia], (3.6.1906), 4.

⁸⁶ *Ibid.* A seemingly irrelevant newspaper clipping, kept in the same folder, perhaps gives us an answer to the above insinuation; it was about the announced memorial service for Konstantinos Palaeologos on May 29th, the day of the Fall of Constantinople in 1453 [see [unknown], «Τὸ μνημόσυνο τοῦ Παλαιολόγου» [“The memorial service for Palaeologos”], in *Ἑστία* [Estia], (28.5.1906), 1]; the service was held at the church of St. Constantine in *Omonoia* area of Athens on the initiative of the army officer Petros Saroglou (1865-1920) with many in attendance, such as the Bishop of Gortynia (Peloponnese) John Martinos, the member of the Greek Parliament Nikolaos Levidis (1868-1942) [about the relationship between K. A. Psachos and N. D. Levidis see Achilleas Chaldæakes, «Ἐκ τοῦ ἀρχείου Ν. Δ. Λεβίδη: Ἡ Δοξολογία τῆς 25^{ης} Μαρτίου 1908 καὶ μία ἀνέκδοτη ἐπιστολή τοῦ Κ. Α. Ψάχου» [“From the Archive of N. D. Levidis: The Doxology of the 25th of March and an unpublished epistle of K. A. Psachos”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, (Athens: Athos Editions, 2014), 305-9], the diplomat, politician and writer Ion Dragoumis (1878-1920), the Mayor of Athens Spyros Mercouris (1856-1939), other members of the Greek Parliament and a large crowd; the chanter of the memorial service was John Sakellarides who also chanted the “the hymn, which he considers it was composed for Palaeologos, a concept under question” [«τὸν ὕμνον, ὃν θεωρεῖ ὅτι εἶνε τοῦ Παλαιολόγου, ὅπερ ὁμοῦ διαμφισβητεῖται»] [see [unknown], «Τὸ χθεσινὸν ἐκκλησιαστικὸν μνημόσυνο Κωνσταντίνου τοῦ Παλαιολόγου» [“Yesterday’s memorial service to Konstantinos Palaeologos”], in *Ἐμπρός* [Empros], (30.5.1906), 2].

⁸⁷ [unknown], «Μουσικὴ ἀνακοίνωσις τοῦ κ. Ψάχου ἐν τῷ Παρνασσῷ» [“Musical presentation by K. A. Psachos at Parnassos”], in *Φόρμιγξ* [Formigx], II.a. 24 (28.2.1906), 3.

⁸⁸ «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5-6 (cf. pp. 2-3, as well) | II.b.3-4 (15-31.5.1906), 3-5 | II.b.7-8 (15-31.7.1906), 3-5.

⁸⁹ Psachos (1917¹ & 1978²).

⁹⁰ Psachos (1906b), 5.

arrival from Istanbul two years ago and added that his theory on the continuity of Byzantine Music was the “most reasonable and justified” [«ή πλέον λογική και ή μάλλον δεδικοιολογημένη»].⁹¹

The conflict between K. A. Psachos and John Sakellarides lasted until the end of their lives; as he used to write down his thoughts and comments on the margins of rare publications he kept in his invaluable Library⁹², he did so as well -albeit in a simpler style- in his newspaper Archive; an obituary for John Sakellarides, published 6 years after his death,⁹³ was kept in a folder; next to the notion that the great musician “was believing in the tradition of the Byzantine Music but he wanted to clear the psalms ... (because they were) perverted during the long slavery” [«έπίστευεν εις την παράδοσιν τής Βυζαντινής Μουσικής, ήθελεν όμως αύτην κεκαθαρμένην ... (καθώς) ή μακραίωνος δουλεία διέστρεψε τὰ μέλη αύτά»] and that “he penetrated the impenetrable imaginary Great Wall which for most people separates the Byzantine from the European musical culture” [«πέρασε τὸ ἀδιαπέραστο φανταστικό σινικό τεῖχος ποὺ γιά τοὺς περισσότερους χωρίζει τὸν Βυζαντινὸ ἀπὸ τὸν Εὐρωπαϊκὸ μουσικὸ πολιτισμὸ», K. A. Psachos noted with a pencil “despicable!” [«ἀθλιότητες!»]; and next to the claim that “today all Greek Orthodox Christians know the musical works of Sakellarides” [«δέν ὑπάρχει σήμεραν Χριστιανὸς ὁ ὁποῖος νὰ ἀγνοῇ τήν μουσικὴν τοῦ Ἰ. Σακελλαρίδη»], K. A. Psachos wrote (ironically) “What a statement!” [«Τί λόγος!»].

3. The Parasimantiki and the New Formigx

K. A. Psachos's theory of the unbroken continuity of Byzantine Music since the early Christian times until the 19th century through a successive interpretation of the Ancient Method of the stenographic Byzantine Notation and its relevant exegesis according to the New Method of the analytical Byzantine Notation took a final form in 1917 with the publication of his aforementioned book *The Parasimantiki of the Byzantine Music*; the book has been his *opus magnum* with which he aspired to give the opportunity “to those who desire to initiate into the mysteries of the mystical and ciphering Art of Ancient stenographic Byzantine Notation” [«τοῖς ἐπιθυμοῦσι νὰ μηθηῶσιν εις τὰ μυστήρια τής μουσικής και μαντευτικής ταύτης τέχνης τής ἀρχαίας στενογραφίας»],⁹⁴ but also to prove “the fallacy of those who sought the retrospection of the Ancient Stenography without any historical or technical evidence” [«τὴν πλάνην εις ἣν περιέπεσαν οἱ ἄνευ ἱστορικῶν και δὴ τεχνικῶν ἀποδείξεων ἐπιζητήσαντες τὴν ἀναδρομὴν πρὸς τὴν πρώτην στενογραφίαν»];⁹⁵ K. A. Psachos will refer to this book in articles he wrote later, and he will insist on defending his theory; in 1929 he reminded his readers that through the book under discussion he refuted “(everything) not only superficial but monstrous” [«(ὅσα) οὐ μόνον ἐπιτόλαια ἀλλὰ και τερατώδη»] that had been written about Byzantine Music Notation.⁹⁶

After resigning from the Athens Conservatoire in 1919 and founding his own one⁹⁷, much of K. A. Psachos's activity was devoted to the construction of the *Panarmonion Organ* in Germany (1922-1924); later, he is commissioned to compose music for the Greek Tragedies performed during the Delphic Festivals in 1927 and 1930; however, between March 1921 and February 1923 K. A. Psachos accomplished his own publishing project; he published the *New Formigx*, a “musical, ecclesiastical and philological monthly magazine” [«μηνιαῖον περιοδικὸν μουσικὸν ἐκκλησιαστικὸν και φιλολογικόν»], according to a statement written below its title; the magazine lasted about the same period of time with his own Conservatoire; in *New Formigx's* 24 issues that were published in total, K. A. Psachos authored many signed and unsigned articles; he had all the space he wanted to express his views on many issues and -above all- on Byzantine Music.

In the 1st issue, he categorized those who opposed the New Method of the analytical Byzantine Notation (1814) in two groups: a) those who were honestly worried about whether the Ancient Method

⁹¹ Frank Choisy, «Βυζαντινὴ Μουσικὴ» [“Byzantine Music”], in *Φόρμιγξ* [Formigx], Π.β. 9-10 (15-31.8.1906), 1.

⁹² Achilleas Chaldaekes, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντύπων μουσικῶν ἐκδόσεων τής βιβλιοθήκης του. Α΄, 1820-1882» [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, (Athens: Athos Editions, 2014), 371-425.

⁹³ Spyridon Kapsaskis, «Ὁ ὑμνωδὸς τής Ὀρθοδόξου Ἐκκλησίας Ἰ. Σακελλαρίδης» [“The hymn-writer of the Orthodox Church J. Sakellarides”], in *Ἐκκλησιαστικὸν Βῆμα* [Ecclesiastical Tribune], (28.9.1944), 4-5.

⁹⁴ Psachos (1917), 10.

⁹⁵ Psachos (1978), 95.

⁹⁶ [unknown], «Ἡ ἀρχαία Βυζαντινὴ και ἡ σύγχρονος Ἑλληνικὴ μουσικὴ και τὰ προβλήματα αὐτῆς. [Συνέντευξη Ψάχου]» [“The Ancient Byzantine and the Modern Greek Music and their problems; [An interview with K. A. Psachos]”, in *Ἐφημερίς τῶν Βαλκανίων* [Newspaper of the Balkans], (22.6.1929), 1.

⁹⁷ Chaldaeki (2018), 60-3 & 47-8.

of the stenographic Byzantine Notation could be precisely explained by that new system, and b) those who reacted because they lost the privilege and the profit of the exclusive knowledge;⁹⁸ in the 2nd issue, he reminded that Byzantine Music is part of a sacred tradition, therefore any alteration is condemned by the Church in a series of Regulations and Circulars;⁹⁹ in all next issues K. A. Psachos always stressed the importance of the correct chanting and writing Byzantine Music, its ancient roots, while he listed the errors he observed in the churches and condemned the style of chanting according to a tetrasonic manner.

The unbroken continuity of the Byzantine Music Notation also had a broader meaning for K. A. Psachos: Greek Music, sacred and secular (folklore) is a continuation of Ancient Greek Music; the founders of Byzantine Music did not distance themselves from the Ancient Greeks as they did not abandon the Greek language; the Byzantines never “discovered” the ancient texts because they always knew them, except from certain periods of time; the Orthodox Church never allowed any innovation and “preserved the music unscathed” [«τὴν μουσικὴν διετήρησεν ἀλώβητον»];¹⁰⁰ K. A. Psachos even criticized the recording of ecclesiastical chants together with folklore songs, stating that the music of the Church doesn't have to be recorded because it has already been preserved in a notational system which can be performed by those who know it in depth.¹⁰¹

4. Music Supervisor at the Greek Orthodox Churches

In 1932 K. A. Psachos was appointed by the Minister of Education Georgios Papandreou (1888-1968) “Music Supervisor at the Greek Orthodox Churches”;¹⁰² this position was very important to him; it essentially gave him a second chance to do what he was invited to do in Greece, this time not through education but through a direct address to the Church's liturgical performances.

What happened to the reports that K. A. Psachos conducted and submitted as supervisor, whether they were implemented or not, it's not easy to ascertain; what one can find in his Press Archive is that -as time went by- he expressed his dissatisfaction regarding their fate; six years after his appointment, a journalist of the newspaper *The Voice of the Church* [*Ἡ Φωνὴ τῆς Ἐκκλησίας*], in which K. A. Psachos had also published some articles, mentioned some of his reports that were submitted to the Ministry of Education and to the Holy Synod of the Church of Greece;¹⁰³ those reports are described as documents of great historical importance and it is highlighted that the main problem was the chanters' lack of education and the fact that they used to chant “as each one can” [«ὅ,τι φθάσει ἕκαστος»];¹⁰⁴

K. A. Psachos's proposals were summarized in the following five points:

- a. No chanter should be appointed in a church unless he holds a certificate of complete musical training and education.
- b. Existing chanters must be retrained.
- c. A committee must be formed by the Church and the State; members must be people of letters and arts and their aim should be to enlighten the public about Byzantine Music by publishing the proper books.
- d. A Pan-Hellenic Conference on Music should be organized.
- e. Tetrasonic Music must be banned from the liturgical tradition.

Some weeks later K. A. Psachos published in the same newspaper one of the reports he submitted to the Holy Synod of the Church of Greece, dated 25-3-1938;¹⁰⁵ he began with a short retrospect of the history of Byzantine Music since its first centuries until the 20th century; then, he boldly stated that the main cause of the deterioration and perversion of Byzantine Music was the Church's

⁹⁸ K. A. Psachos, «Τὸ νέον γραφικὸν μουσικὸν σύστημα καὶ τὰ πρῶτα ἔντυπα κείμενα» [“The New Method of the analytical Byzantine Notation and the first printed books”], in *Νέα Φόρμιγξ* [*New Formigx*], I.1 (March 1921), 1-2.

⁹⁹ K. A. Psachos, «Ἡ Βυζαντινὴ ἐκκλησιαστικὴ μουσικὴ εἶναι ἱερὰ παράδοσις» [“Byzantine Ecclesiastical Music is sacred tradition”], in *Νέα Φόρμιγξ* [*New Formigx*], I.2 (April 1921), 1-2.

¹⁰⁰ K. A. Psachos, «Ἡ Ἑλληνικὴ Μουσικὴ διὰ μέσου τῶν αἰώνων» [“Greek Music through the centuries”], in *Νέα Ἐποχὴ* [*New Age*], 14 (25.12.1924), 362-4.

¹⁰¹ K. A. Psachos, «Τὰ δημόδια ἄσματα» [“Folk songs”], in *Ἐλεύθερος Ἄνθρωπος* [*Free Man*], 2 (27.9.1932), 2.

¹⁰² [unknown], «Ὁ διορισμὸς τοῦ καθηγητοῦ κ. Κ. Ψάχου» [“The appointment of Professor K. A. Psachos”], in *Μουσικὰ Χρονικά* [*Musical Chronicles*], IV.2(38) (February 1932), 80.

¹⁰³ D. M., «Ὁ τρώσας καὶ ἰάσεται» [“He that wounded shall heal”], in *Ἡ Φωνὴ τῆς Ἐκκλησίας* [*The Voice of the Church*], (12.2.1938), 2.

¹⁰⁴ *Ibid.*

¹⁰⁵ K. A. Psachos, «Πῶς θὰ λυθῇ τὸ ζήτημα τῆς ἐκκλησιαστικῆς Βυζαντινῆς μουσικῆς» [“How the issue of Ecclesiastical Byzantine Music will be resolved”], in *Ἡ Φωνὴ τῆς Ἐκκλησίας* [*The Voice of the Church*], (1.4.1938), 2.

toleration towards the problems; he disclosed that all his reports had been ignored; he again condemned the issue of the Tetrachord Music, the placement of the choirs into the Churches, as well as the participation of Philharmonic Orchestras during the Epitaphios procession on Holy Friday; he proposed the revival of Ancient Byzantine Music by all technical and scientific means, suggesting the radio, which was becoming popular at that time, as an important tool; the aged K. A. Psachos declared himself available to the Church stating that he was ready to fight and become unpleasant because he understood that it would be difficult for anyone to take this role.¹⁰⁶

5. Conference's papers and lectures

The History and Theory of Byzantine Music Notation has also been K. A. Psachos's subject for lectures and conference participation since his first years in Athens; the titles of his lectures have already been published.¹⁰⁷

His presentation at the 16th International Conference of the Orientalists in Athens (1912) is saved in his Archive and remains unpublished; a brief abstract of it was published in the Conference proceedings volume;¹⁰⁸ the title of the presentation was "*The Notation of the Byzantine Music was a symbolic stenographic Notation*" [«*Η παρασημαντική τῆς βυζαντινῆς μουσικῆς ἦτο συμβολικὴ στενογραφία*»]; K. A. Psachos presented the evolution of the Byzantine Music Notation since its primary form during the first Christian centuries until its final one in the 19th century; he also projected "*illuminated pictures*" [«*φωτεινές εἰκόνες*»] of Byzantine Music manuscripts to document his theory; the presentation's conclusion was as follows: "*Contemporary Ecclesiastical Music as defined by the Greek Orthodox Church is the Ancient Byzantine one; any doubters of the certified expansion of the Ancient Method of the stenographic Byzantine Notation and of the indicated music transferred into the current New Method of the analytical Byzantine Notation, which has been transformed from symbols to letters, they can assure themselves by one way only; and this way is the retrospective parallelism of the present Notation to its intermediate stages and through them to the Ancient Notation; any other method which denies, either by purpose or by error, the ten centuries old multifarious evolution of the Ancient Notation and its gradual analysis and occasional exegesis will always be so daring and undocumented*" [«*Η σημερινὴ λουπὸν μουσικὴ ἡ ἐν τῇ ὀρθοδόξῳ Ἑλληνικῇ Ἐκκλησίᾳ καθωρισμένη εἶναι αὐτὴ αὐτῆ ἢ ἀρχαία Βυζαντινὴ. Οἱ δὲ τυχόν ἀμφιβάλλοντες περὶ τῆς πιστῆς ἐξηγήσεως τῆς ἀρχαίας συμβολικῆς στενογραφίας καὶ τῆς μεταφορᾶς τῆς δι' αὐτῆς ὑπονοουμένης μουσικῆς εἰς τὸ σημερινὸν τελείως ἀναλελυμένον γραφικὸν σύστημα, τὸ μεταβληθὲν ἀπὸ συμβόλων εἰς γράμματα, δύνανται νὰ βεβαιωθῶσι διὰ ἑνὸς καὶ μόνου μέσου. Καὶ τὸ μέσον τοῦτο εἶναι ὁ ἀναδρομικὸς παραλληλισμὸς τῆς σημερινῆς γραφῆς πρὸς τοὺς διαμέσου σταθμοὺς καὶ διὰ τούτων πρὸς τὴν ἀρχαίαν στενογραφίαν. Πᾶσα ἄλλη μέθοδος ἀρνούμενη ἀπὸ σκοποῦ εἶτε ἐκ πλάνης τὴν ἐν διαστήματι δέκα ὀλοκλήρων αἰώνων πολυσιδῆ τῆς ἀρχαίας στενογραφίας ἐξέλιξιν καὶ τὴν κλιμακωτὴν αὐτῆς ἀνάλυση καὶ ἐξήγηση, θὰ εἶναι πάντοτε τόσοσιν τολμηρὰ ὅσον καὶ ἀστήρικτος*»].

The History, the Art, the Notation and the Tradition of the Byzantine Music were also the subject of his presentation at the 3rd International Byzantine Conference held in Athens (October 1930); the presentation included musical performance and projection of musical examples; the proceedings were published in 1932 in summaries,¹⁰⁹ but K. A. Psachos had already published his presentation in November 1930;¹¹⁰ his thesis was that the musical system of Ancient Greece was preserved within the Byzantine Music; He rejects the notion that Byzantine Music "*is a simple creation of the last one hundred years fabricated by the chanters of Constantinople*" [«*ἀπλοῦν κατασκευάσμα τῶν τῆς παρελθούσης ἑκατονταετηρίδος ψαλτῶν τῆς Κωνσταντινουπόλεως*»];¹¹¹ it took a lot of effort, he adds, to mitigate this fallacy and prejudice; the vocal tradition of Ecclesiastical Music, which was kept undisturbed for centuries, is also a proof of Notation's fidelity.

¹⁰⁶ *Ibid.*

¹⁰⁷ Psachos (1978), 46-8; Loupas (2013), 320-1.

¹⁰⁸ *Actes du XVI^e International Congrès Des Orientalistes [Proceedings of the 16th International Conference of the Orientalists]*, (Athens: Estia Publications, 1912), 46-7 [available at the following site: <https://gallica.bnf.fr/ark:/12148/bpt6k6580276f/f54.item> (accessed: 25 March 2021)].

¹⁰⁹ Anastasios Orlandos (ed.), *Actes du III^e Congrès International d'Études Byzantines*, (Athens: Estia Publications, 1932), 266-7.

¹¹⁰ K. A. Psachos, «*Ἱστορία, τέχνη, παρασημαντικὴ καὶ παράδοσις τῆς Βυζαντινῆς μουσικῆς*» [“History, Art, Notation and Tradition of Byzantine Music”], in *Μουσικὴ Ζωή [Musical Life]*, 2 (November 1930), 25-7.

¹¹¹ *Ibid.*, 25.

In summary, it should be noted that there are two main aspects in all of K. A. Psachos's lectures and articles: a) his view on the proper Byzantine Music Notation remained totally unchanged and b) his combative style in defending his ideas.

K. A. Psachos had a strong spirit and he never hesitated to attack, criticize and publicly debate with anyone whose thought was damaging Byzantine Music and disagreed with his theory of the unbroken continuity of Greek Music from antiquity to modern times; he always mentioned that Byzantine Music was a fundamental part of the Orthodox liturgical life equal to iconography and therefore the proper interpretation of Byzantine Music Notation was of theological importance. He arrived in the Greek capital only seven years after a national humiliating military defeat (1897) and ten years after the country's bankruptcy (1893) and the imposition of International Economic Control; in 1896 the 1st modern Olympic Games were held in Athens; the idea that modern Greeks were direct descendants of the Ancients was particularly popular especially after the "shock" caused by the German historian Jacob Philipp Falmerayer (1790-1861) who in his published study denied any racial relation between modern and Ancient Greeks.¹¹² In one of his lectures in Piraeus, K. A. Psachos associated the spreading of Tetrachord Music in the Greek churches with Falmerayer's theory: "unless if with our actions (i.e. accepting Tetrachord Music) we seek to justify Falmerayer's judgment about us" [«ἐκτός ἂν διὰ τῶν πράξεων ἡμῶν (ἀποδεχόμενοι τὴν τετραφωνία) θέλωμεν νὰ δικαιώσωμεν τὰς περὶ ἡμῶν κρίσεις τοῦ Φαλμεράγερ»];¹¹³ he used the strongest argument of all, the one including an existential meaning for modern Greeks; but for K. A. Psachos, the only right way to approach Ancient Greece was a reversed process through Byzantine culture in order to reach the classical.

¹¹² George Veloudis, *O Jacob Philipp Falmerayer και η γένεση του ελληνικού ιστορισμού* [Jacob Philipp Falmerayer and the genesis of Greek historism], (Athens: Society for the Study of Modern Hellenism-Mnimon, 1982).

¹¹³ [unknown], «Ἡ μουσικὴ διάλεξις τοῦ κ. Κ. Α. Ψάχου ἐν Πειραιεῖ» [“The musical lecture of K.A. Psachos in Piraeus”], in *Φόρμιγξ* [Formigx], II.a. 17-8 (15-30.11.1905), 2.

C

Musical Records [Evangelia A. Chaldæaki]

In K. A. Psachos's Archive, there is an abundance of evidence regarding the usage of the New Method of the analytical Byzantine Notation for the purpose of recording Greek Folk Songs. Besides the aforementioned musical records of Byzantine Music, which form the majority of the musical material found in his Archive, the researcher could also find located there similar information about the Greek Folk or even the Asian Music. A few scholars, who have in the past commented on the same Archive's importance, claimed that the records of Greek and Asian Songs, stored in the Archive, are about 2,000 in number.¹¹⁴ Nowadays, the exact number of the material found in K. A. Psachos's Archive, a material categorized in several folders under specific titles by him, is already well-known in the contemporary research.¹¹⁵

This chapter will focus on testimonies of Greek Folk Music that are found in the remnants of K. A. Psachos's Archive, stored at his residence.¹¹⁶ The present author has already been involved with K. A. Psachos's contribution to recording and studying Greek Folk Songs.¹¹⁷ However, an additional examination that has been conducted of the Archive during the research program "*Digitalization, Documentation, and Promotion of the Archive of K. A. Psachos*", has revealed new pieces of information, unknown and unpublished to the relevant bibliography in existence today. More precisely, a long table given in *Appendix No. 7* assembles all the titles of the folk songs musical records found in K. A. Psachos's Archive, specifically in the folders entitled "Folk Songs" and "Folk Material – Songs II"; the material in its entirety will be described below; it consists of the noteworthy number of **538** in total titles of folk songs; nevertheless, the recordings that one can find within the same Archive are much more, given that a number of songs have been written down twice or even more, while, at the same time, K. A. Psachos also kept a copy of any printed version of the songs that were occasionally printed in articles or in books. Furthermore, in the above-mentioned folders, one can find additional musical records, which cannot be classified within the genre of Greek Folk Music; they are melodies related to the repertoire of Secular Constantinopolitan Music, both Ottoman, and Greek, while amongst them some eponymous compositions can also be found (the later issue will be discussed by the present author in an upcoming study). The majority of those records, as it will be described further onwards, are written down rather by K. A. Psachos himself than by other researchers and musicians.

As depicted from the dates noted in his Archive, K. A. Psachos was involved in the investigation of Greek Folk Music since the years that he was living in Istanbul (1869-1904);¹¹⁸ after his relocation to Athens, where he lived until his death (1904-1949), his researches were systematized; he established the

¹¹⁴ Gr. Th. Stathis, «Αγορά της μουσικής βιβλιοθήκης Κ. Α. Ψάχου» ["Purchase of K. A. Psachos's Musical Library"], in Achilleas Chaldæakes (ed.), «...τιμή πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του [A Festschrift to Professor Gregorios Stathis], *ibid.*, 774; Hadzitheodorou (1978), vζ'.

¹¹⁵ Sokrates Loupas, «Αυτογράφα Κωνσταντίνου Ψάχου. Η ψηφιοποίηση των καταλοίπων του αρχείου του» ["Autographs of K. A. Psachos; the digitalization of his Archive"], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 315-25.

¹¹⁶ K. A. Psachos's Musical Library, consisting of Byzantine Music manuscripts and printed books of great importance, was bought in 1991 by the Department of Music Studies of the School of Philosophy of the National and Kapodistrian University of Athens; see Stathis (2001) & Idem, «Η βιβλιοθήκη Κ. Α. Ψάχου στὸ Πανεπιστήμιο Ἀθηνῶν. Ἐγκατάσταση καὶ ψηφιοποίηση» ["K. A. Psachos's Library at the University of Athens; installation and digitalization"], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 163-75. After K. A. Psachos's death, the heirs, meaning his wife Amalia and his nephew Eleni Dourogianni-Dalla, donated (around the 1970s) one of his Panarmonion Organs in the cultural and social *Club of New Smyrna* area in Athens [*Ἐστία Νέας Σμύρνης*], while a second one was additionally donated in 2005 to the *Hellenic Folklore Research Center of the Academy of Athens* [*Κέντρον Ἑρένης τῆς Ἑλληνικῆς Λαογραφίας τῆς Ἀκαδημίας Ἀθηνῶν*], along with the phonograph and some phonographic cylinders which also remained in Psachos's Archive. The rest of his Archive remains at his residence in the New Smyrna area of Athens and was inherited by Sokrates Loupas after Eleni Dourogianni-Dallas's death in 2016.

¹¹⁷ Chaldæaki (2018); biographical details about Psachos can also be found in this book.

¹¹⁸ For further details on K. A. Psachos's vitae see Evangelia Chaldæaki, «Ἀξιοποίηση ἀρχεῖων πηγῶν καὶ δευτερογενῶν πληροφοριῶν γιὰ τὴ βιογράφηση τοῦ Κ. Α. Ψάχου (1869-1949): Ἀρχεῖο Ψάχου, Βιβλιοθήκη Ψάχου, "Ἀνθέμιον", Ἑλληνικὴ Λαογραφικὴ Ἐταιρία, Κέντρο Μικρασιατικῶν Σπουδῶν, Μουσεῖο Μπενάκη, Ὁδεῖο Ἀθηνῶν» ["Utilizing archive sources and secondary information for making the biography of K. A. Psachos (1869-1949); Psachos's Archive & Library, 'Anthemion', Greek Folklore Society, Centre of Asia Minor Studies, Benaki Museum, Athens Conservatoire"]; paper given at the *2nd Congress of the Greek Department of the International Association of Music Libraries, Archives and Documentation Centers, Athens Conservatoire, 27-28 April 2018* (forthcoming).

School of Byzantine and Ecclesiastical Music (Σχολή Βυζαντινής και Ἐκκλησιαστικῆς Μουσικῆς) in the Athens Conservatoire where he worked between the years 1904-1919, as well as his own *Conservatoire of National Music* (Ὡδεῖο Ἐθνικῆς Μουσικῆς), which operated from 1919 to 1922, where he provided the Greek Folk and Asian Music as a part of the curriculum. Actually, before leaving the Athens Conservatoire, he had suggested the foundation of a new department in that Institute, dedicated to Greek Folk Music; his proposition was not taken under consideration, and that was one of the reasons that led to the end of his collaboration with the Athens Conservatoire. On the other hand, in his Conservatoire of National Music, he instituted three different departments, of Byzantine, Greek Folk, and Asian Music, while except for the instruction of Greek Folk Music, he also editorialized a lot about it. Furthermore, he kept on recording songs and tunes; in fact, he accomplished several fieldwork trips in the Greek countryside, in order to record the melodies *in situ*; later, he published some of these records, written down according to both the Byzantine and Staff Notation, so that they could be accessed internationally.¹¹⁹

Here follows a detailed description of the boxes/folders found in K. A. Psachos's archive, containing musical records of Greek Folk Music;¹²⁰ it has to be noted from the very beginning that the aforementioned boxes/folders do not exclusively contain musical material; they also include relevant publications of K. A. Psachos (and others), as well as memos of some of his own lectures, correspondence, and recordings made by other researchers and sent to Psachos.

1. Folk Songs (Δημῶδη ᾄσματα)

It contains 790 digital files in total; among them there are about 255 musical records of Greek Folk Songs, both published and handwritten; the musical material is written down according to the New Method of the analytical Byzantine Notation, and, in some rare cases, in Staff Notation as well.

The geographical origin of the songs is defined sometimes; precisely, there are melodies delivered from the following areas: Crete, Peloponnese (*Stemnitsa, Karitæna, Arachova, Zatouna, Magouliana, Vlachorrafti, Valtetsi, Zatouna*), Eptanese (*Lefkada*), Central Greece (*Parnassos, Livadia*), Thessaly, Epirus (*Arta, Metsovo, Zagori*), Macedonia, Thrace, Sporades (*Skiathos*), Cyclades (*Paros, Andros, Syros, Kea*), Asia Minor (*Istanbul, Edirne, Smyrna, Cyzicus, Nigde, Kayseri, Pontus, Propontis, Rysio*), Dodecanese (*Kalymnos*), East Aegean islands (*Lesvos, Samos, Psara, Imbros*); additionally, there also are some pieces of Byzantine Secular Music, i.e. songs taken from manuscripts, mostly from the Iviron Monastery on Mount Athos.

It also seems that K. A. Psachos himself composed some songs, which are similar to folk, specifically the following two: *Ἡ λυγερὴ Βλαχοπούλα* [*The beautiful Vlachoroula*] and *Οἱ νικηταί* [*The winners*].

Certain songs have been published in local and national newspapers and periodicals, like the following ones: *Musical Chronicles* (*Μουσικά Χρονικά*), *Formigx* (*Φόρμιγξ*), *New Formigx* (*Νέα Φόρμιγξ*), *Elefthero Vima* (*Ἐλεύθερο Βῆμα*); within the box, one can also find a copy of the above-mentioned publications.

Some records are written down by other hands; several scholars used to send their musical records to K. A. Psachos in order to check them or to add the songs to his collections; thus, for some songs found in K. A. Psachos Archive, one can occasionally find multiple copies of their records; minor differentiations can be interestingly noticed amongst those copies.

In several documents, interesting annotations written down by K. A. Psachos himself can be found;¹²¹ they are notes dealing with adjustments in the musical records sent to him by others;¹²² one can

¹¹⁹ K. A. Psachos had actually published the following three books with musical records of Greek Folk Songs: K. A. Psachos, *Δημῶδη ᾄσματα Σκύρου. Τρία Θεσσαλικά, ἐν τῆς Σαλαμίνας καὶ ἐν τῶν Ψαρῶν, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [*Folk Songs of Skyros; three from Thessaly, one from Salamis, and one from Psara; into Byzantine and Staff Notation*], (Athens: Sp. Kousoulinos Printshop, 1910); Idem, *Δημῶδη ᾄσματα Γορτυνίας, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [*Folk Songs of Gortynia, into Byzantine and Staff Notation*], (Athens, 1923); Athens Conservatoire Collection, *50 δημῶδη ᾄσματα Πελοποννήσου καὶ Κρήτης* [*50 Folk Songs from Peloponnese and Crete*], (Athens, 1930); additionally, he had also published a lot of relevant musical records in a number of periodical and newspaper articles, an analytical index of which may be seen in Chaldæaki (2018), 117-20.

¹²⁰ All of the evidence described in the text that follows has been digitalized; so, the file references commented onwards are based on the digital copies of the files; note that any piece of paper found in K. A. Psachos's Archive is numbered as two files, as there is content written on both sides.

¹²¹ Leaving notes in his Archive was a well-established tactic of K. A. Psachos, as has been properly commented by scholars; see Chaldæakes (2014c); cf. Chaldæaki (-).

additionally notice comments on his own writings, such as whether or not the record was published,¹²³ where he heard the song, also noting the interpreter,¹²⁴ or even notes about his willingness to further search musical aspects of some records.¹²⁵

There were also detected notes of four of K. A. Psachos's lectures, as well as some more diffused memos, probably annotations for another lecture or publication; the lectures under discussion are the following:

- ✓ "Greek Folk Songs during Ancient, Byzantine and Modern times" («Τὰ Ἑλληνικὰ δημῶδη ἄσματα κατὰ τοὺς ἀρχαίους, τοὺς βυζαντινοὺς καὶ τοὺς νεώτερους χρόνους»); Municipal Theatre of Piraeus, 17/11/1937.¹²⁶
- ✓ "Greek Folk Songs during Ancient, Medieval and Modern times" («Τὸ Ἑλληνικὸν δημῶδες ἄσμα κατὰ τὴν ἀρχαιότητα, τὸν μεσαίωνα καὶ τὴν σήμερον»); conference at Prague (without date).
- ✓ "History and Development of the Greek Folk Songs from the Ancient until the Modern times; how they survived; their various species and idioms" («Ἱστορία καὶ ἐξέλιξις τοῦ Ἑλληνικοῦ ἄσματος ἀπὸ τῶν ἀρχαίων χρόνων μέχρι τῶν καθ' ἡμᾶς. Ὁ τρόπος καθ' ὃν διεσώθη. Τὰ διάφορα εἶδη καὶ ιδιώματα αὐτοῦ»); 2/3/1915 (without place).¹²⁷
- ✓ Untitled lecture about folk songs, probably a continuation of the last one.

Within this box/folder are also kept copies of K. A. Psachos's publications, as far as discourses about Greek Folk Music is concerned; they were published in local and national newspapers and periodicals, like the following one: *New Formix* (Νέα Φόρμιγξ), *The Twentieth Century* (Ὁ Εἰκοστός Αἰὼν), *Moreas* (Μωρέας); note that amongst them one can also find an article of I. Komazos & N. Chrysochoidis, published in the periodical *Scientific Echo* (Ἐπιστημονικὴ Ἠχώ).

Furthermore, about twenty-one pieces of correspondence have been placed in this box/folder; they are letters delivered from the following people: John Dakopoulos, Konstantinos Sfakianakis, George Basilas, Dimitrios Meranos, Konstantinos Vafidis, John Tsatleropoulos, Sotirios Mentzelopoulos, Theodoros Hatzitheodorou, Emmanouil Konstantopoulos, Konstantinos Papanastasiou, Dimitrios Peristeris, Anastasios Sotiropoulos, Christos Vlachos. The letters' dates span the 1900s, namely the time period that K. A. Psachos relocated from Istanbul to Greece, while many of them were written during the German occupation of Greece in the '40s; the specific correspondence shows big research interest, mostly in terms of social knowledge; however, the senders did not necessarily include musical recordings; in most cases, writing notably from rural regions of Greece, they were concerned about K. A. Psachos himself and his family's health, and they also organized the transmission of a specific food to Psachos (such as wheat, pasta [*chilopites* & *trahanas*], eggs, raisins, wine, and olive oil), checking on whether or

¹²² See, for example, the following note, written on the musical record of the song *Ἄχ δὲν ἦσουν βρὲ 'σὸ ποὺ μοῦ 'λεγες* [Didn't you used to tell me]: This song was sent to me written in 8-beat rhythmic measures, as well as in 7-beat rhythmic measures; the sender must have been ignorant, and corrected whatever he did not understand; he was also imitating my style of recording music, but he did not achieve it; the unfortunate one! [Τὸ αὐτὸ ἄσμα ἐστάλη μοι εἰς ρυθμὸν ὀκτάσημον, ἅμα δὲ καὶ εἰς ἐπτάσημον. Ὁ ἀποστολεὺς ἀκατάρτιστος, διώρθωνε, ὡς φαίνεται, ὅ,τι δὲν ἠγνόει. Ἐμμεῖτο τὸν τρόπον τῆς γραφῆς μου, ἀλλὰ δὲν τὰ κατάφερνε ὁ κακόμοιρος. Ψ(ἄχο)ς].

¹²³ See, for instance, the following note, written on the cover page of a folder that includes musical records of songs from Gortynia: I did not include these in the published collection of Gortynia's Songs [Δὲν τὰ συμπεριέλαβα εἰς τὴν ἐκδοθεῖσαν συλλογὴν τῶν Γορτυνιακῶν. Ψ(ἄχο)ς]; cf. the following note, written on the musical record of the songs *Ἡρωικὸν τῶν Κοντογιανναίων* [Heroical song of Kontogiannis family] and *Ὁ θρήνος τῆς Μαργιάλας* [Margiola's lament]: For the text see 'Musical Chronicles', 4th year, 2nd (38) issue, page 51, February 1932 [Κείμενον ἴδε εἰς Μουσικὰ Χρονικά, Ἔτος Δ', τεύχος 2 (38), σελίς 51, Φεβρουάριος 1932].

¹²⁴ The following note, written on the musical record of the song *Καλὲ Παναγία μου Σηλυμβριανὴ* [Oh Mother of God from Silivri], entitled as *Παλαιὸν Κων/πόλεως* [Old song from Istanbul], is absolutely characteristic: This song was written down after a recitation of my late mother, which, as she used to tell me, was my father's favorite song [Τὸ ἄσμα τοῦτο ἐγράφη κατ' ἀπαγγελίαν τῆς ἀεμνήστου μητρός μου, τὸ ὅποιν, ὡς μοὶ ἔλεγεν, ἦτο τὸ προσηφιὲς τραγοῦδι τοῦ πατρός μου. Κ. α. Ψ(ἄχο)ς].

¹²⁵ See the following note, written on the musical record of the song *Νύφη μ' τὸ νυφοστόλι σου* [My bride your wedding gown]: I will compare this song to the *heirmologic* (i.e. the short ones) ecclesiastical compositions of 1st Plagal Mode [Ἐπ' αὐτοῦ θὰ γίνει σύγκρισις πρὸς τὰ εἰρμολογικὰ μέλη τοῦ πλ. πρώτου (τὰ σύντομα ἐκκλησιαστικά). Ψ(ἄχο)ς]; cf. the following note, written on the cover page of a folder that includes musical records of songs from various regions of Greece: These songs will be transcribed into Staff Notation; but I cannot find the motivation [(θὰ μεταγραφῶσιν εἰς τὸ πεντάγραμμον). (ἀλλὰ ποῦ ὄρεζις!) Ψ(ἄχο)ς].

¹²⁶ The above-mentioned lecture was followed by a concert with folk songs; in the relevant folder, along with the lecture's notes, there also is the program of both the lecture and the concert.

¹²⁷ In the notes found within the folder of this particular lecture, one can additionally find the musical records of the following Greek Folk Songs, which presumably were also presented in the (undefined) event: Chios: *Καράβιν ἕνα ἀπὸ τῆ Χίο* [One ship from Chios]; Risio, Thessaloniki: *Ἀρχὴν ἔκαμα στὸν χορὸ* [I started the dance]; Samos: *Μιὰ λυγερὴ μὰ ἐμμορφῆ* [A beautiful girl]; Peloponnese: *Ἡ Παναγιωτίτσα* [Panagiotitsa]; Vlachorrafi, Peloponnese: *Τούτη ἦταν ποὺ μοῦ λέγανε* [She was the one that I was told of]; Crete: *Σὲ περιβόλι στὸ γιὰλό* [In a garden on the coast]; Lefkada: *Ὁ ἄμαραντος* [The amaranth].

not he had received it. So, K. A. Psachos probably chose to keep these documents in this specific box/folder, because they came from persons with whom he usually had frequent correspondence about musical issues.

2. Folk Material – Songs II (Δημώδης ὕλη – ἄσματα Β')

This box/folder can be described as a “sequel” of the previous one; it contains 739 digital files in total; most of them are musical recordings of Greek Folk Songs, written down according to the New Method of the analytical Byzantine Notation, and occasionally into Staff Notation; there also are some correspondence and publications.

The musical recordings in this box/folder are estimated to be around 536; in most of the cases, the origin of the songs is unknown, but there are some mentions of areas such as Cyclades (*Sifnos*), Crete, Peloponnese, Central Greece, Epirus, Thessaly (*Kissavos*), Sporades (*Skyros*), Macedonia (*Kozani*, *Kastoria*, *Veria*), Thrace, Dodecanese (*Kalymnos*, *Karpathos*, *Kos*, *Leros*), islands of the East Aegean (*Mytilene*, *Psara*, *Kastellorizo*), Asia Minor (*Sinop*, *Smyrna*); an Albanian song is also found, as well as a Hebrew and a Bulgarian; additionally, within the same box/folder there are a few songs in the *karamanli* writing; most of them belong to the secular repertoire of Ottoman Music (amongst them, there are anthems for certain Sultans) and just a few of them constitute typical folk songs.

All of the musical records are written down by K. A. Psachos himself; some of them are copies of publications because an important number of the same musical records have been published, either in periodical publications or in K. A. Psachos’s books; nevertheless, one can also notice some songs which seem not to have been published anywhere, while for a few songs more than one record is also found. Finally, there also are some notes of K. A. Psachos on the pieces of paper where the recordings are written; they refer to musical modifications that he wanted to make,¹²⁸ or to any details about the recording of the song.¹²⁹

Amongst the musical material under discussion there also are the original recordings that K. A. Psachos did during his fieldwork in Skyros (*see further details below*); they constitute the primary version of this project, as it is apparent from the scrawled way according to which these recordings are written down; there additionally are clear copies of the same recordings, written down in both Byzantine and Staff Notation. Within this box/folder copies of correspondence addressed to K. A. Psachos are also kept; they are letters sent to him by the people who interpreted songs on the island of Skyros, such as Sofoklis Stefanidis, Emmanouil Vamvakeridis, Eleni Vamvakeridou, Emmanouil Stavrinidis, Marigo Stavrinidou, Kalliopi Karagiannidou, Emmanouil Sagriotis, George Papaemmanouil, Dimitrios Theocharis; in their correspondence they express acknowledgments for his work on Skyros; note that the same letters have been incorporated in K. A. Psachos’s book on folk songs from Skyros, along with all the relevant musical records.

Furthermore, the publications found here are copies of articles regarding Greek Folk Music, that have been published in local and national newspapers and periodicals, like the following ones: *Formigx* (Φόρμιγξ), *The Greek Music* (Ἡ Ἑλληνική Μουσική), *Romios* (Ὁ Ρωμηός), and some more publications, the titles of which are not mentioned; a relative correspondence, dealing with similar research field, is additionally found here; it consists of letters between K. A. Psachos and Konstantinos Vafidis, Chistos Christodoulou, Christos Apostolidis, Dimitrios Peristeris, Adam Akritas, Gabriel Kontiadis.

Moreover, the cards of invitations to K. A. Psachos’s lectures on Greek Folk Music are stored at the same box/folder; in particular, they refer to his following two speeches: “The way in which it is possible for the Greek Folk Songs, when properly adjusted, to be adapted in clearly Greek compositions” [«Τίς ὁ τρόπος, καθ’ ὃν τὰ δημώδη ἑλληνικὰ ἄσματα, καταλλήλως διευθετούμενα, εἶναι δυνατὸν νὰ διασκευάζωνται εἰς συνθέσεις καθαρῶς ἑλληνικάς»]; “History and Development of the Greek Folk Songs,

¹²⁸ See, for example, the following note, written on a musical record from 1896 of the song *Ἡ Σμυρνιά* [*The girl from Smyrna*]: *This song will change to 7-beat rhythmic measures* [Θὰ γίνῃ ἐπτάσημο]; cf. the following note, written on the cover page of a folder that includes various musical records, some of which, recorded by others, were sent to K. A. Psachos: *I will correct these songs* [Θὰ διορθωθῶσιν. Ψ(άχο)ς].

¹²⁹ See, for instance, the following note, written on the musical record of the song of Tripoli, Peloponnese *Ξοπνήστε γέροι τοῦ Μωρηῶ* [*Wake up old men of Morias*]: *This song was written on June the 29th, 1915, after a recitation of John Panagiotoopoulos* [Ἐγράφη τῆ 29 Ἰουνίου κατ’ ἀπαγγελίαν Ἰ. Παναγιωτοπούλου. 1915 Κ. α. Ψάχος]; cf. the following note, written on the cover page of a folder that includes musical records of songs from Skyros: *In Skyros memoriam, Songs of Skyros island; they were recorded in situ, in July 1909; they have been published* [Εἰς ἀνάμνησιν Σκύρου, ἄσματα Σκύρου. Ἐγράφησαν ἐπιτοπίως κατὰ Ἰούλιον τοῦ 1909. Ἐξεδόθησαν. Ψ(άχο)ς].

from the Ancient years until today; the way that they survived; the occasional various species, idioms and their many subdivisions” [«Ιστορία και εξέλιξις τῶν ἑλληνικῶν δημῶδων ᾠμάτων ἀπὸ τῶν ἀρχαιοτάτων χρόνων μέχρι σήμερον. Ὁ τρόπος καθ’ ὃν ταῦτα διεσώθησαν. Τὰ κατὰ καιροὺς διάφορα εἶδη, τὰ διάφορα ἰδιώματα καὶ αἱ πολλαπλαῖ ὑποδιαίρεσις αὐτῶν»].

Through some of the memos found in the box/folder under discussion, as well as from the contents of the documents themselves, one can investigate some early influences and primary thoughts of K. A. Psachos's later works. For instance, an annotation regarding his recruitment as a chanter at the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], can be found;¹³⁰ of course, this historical clue is already known, especially through a self-published vitae of K. A. Psachos; but, in this case, one can recognize a “fresh note”, autographically and enthusiastically written down, as it presumably (judging from his youthful writing style used here) was been created as soon as he was hired in the aforementioned position. Furthermore, some publications concerning the music of the Ancient Greek Tragedy, also found here and dated 18/04/1900, could probably give prominence to his early thoughts on his later similar work; in the same content, there also are two notes on his musical records written in Staff Notation, dealing with the “harmonic development” that K. A. Psachos was willing to add in a particular song;¹³¹ this seems to be a clue of particular importance, in order to ensure the level of his knowledge of European Music.

3. Folk Material, Poetry etc. (Δημῶδης ὕλη, ποίησις κ.λπ.)

This box/folder includes publications of K. A. Psachos (and others) relative to Greek Folk Music; these publications contain just the lyrics of folk songs, or short relative articles; some of them refer to K. A. Psachos's work on Greek Folk Music.

The digital files are 580, and the scraps and issues gathered are about 160; the newspapers and periodicals where these treatises were published are, namely, the following ones: *Moreas of Tripoli* (Μωρέας τῆς Τριπόλεως), *Estia* (Ἑστία), *Ethnos* (Ἔθνος), *Skrip* (Σκρίπ), *New Newspaper* (Νέα Ἐφημερίς), *Embros* (Ἐμπρός), *Evening* (Ἑσπερίς), *Proodos of Istanbul* (Πρόδος Κωνσταντινουπόλεως), *Istanbul Postman* (Ταχυδρόμος Κωνσταντινουπόλεως), *Istanbul's Newspaper* (Ἐφημερίς Κωνσταντινουπόλεως), *State* (Κράτος), *The World* (Ὁ κόσμος), *New Day* (Νέα Ἡμέρα), *Mnimosini* (Μνημοσύνη), *New Smyrna* (Νέα Σμύρνη), *Cretan Star* (Κρητικὸς Ἀστήρ), *Artisanal Review* (Καλλιτεχνικὴ Ἐπιθεώρησις), *Greek Review* (Ἑλληνικὴ Ἐπιθεώρησις), *Homeland* (Πατρίς), *The Homelands* (Τὰ Πάτρια), *Radamanthis* (Ραδάμανθυς), *New European Gatherer* (Νέος Εὐρωπαϊκὸς Ἐραμιστής), *National Muse* (Ἐθνικὴ Μοῦσα).

Most of them were sent to K. A. Psachos by a press representative agency, called *Argos of the Anatolian Press* (Ὁ Ἄργος τοῦ Τύπου τῆς Ἀνατολῆς), which used to collect and mail to subscribers newspaper and periodical scraps related to subjects of their specified interests.

4. Folk Songs from Skyros etc. (Δημῶδη ᾠσματα Σκύρου κ.ἄ.)

The name of this box/folder was not given by K. A. Psachos; it was entitled likewise after the organization of his archive; there, one can find only 16 pages from the published book with the folk songs from the island of Skyros, containing a total of 15 songs, without any further commentary from K. A. Psachos.

K. A. Psachos's first visit to the island of Skyros happened in the summer of 1909, during his vacation; there, he easily realized the significance of the local folk music tradition; he immediately started recording songs and melodies, by writing them down *in situ* using the New Method of the analytical Byzantine Notation, while, after any of his relevant recording, he used to vocally perform the song that he

¹³⁰ On January the 14th, 1889, Saturday, I was hired as first Domestikos of the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], beside the prominent musician Efstratios Papadopoulos [Τῆ 14 Ἰανουαρίου 1889 ἔτους ἡμέρα Σαββάτου προσελήφθην πρῶτος δομέστικος τῆς ἐν Σταυροδρομίῳ ἱερᾶς ἐκκλησίας τῶν Εἰσοδίων τῆς Παναγίας, παρὰ τῷ μουσικολογιωτάτῳ κυρίῳ Εὐστρατίῳ Παπαδοπούλῳ. Κ. Α. Ψάχος]; this is a random note, written down on a piece of paper found between musical records.

¹³¹ See the following note, written on an untitled musical record in Staff Notation: *The basic melody of this song could be written down as a performative part appropriate for the right hand of the pianist, while its harmonic development could respectively be written down as a performative part appropriate for the pianist's left hand [Τὸ ᾠσμα νὰ γραφῆ καὶ διὰ τὸ δεξιὸ χέρι τοῦ πιάνου, καὶ ἡ ἄρμονια εἰς τὸ ἀριστερόν. Ψ(άχο)ς]; cf. the following similar note, also written on an untitled musical record in Staff Notation: *If it is possible, the basic melody of this song should also be written down as a performative part appropriate for the right hand of the pianist; respectively, its harmonic development could be written down as a performative part appropriate for the pianist's left hand; if something like that is too difficult it can stay as it is [Ἄν εἶναι δυνατὸν καὶ αὐτοῦ τοῦ ᾠματος ἡ μελωδία νὰ γραφῆ εἰς τὸ δεξιὸ χέρι τοῦ πιάνου, νὰ ἐνωθῶν δὲ αἱ ἄρμονια εἰς τὸ ἀριστερόν. Ἄν εἶναι δύσκολον ἄς μένει (?). Ψ(άχο)ς].**

had written down to the original interpreters directly, aiming to check whether or not it was recorded correctly; later, he also transcribed the melodies into Staff Notation, and he published them in the musical newspaper *Formigx*, as well as in a separate book.¹³² K. A. Psachos went back to the island of Skyros in the summer of 1910, in order to record some more local melodies; for this purpose, he used this time a phonograph;¹³³ a couple of those phonographic records that he did in 1910 have been recently retrieved.¹³⁴

In the remaining part of the same box/folder 138 digital files are found; most of them do not seem to have any relevance to Greek Folk Music; they are fragments from newspapers or notes written down by K. A. Psachos himself where apothegms are collected. There also are some additional uncorrelated notes. Furthermore, three draft letters are found; one of them is also written down by K. A. Psachos himself, while the other two are typed; all of them refer to his work on Ecclesiastical, Greek Folk and Asian Music in general; more precisely, these letters were sent in search of funds for the *Conservatoire of National Music (Ωδείο Έθνικῆς Μουσικῆς)* which K. A. Psachos had established between the years of 1919-1922; one of them is addressed to Theodoros Pangalos, President of the Ministerial Board; the epistle is dated in December 1925 and refers to the aforementioned Conservatoire of National Music as an existing Institute, although it is known that it stopped running in 1922; therefore, it seems that it was not officially closed yet; the second of the letters is similar to the first one, addressed to some Minister, although his name is not mentioned; it was sent on behalf of the *Association of Friends of Greek Music (Σύλλογος τῶν Φίλων τῆς Ἑλληνικῆς Μουσικῆς)*, an organization in which K. A. Psachos seems to have been a member; the third epistle (which is the handwritten one) is also of the associated content.

5. The manuscript with the published songs from Gortynia (*Τὸ χειρόγραφον τῶν ἐκδοθέντων ἀσμάτων Γορτυνίας*)

As it can be inferred from the title, this box/folder contains the manuscript of the published folk songs of Gortynia, Peloponnese; K. A. Psachos was invited to Gortynia in July 1915, and he was sponsored to conduct fieldwork by the *Piræus Association of Gortynia (έν Πειραιεῖ Σύνδεσμος Γορτυνίων)*, which had just been established, in May 1915; he used the same fieldwork method as in Skyros, while he also used the phonograph to audiotape some of the songs;¹³⁵ he recorded a total of 110 folk songs from the villages of Stemnitsa, Karitæna, Vlachorrafti, Zatzouna, Magoulia, and he included 67 of them in a book that was published in 1923.¹³⁶

Particularly, in this box/folder there are 172 pages, counting from both sides, formed into the typical shape of a published book; the songs included, written down into Byzantine and Staff Notation, are laid out exactly as they were in the published book, numbered and accompanied by extended annotation and (occasionally) additional commentary; remarkably, there also are within this box/folder the following two songs missing from the printed book: Vlachorrafti: *Ἡ Ἀράχωβα [Arachova]* or *Ἡ Νταβέλης [Davelis]*; Stemnitsa: *Ἡ Βελοῦδας [Veloudas]*; so, in this box/folder a total of 69 songs are included;¹³⁷ among them, there also is a short letter regarding the publication of the book, signed on 25/6/1920 (the name of the sender is obscurely written). There follow 16 more pages, also counting from

¹³² Psachos (1910); cf. K. A. Psachos, «Δημώδη ᾠσματα Σκύρου» [“Folk Songs from Skyros”], in *Φόρμιγξ [Formigx]*, II.e.13-4 (15-31.10.1909), 2-4; Idem, «Δημώδη ᾠσματα Σκύρου. Συλλογὴ δευτέρα» [“Folk Songs from Skyros. Second collection”], in *Φόρμιγξ [Formigx]*, II.f.19-20 (15-30.4.1911), 1-4.

¹³³ Chaldæaki (2018), 69-74.

¹³⁴ See tracks 27 & 28 of the CD included in the edition *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας [K. A. Psachos: the musician, the scholar. Conference Proceedings]*, *ibid.*

¹³⁵ Chaldæaki (2018), 89-91.

¹³⁶ Psachos (1923).

¹³⁷ Note that 33 more songs from regions of Gortynia were registered in the aforementioned envelopes 1 & 2, which must have been recorded in this fieldwork. Specifically, the following ones: Vlachorrafti: *Δένδρον εἶχα στὴν αὐλή μου [I had a tree in my yard]*, *Ἡ Ἀγγελικιώτισσα [Agelikiotissa]*, *Ἡ παραγγελιά [The order]*; Magoulia: *Στὰ Τρίκορφα μὲς τὴν κορφή [In Trikorfa in the peak]*, *Τὸ χάνι τῆς Γραβιάς [Gravia's inn]*; Zatzouna: *Ἡ ἀπογοήτευση [The disappointment]*, *Ἡ ἔμορφη κόρη [The beautiful daughter]*, *Ἡ λεβεντιά [The valiance]*, *Μιὰ κόρη Ἀλεξανδρινή [A girl from Alexandria]*, *Οἱ ἄσπρες [The light-skinned girls]*, *Ὅταν ἤμουν δέκα χρονῶν παιδάκι [When I was ten-year-old child]*, *Περιβόλι εἶχα [I used to have a garden]*, *Τὸ παράπονο [The complaint]*, *Τὸ τραγοῦδι τοῦ λοχαγοῦ [The captain's song]*; Karitæna: *Ἡ Βαγγελιώ [Vaggelio]*, *Ἡ τσάτσα Βγένου [Madam Vgenou]*, *Οἱ Βλαχοπούλες [Vlachoroules]*, *Οἱ τρεῖς λυγερές ἢ Τουμπουρλούμ [The three beautiful girls or Toubourloum]*, *Στῆς μαντζουράνας τὸν ἀνθό [In marjoram's flower]*; Stemnitsa: *Ἡ ἀπολογία [The apology]*, *Μαράθηκαν τὰ δένδρικά [The trees withered]*, *Ματάκια μού γλαρά [Misty eyes]*, *Ἄνας κυνηγός κυνηγᾷ [A hunter was chasing]*, *Ὅλες τὶς νύχτες περπατῶ [I walk every night]*, *Τὸ πουλάκι [The little bird]*; Valtetsi: *Μὲς τὴν ἀπάνω γειτονιά [In the above neighborhood]*, *Τὸ τριανταφυλλάκι [The little rose]*; Arachova: *Ὁ Γιάννης [John]*, *Περιβόλι εἶχα [I used to have a garden]*, *Τὸ μικροῦτσικο [The young child]*; Arkadia: *Ὁ γέρο Ὀλύμπος [The old Olympus]*.

both sides, which are typographical proof of some of the previous handwritten pages, with some notes of K. A. Psachos written on them.

In summary, K. A. Psachos's Archive proves his consistent involvement in Greek Folk Music; through his lectures and publications, it is clear how exceptionally incessant he was in his efforts to prove the continuity of folk songs during Ancient, Byzantine, and Modern times; furthermore, he recorded folk songs utilizing methodically the New Method of the analytical Byzantine Notation, while he corrected in parallel every relevant publication with musical records that he found to be erroneous, mostly in matters of rhythm.

Generally speaking, K. A. Psachos's work of life was undoubtedly dedicated to Greek Music (in both its aspects, the ecclesiastical and the folk one); his strong belief was that this kind of Music had to be collected and transmitted to the majority of the Greek people, as powerful proof of the idea of the continuity of the Greek culture from the Ancient to the modern times; for him, that effort gave essence to his life; it was a matter of great religious and ethnic importance, a clear reflection of which one can nowadays see in the material found in K. A. Psachos's Archive.

Editor's Note: For the Appendices and Bibliography kindly refer to the digital version, as these are only available in the online publication.