

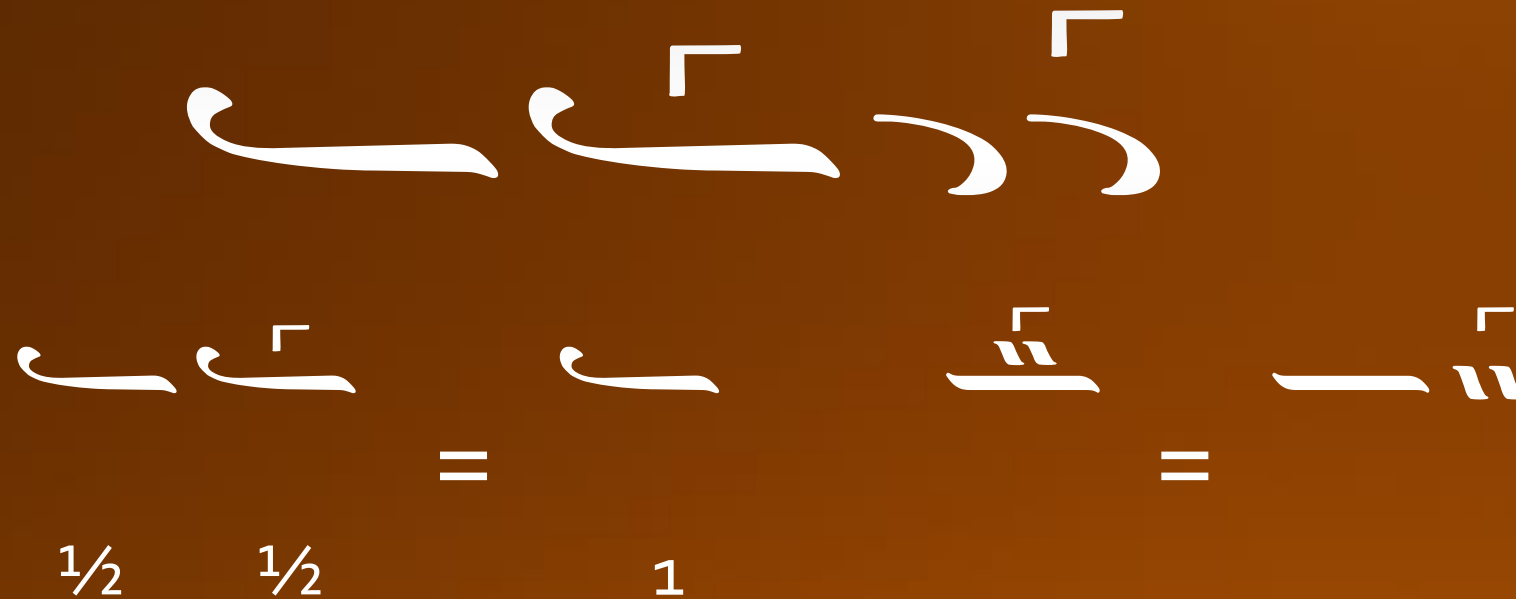
February 7, 2020

Byzantine Music Course

Notation, cont.

Mode 3

Gorgon (γοργόν)

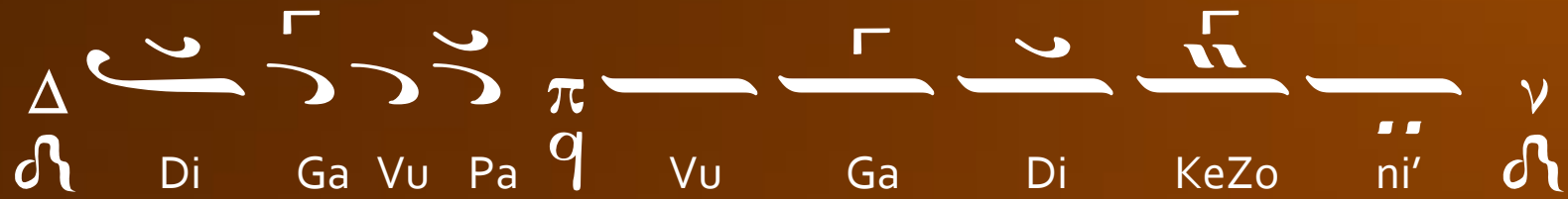


The gorgon decreases the length of a neum and the one before it by $\frac{1}{2}$. It is equivalent to 2 eighth notes in Western music.

The gorgon is placed over the second of the 2 notes.

Just in case you were wondering:

- Γοργόν – probably short for γρήγορον,
meaning *fast, quickly*.
- Γοργών – “gorgon” the 3 sisters in Greek
mythology with snakes for hair.
- Γώργον – means *fortress, stronghold*.



When a neum with a gorgon is placed to the immediate right of a neum containing a clasma, then a dotted rhythm ensues, i.e.

The gorgon cuts $\frac{1}{2}$ beat from the note with a clasma and the 2 neums are sung on 2 beats with the clasma getting $1 \frac{1}{2}$ beats and the gorgon $\frac{1}{2}$.



When this combo occurs on a petaste, then the "flutter" is delayed until the last 1/3 of the petaste containing the clasma.



Combo Neums

Oligon with (Single) Kentema

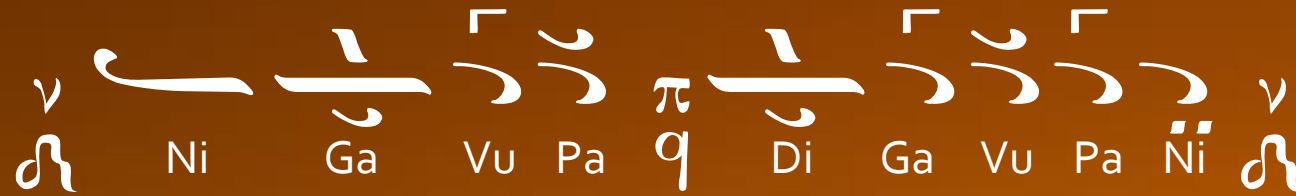


A single kentema, when placed either to the right or beneath an oligon indicates that the singer jump up 2 steps, or a modal third. When the next note descends, or is followed by kentemata, to avoid confusion, the kentema is placed beneath the oligon.



Oligon with Kentema (cont.)

However, when it's placed on top the oligon, then the kentema indicates a jump of 3 steps, a **modal fourth**.



Petaste with Oligon



This combo indicates that you jump up 2 steps (modal third) and perform a petaste on that note.



New Neum: The elaphron (ἐλαφρόν)



This neum, by itself, indicates that you drop down 2 notes on the scale
(modal third down)

Δ Di Vu Pa Ni γ Vu Ni Vu Ga Ke Di Vu Ni γ

The image shows a sequence of 14 neumes on a staff. The first neume is a triangle (Δ). The second is a long horizontal line. The third is a hook (elaphron). The fourth is a hook with a small upward curve. The fifth is a vertical line with a small hook (γ). The sixth is a horizontal line with a small downward hook. The seventh is a hook. The eighth is a horizontal line with a small downward hook. The ninth is a long horizontal line. The tenth is a horizontal line with a small downward hook. The eleventh is a hook. The twelfth is a hook. The thirteenth is a hook with a small upward curve. The fourteenth is a vertical line with a small hook (γ). Below each neume is a syllable: Di, Vu, Pa Ni, Vu, Ni, Vu, Ga, Ke, Di, Vu, Ni.

Elaphron + Apostrophos



This combo indicates the drop of 3 notes, a modal fourth.

A-----stound-----ed by the rad-----i---ance_____q

New Neum: The Hypselè (ὑψηλή)



The Hypsele is placed over the right side of an oligon or petaste. It indicates a jump of 4 notes (modal fifth) from the note you are on.

When placed on a petaste, you jump up the 4 steps and perform the “flutter”.

When Ni / You Di / were Di / nailed Ke / to Ke / the Di / cross___, Ke----- Di / O Lord, Ga / Vu

More on the Hypselè



When the Hypsele is placed over the left side of an oligon or a petaste, it indicates a jump of 5 notes (modal sixth) from the note you are on.

When placed on a petaste, you jump up the 5 steps and perform a “flutter”.

Mnemonic: An interval of a sixth occurs on the 2 first notes of "My Bonney Lies Over the Ocean..."



New Neum: The Chamelè (χαμηλή)



The Chamele is the opposite of an Hypsele in that it indicates a drop of 4 notes (modal 5th).

π
q You laid in a tomb for three days, O Lord; π
Ke Ke Pa Pa Pa Vu-Ga Di Ke Pa Pa q

More on the Chamelè: Chamelè + Apostrophos

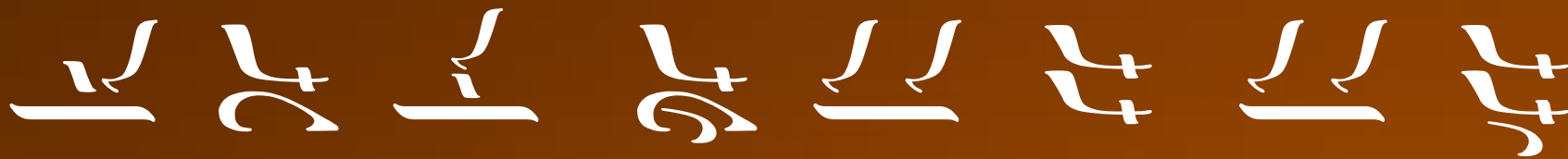


The Chamele with an Apostrophos beneath it indicates a drop of 5 notes (modal 6th).

You laid in a tomb for three days, O Lord;
Ni Ke Ni Ni Ni Pa-Vu Ga Di Ni Ni

Other Intervals

Wider intervals are formed with combinations of existing neums. Most of these, you will very rarely use.



+6
+7th

-6
-7th

+7
+Oct.

-7
-Oct.

+8
+9th

-8
-9th

+9
+10th

-9
-10th



You'll see these 2 most often.

The LAST New Neum of the Day: Hyporrhoeè (ὑπορροή)



compare with kentema

This neum represents 2 notes, each moving down 1 note at a time. Each note gets 1 beat.



Don't worry about the little sign here. It's an ornament that you'll learn later!

This neum cannot have its own syllable, but carries over the syllable of the preceding note.



Hyporrhoe (ὑπορροή) cont.



When a gorgon is placed over the hyporrhoe, because it represents 2 notes, the first of the 2 notes of the hyporrhoe receives the gorgon along with the previous note.

When both a gorgon and an huple (or dipole, triple) are present, then the previous note and the first note of the hyporrhoe receive the gorgon, and the second note of the hyporrhoe receives the huple.

Mode 3

The Enharmonic Genre

The Enharmonic Genre

The Enharmonic scale makes up 1 of the 3 genres of Byzantine music and is the most Western-sounding of the Byzantine scales.

It consists of a scale that extends from *Ni* to *ni'*.

It consists of 2 regular $\frac{1}{2}$ steps of 6 moria and 6 whole steps of 12 moria.

Zo in the Enharmonic scale is flatted (i.e. is sung $\frac{1}{2}$ step lower than usual).

For those who know Western music, it is simply an F-Major scale.

Base Note

Ni (12)
Zo (6)
Ke (12)
Di (12)
Ga (6)
Vu (12)
Pa (12)
Ni (12)

Base Note

The base note is where the melody ends. It is also the note upon which the ison takes its home position.

The Base note for the 2 Enharmonic Modes (Mode 3 and Grave) is on *Ga*.

Attraction Points

Ni (12)
Zo (6)
Ke (12)
Di (12)
Ga (6)
Vu (12)
Pa (12)
Ni (12)

Attraction Points

The melodies of each Mode have several notes to which they "prefer" to move and rest. Many times, the melody cadences on them.

Mode 3 is attracted to *Ke*, *Pa* and *ni'*. It may rarely move towards and land on low *Ni*.

Cadences in General

A cadence represents a point in the melody where we take a brief rest. They usually occur at the end of a phrase, clause or sentence.

There are 4 kinds:

1. *Incomplete Cadence.* This is usually represented in the musical text as a comma.
2. *Complete Cadence.* This can either be a period, a colon, or a semicolon. It is performed when a complete clause has occurred in the text.
3. *Final Cadence.* This comes at the end of a major clause or at the end of the hymn.
4. *Catalysis: a Complete & Final Cadence.* This cadence occurs only after a series of hymns has been sung and warns the priest or deacon that the particular set of hymns has come to an end. Remember the name *Catalysis*.

Cadences for Mode 3

Ni (12)
Zo (6)
Ke (12)
Di (12)
Ga (6)
Vu (12)
Pa (12)
Ni (12)

Mode 3 forms an incomplete cadence on *Ke*.

When it leaves the complete cadence on *Pa*, it moves usually to *Di* or *Ke*.

It forms a complete cadence on *Pa*.

It will sometimes have a complete cadence on low *Ni*.

Intonation (ἀπήχημα)

An intonation is a device that sets the Mode. It is very useful when a Mode changes and helps Cantors adjust to the new modal reality in which they will be singing.

The intonation for Mode 3 is usually *Ni – Ga*, which is intoned as *Na – na!*

Musical notation for the intonation *Na – na!*. It features a sequence of notes with various accidentals and a sharp sign. The notes are: a half note with a sharp sign (Na), a half note with a sharp sign (na), and a quarter note with a sharp sign (na). The sharp sign is a small 'r' shape.

This little sign simply represents a sharp: it tells you there is a half step on the apostrophos

Another:

Musical notation for the intonation *Ne – s*. It features a sequence of notes with various accidentals and a sharp sign. The notes are: a half note with a sharp sign (Ne), a half note with a sharp sign (s), and a quarter note with a sharp sign (s). The sharp sign is a small 'r' shape.

Typical Movements in Mode 3 Heirmologic

Mode 3 is very systemic and cyclic in nature:

It first finds its way to *Ke*; it hangs around *Ke* until a complete thought is generated in the text, then descends to *Pa* for complete or “colon” cadence.

Then it flies from *Pa* up to *Di* (or *Ke*), then, before the end of the next phrase, finds its way back to *Ke* and the whole cycle repeats itself.

At the end of the hymn, it performs a downward cadence from *Ke* to *Ga*.

♯
Ga Ga Di Ga[♯] Vu Ga DiKe Ke, ♯
Ke Zo

Ke Di Ga Vu Pa; π Di Di Di Di GaVu GaDi Di Ke Ke, ♯
q

Di Ke Zo Ni Zo Ke Di Ke, ♯
q Ke Ke Ga Di

Di Ke Di Ga[♯] Vu Ga[♯] ♯
n

Like the sharp sign you saw 2 slides ago, this is a flat sign; it lowers the note by 1/2 step. It's here to remind you that Zo in this Mode is flat.

Mode 3 Catalysis

At the end of a series of hymns, it performs a Catalysis thus:

וְיִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ

וְיִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ וְיִשְׂרָאֵל יְהוָה אֱלֹהֵינוּ

Another similar:

Mode 3 Irregularities

Mode 3 has a couple irregularities:

In the Exaposteilarion melodies at Orthros and Paraclesis, *Ke* tends to be flatted.

The popular Lamentation Hymns (ἐγκώμια) sung on Great Friday (“Every generation”) have been sung wrong since the early 1900s — thanks John Sakellarides!

Ἦ | see Your Bri—dal Cham-----ber, Ἦ

The notation shows a melodic line with various neumes. A red circle highlights a specific neume above the word 'see'. The text below the line is 'Ἦ | see Your Bri—dal Cham-----ber, Ἦ'.

Ἦ Αἰ γε νε αἰ αἰ πα α α α σαι Ἦ μα κα ρι ζο με ε εν σε, Ἦ

The notation shows a melodic line with various neumes, including a red triangle highlighting a specific neume above the word 'μα'. The text below the line is 'Ἦ Αἰ γε νε αἰ αἰ πα α α α σαι Ἦ μα κα ρι ζο με ε εν σε, Ἦ'.

Mode 3 Ison



The ison for Mode 3 is one of the really fun ones to perform, but you need some agility. It bases itself of *Ga*.



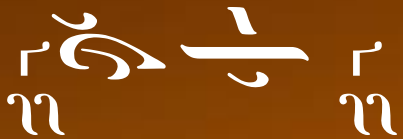
When the melody warns of a complete cadence coming, the ison moves preemptively to *Pa*.



Immediately after the cadence, the ison sinks to *Ni*.



When the melody arrives back to *Ke*, the ison returns to *Ga*. The cycle repeats thus until the end of the hymn.



At the end of the hymn, the ison jumps down to *Ni* until it joins the melody back on *Ga* for the final note.

I prefer changing an ison on an accented beat.

Ga

Pa



XC has ris---en from the dead the first of those__ who have fall--en a-sleep; 9

Ni

Ga



The Ar-----ti-----fi[♂]cer of all things that were made was first----born

(Ga)

Pa

Ni

Ga



be-----fore__ all cre-----a-----tion, 9 now He has re-----newed the cor-

(Ga)

Pa

Ni



--rupt-----ed na---ture of our hu----man race_ in Him----self. 9 O Death,

(Ni) _____ Ga _____

you no long---er have do-----min----ion, for the Mas----ter_ of all has

(Ga) _____ Ni _____ Ga.

de-----stroyed_ your pow-----er.

Mode 3 Sticheraric Style

The Sticheraric style tends to be avoided in Byzantine music because it can become tedious and dreary.

Basically, the attraction points, scale, ison, and intonation are the same; there are just more notes.

The complete cadence is rather complex, but it's essentially the same, as it goes from *Ke* or *Di* to *Pa*.

In practice, most Cantors sing *Lord, I have cried* at Vespers and *Let everything that breathes* at Orthros in the Sticheraric style, then switch over to the Heirmologic style for the hymns that follow.

The Doxasticha are usually sung in Sticheraric style.

From the Lauds of Orthros, Mode 3

Na_____na. Praise Him all you_____ His an-----gels; Praise_____ Him all

you_____ His_____ hosts; it is fit-----ting to sing__ a hymn to__

You____, O____ God.

The Ethos of Mode 3

The ethos of Mode 3, assuming that it's the one that the Ancient Greeks called *Phrygian*, preserves a rough, warm, arrogant, impetuous and horrifying character. For this reason, Athenaeos says that trumpets and instruments of war sounded in the Phrygian mode. As the verses of the Octoechos illustrate, it also preserves a masculine, inelegant and simple character.

Εἶ καὶ τρίτος σύ, πλὴν πρὸς ἀνδρικοὺς πόνους,
Σύνεγγυς εἶ πῶς, τοῦ προάρχοντος Τρίτε.
Ἄκομψος, ἀπλοῦς, ἀνδρικός πάνυ, Τρίτε.
Πέφηνας ὄντως, καὶ σὲ τιμῶμεν, Τρίτε.
Πλήθους κατάρχων, ἰσαρίθμου σοί, Τρίτε.
Πλήθει προσήκεις προσφυῶς ἡρμοσμένῳ.

—Παρακλητική, Ἦχος Τρίτος

Though third, you resemble
The Chief of manly toil, O Third.
Inelegant, simple, completely masculine indeed
Your song, O Third, and we honor you.
Equal to your number you rank as leader,
You befit to the masses, Third, being skillfully constructed.

Great Theory of Music, Chrysanthos of Madytos
—Katy Romanou, trans.

Assignment

Practice the Notation and go through the exercises in Psilakos, pp. 19-43 (27-51 on the Adobe Reader panel).

Once you are a little familiar with the notation, start practicing the hymns found in the interactive PDF named *Anastasimatarion, Mode 3** which can be found posted under *Lessons* on our website: (<http://stcaedmonschant.org/pastlessons.html>). At the end of the booklet are some special exercises you can try.

*This document works best if you open it in *Adobe Reader* and use *Internet Explorer* (NOT Edge!) as your default browser.

Next Class: February 13, 2020.