

Byzantine Chant

Chant vs. Song

Byzantine

After Byzantium, the Greek city that became Constantinople, the capital of the Eastern Roman Empire. The term is used by historians to refer to a particular time and place.

byzantine

Complicated and clandestine;
full of intrigues.

Ancient Origins
Music of the Angels
Monasticism
The Three Teachers
Sakellarides
Roubanis

α α α α ας η̇ α κε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ρα α α α α α α α α α α α α α

κε ε ε ε ε ε ρα α α α α κε ε ε ε ρα α α α ρ

κε ε ε ε ε ε ρα α α α α α α κε ε ε ε ε ε ρα

α κε ε ε ε ε ε ε ρα α α α α α α α κε ε ε ε

ε ε ε ε ρα α α α α κε ε κε ρα α α α ρ η̇ κε ε κε

ἦχος - echos
tone or mode?

Octoechos
Eight Tones

First Tone

Second Tone

Third Tone

Fourth Tone

Plagal First Tone

Plagal Second Tone

Grave Tone

Plagal Fourth Tone

Byzantine Rhythm

One note per syllable.

(**heirmologic** style)

Short melisma, 2-4 notes per syllable.

(**sticheraric** style)

Ornamented long melismas.

(**papadic** style)

Meter

Based on text.

Accented syllables to
unaccented syllables.

Frequent changes of meter.

2/4, 3/4, 4/4, and 6/4

Tempo

Based on situation and
nature of hymn.

The Scale (Genos)

8 Steps = Octave Scale

5 Steps = Pentachord

4 Steps = Tetrachord

3 Steps = Trichord

Micro-tunings

Not just whole steps and half steps.

trichord
 pentachord
 tetrachord

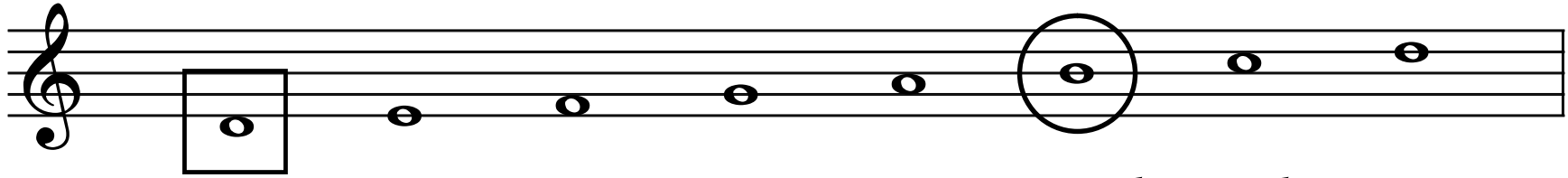
Byzantine:	νη	πα	βου	γα	δι	κε	ζω	νη
	ni	pa	vou	gha	dhi	ke	zo	ni
Western:	C	D	E	F	G	A	B	C

In Notation: A fixed note system

In Practice: “Slightly Moveable NI”

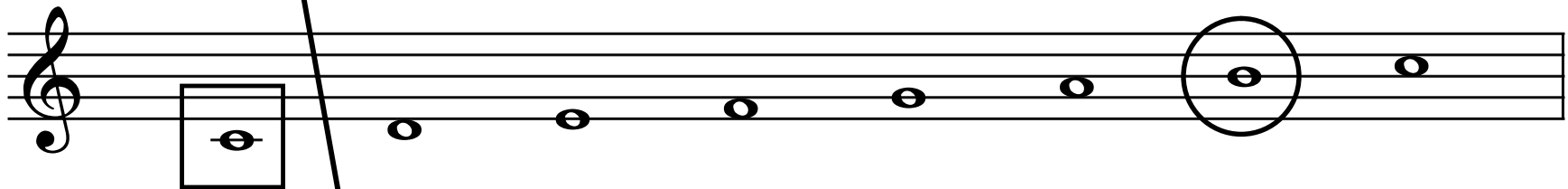
Diatonic Genre

First Tone



Natural ascending

Plagal Fourth Tone



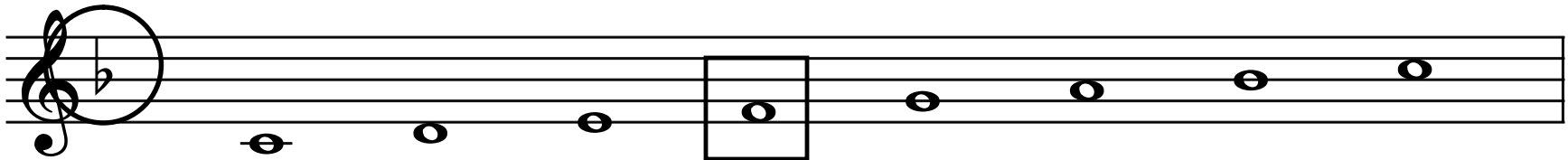
Flatted descending

Base Note - (Ison)



Enharmonic Genre

Third Tone and Grave Tone



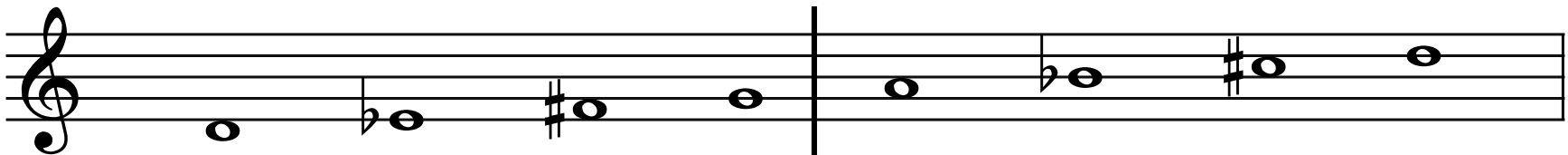
Chromatic Genre

Second Tone and Plagal Second Tone

Hard Chromatic Scale on NI



Hard Chromatic Scale on PA



Lower Tetrachord

Upper Tetrachord

Soft Chromatic Scale

Flat when melody descends to C

Slightly flat

Base Note in 4th Tone

Base Note in 2nd Tone

The diagram shows a musical staff with a treble clef. The notes from left to right are: a whole note on the second line (F), a whole note on the second space (G) circled, a whole note on the second line (F) boxed, a whole note on the first space (E), a whole note on the first line (D) boxed, a whole note on the first space (E) circled, a whole note on the second line (F), and a whole note on the second space (G). Annotations include: an arrow pointing to the circled G with the text 'Flat when melody descends to C'; an arrow pointing to the boxed F with the text 'Base Note in 4th Tone'; an arrow pointing to the boxed D with the text 'Base Note in 2nd Tone'; and an arrow pointing to the circled E with the text 'Slightly flat'.

Modulations: A melody may modulate to another genre, not to another key.

Word Painting: The melodic line follows the character of the words.

The image shows a musical score for a vocal line in 4/4 time. The score is divided into two sections: 'Lento' and 'Moderato'. The melody is written on a single staff with a treble clef. The lyrics are: 'O Lord, the woman who had fallen into many sins per-
- ceiv - ing your di - vi - ni - ty as - sumes the role of a myrrh - bear - er'. The 'Lento' section covers the first four measures, and the 'Moderato' section covers the remaining eight measures. The melody is characterized by long, sweeping lines that follow the contour of the words, illustrating the concept of word painting.

Lento **Moderato**

O Lord, the wo - man who had fal - len in-to ma - ny sins per-
- cei - ving your di - vi - ni - ty as - sumes the role of a myrrh - bear - er

COMMON BYZANTINE MODES

Tone	Rhythmic Style	Scale(s)	Tonic note/Ison	Dominant notes
First	Heirmologic	Diatonic	D	G
First	Sticheraric	Diatonic	D	F
Second	Heirmologic*	Soft or <u>Hard</u> Chromatic	G or <u>D</u>	E, B, or <u>G, A</u>
Second	Sticheraric	Soft Chromatic	G	E, B, C
Third	Heirmologic	Enharmonic	F	A, D, C
Third	Sticheraric	Enharmonic	F	A, D, C
Fourth	Heirmologic*	Diatonic	E	G, D
Fourth	Sticheraric*	Diatonic	D and E	D, G
Plagal First	Heirmologic	Diatonic	A	C
Plagal First	Sticheraric	Diatonic	D	A, G, C
Plagal Second	Heirmologic	Soft Chromatic	G	E, B
Plagal Second	Sticheraric	Hard Chromatic	D	G, A
Grave	Heirmologic	Enharmonic	F	B , G, C
Grave	Sticheraric	Enharmonic	F	B , G, C
Plagal Fourth	Heirmologic*	Diatonic	C or F	G, E or A, G
Plagal Fourth	Sticheraric	Diatonic	C	G, E

* Indicates that the mode has important exceptions or explanations.

Melodic Formulas Based Upon Syllabic Patterns

Most important identifying feature of a Tone.
Accented syllable gets downbeat, higher pitch,
added length, or melisma (extra notes.)

E - NI - te... LI - tro - sin... Ev-lo-ghi - ME - nos..

The musical notation is in 4/4 time, starting with a treble clef. It consists of three phrases. The first phrase, 'E - NI - te...', has a melisma over 'NI' (a half note) and 'te' (a half note). The second phrase, 'LI - tro - sin...', has a melisma over 'LI' (a half note) and 'tro' (a half note). The third phrase, 'Ev-lo-ghi - ME - nos..', has a melisma over 'ME' (a half note) and 'nos..' (a half note). The notes are quarter notes, and the melismas are indicated by long horizontal lines above the notes.

Incorrect *Correct*

Praise ye the Lord... Praise ye the Lord...
(ton KY - ri - on...)

The musical notation is in 4/4 time, starting with a treble clef. It compares two phrasings of 'Praise ye the Lord...'. The 'Incorrect' phrasing has a melisma over 'Praise' (a half note) and 'ye the Lord...' (a half note). The 'Correct' phrasing has a melisma over 'Praise' (a half note) and 'ye the Lord...' (a half note). The notes are quarter notes, and the melismas are indicated by long horizontal lines above the notes.

...εκ των ουρανων,
...ek ton ou - ra - non,

The musical notation consists of a single treble clef staff with a key signature of one flat (B-flat). The melody is composed of six quarter notes: G4, F4, E4, D4, C4, and B3. The notes are grouped into three pairs, each pair spanning two measures. The first pair (G4, F4) is on the first measure of the first pair of measures. The second pair (E4, D4) is on the second measure of the first pair. The third pair (C4, B3) is on the first measure of the second pair of measures. The lyrics are written below the staff, with hyphens under 'ou - ra - non' to indicate syllable placement.

Incorrect

...from the hea - vens,

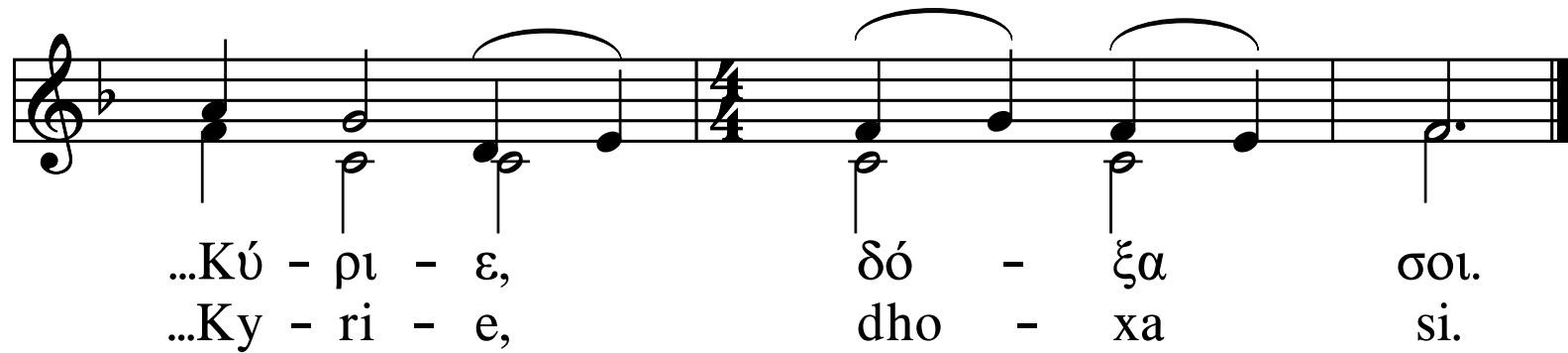
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Correct

...from the hea - vens,

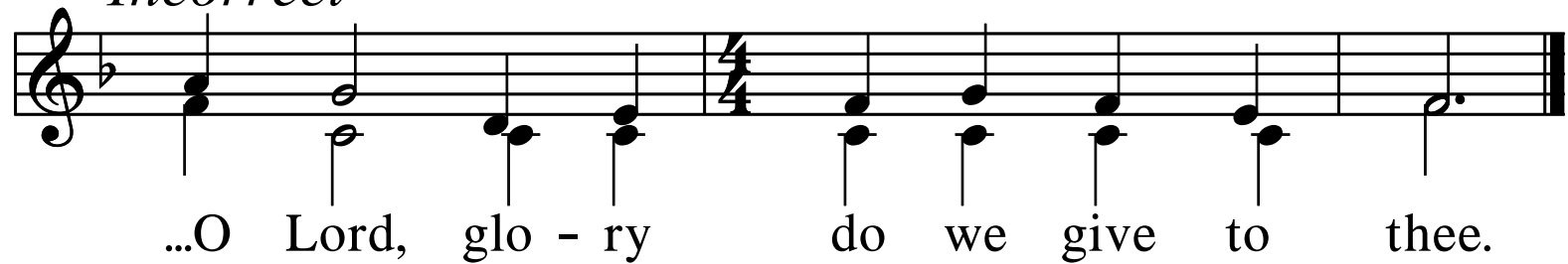
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Cadence Formulas



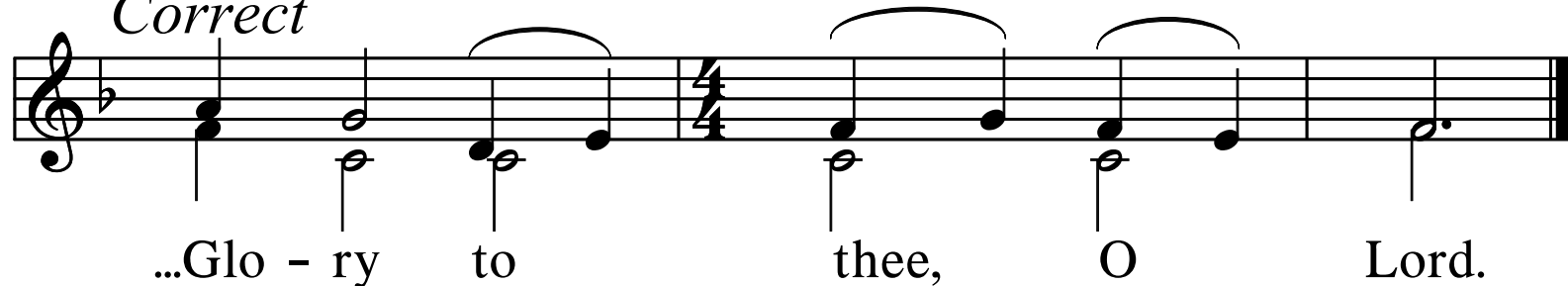
...Κύ - ρι - ε, δό - ξα σοι.
...Ky - ri - e, dho - xa si.

Incorrect

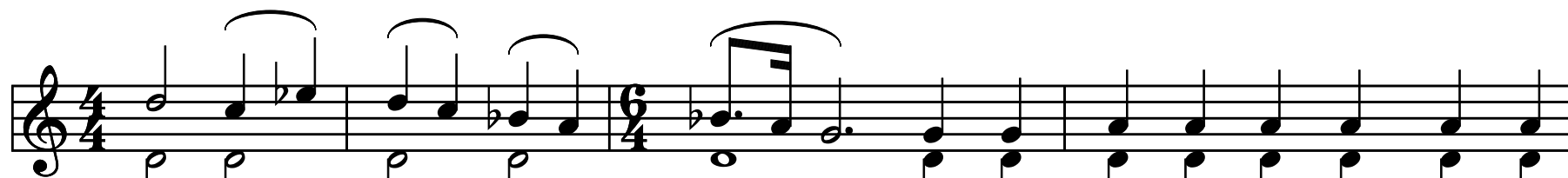


...O Lord, glo - ry do we give to thee.

Correct



...Glo - ry to thee, O Lord.



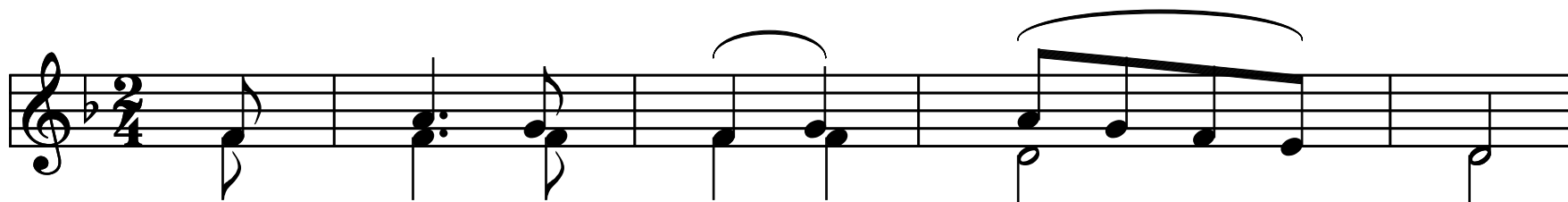
1. Ἀ - ξι - όν ε - στι, με - γα - λύ - νειν σε τόν Ζω - ο -
1. A - xi - on e - sti me - gha - li - nin se ton Zo - o -
1. Tru - ly it is right that we mag - ni - fy Thee Who be -



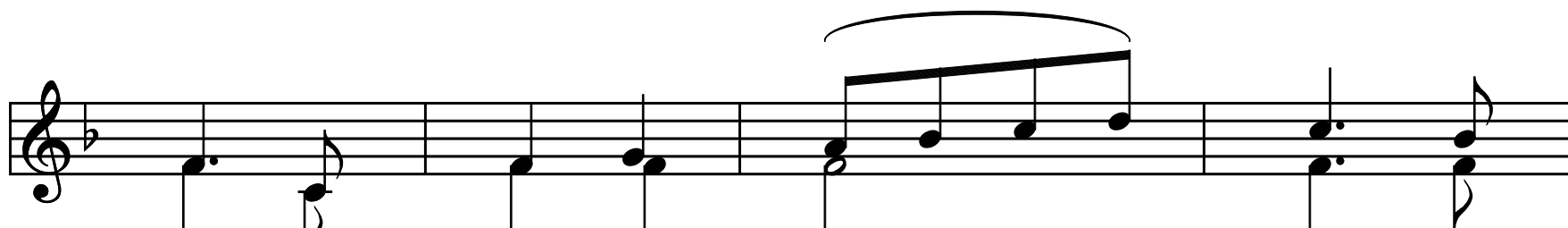
- δό - την, τόν Σταυ - ρώ τάς χεί - ρας εκ -
- dho - tin ton Stav - ro tas chi - ras ek -
- stows Life, Who u - pon the Cross with Thine



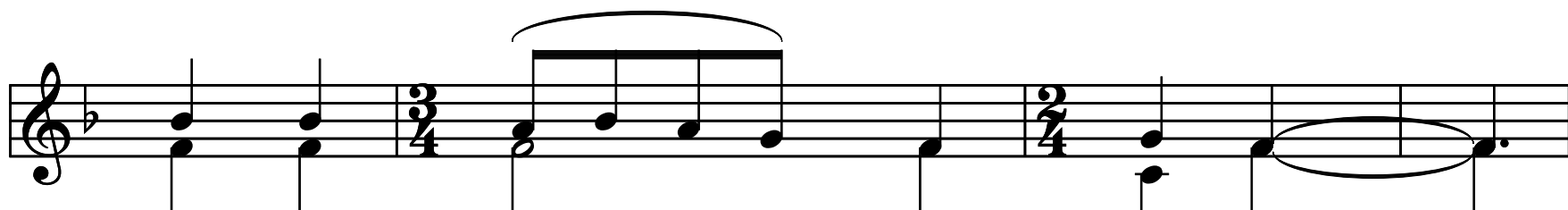
- τεί - ναν - τα, καί συν - τρί - ψαν - τα τό κρά - τος τού εχ - θρού.
- ti - nan - da ke sin tri - psan - da to kra - tos tou ech - thru.
out - spread Hands all the po - wer of the e - ne - my hast crushed.



1. Αι γε - νε - αί πά - σαι,
1. E ye - ne - e pa - se
1. Eve - ry ge - ne - ra - tion



ύ - μνον τή Τα - φή σου, προσ -
im - non ti Ta - fi sou pro -
of - fers a - dor - a - tion my



- φέ - ρου - σι Χρι - στέ μου.
- sfe - rou - si Chri - ste mou.
Christ, at Thine en - tomb - ment.

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