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### *Byzantine Music “under cover”: exploring the true meaning of the so-called Parallage*

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According to the widely known Byzantine Music theory, the **Parallage** constituted (as its naming shows – i.e. *parallage*, means *corruption, variation, alteration, transformation*) the **Parallage** constituted (I repeat) an indirect performance of the aforementioned specific kind of music (that is varied regarding to the poetic text); that’s why it is always of secondary importance [：“Thus, the science of chanting does not consist only of *parallage* [...] but includes many other methods... – the great theorist Manuel Chrysaphes mentions<sup>1</sup> – *The practice of parallage in chanting* –Manuel Chrysaphes continues– *is the least significant of all techniques, and the easiest*”].

Even though, since Byzantine Music is always written down through specific neumes, *Parallage* is the constant teaching method used while learning the said music; it is known to us through at least two versions, described (among lots of other theorists from 14<sup>th</sup> century onwards) by Chrysanthos of Madytos in his *Great Theory of Music*<sup>2</sup>; the first one is connected to the so-called *Old Method* of Byzantine Music Theory and Practice [：“*Parallage was to adapt the polysyllable notes on the neumes of the melody’s quantity, written, and to chant their continuous ascent and descent, and never the ison or large intervals*”], while the second is relatively connected to the nowadays well known *New Method* [：“*Parallage is to apply the syllables of the notes on the neumes engraved, in such a way that when we see the neumes composed, to chant the notes; indeed, as much do the polysyllable notes diverge from the melos, that much do the monosyllable ones approach it; because when one learns to pronounce the musical work correctly in *parallage*, it suffices to change the syllables of the notes with the syllables of the words and he will be chanting it as melos*”].

Furthermore, a research more open to the latent (and of various other perspective) reading of the same term, a research of the phenomenon which is compatible to the existing simultaneous shades of the term of *Parallage*, would decisively help the mind not necessarily to move away from the above conventional and usual approach, but would at least bring the further dimensions of the matter to prominence. I shall try to make a similar attempt at the following part of the present paper.

Since I always prefer any study, analysis and comprehension of the theory or even the history of music through its practical expression (because I firmly believe that the combination of theory and practice is instrumental for a substantial

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<sup>1</sup> *The Treatise of Manuel Chrysaphes the Lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold About it*, edited by Dimitri E. Conomos, Wien 1985 (*Corpus Scriptorum de Re Musica* II), pp. 38-39<sup>52-56</sup>.

<sup>2</sup> *Great Theory of Music by Chrysanthos of Madytos*, translated by Katy Romanou, New York 2010 (The Axion Estin Foundation, New Rochelle), pp. 242<sup>§70</sup> and 45<sup>§43</sup>.

knowledge of the phenomenon of musical creation) I would like to start here from music itself. I randomly and indicatively choose the next musical composition; its story is as follows, in summary: it is a part of a more extended musical composition (a so-called *doxastikon mathima*) which crowns the *polyeleos* chant based on 134<sup>th</sup> psalm and composed in first mode (in the five-year period of 1765 to 1770) by John the protopsaltes from Constantinople (who died in 1770); it is a composition not only of special aesthetics but also of historical importance, as it constitutes a model chant, according to which all the following chants of the same kind are composed till nowadays; the part of the composition which I chose to present has to do with its *kratima* unit, i.e. a special section which is interpolated in the entire composition, a section in which music prevails against poetic text as a sample of “clear” or “absolute” Byzantine Music...

Here is a score of that composition, taken from the second volume of the very well known edition of John the lampadarios and Stefanos the first domestikos of the Great Church of Christ (printed in 1851, pp. 50-55) *Pandekti of the holy ecclesiastical hymnodia of all the ecclesiastical year*; its a score written of course in *New Method* notation system; it is well known that chanting this particular composition from that score I have to follow two stages in order to study and prepare the entire interpretation: the final one, is described as *Melos* [**and listen in advance here that version, *Melos*' version, of the said composition**]; the other stage of study is a kind of musical exercise, preparing the previous final performance of the said composition, that is the one of *Parallage*; through *Parallage* I practice on a kind of musical variation, which is currently corresponding to the known *sofège*); chanting, especially, according to *Parallage* way, I have to follow the very usual technique, summarized by Chrysanthos in his aforementioned quotation (p. 45, § 43), i.e. “*to apply the syllables of the notes on the neumes engraved*”; its obvious that according to this practice ‘*parallage*’ denotes a performance utilizing solmization syllables as a device while instructing students of music. In such singing the actual text is not used [**let's sing now the same composition according to its *Parallage* version**].

In addition, it has to be mentioned that since notation appears here as it is valid today, i.e. according to the said *New Method* notation system (which was established from the year 1814 onwards), the hidden melody on this specific score seems to combine the Eastern philosophy of accessing music with the corresponding Western theoretical and practical notion; I mean that on the one hand notation here keeps its descriptive character (indicative element with Eastern origins) while on the other it is imprinted in parallel (due to Western influence) in a defining way; simply speaking, if I transcribe this particular composition on the staff (based on the definition of the notation imprinting) you also could chant it, either with the form of *Parallage* (*sofège*) or even with its *Melos* form [**as you can clearly listen, melody sung through staff notation remains identical, at least as far as its melodic skeleton is concerned, leaving apart the entire way of performing, I mean of course intervals issues and vocal ornamentations as well**]:

Here lies the attempt I printed out above, the attempt to connect Eastern and Western elements in theory and practice of Byzantine Music, a method which prevails after the year landmark of 1814 either for practical reasons (of easier access and study of Psaltic Art) or as an attempt of correspondence towards the proportional Western data. Before this year, things weren't exactly the same...

Here is another score of the same composition, taken from codex No. 223 (73) of K. Psachos' Library (ff. 23<sup>v</sup>-25<sup>r</sup>), an *Anthologia* written by Peter the Byzantios the year 1784; it's a score written now due to the *Old Method* notation system; it is also well known that chanting this particular composition from that score I have now to follow three stages, in order to study and prepare the entire interpretation, three stages which are described as follow by Chrysanthos in his aforementioned quotation (pp. 241-243, §§ 69-73): **Parallage** [that was to adapt the polysyllable notes on the neumes of the melody's quantity, written, and to chant their continuous ascent and descent, and never the ison or large intervals], **Metrophonia** [that was to chant the melody of the troparion, as indicated by the neumes that notate the quantity of melody only, without observing the indications of the hypostaseis and the theseis] and **Melos** [that was to chant the melos of the troparion as indicated by the theseis of the neumes and the hypostaseis, by which is written not only the quantity of the melody but also the quality, without ignoring the words of the text]; while the final form of *Melos* remains identical to the above one and since stage of *Parallage* is here the centre of our interest, its obvious that I should focus to the latter; so, if I try to perform the said composition according to *Parallage* practice I have to follow another kind of procedure (the above one that Chrysanthos has already described, in other words I need "to adapt the polysyllable notes on the neumes of the melody's quantity, written, and to chant their continuous ascent and descent, and never the ison or large intervals"), as follows [let's practice here just on the initial musical phrase of the entire composition, the *Parallage* of which would sound as follow]:

Performing *Parallage* this way we can (in my opinion) clearly see, but also more easily understand, what I have already conventionally described above under the term Eastern music philosophy; and that because all the musical and aisthetical elements which are prerequisite for the comprehension, the knowledge and the interpretation of music, were compressed in the initial score, hidden under a sequence of symbolisms, symbolisms the most important of which is technique of *Parallage* itself; how could we approach –and most of all decode– those elements and especially the technique of *Parallage* which is under examination here? Based on the former knowledge of particular teaching aids of music, from which, the so-called *wheel of octaechia* was the most important of all; let's see a few things about the **wheel of octaechia**:

The wheel is basically a shape, known from its depictions on manuscripts or printed musical books; I will present a few here, on which the same shape is sometimes represented as a rough and inelegant shape, while some other times it is represented as a meticulous and elegant shape, at times skillfully calligraphic, and in

some cases absolutely impressive. Both this common symbol and the abridged message which is usually written on its base [: «Ὁ κοπίσας ἐν τούτῳ μᾶλλον ὠφεληθήσεται»] are in my opinion a concrete (and very old) example of the technique of communication or advertisement. How is the thing displayed in the musical manuscripts? It is delivered simply as a picture and a message: the picture is the symbol which alludes to a theory by virtue for the decoding (and therefore the understanding) of which the accompanying message makes us have an inkling for the rest; through this message, a challenge applies in a veiled way, a challenge to which I am personally connected (expressed in contemporary terminology) as follows: *Whoever manages to understand what does this picture symbolizes, they will be awarded with great benefit; or differently: the quintessence of the Art lies beneath this shape; is anyone competent enough to discover it?*

Everything we know about the wheel of octaechia is primarily thanks to Chrysanthos in his *Great Theory of Music* (data which was received and commented at times by subsequent theory teachers or other researchers). Chrysanthos (who remains the major and basic tutor of the theory of Byzantine Music till today) quotes the common shape of the wheel, to which the ascent is symbolized on one side, while on the other side the descent is symbolized correspondingly, also elucidating that the relevant (polysyllabic) notes are expressed (in a circular similar way) in a particular melos [: «*Here how the melos of these notes is written*»]; and in addition he also comments on:

a. The name of the wheel:

*The ecclesiastical musicians call trochos a method, by which they ascend and descend diatonically the intervals of the pentachord, with the eight words, or polysyllables notes; in ascent: annanes, neanes, nana, agia; in descent: aanes, necheanes, aneanes, neagie. Those eight notes are called the notes of trochos.*

b. Its shape and construction:

*The trochos is constructed if in any circle four diameters intersect each other; and on the end of one is written ,W; and on the end of the next, U; and on the end of the following, “; and on the end of the fourth, ”r; and then, on the opposite end of the first diameter is written ”; of the second, ,; of the third, Ÿ; of the fourth, Γ.*

c. The way to read it musically:

*We chant those notes on the trochos, starting from ,W and pronouncing it annanes, with the melos represented by its neumes; then coming upon U we pronounce it neanes with its melos; then coming upon “ we pronounce it nana with its melos; then we come on ”r, and pronounce it agia with its melos; and turning to the other end, we find Γ, and pronounce it aanes with its melos; then going to Ÿ we pronounce it necheanes with its melos; going to , we pronounce it aneanes with its melos; arriving on ” we pronounce it neagie with its melos and from this point, we turn to the other end, and finding ,W, we pronounce it annanes as said before.*

d. Its expansion of the interval data [with the observation that in order to expand the vocal ascent or descent, a constant repetition (or, better, a circulation) of the following data is simply required]:

*This way, we chant four notes in ascent and four in descent. But if we wish to ascend more, then, coming to "r", we do not turn to Γ, but to ,W and advance. And if we wish to descend more, when we arrive to", we do not turn to,, but to Γ and go on to this direction.*

- e. The created associations between vocal ascent and descent [with the observation that opposite every note of ascent, the corresponding note of descent can be found (and vice versa)]:

*If we want to ascend or to descend less than four notes, wherever we happen to be, we turn to the opposite end. If I wish to ascend on the trochos, from ,W or from , I go toμ, fromμ or from ý I go to“, from “ or from Γ I go to”r, and from ”r or from ” I go to,W. If I wish to descend on the trochos, from ”r or ” I go to Γ, from “ or Γ I go to ý, fromμ, or ý I go to,, and from ,W or , I go to”.*

So, to summarize what Chrysanthos is describing here regarding the so-called wheel and especially its aspects and dimensions, we should –once more– pay attention to the following three points:

**Firstly;** *shape and construction of the wheel:* the so-called *Trochos* is a usual circle, on which **four** diameters are written; that way, **eight points** are marked, four at the right side and four at the left one; **right side** symbolizes **the ascent** of any melody, an ascent that we can musically read –moving on according to “clock way– through the said four steps, steps made and known and performed by the aforementioned words, words formulating the so-called polysyllables notes used in the old system of Byzantien Music theory; that is *ananes/ neanes/ nana/ agia*; **left side** –respectively– symbolizes the relevant **descent** of the given melody, a descent that we can also sing –following now an opposite to “clock way” direction– through another series of similar words, i.e. another series of same polysyllables notes; that is *aanes/ necheanes/ aneanes/ neagie*; in addition: at any point of those polysyllables notes, any point found either at the right (ascent) or at the left (descent) side of the wheel, a particular mode of Byzantine Music is based; that way, through the said wheel we can “create”, find, sing and follow all eight modes of Byzantine Music; specifically: *first/ second/ third/ fourth* at the relevant points of ascent, as well as, *third plagal, second plagal, first plagal* and *fourth plagal* at the relevant points of the descent; and as you can clearly see, we symbolize those modes –both authentics and plagals– through the relevant letters of Greek alphabet.

**Secondly;** *expansion of wheel's interval data:* if I wish to continue the ascending or descending development of any melody (I mean, if I like to ascend or descent more than the given 4 steps) I have just to repeat the same series of ascending or descending steps; in other words, when I finish ascending or descending the said four steps, i.e. the four steps of a so-called tetrachord, I have immediately to re-start the procedure from the very beginning.

**Thirdly;** *diameters of the wheel are creating a simple and so easy association and connection between vocal ascent and descent;* wherever I happen to be (at any point and step of both ascent and descent) I can find and perform the corresponding

note (i.e. the previous one of an ascending step or the next one of a descending one) at the opposite exactly side of the wheel.

Whatever we ought to discover about the wheel (or, I had better say, mostly to point out and later just understand) I suppose that it is broadly expressed from Chrysanthos himself in the following footnote of his *Great Theory of Music*: “*The trochos under discussion is illustrated in all the old Anastasimataria; because it was before everything else taught to beginners and they learned on it the ascent and the descent of notes and most mele of ecclesiastical music were composed on it, and the eight echoi of the church were organized on it*”. The thing that is mentioned here (the one that was forever taught to the novice students) is the sequence of symbolisms that co-exist in this particular shape; reductively revolving symbolisms, mainly around three concepts: *notes-modes-melopoeia*.

A symbol is not only the shape of the wheel, but also the rest of its ingredients, first of all are the notes; the so-called pollysyllabical notes. As Chrysanthos confesses, “*the ecclesiastical musicians represented these four intervals, in ascent with the following four words annanes, neanes, nana, agia; in descent, with the following, which are similar, aanes, necheanes, aneanes, neagie. Those eight notes are called the notes of trochos*”. The symbolism is hidden here in the consensus of the terms words and notes. As it has already observed, *the notes do not comprehend without prerequisites, but they are armed with the appropriate etymological content to compose short prayers for the announcement of the musical scale*. Chrysanthos notes again: “*The annanes derives from ἄνα ἄνεξ, that is ἄναξ ἄφες [king let]; the neane, from ναὶ ἄνεξ; the nana from ἄνα ἄνα; and the agia from ἄγιε [saint]; the entire, ἄναξ ἄφες, ναὶ ἄφες, ἄναξ ἄναξ, ἄγιε, being a wish addressed to God*”. In other, previously written, theoretical texts (like *Hagiopolites* or *Pseudo-Damaskenos*) the above consensus (*words=notes*) is considered to be a fact; the symbolic definition of the words of these notes is expanded on this basis, but a further identification is mostly forwarded, an identification of the sequence of the *words-notes* with the additional meanings of terms *Echemata* (‘Intonations’) and *Modes*; “*When we are going to sing –or to teach– we must begin with an Enechema. This term denotes the introduction of the Echos – annanes, for instance, which means ‘O Lord, forgive’. The reason (of this invocation) is that whatever begins ought to begin ‘from God’ and to end ‘in God’, as well*” –we can read to *Hagiopolites* text. Therefore we conclude to an accumulation of symbolisms (a *text*, prayer of theological content, which defines the *notes* of ecclesiastical music, that are consequently used as ‘Intonations’ –meaning the initial description of the identity of any possible mode– to which mode they lend their name in practice); combined symbolisms that lead to the latent substance of the thing: to music itself (to the “*composed mele of ecclesiastical music*” as Chrysanthos points out), to the technique of composing, to the so-called *Melopoeia*.

Yet, why are all these symbolisms registered at an even more powerful symbol; the wheel? Perhaps because circular philosophy that governs the theory of Byzantine musicians (the circular function of the *notes*, the *modes*, the *melopoeia*) can be visualized through the shape of the circle.

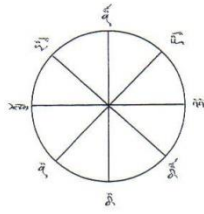
Generally speaking, studying the so-called pre-Theory ('Protheoria') of Byzantine Music (a sort theoretical text for learning Psaltic Art, enriched with relative preparational exercises, methods of learning composed music phrases, but also some very interesting teaching aids of the Art), without overlooking the musical practice itself (both in the version of just written and especially performed melodies), and assessing all these given facts, under the initially suggested research intention, I ascertain that they meet as a whole at a triptych of great importance, a triptych the aspects of which do not appear to be associated at the up to date registered relative bibliography); this, particularly, includes: the **speech** (in oral version) or (in a written one) the **text** (i.e. the theoretical description of a musical phenomenon: that is *musicology*), the **shape** (i.e. a symbol, which describes –graphically– the same musical phenomenon itself) and of course the *music* (mainly at the type of notated exercises, through the performance of which not only the appropriate preparation can be achieved but also the more specified analysis of every musical phenomenon).

To be more understandable, I intend to set an example of a typical theoretical treatise; it's a quotation taken from John Laskaris' Treatise on Music, entitled *The Explanation and Modulation of the Musical Art* and written during the first half of 15<sup>th</sup> century, previously published by Christos Bentas, describing some musical exercises on the di-phonic sectors of the plagal modes:

*The Plagal Modes also have their di-phonic Modes in their ascent: **Mode I Plagal** has as its di-phonic Mode the Mode III; **Mode II Plagal** has Mode IV as its di-phonic Mode; **Mode III plagal**, i.e. Barys, has Mode I as its di-phonic Mode; and **Mode IV Plagal** has Mode II as its di-phonic Mode.*

It is obvious that these exercises are developed (and of course become understandable) on the above shape of the wheel. And so easily they are described verbally by the writer of the treatise, and in the meantime they are visualized with the help of the wheel from the reader (in a simple schematization of which the speech describes), in the same easy way they could be notated with the use of the delivered notation.

So, the aforementioned quotation is immediately understandable if it is read with the parallel use of the shape of the wheel, through which the written are visualized illustratively:



The same passage could be notated as a musical exercise under the following form (my notated suggestion)

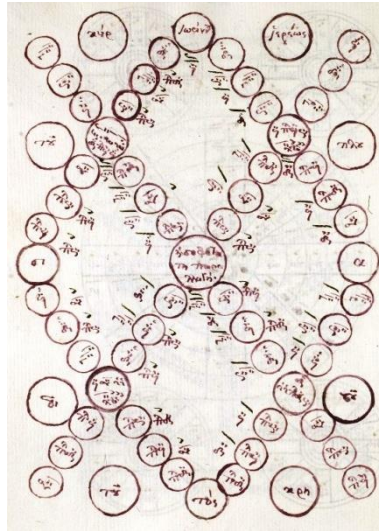


Here is the triptych for which I spoke previously; it is a sequence of data that can complete each other, data which (even if it is not always provided and moreover, in most cases, it isn't implied either) contributes to every appropriate occasion. For instance, I would like to remind you the following very well-known theoretical canon, which you can find to every relative Treatise of 15<sup>th</sup> or 16<sup>th</sup> centuries, a canon [says in Greek language that «*πᾶσα τριφωνία τὸν αὐτὸν ἦχον ποιεῖ*», i.e. “*every triphonia creates the same mode*”] which I will specifically recall here from an anonymous 15<sup>th</sup> century treatise (previously published by A. Alygizakes) known under the title *Interpretation of the Tones and Modes*:

*Know therefore, oh musician, how things are with the modes, either authentic or plagals, that is, if you move up three tones the same mode you find again, similarly with the plagals the same thing occurs. If you move down three tones from any of the plagals you again will find the same plagal mode.*

The above long theoretical expression (the verbal description of a musical phenomenon) is pictured additionally (and also expanded so as to implement in all modes) in a relative shape –invented from John Plousiadenos, another theorist of 15<sup>th</sup> century–, a shape which is usually included in his treatise, described as “*the wisest Parallage*” («*ἡ σοφωτάτη παραλλαγή*»), a shape in which the above canon is outlined in the following form:





And of course, it is nothing more but musical exercises on a tetrachord, which depend on either the notes of the particular system, or essentially with the modes that are set at the beginning and at the end of every stage of this vocal exercise. One notated version of this canon (again according to my suggestion) would have the following form:



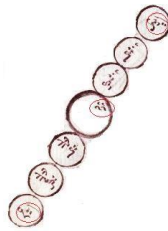
To be more specific, I'll repeat here, as an additional example, the said theoretical canon through the words of the mentioned theorist John Plousiadenos; he is saying (in Greek language) the following:

«Ἐνταῦθα βεβαιοῦται καὶ ὁ παλαιὸς ἐκεῖνος κανὼν, ὁ λέγων, πᾶσα τριφωνία τὸν αὐτὸν ἦχον ποιεῖ. Ἐν τε ἀναβάσει καὶ αὐθις ἐν καταβάσει. οὐχ ὁμοίως δὲ ἐπὶ πᾶσι καὶ κατὰ πάντων, ἀλλὰ ποτὲ μὲν ἀπὸ μέλους, ποτὲ δὲ ἀπὸ παραλλαγῆς, καὶ ποτὲ μὲν οὕτως ποτὲ δὲ ἄλλως, καὶ ποτὲ μὲν ἀπὸ μέλους μόνον ποτὲ δ' ἀπὸ παραλλαγῆς καὶ μέλους ὁμοῦ, ποτὲ δὲ καὶ ἀπὸ παραλλαγῆς μόνης. Εὐρήσεις γὰρ ἐν τῷ οἴκῳ τοῦ πλαγίου τετάρτου, τὸν αὐτὸν καὶ τρίτον καὶ μέσον δεύτερον· ὥστε ἀπὸ μὲν τοῦ τρίτου τριφωνίαν ποιήσας, εὐρήσεις δεύτερον· ἀπὸ δὲ τοῦ μέσου δευτέρου, ἦγουν τοῦ νέανες, εὐρήσεις τρίτον τρεῖς φωνὰς ἀριθμήσας».

From the above quotation, note please, the following two passages: the one saying that specific canon [:"every triphonia creates the same mode"] happens "both in ascent and descent" and the concluding one, giving us the next example:

*Three tones above **III Mode** is II Mode, while three tones below **II Mode** ('neanes') is III Plagal Mode.*

The specific theoretical expression is illustratively visualized in the mentioned – invented from the same John Plousiadenos– shape of the so-called "wisest Parallage" in the following form (detail from the relevant shape):



In addition, the musical example hidden under the specific theoretical expression could be notated, too, as a musical exercise, under the following –particularly– form (my notated suggestion):



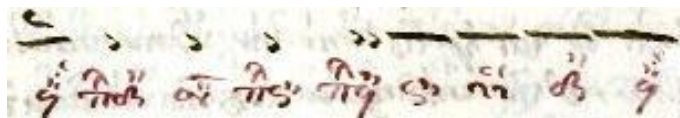
The above “musical exercise” –based on *triphonia*– is juxtaposed by John Plousiadenos with a corresponding one of John Koukouzeles which is developed on *tetraphonia*<sup>3</sup>; the latter is suggested as an expansion of the same musical thought. See here [through relevant quotations from both aforementioned theoretical treatises, the one of Laskaris and the anonymous *Interpretation of the Tones and Modes*] that analytical describing (through theoretical words) of the said Koukouzeles’ suggestion:

*Know this O listener, that the Mode is changeable; and that for this the Main Modes change [modulate] into the Plagal ones, and the Plagal into the Main ones again, just as the Master John Koukouzeles, of Blessed Memory, has shown in his wisest method of modulation. For he has demonstrated that in ascending by means of an Oligon, the Plagal Modes are [made] into main ones and that in descending by means of An Apostrophos the Main ones become Plagal.*

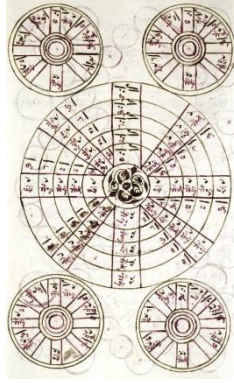
*Therefore known this, oh! Listener, that the modes have a tendency towards transformation and that is why the authentic transform into plagal and the plagal towards the authentic, as the blessed Maestor Ioannes Koukouzeles has shown in his most wise method and parallage, on the one hand by moving up with the oligon he showed the plagal modes as authentic and on the other hand moving down with the apostrophos he proved the opposite; the authentic modes as plagal.*

The mentioned Koukouzeles’ suggestion until that era wasn’t described verbally, but it was really known through the following relative –widespread– koukouzeles’ “*compound wheel*” («*σύνθετος τροχός*»):

<sup>3</sup> «Ο γοῦν θεμέλιος καὶ πάντων ἡμῶν τῶν καλῶν ἡγεμῶν καὶ οἶον φωστήρ τῆς καθ’ ἡμᾶς ἐπιστήμης, ὁ μακαρίτης μαῖστωρ κύριος Ἰωάννης ὁ Κουκουζέλης ὀνομαζόμενος, πάντ’ ἀρίστως ἐκθείς καὶ κανονίσας, τοὺς τέσσαρας καὶ μόνους ἤχους ἐνέφηρνε ὡς εἰσὶν, κυρίου καὶ θεμελίου αὐτοὺς σχηματίσας καὶ παραστήσας παρέδωκεν, ἐξηγούμενος αὐτῶν, ἀρίστως τὴν φύσιν τε καὶ τὴν γένεσιν, τῶν πλαγίων δὲ κανόνα οὐδένα ἐξέθετο, ἀλλὰ μόνον ἓνα καὶ γενικὸν εὗρεν ἄριστα, ὃν καὶ παρέδωκεν. ἐν γὰρ ταῖς τέσσαρσι φωναῖς ταῖς ἀνιούσαις φημί τὰς ἀδομένας οὕτως:



Διὰ τῶν τεσσάρων ὀλίγων, τοὺς πλαγίους δ', κυρίου ἀπέδειξεν, ἐν δὲ ταῖς τέσσαρσι κατιούσαις, τουτέστιν διὰ τῶν τεσσάρων ἀποστρόφων, τοὺς κυρίου ἤχους τὸ ἀνάπαλιν πλαγίους ἀνέφηρνε· τοὺς γὰρ κυρίου ἐκείσε πλαγίους, καὶ τοὺς πλαγίους κυρίου παρέδωκεν καὶ οὕτω γενικῶς ἀπέδειξε. τοὺς γὰρ βαθμοὺς τῶν πλαγίων ἤχων ἀναβαίνων ὁ μουσικός, κυρίου ἤχους ἀποτελεῖ. καὶ οὕτως ὁ μὲν πλάγιος τοῦ τετάρτου τέταρτος γίνεται· καὶ ὁ βαρὺς τρίτος· καὶ ὁ πλάγιος τοῦ δευτέρου δεύτερος· ὁ δὲ πλάγιος τοῦ πρώτου πρώτος· καταβαίνων δ' αὐτοὺς ἐκείνους οὗς ἀναβαίνων αὐτοὺς κυρίου ὑπολαμβάνει, πλαγίους εὕρσκει ἀναμφιβόλως. Τούτοις οὖν ὡς εἶκοι μόνους ἀρκεσθεῖς ὁ μακάριος ἐκείνος ἀνὴρ, οὐδὲν ἄλλο ἴδιον περὶ τῶν πλαγίων ἤχων παρέδωκεν μὴ ἀκριβολογησάμενος παραδοῦναι περαιτέρω ἰδίας ὑποστάσεις ὡς εἴρηται τῶν πλαγίων ἤχων, ἀλλ' ἐμπεριέχεσθαι αὐτοὺς μέσον τῶν κυρίων, καὶ ἀναμίξαι αὐτοὺς εἶναι· καὶ καταλέγεσθαι ἀμφοτέρους, τοὺς πλαγίους ἐν τοῖς κυρίοις, καὶ τοὺς κυρίους ἐν τοῖς πλαγίοις αὐτῶν. καὶ οἱ μὲν κύριοι κατέρχονται μέχρι τῶν πλαγίων· καὶ οἱ πλάγιοι ἀνέρχονται μέχρι τῶν κυρίων, καὶ οὕτω τελειοῦνται ὑπ' ἀλλήλων».



A noted version of this musical exercise would be formed –again– as follows (musical example is taken this time from codex No. 188a (35) of K. Psachos’ Library (f. 15’):



After all, the same exercise often replies to relative musical manuscripts through the following typical shape of the so-called “tree of Parallage” («δέντρο τῆς Παραλλαγῆς»):



Once more I am extracting here, as a more specified example, the following passage of the above theoretical teaching of Plousiadenos:

«καὶ οὕτως, ὁ μὲν **πλάγιος τοῦ τετάρτου** γίνεται τέταρτος».

Same theoretical teaching is written in aforementioned anonymous treatise *Interpretation of the Tones and Modes* as follows:

*If you move up from **IV Plagal Mode** four tones you shall find the IV Mode the tetraphonos; and this is its authentic.*

This specific quotation is drawn at the commented shape of the “*compound wheel*” of Koukouzeles as follows (detail from the above relative shape):



A notated version of the same theoretical passage would form easily as follows (my notated suggestion):



\* \* \*

All the above have a distinctive *philosophical background* but also hide an important *musicological meaning*. Leaving apart any comments about the philosophical background (because of the lack of time) let’s try to briefly explore the said musicological meaning:

The selection of all teaching aids of Byzantine Music is not random at all; most of all, the selection of the circle on behalf of the Byzantine musicians and the teaching of mode’s theory via this, a teaching especially delivered to us through *Parallage* technique, is undoubtedly of crucial importance; *why?* Perhaps the following comments that Chrysanthos points out in his *Great Theory of Music* (at the end of the chapter about the wheel of the octaechia), help us to understand in a better way how this philosophy is reflected on the theory of modes or on the general scientific data of Byzantine musicology; he specifically notes: “*Which of those eight notes of the trochos has the priority? Which comes second, and it is expected to receive its onset from the first? Well, generally speaking, no one, because no one exists without an interval, which implies another note or tone; specifically though, all of them because every one of them may become first and second and so on, depending on one’s needs*”. So, on a wheel is pointed out what Hagiopolites has effectively taught: “*The Echoi have also a marvelous kinship to each other...*”; even the typical names of the modes are relative or it is possible to reform, flexibly [more specifically: circularly], according to the musical circumstances: “*Their names –we read in Hagiopolites– have already been written, both their proper names and those which indicate their order. As far as the Echoi is concerned, however, it must be born in mind that we do not name the quantity of sounds, but the quality. As for sounds we normally use expressions like “shrillness”, “deepness”, “shortness”, “completeness”, and “clearness” – all of which denote the “such or such” sound, not the “so great”*

*sound, or rather of what kind the sound is, not of what magnitude. Thus, the designations of the Echoi are not made for counting purposes but to represent the sound quality of the Melos”.*

Through the wheel it becomes clear (symbolically and actually) that the one mode requires the other, one mode depends on the other, one mode environs the other. The wheel describes, according to the eloquent way, the circular relationship which characterizes the eight modes of Byzantine Music; as the corresponding notes (notes polysyllabical and therefore polytonal, made from more than one voice) are recycled at the wheel during the process of the so-called Parallage, so the basis of the modes, the modes themselves, are recycled normally and perpetually during the course of the melos [and to invoke Hagiopolites again: “*The above, I suppose, must be enough to demonstrate the marvelous kinship of the Echoi. However, if somebody makes an even more accurate scrutiny of these matters, he will find thousands of features which prove the kinship. At present I have disregarded these, to avoid being criticized for loquacity. But those who are eager after knowledge may be guided by what I have written to find also the features which I have passed by, provided they really do engage themselves in this troublesome work*”]. Beyond this narrow consideration of the effect of the circle (the implement of the circular philosophy on the notes and consequently on the modes), the deepest and widest message of the wheel is reflected to the technique of composing Byzantine Music, to the so-called Melopoeia: With the same meaning, based on the same circular concept, all Byzantine and post-Byzantine compositions are constructed, planned and developed. The thought of every composer is moving on a circle, as they try to seek a more indicated and appropriate way in order to recycle, in essence, restricted material (constituted by the renowned *theseis*) to construct every (short or long) composition. To rephrase the quotation of Nitse, *musical composition itself is a circle, everything is repeated* [[let’s finally see here how the said composer John protopsaltes is recycling such a limited musical material in the initial and under examination musical composition of him](#)]:

\* \* \*

So, what is *Parallage* finally? I hope that through some points of my relevant research in progress, a research more open to the latent (and of various other perspectives) reading of the specific term, a research of the phenomenon which is compatible to the existing simultaneous shades of the term of *Parallage*, I hope (I repeat) that this point of view will help you turn your mind away from any conventional and usual approach to the further dimensions of the matter to prominence. In any case, the science of *Parallage* does not consist only of an application [*syllables of the notes on the neumes engraved*] neither a performance utilizing solmization syllables as a device while instructing students of music; the practice of *parallage* in chanting isn’t the least significant of all techniques, and the easiest; but, in a few words, is that safe and secure background that could ensure our deepest and greatest knowledge of any aspect of Byzantine Music theory and practice

and aesthetics...Last point needs further discussion, which could be the theme of another relevant paper!