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**Palaeographical & Editorial, Exegetical & Performative Proposals
on Peter the Peloponnesian's Secular Musical Work**

Through the present paper I would like to share with you a couple of research questions and academic proposals, which originated from my recent research project still in progress: *the effort to create an analytical catalogue of musical manuscripts kept in Zante Island, especially the ones of the so-called Panagiotis Gritsanis' collection*. As it is widely known, among those manuscripts a few attributed to Peter the Peloponnesian are also kept; they are codices of great musicological importance, while in (at least) one of them unique information and transcriptions regarding Secular Music are included as well. So, while examining those manuscripts, and amongst a lot of Byzantine-Musicological aspects of the relevant research, some *Palaeographical & Editorial, Exegetical & Performative proposals on Peter the Peloponnesian's Secular Musical Work* have also, easily and automatically, arisen.

It would be so useful to indicatively provide here some examples of Byzantine Music material, written by Peter the Peloponnesian in codices Gritsanis 1 & 2, where one could observe the way of his writings, a rough and cool way of somebody who is so secure internally about Music, somebody who was writing under a kind of Music Ecstasy, trying to write down and incorporate into the manuscripts his musical thoughts and ideas...

For the moment, leaving apart any additional comments on the very interesting Byzantine Music contents included in codices Gritsanis 1 & 2, I shall focus on the third manuscript, the one of the same collection known under the number 3, and will share my aforementioned proposals:

The Proposals:

1. *Palaeographical*

In the relevant research codex **Gritsanis 3** (written by Peter the Peloponnesian “during the period ranging between the middle of the 1760’s and up to his death in 1778”¹) it is very well known; and I quote Kyriakos Kalaitzidis:

The codex is of significant importance for the study of secular music for many reasons. Firstly, its size (255 folios) and its dimensions (23,5X17 centimetres) allow the preservation of a great number of pieces (around two-hundred works of art music) revealing both the breadth of the repertoire mastered by Petros and also his deep knowledge of that music. Secondly, its content spans a very wide time frame, from the 15th century at least, if not earlier, until the time the codex was written, which is the third quarter of the 18th century, enabling researchers to trace the past through the surety of written sources. Thirdly, it preserves works of known great composers as well as many other anonymous pieces, significantly widening the repertoire of the art music of Constantinople. And finally, it is of special interest to the study of musical form and of music theory, due to the wealth of information contained within it. Nevertheless, the manuscript is characterized by a great untidiness of both the writing style, and the organization of the repertoire. An extensive and repeating sequence of different writing styles is traced throughout. A number of works are written with particular care, using two colours, in calligraphic script, with easily readable characters, elegant initials, clear information and indications pertaining to musical form, composer, makam usûl, echos, martyria etc.

¹ Kalaitzidis 2012:316

Other works, on the other hand, are particularly badly written and hard to read, in a single colour, and with incomplete headings and many smudges.

The organization of the content does not follow some logical order, either by echos-makam, or by composer. Additionally, it was not possible to discern some sort of macro-form, such as the fasil.

Of the compositions contained in the codex, some are preserved with the name of their composer; the majority however, are preserved anonymously².

Of course, Kyriakos Kalaitzidis, during his research, has already identified and consequently attributed a few pieces to their composers. But there are also composers, who “are not known from other direct or indirect sources, but are explicitly and clearly mentioned by Petros”, a fact that “presents opportunities for further research into the personalities that contributed to the development of this important musical heritage. Moreover, a great part of this repertoire consists of anonymous works, many of which may be by Petros himself. With regard to the genres, the vast majority of pieces in the codex are instrumental compositions, like *peşrevs* and *semâ’îs*. Vocal compositions are limited to a few fragments of Phanariot songs in the first and last folios of the codex, and to about ten other works, such as *kârs*, *bestes*, *yürük semâ’îs* and others of, so far, undetermined form. It is worth noting that none of the vocal compositions mentions the name of the poet-lyricist”³.

In order to see here some more analytical examples, I would like to indicatively show you just a minor part of the said codex, especially folios 20-30, i.e. 22 of its pages; I have some clear photos of those pages thanks to Kyriakos Kalaitzidis, who I have to thank once more for making them available to me. Within those pages, eight Secular Music compositions are written down and while trying to analytically cataloging them I have created the following catalogue:

²*Ibid.*:45

³*Ibid.*:46

20r-21r	Πεστρέφι παλαιόν· μακάμι μαχούρι· ούσουλ τέβρι κ(αί) μπίρ· <i>{Mahür Old Peşrev, devr-i kebîr}</i> ⁴
	Τεντελελε→ <i>πάλιν {again}</i> · Τεντελελε→ <i>Μιλαζιμές {mülazime}</i> · Τερελελα→ <i>πάλιν {again}</i> · Τερελελα→ <i>τερκίτι βον {2nd terkîb}</i> · Τελελελε→ <i>εἶτα τὸ πρῶτον τερκίτι τοῦ μιζαζιμέ {then the 1st terkîb of the mülazime}</i> · Τερελελα→ ^{20v} [έφεξης άνευ ένδειξεων]
21r-v	Σεμαῖ μαχούρ· <i>{Mahür [saz] Semâ 'î}</i> ⁵
	Τερελελε→ ^{21v} <i>Σόν χαν(ές) {son [last] hâne}</i> · Τεντελελε
22r-v	Μακάμ μαχούρ· ούσουλές βρεφσιάν· <i>{Mahür [Peşrev], berefsân}</i> ⁶
	Λα-τερελα→ <i>πάλιν {again}</i> · [παραλείπεται ή επανάληψη]→ <i>Μιλαζιμές {mülazime}</i> · Λα-τερελα→ <i>πάλιν {again}</i> · Λα-τερελα→ <i>τερκίτι βον {2nd terkîb}</i> · Τερελατερελα→ <i>όρτάχανες {orta [middle] hâne}</i> · Λα-τερελα→ <i>πάλιν {again}</i> · [παραλείπεται ή επανάληψη]→ <i>εἶτα τὸν μιλαζιμέ {then the mülazime}</i> · [παραλείπεται] ^{22v} <i>Σόν χανές {son [last] hâne}</i> · Λα-τερελελελα→ <i>μιλαζιμές {mülazime}</i> · [παρατίθεται μόνον ή άρχή του]
22v-25r	Πεστρέφ κιόχ παρέ· μακάμ χισάρ· ούσουλές ίουγέκ· <i>{Hisâr Peşrev "Küh-päre" {Mountain}, [Ağa Mu'min], düyek}</i> ⁷
	Τεντερλελελε→ ^{23r} <i>Τερκίτι βον {2nd terkîb}</i> · Τεντελελελε→ <i>Μιλαζιμές {mülazime}</i> · Τερελελελε→ <i>πάλιν {again}</i> · [παραλείπεται ή επανάληψη]→ <i>τερκίτι βον {2nd terkîb}</i> (sic)· Τεντελελελα→ ^{23v} <i>όρτάχανες {orta [middle] hâne}</i> · Τεντελελα→ ^{24r} <i>τερκίτι βον {2nd terkîb}</i> (sic)· Τερελαλελε→ <i>τερκίτι γουζείλ {zeyl}</i> · Τεντελελελε→ <i>πάλιν</i> · [παραλείπεται ή επανάληψη] ^{24v} <i>σόνχανες {son [last] hâne}</i> · Λατερελελελε→ <i>τερκίτι βον {2nd terkîb}</i> (sic)· Τεντελελελα→ ^{25r} <i>εἶτα τὸ ζείλ {then the zeyl}</i> · [παραλείπεται ή επανάληψη]
25r-26r	Σεμαῖ χισάρ· <i>{Hisâr [bûselik saz] Semâ 'î}</i> ⁸
	Τελελα→ <i>Μιλαζιμές {mülazime}</i> · Τελελελα (<i>δίσ {twice}</i>)→ <i>βον {2nd}</i> · Τερελελελε→

⁴ Ibid.:84⁵ Ibid.:105⁶ Ibid.:104⁷ Ibid.:76, 81⁸ Ibid.:106

	<p><i>δον</i> {4th}. Τερελελελε→ ^{25v} <i>ὀρτάχανες</i> {<i>orta</i> [middle] <i>hâne</i>}. Τελετερελα→<i>πάλιν</i> {<i>again</i>}. Τελετερελα→ <i>εἶτα ὁ μιλαζιμές</i> {<i>then the mülazime</i>}. Τερελελελε (<i>ἄπαξ</i> {<i>once</i>})→<i>εἶτα</i> {<i>then</i>}. [παρατίθεται βραχεία μουσική φράση] (<i>ἄπαξ</i> {<i>once</i>}) ^{26r} <i>σὸνχανες</i> {<i>son</i> [last] <i>hâne</i>}. Τελελελα→ <i>βον</i> {2nd}. Τερελελελε→ <i>εἶτα τὸν μιλαζιμέν</i> {<i>then the mülazime</i>}. Τερελελελε</p>
26v-27r	<p>Ζερζεμελί σαρά· οὔσουλὲς ζαρρουνφέτ· <i>{Zerzemeli Sabâ [Peşrev], darb-i feht}</i>⁹</p>
	<p>Τελελελα→<i>πάλιν</i> {<i>again</i>}. Λαλελα→ <i>Μιλαζιμές</i> {<i>mülazime</i>}. Τερελελελα→ ^{27r} <i>ὀρτά χανές</i> {<i>orta</i> [middle] <i>hâne</i>}. [τὸ μουσικὸ κείμενο ἄνευ ὑπογραφόμενων συλλαβῶν]→ <i>σὸν χανές</i> {<i>son</i> [last] <i>hâne</i>}. [τὸ μουσικὸ κείμενο ἄνευ ὑπογραφόμενων συλλαβῶν]</p>
27v	<p>Ἀρὰκ σεμαϊ· ἀτζεμελρίν· <i>{Irak [saz] Semâ'î, Acemler'in [Atzemlerin]}</i>¹⁰</p>
	<p>Τερελελελε→ <i>μιλαζι[μές]</i> {<i>mülazime</i>}. [τὸ μουσικὸ κείμενο ἄνευ ὑπογραφόμενων συλλαβῶν]→ <i>ὀρτάχανες γουρούκ</i> (;) {<i>orta</i> [middle] <i>hâne</i>}. Τερελελελε→ <i>βον</i> {2nd}. [τὸ μουσικὸ κείμενο ἄνευ ὑπογραφόμενων συλλαβῶν]→ <i>μιλα[ζιμές]</i> {<i>mülazime</i>}. [παραλείπεται ἢ ἐπανάληψη]→ <i>σὸν χανές γουρούκ</i> (;) {<i>son</i> [last] <i>hâne</i>}. [τὸ μουσικὸ κείμενο ἄνευ ὑπογραφόμενων συλλαβῶν]→ <i>μιλα[ζιμές]</i> {<i>mülazime</i>}. [παραλείπεται ἢ ἐπανάληψη]</p>
28r-31r	<p>Πεστρέφι τοῦ Σολακζατέ· μακάμ μουχαγιέρ· οὔσουλ ζαρμπουνφέτ· <i>{Muhayyer Peşrev Solakzâde Miskalî Mehmed Hemdemî Çelebi (†</i> <i>1658), darb-i feht}</i>¹¹</p>
	<p>Τερελελελα→<i>πάλιν</i> {<i>again</i>}. Τερελελελα→ <i>Μιλαζιμές</i> {<i>mülazime</i>}. Τερελελελα→ ^{28v} <i>πάλιν</i> {<i>again</i>}. Τερελελελα→ <i>ὀρτάχανες</i> {<i>orta</i> [middle] <i>hâne</i>}. Τερελελελε→ ^{29r} <i>πάλιν</i> {<i>again</i>}. Τερελελελε→ <i>Ζεϊλ</i> {<i>zeyl</i>}. Τετελελελε→<i>πάλιν</i> {<i>again</i>}. Τετελελελε→ ^{29v} <i>σὸνχανες</i> {<i>son</i> [last] <i>hâne</i>}. Τερελελελα→ <i>πάλιν</i> {<i>again</i>}. Τερελελελα→ <i>εἶτα τὸ ζεϊλ</i> {<i>then the zeyl</i>}. [παραλείπεται] <i>μετὰ ταῦτα τὸν μιλαζιμέ</i> {<i>then the mülazime</i>}. [παραλείπεται] <i>καὶ τελειώνει</i> {<i>and it finishes</i>}. ^{30r}→ [ἐφεξῆς ἄνευ ἐνδείξεων]</p>

I'm trying to incorporate into the above catalogue every possible information I can find:

⁹ *Ibid.*:104

¹⁰ *Ibid.*:78, 83

¹¹ *Ibid.*:81

1. compositions titles (genre/kind/type of composition {or even any of their specific names}, modal and rhythmic {makam & usûl} information, composer {if he is given}, etc.); at this point of course, I have added in the catalogue (along with the appropriate reference) all elements of the identity of any work as well as all relevant explanations given by Kyriakos Kalaitzidis in his PhD dissertation
2. structure/musical form descriptions & performance instructions given by the scribe in the between of any composition development, and finally,
3. the *initials* of the subscribed poetic text (even if it only consists of non-sense syllables, like *te re le la* etc.);

For the importance of the above point number 2, i.e. regarding the structure/musical form descriptions & performance instructions given by the scribe in the between of any composition development, I have to quote again Kyriakos Kalaitzidis:

Similar descriptions, either shorter or more analytic, accompany the transcription of nearly all peşrevs. Such descriptions are invaluable. They generally allow, firstly, a clear understanding of the musical form or structure of each work providing indications for us accurate a performance as possible. Secondly, they allow the ascertaining of the outline of the parts of each composition and its comparative study against other available sources of the time, thus enriching knowledge on the musical form of the peşrev. And thirdly, the descriptions also allow the drawing of more general conclusions about the structure and layout of the basic musical genres at the time of Petros, regardless of the fact that the collection also contains works dating from much earlier. At the same time, given that Petros essentially recorded not only the music of the peşrevs but also the performance instructions he himself was perhaps taught, they constitute a significant source indicating the manner in which this music was taught. And lastly, they are another proof, indeed a

strong one, of the fact that a large part of this terminology gradually changed from the late 18th century onwards, to such a degree that contemporary musicians cannot understand it without the necessary explanations¹².

I haven't seen the relevant analytical catalogue of the same source made by Kyriakos Kalaitzidis, but judging from the few examples published in his PhD dissertation {containing relevant bibliographical references for each source and including as well all structure descriptions or performance instructions written by Peter in the between of any musical transcription} I assume that he also cataloged this material in the same way.

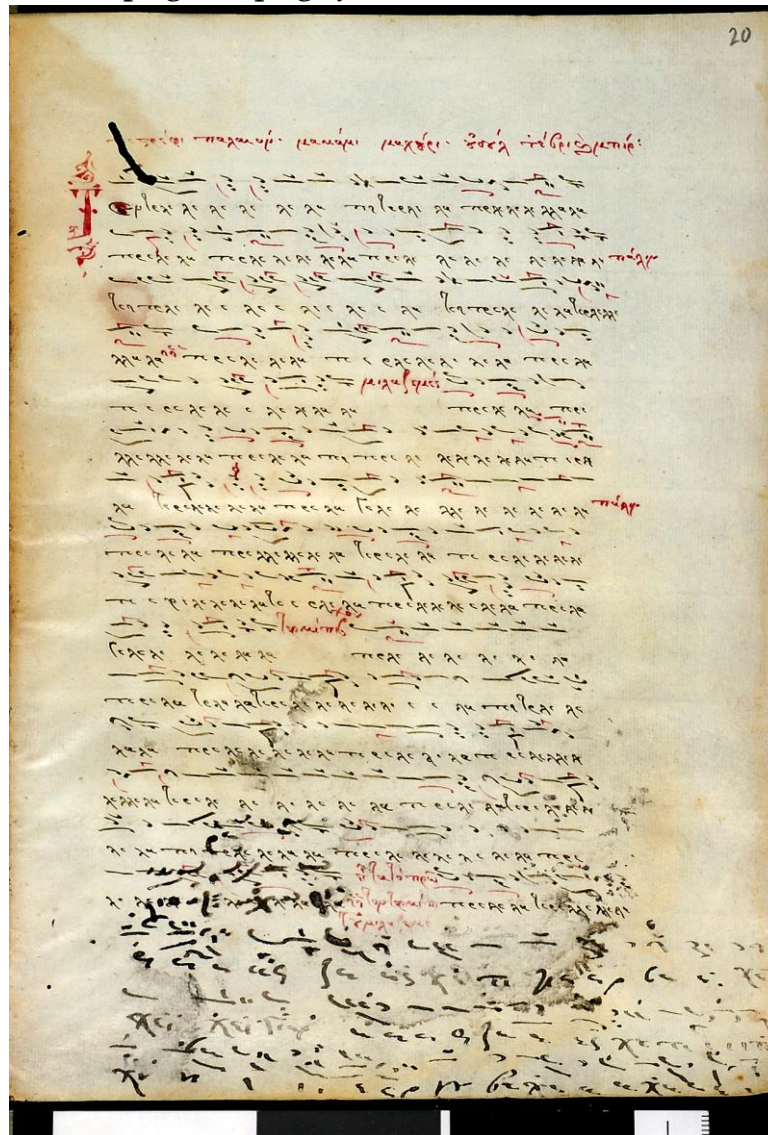
But, I additionally wonder: What lies beyond the aforementioned type of this very analytical procedure of cataloging such manuscripts? Is there, or could we imagine and propose, any even more analytical type of a catalogue, that could help any researcher and promote furthermore the relevant access to the codex and therefore the re-thinking on contents of this unique source?

At this point, we have to take into consideration that in those codices not only entire melodies [*peşrevs & semâ'îs* etc.] are written, but in most cases one could find individual parts of unknown melodies, without any clarification or any indication, rough parts of several un-defined melodies, *like several parts of a never finished and by no one known puzzle*; so, we are here looking for a way of cataloging such musical material and especially for a technique of presenting the relevant data to the academic community and any (specialized or not) colleague, a way and a technique more than useful, which most of all, are going to be open and accessible to any future re-approach and fresh research of the issue.

¹²*Ibid.*:202

So, searching for such a new way of cataloging and editing this specific musical material, I have taken an idea of Linos Politis' effort on publishing Dionysios Solomos' autographs [and please, note that mentioned autographs are kept in Zante island, the same island where some of Peter the Peloponnesian's autographs are also kept!]; so (I repeat), I have in mind an analogous idea of cataloging and editing those manuscripts into a double way, not according to a typical critical edition but according to a palaeographically identical one, especially like following way:

On the left page of the catalogue/edition would be a page to page *facsimile* of the codex:



On the right page of the catalogue/edition would be a *typographical transcription* of the same codex's page:

πεντέφι παλαιόν· μακάρι μαχοῦρι· ὁσέλ πέρι κ μπίρ

T ε? τε λε λε λε λε λε λα τε? τερ λε λα τερλελε λε λλα λα
 τε ρε λε λα τερ λε λε λε λελα τε ρε λε λε λε λε λε λα λα *πάλιν*
 τε? τελε λε ε λε ε λε ε λε ε λα τε? τερ λε λε λα τερλελε
 λλα λα *π* τε ρε λε λε λα τε ερ λε λε λε λε λα τε ρε λα
5 τε ε ρε λε λε ε λε λε λα λα *μιλαζμέε* τε ρε λε λα τε ρε
 λλε λλε λε λα τε ρε λε λα τε? τε ρε λε λε λε λε λε λα τε ερ λε
 λα τε ρε λελε λε λα τε ρε λα γε λε λε λλε λε λε λε λε λα *πάλιν*
 τε ρε λε λα τε ρε λλε λλε λε λα τε ρε λε λα τε ρε λε λε λε λε
 τε ε ρε λε λε λε λα τε ερ λε λα τε ρε λελε λε ε λε λα τε ρε λα
10 γε λε λε λε λε λα λα *τερκίτι β^{ov}* τερ λε λε λε λε λε λα
 τε ρε λα τε λα λα τε ρε λε λε λελε λε ε ε λα τε? τε λε λε
 λα λα τε ρε λε λε λε λε λα τε ρε λε λε λα τε ρε λε λλε λε
 λε λλε λα τε ρε λε λε λε λε λα τε ρε λε λα τε ρε λε λε λε
 λε λα τε? τε λε λε λα λα τε ρε λε λε λε λε λε λα τε ρε
15 λε λε λα α λε ε λε λα λα *εἶνα τὸ πρῶτον
 στερήτι τοῦ
 μιλαζμέε* τε ρε λε λα τε ρε λλε λλε λε λα

In Margine:

a a baGFG G c c a a a b c b G F D

1 α α α α ασ ζε ασ χι ι πι για αρ βα αι χε

D G a a a a G a b c d c b a b c d c b c b a b a G

2 χεί χεί γιαρ α α α α αρ ζα α α ες χε τε ε ε τες

a e e e f e d d e d c b c d c d d c c d d c c b a b

3 χε νι ι ι ι ι ε ερ γα βα χα α α α χα α α α

2. Editorial

Imagine the entire manuscript published that way: First Volume with the prototype material (published on every left page) and its transcription (published on every right page) and Second Volume with relevant comments on the said published musical (and even not musical) material; I mean, especially, comments regarding:

- ✓ Palaeographical issues and observations
- ✓ Codicological aspects of the manuscript
- ✓ Comments on the poetic texts used as the basis of composed melodies or even individually (at possible parts of the manuscript without any musical indications) & even additional comments on any (marginal or crucial) notes written in the codex
- ✓ Notation system according to which musical material is written; including any specific and analytical comments on the type of notation, the neumes used, the inscriptions, the intonations formulas, the mode & rhythmic indications, the structure of the melodies, the entirety of used terms, and so on
- ✓ Analysis and comprehensive study of any melody
- ✓ And finally, *exegeses* of the synoptically written melodies, that is a contemporary transcription into both the New Method of Byzantine Musical Notation System and into the Staff (the last one according to the Turkish Notation System used nowadays)

This imaginary and desirable two volumes catalogue of any manuscript containing Secular Music material could be an interesting (and prototype) proposal for the future edition of such melodic material.

And of course, **this** will be a research project, spanning over a 10year period at least, **after which everyone could imagine how different our overview into Secular Music landscape will be ...**

I would like to show you a specific example of such comments procedure, using indicatively just a page of the said codex Gritsanis 3; folio 20r; I shall focus here on the musicological (especially the exegetical) analysis of the given musical material:

3. Exegetical

✓ Structure of the Melody

Structure of melody written down is indeed an obvious one; the scribe hasn't written any inscription at the head of the composition (except information regarding the form, the makam and the usûl), but it's clear that at the beginning we have (as a first part of the melody) the *Ser {first} hâne*, especially its *1stterkîb*, developed into *two rhythmic cycles* of 28 beats each (according to *devr-I kebîr* usûl), a part which is repeated twice (second time under the inscription *again*); part of *mûlazime* following immediately afterwards, also divided into *two rhythmic cycles*, a part which is repeated twice as well; finally, *2ndterkîb* of (obviously) *Ser {first} hâne* follows, a part which is again divided into *two rhythmic cycles* that is repeated twice as usual; at the end of this part, the previous one of *mûlazime* is repeated once again:

Mahûr Old Peşrev, devr-i kebîr

[Ser {first} hâne 1st terkîb]· Τεντελελε→*πάλιν {again}*· Τεντελελε→
Two rhythmic cycles *{devr-i kebîr}*

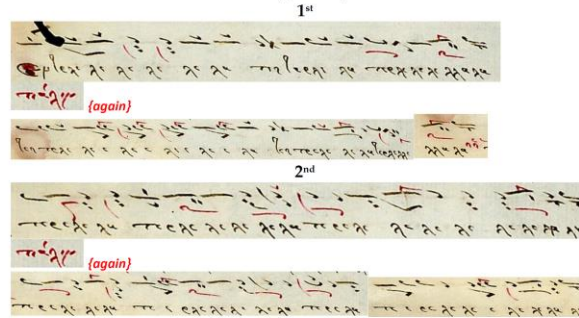
Μιλαζιμές {mûlazime}· Τερελελα→*πάλιν {again}*· Τερελελα→
Two rhythmic cycles *{devr-i kebîr}*

[Ser {first} hâne], τερκίπι β^{ov} {2nd terkîb}· Τελελελε→ *[πάλιν {again}]*· Τελελελε→
Two rhythmic cycles *{devr-i kebîr}*

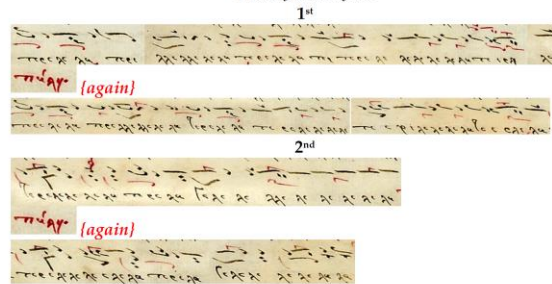
εἶτα τὸ πρῶτον τερκίπι τοῦ μιζαζιμέ {then the 1st terkîb of the mûlazime}· Τερελελα→
Two rhythmic cycles *{devr-i kebîr}*

Mahîr Old Peşrev, Usûl devr-i kebîr

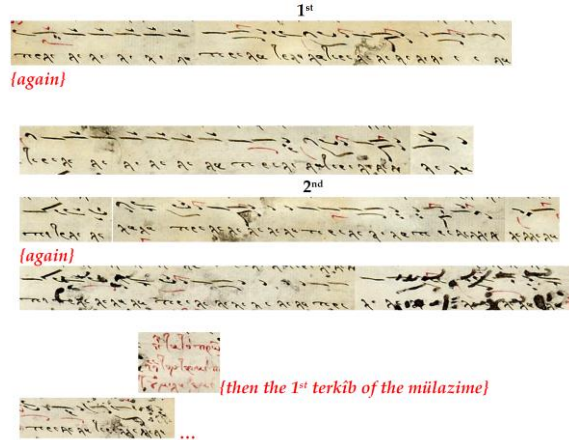
[Ser (first) hâne; 1st terkîb]
Two rhythmic cycles



[Ser (first) hâne; 2nd terkîb]
Two rhythmic cycles



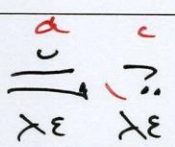
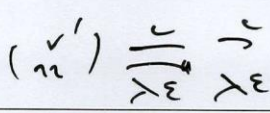
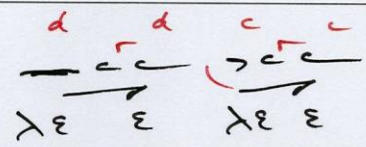
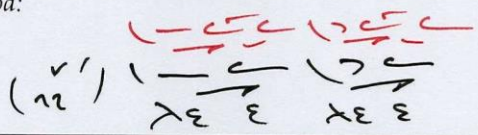
[Ser (first) hâne] 2nd terkîb
Two rhythmic cycles



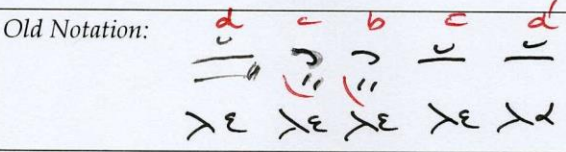
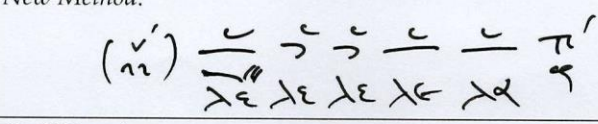
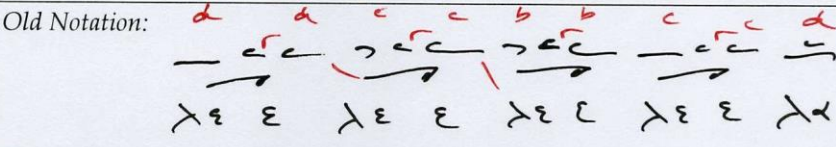
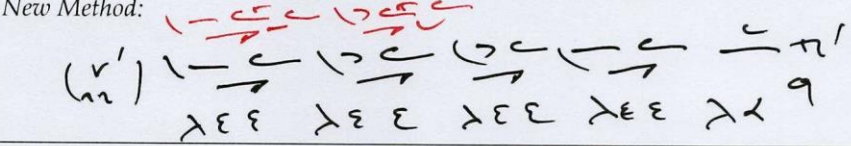
✓ Notation Analysis (especially during repetitions)

In the following indexes you can clearly see the given Notation Analysis, a very interesting and didactic one, especially during the repetitive parts of the *Peşrev*:

In particular, in the first part of the composition one can see the following Notation Analysis between first and second time of performing same melody:

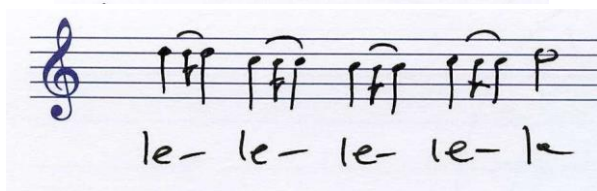
1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	



1st time	Old Notation: 
	New Method: 
	Staff Notation:
2nd time {again} [repetition]	Old Notation: 
	New Method: 
	Staff Notation:



p p p p p
lelelelele



le- le- le- le- le

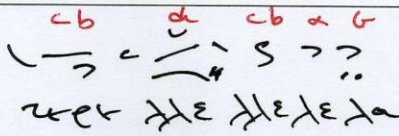
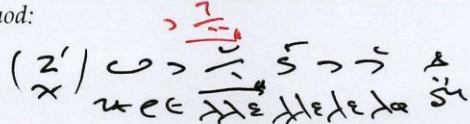
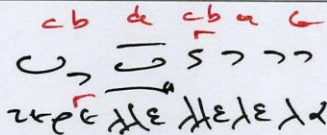
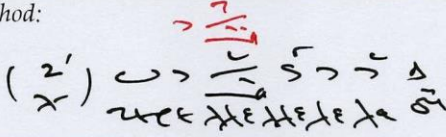
1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	

1st time	Old Notation:	$\begin{array}{c} c \quad b \\ \curvearrowright \quad \curvearrowright \\ \lambda \epsilon \quad \lambda a \end{array}$
	New Method:	$\begin{array}{c} (\pi') \quad \curvearrowright \quad \curvearrowright \\ \lambda \epsilon \quad \lambda a \end{array}$
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	$\begin{array}{c} c \quad d \quad c \quad b \\ \curvearrowright \quad \curvearrowright \quad \curvearrowright \\ \lambda \epsilon \quad \lambda \epsilon \quad \lambda a \end{array}$
	New Method:	$\begin{array}{c} (\pi') \quad \curvearrowright \quad \curvearrowright \quad \curvearrowright \quad \curvearrowright \\ \lambda \epsilon \quad \lambda \epsilon \quad \lambda a \end{array}$
	Staff Notation:	



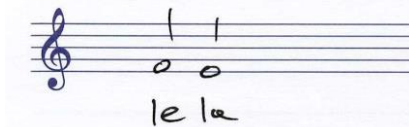
The exact same phenomenon can also be perceived in the second and third part of the composition as well, where one can notice the following relevant Notation Analysis:

second part

1st time	Old Notation: 
	New Method: 
	Staff Notation:
2nd time {again} [repetition]	Old Notation: 
	New Method: 
	Staff Notation:



1st time	Old Notation:	<p style="text-align: center;">F E</p>
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	<p style="text-align: center;">F F G F E</p>
	New Method:	
	Staff Notation:	



1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	



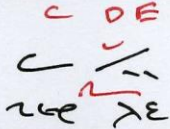
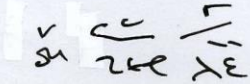
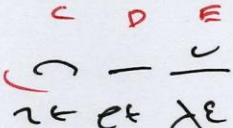
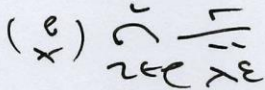
third part

1st time	Old Notation:	<p style="text-align: center;"> d d b 3 c c c λα ζελα λα </p>
	New Method:	<p style="text-align: center;"> (s') 5 π' c c c (x) λα 9 ζελα ζε </p>
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	<p style="text-align: center;"> d b 2 c c λε λα </p>
	New Method:	<p style="text-align: center;"> (s') 5 c π' c (x) ζε c 9 λα </p>
	Staff Notation:	



1st time	Old Notation:	<p>Handwritten old notation for the first time: a sequence of notes with red accents above them.</p>
	New Method:	<p>Handwritten new method notation for the first time: notes with a '2' in a circle and a '2' with a prime symbol.</p>
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	<p>Handwritten old notation for the second time: a sequence of notes with red accents above them.</p>
	New Method:	<p>Handwritten new method notation for the second time: notes with a '2' in a circle and a '2' with a prime symbol.</p>
	Staff Notation:	

Two musical staves showing the notation for 'le la'. The first staff shows a treble clef with a dotted quarter note followed by a half note, with 'le' and 'la' written below. The second staff shows a treble clef with two quarter notes, with 'le' and 'la' written below.

1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	



✓ **Used voiceless neumes (and their role and performative perspective)**

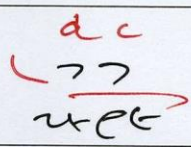
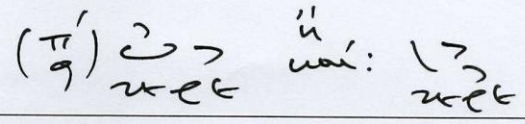
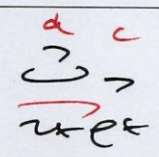
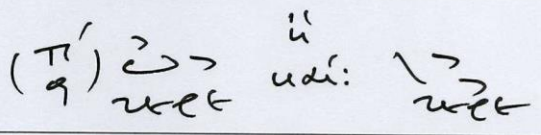
As you can clearly see there are lots of voiceless neumes used in the transcription of said melody; I could indicatively mention here neumes such as *Tromikon*, *Antikenoma*, *Vareia*, *Lygisma*, etc. In my opinion, although their role is just to indicate and ensure performer's freedom; they are mainly used **due to orthographic**

reasons but they are simultaneously giving us an idea of possible voice movements. Thus, it is very characteristic that in lots of melody points one could see a further analysis of them (as we have already seen in the aforementioned specific examples), an analysis which is presenting us two versions of writing down the same melody: a concise and an analytical one. Last point is of crucial musicological importance, taking into consideration that the codex under examination was written around 1770, i.e. about 50 years before the use of the New Method analytical system¹³!

¹³ Cf. *Ibid.*:287-8 [: *With a few exceptions, notation in secular pieces follows the heirmologic style, which, using the relatively simple formula of doubling or quadrupling the rhythmic duration of the old vocal signs, facilitates the transcription of non-ecclesiastical music. The melody unfolds in a syllabic manner and in only a few circumstances syllables are extended. As characteristically stated by Thomas Apostolopoulos: 'Secular melodies have very few ecclesiastical synoptic theseis. Most of them work on the general principles of the notation of the kratemata, where a simple doubling or quadrupling of the beats of the old vocal signs is required'*] & 307 [: *It is concluded that, despite any minor differences, the transcriptions in the Old Method produce a melodic result that is the same or at least closely related to the available transcriptions in staff notation or in the New Method, only if they are read with the exegetic approach of the Greek researchers. If they are transcribed solely on the basis of the signs without their 'hidden' action, that is, based on metrophonia, then a completely different and foreign-sounding melody is obtained. On this particular issue, the parameter of rhythm is also of great importance. If the theseis and the voiceless signs are not exegised, it presents a serious problem in terms of the rhythmic cycles, that is, the usûls, which are often extended, as already discussed. In conclusion, from both a melodic and a rhythmic viewpoint, an incoherent result is obtained, with rhythmic cycles remaining incomplete*].

1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	



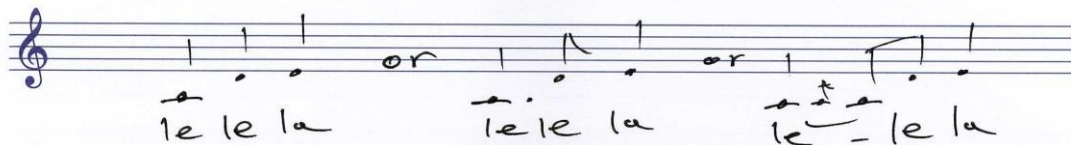
1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	



1st time	Old Notation:	
	New Method:	
	Staff Notation:	
2nd time {again} [repetition]	Old Notation:	
	New Method:	
	Staff Notation:	

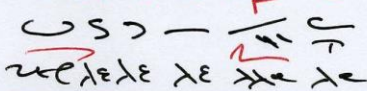
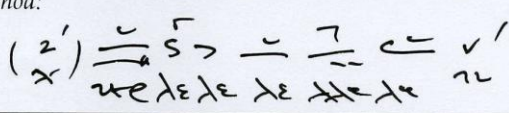
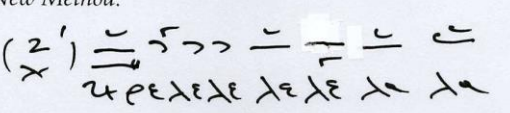
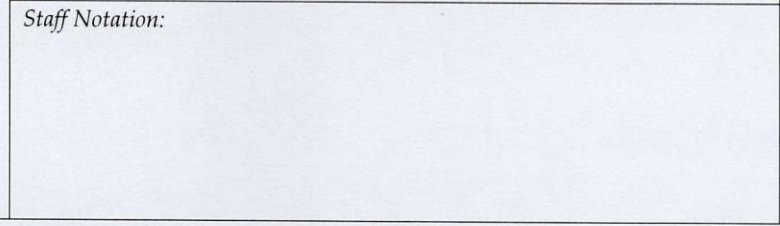


1st time	Old Notation:
	New Method:
	Staff Notation:
2nd time {again} [repetition]	Old Notation:
	New Method:
	Staff Notation:

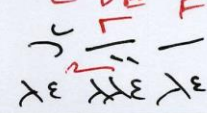
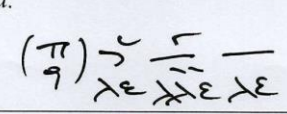
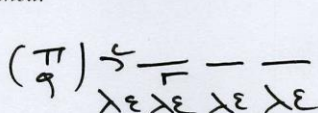
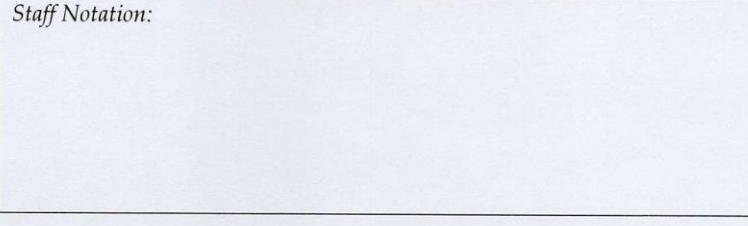


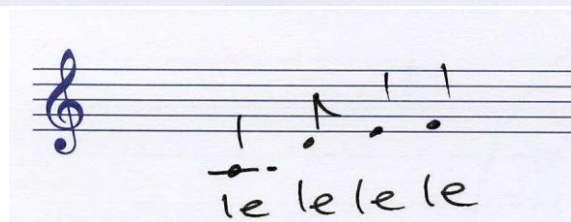
✓ Used Poetic Text

In general, four syllables are in use in the composition: *te re le la*; at some points, actually at the points where one could see the ascending sign of *kentimata* or the descending sign of *hyporroee*, i.e. signs dedicated for a syllable repetition, a double **ll** is used; that means, according to a common text structure practice, known for example from the relevant technique used in *kratemata* text, that in the specific point the vowel **e** is hidden between the two **ll**.

It is written: [due to orthographic reasons]	Old Notation: c b a G a b c 
	New Method: 
It has to be performed:	New Method: 
	Staff Notation: 



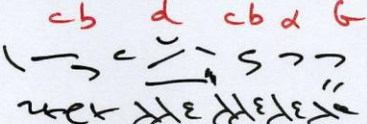
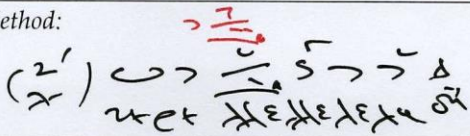
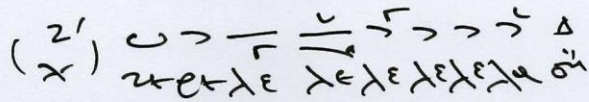
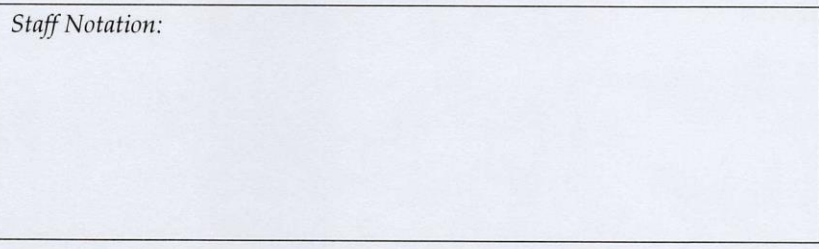
It is written: [due to orthographic reasons]	Old Notation: c d e f 
	New Method: 
It has to be performed:	New Method: 
	Staff Notation: 



It is written: <i>[due to orthographic reasons]</i>	<i>Old Notation:</i>
	<i>New Method:</i>
It has to be performed:	<i>New Method:</i>
	<i>Staff Notation:</i>

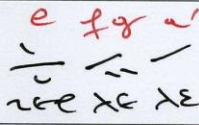
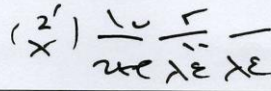
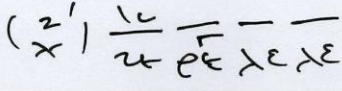


A double **ll** is also used at a point where we have to ascend by a third, which obviously means that while transcribing and performing melody we have to analyze the mentioned third, step by step, while taking, simultaneously, into consideration the vowel **e** that is hidden between the said two **ll**.

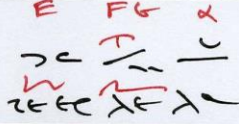
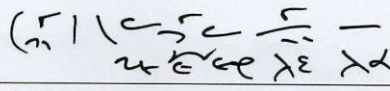
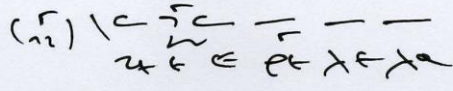
It is written: [due to orthographic reasons]	Old Notation: <i>cb d cb α G</i> 
	New Method: 
It has to be performed:	New Method: 
	Staff Notation: 

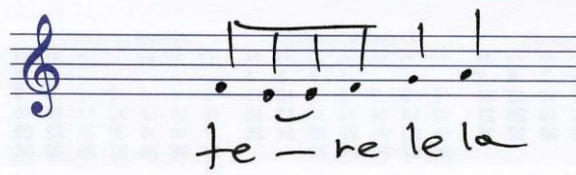


We can observe the same phenomenon at the points where an additional *r* is also used between two syllables (usually between *te* & *le*); in those points, the vowel *e* has also to be added after the *r*, which means that an additional syllable of *re* has to be performed between the mentioned *te* & *le*:

It is written: [due to orthographic reasons]	Old Notation: e fg a' 
	New Method: 
It has to be performed:	New Method: 
	Staff Notation:



It is written: [due to orthographic reasons]	Old Notation: E FG a 
	New Method: 
It has to be performed:	New Method: 
	Staff Notation:



It is written: [due to orthographic reasons]	Old Notation: C D E F
	New Method:
It has to be performed:	New Method:
	Staff Notation:



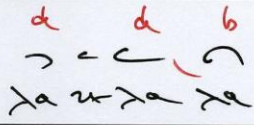
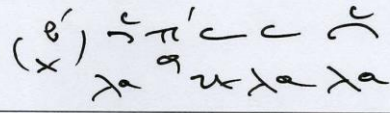
It is written: [due to orthographic reasons]	Old Notation: G a a
	New Method:
It has to be performed:	New Method:
	Staff Notation:



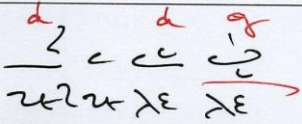
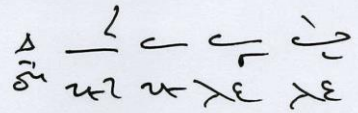
In my opinion, one could observe slightly the same practice or technique at the points where the odd sign of the so-called *isaki* is also used; there we can see an additional syllable **te** used between two syllables (which, in most cases, are syllables *ten* & *le*), meaning that we have to musically transcribe (and of course, perform) *isaki* as an additional note based (through, obviously, syllable *te*) on the previous' note step.

It is written: [due to orthographic reasons]	Old Notation: <div style="text-align: center; margin-top: 10px;"> c c d </div>
	New Method: <div style="text-align: center; margin-top: 10px;"> </div>
It has to be performed:	New Method: <div style="text-align: center; margin-top: 10px;"> </div>
	Staff Notation: <div style="text-align: center; margin-top: 10px;"> </div>



It is written: <i>[due to orthographic reasons]</i>	<i>Old Notation:</i> 
	<i>New Method:</i>
It has to be performed:	<i>New Method:</i> 
	<i>Staff Notation:</i>



It is written: <i>[due to orthographic reasons]</i>	<i>Old Notation:</i> 
	<i>New Method:</i>
It has to be performed:	<i>New Method:</i> 
	<i>Staff Notation:</i>



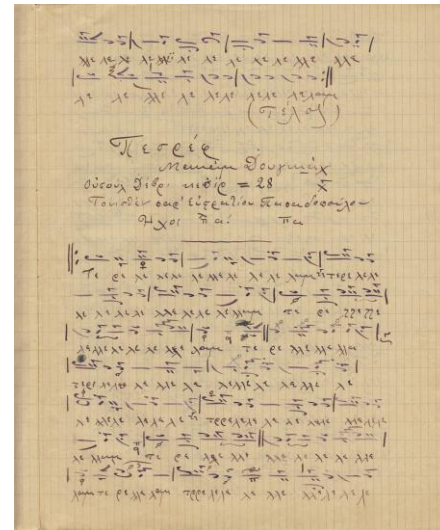
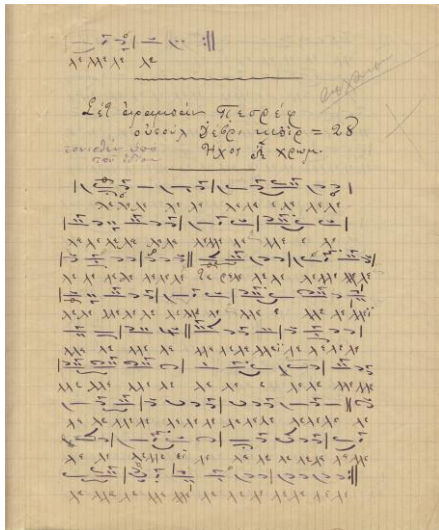
✓ Rhythmic Aspects

Actually, rhythm is the main (if not the only) guide to decode the melody written down; it is the key to any exegetical procedure; because, Notation here isn't a synoptic or concise one; on the contrary, **it is a super analytic one**; look, for example, the following musical phrase of the composition under examination, a musical phrase which is almost written according to the New Method System in use nowadays:

α G G F F E FG α	
Old Notation:	
New Method:	

So, if one follows the given rhythmic structure of the melody, they could immediately and safely transform the melody into a nowadays-readable one...

Rhythmic structure in our example is formed according to *devr-i kebîr* usûl; as far as I know, there are some theoretical references or even a performance practice that counts said usûl in 6 bars, in a scheme of 6+4+4+6+4+4 beats; but, there is also another performance practice that counts same usûl in 7 bars of 4 beats each; *last practice was also used by Konstantinos Psachos in his relevant Secular Music transcriptions, recently published in Athens by our Department:*



So, here I shall follow last practice, counting specific *usûl* in 7 bars of 4 beats each; of course, I shall take into consideration rhythmic elements given not only by the Notation itself (a very analytical version of Notation, as I mentioned before) but from text structure as well (according to my previously pointed out observations); after such a procedure, analysis and careful reading of the melody written down, I conclude with the following exegeses of the given melody:

Πεστρέφι παλαιόν

Εξήγηση (ἀπό τόν κώδικα Γριτσάνη 3, φ. 20r): Αχιλλεύς Γ. Χαλδαϊκής

Μακάμι Μαχοῦρι

Οὔσουλ Ντεβρι Κεμπίο


Ἦχος λ̣ δ̣ Νῆ

εἰ τε λε λε λε λε λε λα τεῖ τε ρε λε λα
 τεῖ λε λε λε λλα λα τε ρε λε λα τεῖ λε λε λε λε λα
 τε ρε λε λε λε λε λε λα λα
 πάλιν
 εἰ τε λε λε ε λε ε λε ε λε ε λα
 τεῖ τε ρε λε λε λα τεῖ λε λε λλα λα τε ρε
 λε λε λά τε εῖρ λε λε λε λε λα τε ρε λα τε ρε
 λε λε ε λε λε λα λα

Μιλαζιμές

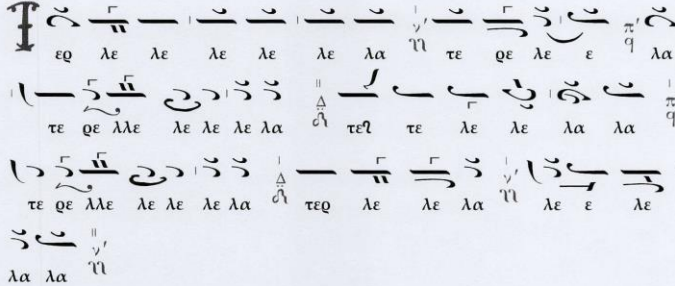
ε ρε λε λα τε ρε λλε λλε λε λα τε ρε λε λα τεῖ τε ρε
 λε λε λε λε λε λα τε ε εῖρ λε λα τε ρε λε λε
 λα τε ρε λα γε λε λε λλε λε λε λε λα
 πάλιν
 ε ρε λε λα τε ρε λλε λλε λε λα τε ρε λε λα τε
 ρε λε λε λε λε τε ε ρε λε λε λε λα
 τε ε εῖρ λε λα τε ρε λε λε λε ε λε λά τε ρε
 λα γε λε λε λε λα α λα α

Τερκίπι βον



 ερ λε λε λε λε λε λα υι τε ρε λα τε λα
 λα τε ρε λλε λε λε λε ε λα τερ τε λε λε λα
 λα τε ρε λλε λε λε λε λα τερ λε λε λα τε ρε
 λε λλε λε λελλε λα

πάλιν



 ερ λε λε λε λε λε λα υι τε ρε λε ε λα
 τε ρε λλε λε λε λε λα τερ τε λε λε λα λα
 τε ρε λλε λε λε λε λα τερ λε λε λα λε ε λε
 λα λα

Είτα τὸ πρῶτον τερκίπι τοῦ μιλαζεμέ

✓ Correspondence of the prototype source to the exegesed Melody

πεσρέφι παλαιόν· μακάμι μαχοῦρι· ἔσῆλ τέβρι κ μπίρ



 ερ τε λε λε λε λε λα τερ τερ λε λα περλελε λε λλα λα
 ερ τε λε λε λελε λε λα τερ τε ρε λε λα τερ λε λε λε λλα λα
 τε ρε λε λα περ λε λε λε λελα τε ρε λε λε λε λε λε λα λα
 τε ρε λε λα τερ λε λε λε λελα τε ρε λε λε λε λε λε λα λα

✓ **Exegeses of the Melody (according to both Byzantine & Staff Notation)**

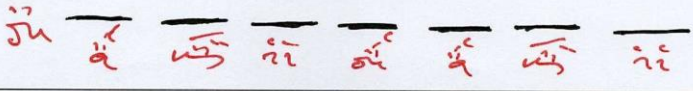
Some additional remarks on the exegetical procedure

Here, we have a score written on the basis of the *Old Method of the Byzantine Notation* system; it is well known that while chanting this particular composition from such a score I have to follow three stages, in order to study and prepare the entire interpretation, three stages (practices) which are described as follows by Chrysanthos in his *Great Theory of Music* (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].

So, while the *Parallage* presupposed constant vocal fluctuation, at the same position the *Metrophonia* required transcendental intervals; actually, the last practice, i.e. the so-called **Metrophonia**, constitutes the early stage of the whole chanting preparation, like the core and the skeleton of the real melody, that is the final one, i.e. the **Melos**, which is the result subject of the whole final music interpretation; this differentiated way of chanting according to the Old Method system is indeed so interesting.

To be more clear, if I try to perform the composition under examination according to first practice (i.e. *Parallage*) I have to follow the kind of procedure already described above, 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”).

More precisely, if I start singing from the very beginning of the composition, I have to parallagize first step of the melody, that is an ascending eighth, like that:

Melos:	$\frac{\angle}{\frac{\angle}{2e2}}$
Parallage:	

And it is so noteworthy that melodic connection between first and second time of performing mülazime, as well as third part of the composition is starting according to the re-reading or re-approaching of this given melody, i.e. through a full musical scale of seven ascending steps:



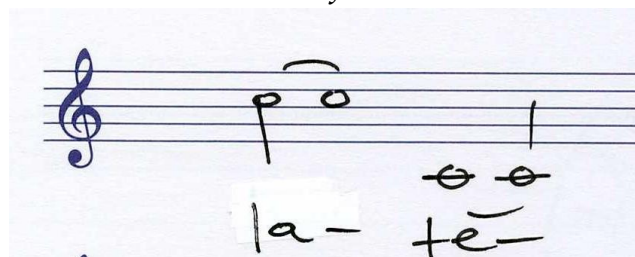
Handwritten musical notation showing two examples of a seven-step ascending scale. The first example shows notes c, DE, F, G, a, b, c with red markings above them and a corresponding sequence of notes below. The second example shows notes c, DE, F, G, a, b, c with red markings above them and a corresponding sequence of notes below.

So, if the first compositional technique is one according to Metrophonia way, the second one is the same one but according to Parallage way!
Please, think about that!

Same full scale, a descending one this time, is also written at the end of the same composition's part (before the relevant repetition):

Parallage:	<p>c b d c ba G FEDE c</p> <p>λ α α ε ε λ ε λ λ ε λ ε λ ε λ ε λ α α</p>
Metrophonia: (N.M.)	<p>(π') λ α α λ ε λ λ ε λ ε λ α α</p>

According to the above philosophy, perhaps I could create in mind (or even in practice) another version of the same part of the melody, written (and performed) this time not according to Parallage way but according to the one of Metrophonia, which should be formed like that:



In addition, I have to note that one could find another (hidden) ascending scale, moving from G to g, at the middle of said composition's part:

{Metrophonia}:	<p>G d d g d d</p> <p>λ α α λ ε λ ε λ α α</p>
Parallage: (N.M.)	<p>(π') λ α λ α λ α α λ ε λ ε λ α α λ α</p>

That part is mostly written according to aforementioned Metrophonia philosophy; if I would like to re-approach same musical phrase according to Parallage way it could, perhaps, lead to the following version of it:



I think that (mutatis mutandis) final version is indeed a common performance practice among both instrumentalists and singers!

*Furthermore, there is another common practice, especially among Western Scholars, a practice of transcribing into the Staff Notation and according to Metrophonia way melodies written according to the Old and concise Byzantine Notation; I personally describe that practice as the **Metrophonism** of the melody¹⁴; it's a practice which could give us just the basic steps (the aforementioned core and skeleton) of the melody, before rhythm drives us to the final performance result.*

*Look, as an indicative example, the first terkib of the **mülazime** of our composition, transcribed firstly according to Metrophonism way and formed secondly according to its final Melos version:*

14

ΑΝΑΓΝΩΣΗ (διαδικασία) {Reading procedure}		
Παραλλαγή{Parallage}	<i>Παραλλαγή{Parallage}</i>	
Μετροφωνία{Metrophonia}	<i>Μετροφωνία{Metrophonia}</i>	<i>Μετροφωνία{Metrophonia}</i>
Μέλος{Melos}		<i>Μέλος{Melos}</i>
ΑΝΑΛΥΣΗ {Analysis}		
<i>Το γεγονός: ρήμα</i> <i>{the fact}</i>	<i>Το προϊόν/αποτέλεσμα:</i> <i>ουσιαστικό</i> <i>{the result}</i>	<i>Η καταγραφή του: μετοχή</i> <i>{the record}</i>
Μελίζω	Μελισμός	Μελισμένο
Μετροφωνώ{Metrophonize}	Μετροφωνισμός{Metrophonism}	Μετροφωνημένο
Παραλλαγίζω{Parallagize}	Παραλλαγισμός{Parallagism}	Παραλλαγισμένο

The image shows a handwritten musical score for a piece titled "tere lele". It consists of four systems of music, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The vocal lines are written in a simple, rhythmic style with lyrics in red ink. The piano accompaniment is written in a more complex, rhythmic style with various note values and rests. The score is written on a light blue background.

System 1:
 Vocal: tere lele tere lele lele la
 Piano: tere lele tere lele le le la

System 2:
 Vocal: tere lele te tere lele lele le la te - re le la
 Piano: tere lele te tere lele lele le la te - re le la

System 3:
 Vocal: tere le le le tere la ge le le le le le le le
 Piano: te re le le le tere la ge le le le le le le la

4. Performative

It's definitely so impressive to follow paths of that kind of music, from the manuscript to the sound of Music itself, from the Palaeographical analysis to the performance practice; that way, our source is not only a historical but a practical one as well; that way, one could feel, as if he was still alive, the hands of the person who has written this unique source and especially follow – like being in his mind - the passion of his artistic ideas.

I have re-written in the Staff Notation a final score of the melody written down in the examined page, and I would like all of us to perform it, in honor of the scribe, Peter the Peloponnesian:

Mâhûr Peşrevi

Ustûl: Devr-i kebir

Exegesis: Achilleas Chaldaeakes

(from Codex Grisanis 3, f. 20r)

1 Hâne

Ten te le le le le le la ten te le le la te re

le le le le la la te re le la te re le le le

le la te re le le le le le le la la

15 *(again)*
ten te le le le le le la ten te re le le la te re

le le le le la la te re le le la te re le le le

le la te re la te re le le le le la la

Mülâzime

29
te re le la te re le le le le la te re le la ten te re

34
le le le le la te re le la te re le le le la te re

39

 la ge le le le le le le le le la

43 *(again)*

 te re le la te re le le le le la te re le la te re le le le

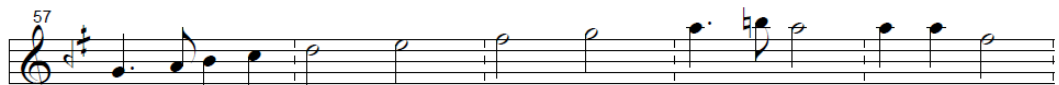
48

 te re le le le la te re le la te re le le le la te re

53

 la ge le le le la la

2 Hâne

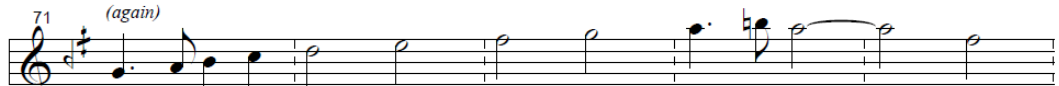
57

 te re le le le le la te re la te la la

62

 te re le le le le la ten te le le la la te re le le le


67

 le la te re le le la te re le le le le le la

71 *(again)*

 te re le le le le la te re le la

76

 te re le le le le la ten te le le la la te re le le le

81

 le la te re le le la le le la la