Appendix III

The Intonations of the Eight Modes[1]

FROM earliest times, composers of Byzantine chant have identified each musical mode by a characteristic intonation formula (ἀπήχημα), a phrase normally sung in its entirety by the protopsaltis (the lead chanter of the right choir) alone, without the ison. Its function is to help the chanters recall the ethos of a given mode before beginning the chant. Moreover, it also provides the choir with the pitch required for the first note of the piece.

In Byzantine music, there are eight modes and three modal genres: the diatonic, the enharmonic, and the chromatic.[2] Furthermore, each of the eight modes is broken down into three species, characterized by the number of notes typically attached to a syllable. A melody with one or two notes above a syllable is called "heirmologikon"; one carrying approximately three or four is called "sticherarikon"; and that having a dozen or more notes is called "papadikon." In the first and third modes, the musical patterns are identical for each of these three species. For the others, however, the musical gestures differ significantly; hence the need for more than one intonation formula for each mode.

The following pages contain the typical intonation formulas of all eight modes. Since the vocal rendition of a given intonation varies greatly from chanter to chanter, those offered here are primarily based on the investigations of the musicologist, George Constantinou.[3]

Some[4] believe that the syllables of the intonations derive from the following penitential prayer (though in a slightly altered form): "ἄναξ, ἄφες, ναὶ ἄφες, ἄναξ ἅγιε": "O King, forgive, yea forgive, O holy King."

According to current practice on the Holy Mountain, intonations, when used, are chanted during the Divine Liturgy only before "papadika" melodies (such as the cherubic hymn and the communion hymn). In some Athonite monasteries, however, intonations are never heard, while in others they appear almost every time a modal alteration takes place.

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[1] While most Orthodox liturgical books in English translate the word "ἦχος" as "tone," it is more accurate to use the term "mode." (Vid. *Harvard Dictionary of Music,* Revised Edition, Cambridge, Massachusetts, 1970, pp. 535, 856.)

[2] Note that the term "chromatic scale" in Western music denotes the scale embracing twelve successive half tones to the octave, whereas in Byzantine music, it is a modal genre with a tonic on D, flats on E and B, and sharps on F and C. The term "enharmonic" in Byzantine music is synonymous with B Flat Major, whereas "diatonic" in Byzantine music is approximately the scale of C Major.

[3] Κωνσταντίνου, Γεώργιος Ν., *Θεωρία καὶ Πράξη τῆς Ἐκκλσιαστικῆς Μουσικῆς,* Ἀθήνα, γ΄ ἔκδοσις, 2001.

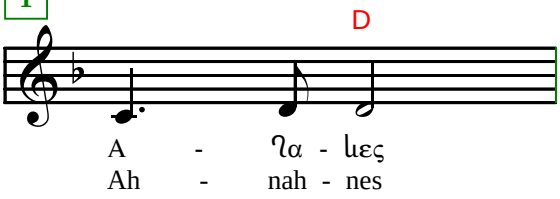
[4] Παναγιωτοπούλου, Δημητρίου Γ., *Θεωρία καὶ Πρᾶξις τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς.* Ἔκδοσις Ἀδελφότητος Θεολόγων ‹‹Ο ΣΩΤΗΡ››, Ἀθῆναι, δ΄ ἔκδοσις, σελ. 45.

The Intonations of the Eight Modes

First Mode

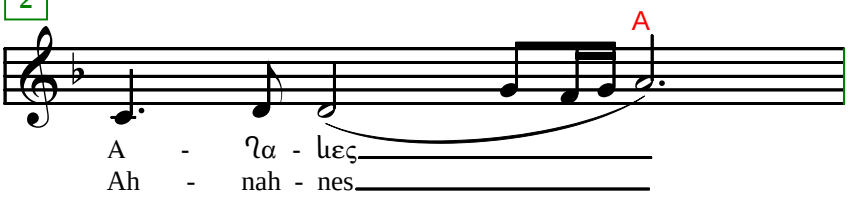
Heirmologikon, Sticherarikon, and Papadikon

1



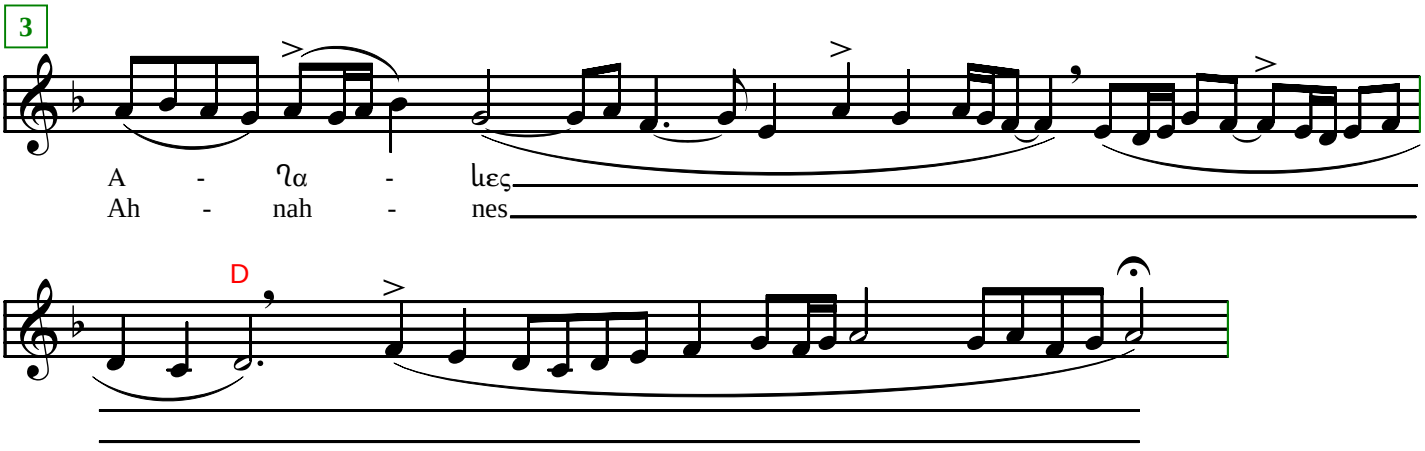
Papadikon from KE "tetraphonic"

2



Papadikon from KE "tetraphonic" (Elaborate version)

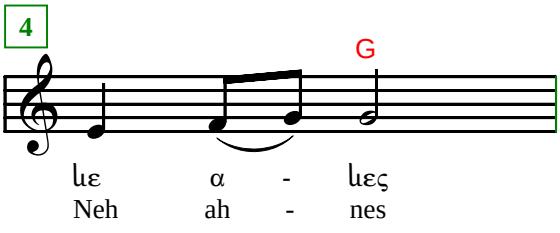
3



Second Mode

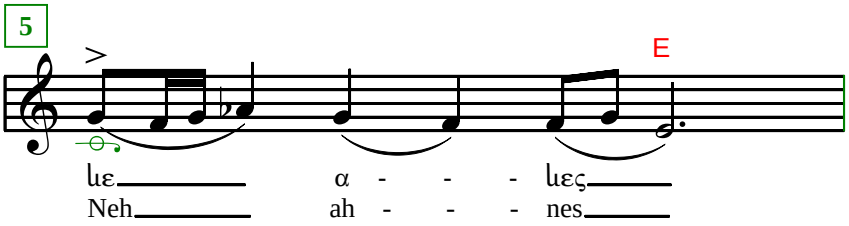
Heirmologikon, Soft Chromatic Scale

4

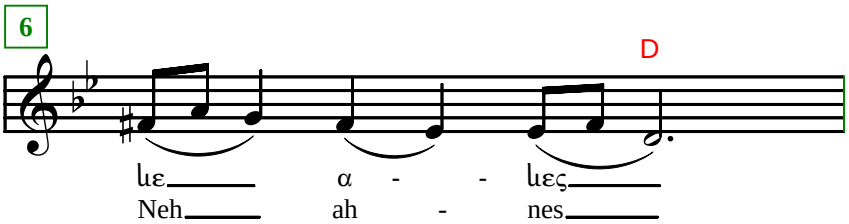


Second Mode (cont.)

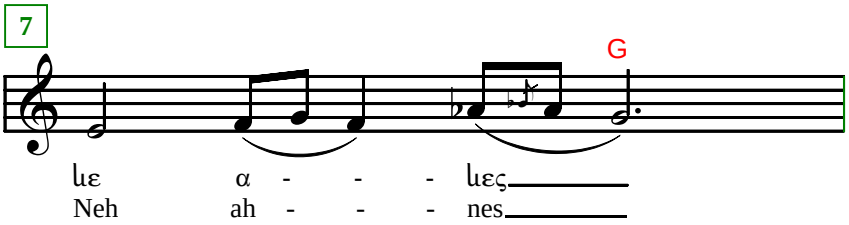
Heirmologikon, "Mesos" (with endings at VOU)



Heirmologikon, Hard Chromatic Scale

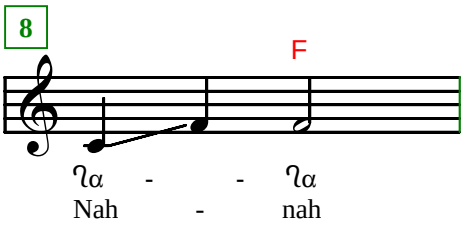


Sticherarikon and Papadikon, Soft Chromatic Scale



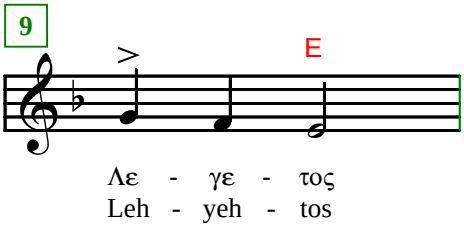
Third Mode

Heirmologikon, Sticherarikon, and Papadikon



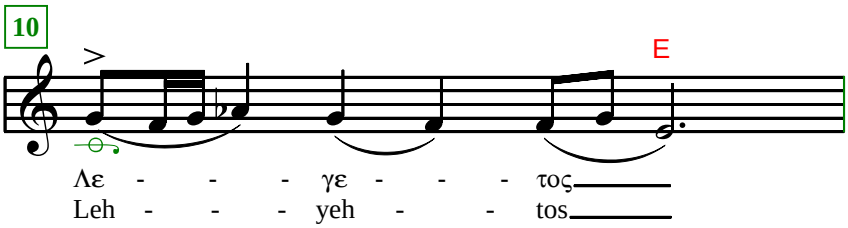
Fourth Mode

Heirmologikon from VOU

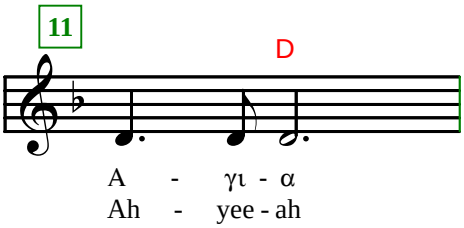


Fourth Mode (cont.)

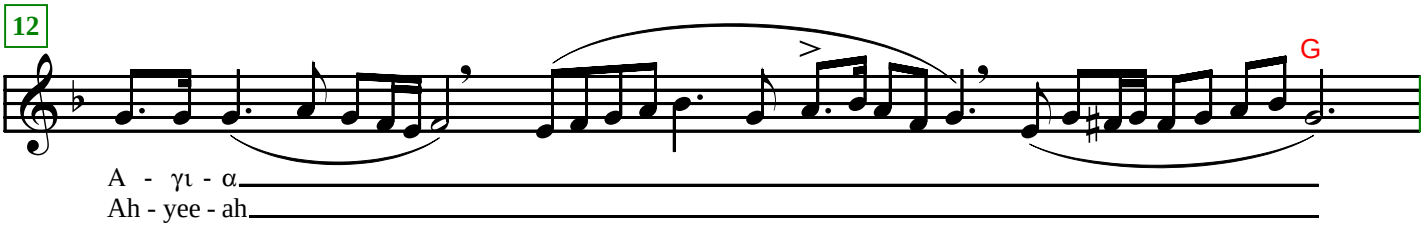
Heirmologikon from DEE



Sticherarikon

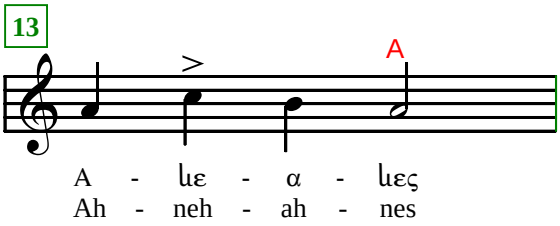


Papadikon

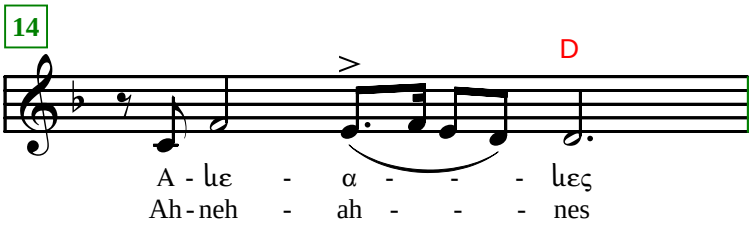


Plagal First Mode

Heirmologikon



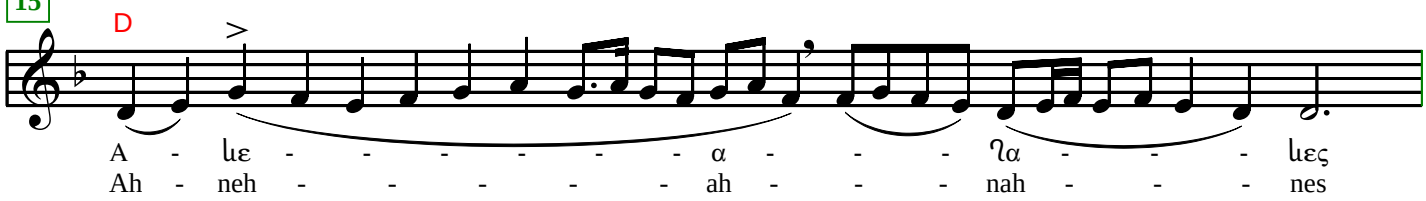
Sticherarikon and Papadikon



Plagal First Mode (cont.)

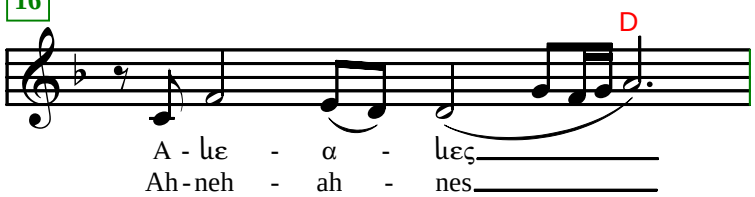
Sticherarikon and Papadikon (elaborate version)

15



Sticherarikon "tetraphonic" (with endings on KE)

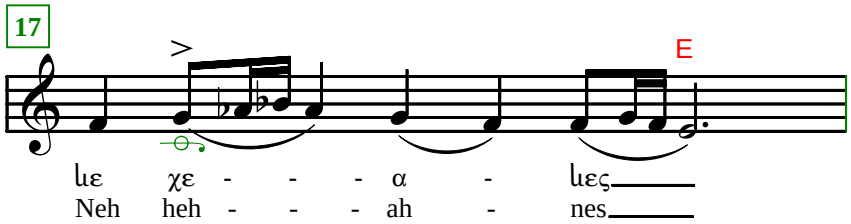
16



Plagal Second Mode

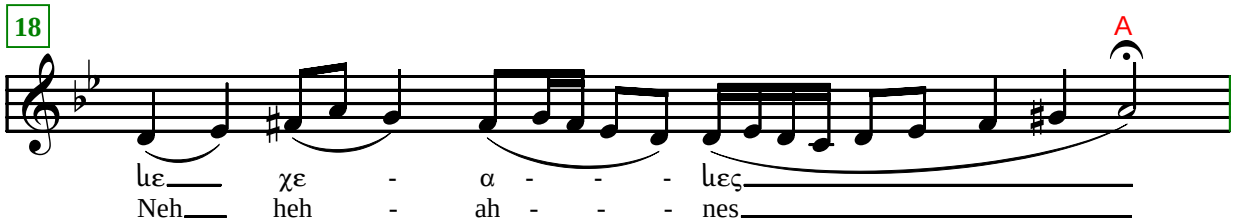
Hiermologikon, Soft Chromatic Scale

17



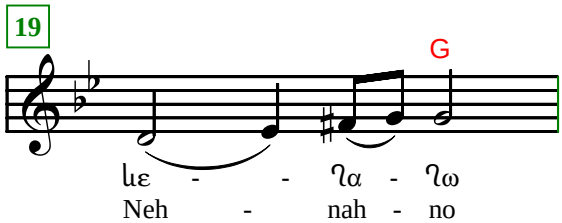
Elaborate version

18



Heirmologikon, Hard Chromatic Scale*

19

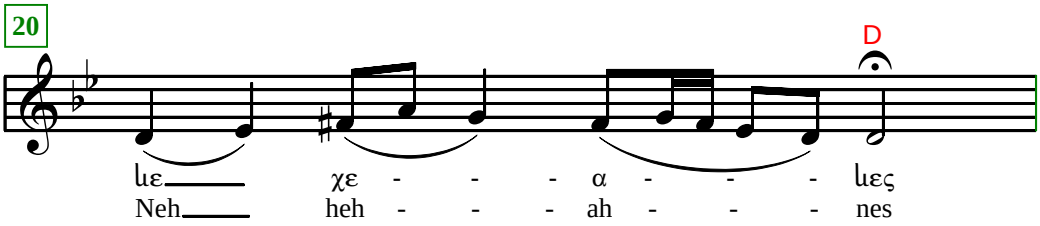


* According to some musicologists, this heirmologikon version of the hard chromatic scale belongs to fourth mode.

Plagal Second Mode (cont.)

Sticherarikon and Papadikon (Hard Chromatic Scale)

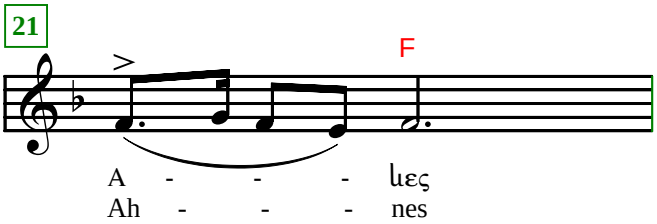
20



Grave Mode

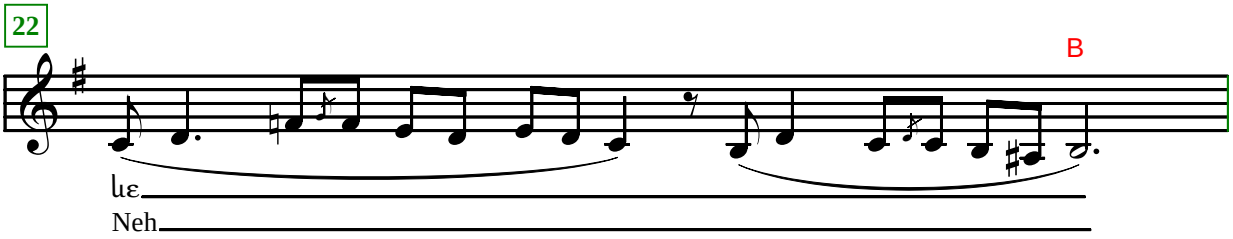
Heirmologikon and Sticherarikon (from GA)

21



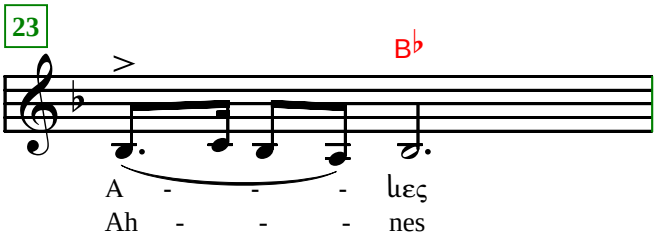
Papadikon (Diatonic from ZO)

22



Papadikon (Enharmonic from ZO)

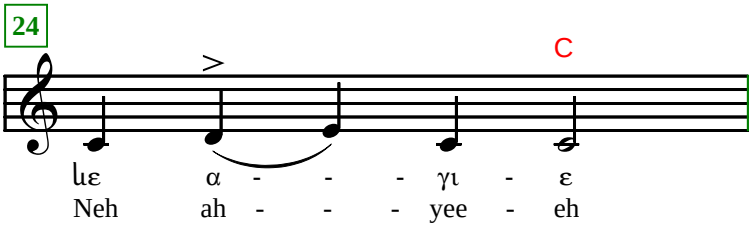
23



Plagal Fourth Mode

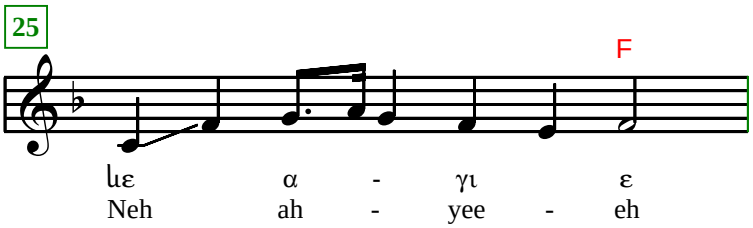
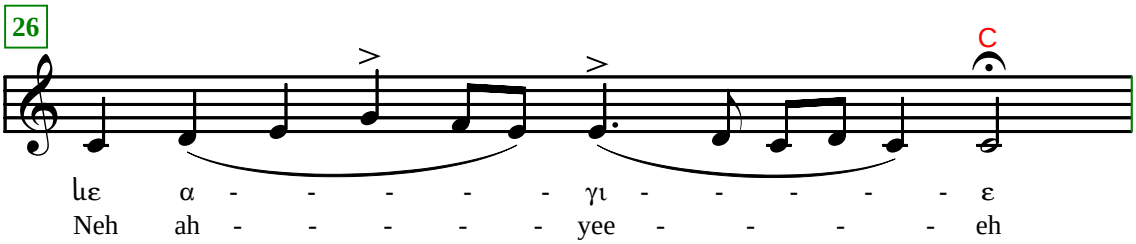
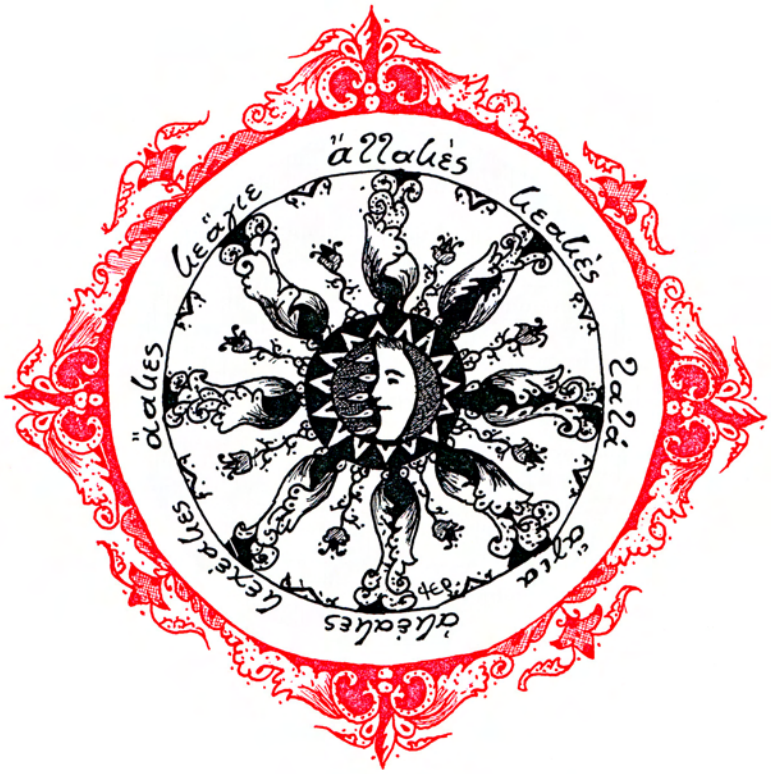
Heirmologikon (from NEE)

24



Plagal Fourth Mode (cont.)

Heirmologikon (from GA)



Sticherarikon and Papadikon