

Glossary

Acrostic: A poetic form where the initial letters (syllables or words) of a series of verses or stanzas are ordered either alphabetically or in such a way as to form a word or phrase.

Akta: Ceremonial musical acclamations to the Emperor performed in the Palace, the Hippodrome or other public places of Constantinople.

Anthologia (pl. Anthologies): The name given to the Byzantine music manuscripts containing pieces of varied genre.

Antikenoma: A sign of *parasimantiki*.

Apechema (pl. Apechemata): Short, introductory musical phrases revealing the echos of the piece to follow.

Archon Protopsaltes / Archon Lambadarios: The *Protopsaltes* (First chanter) and *Lambadarios* (Second chanter) of the Ecumenical Patriarchate of Constantinople, also bore the title “*Archon*”, meaning noble, and enjoyed respect, honour and certain privileges.

Cheironomia: Hand gestures that depict the signs of Old Method notation and melodic movement, used to direct a choir in the performance of *theseis*.

Chroa (pl. Chroai): Sign of *parasimantiki* that indicates certain intervallic changes.

Chromatic (soft or hard): A type of scale characterised by the appearance of augmented second intervals.

Diatonic (soft): A type of scale employing major and minor tones and major semitones.

Diatonic (hard): A type of scale employing only major tones and Pythagorean *lemmas*.

Diapason (or heptaphonic) system: an eight-note scale. Tetraphonic and Pentaphonic systems also exist.

Despotic and Theometric Feasts: Orthodox religious feast days pertaining to Jesus Christ and the Theotokos (Virgin Mary), respectively.

Doxastarion (pl. Doxastaria): The name given to the Byzantine music manuscripts either solely or predominantly containing pieces of the genre of *Doxastikon* (“glory sticheron”).

Dromos (also **Tropos**): Manner or way of notating melodies. In the Old Method, there existed four ways of notating melodies: fast, *heirmologic*, *organikos* of the *Sticherarion*, and slow of the *Papadike*.

Echos (pl. **Echoi**): Literally meaning sound; In Byzantine music it means mode or *makam*.

Epitrapezion (pl. **Epitrapezia**): Songs of either rhythmic or arrhythmic nature and of a generally narrative character, not associated traditionally with a dance.

Exegesis (pl. **Exegesesis**): Through the centuries, *parasimantiki* passed through various stages. Exegesis is the act of transcribing from an older style of notation into the more contemporary notation. A person who makes such a transcription is called an *Exegetes*.

Eteron: A sign of *parasimantiki*.

Great School of the Nation: The most significant Orthodox Christian educational institution after the fall of Constantinople.

Heirmos (pl. **Heirmoi**): A genre of Byzantine music.

Heirmologion (pl. **Heirmologia**): The name given to the Byzantine music manuscripts either solely or predominantly containing pieces of the genre of *Heirmos*.

Heptaphonic: A scale beginning eight degrees (notes) above the tonic.

Kalophonic Heirmos (pl. **Heirmoi**): A genre of Byzantine music.

Kanonia (s. **Kanonion**): the use of the word *kanon* (meaning law) in music can be traced back to Pythagoras and refers to the “rules” of music, as well as to the musical instrument, the Pythagorean *Kanon* (ancient predecessor of today’s *kanun*) which illustrates them.

Kratema (pl. **Kratemata**): a vocal genre of music without words, but where the music is sung on non-lexical syllables, like the *terenüm* of Oriental music. Synonymous terms: *Tererismos* (pl. *Tererismoi*), *Nenanismos* (pl. *Nenanismoï*), *Ecbema* (pl. *Ecbemata*).

Kratematarion (pl. **Kratemataria**): The name given to the Byzantine music manuscripts either solely or predominantly containing pieces of the genre of *kratemata*.

Lambadarios (pl. **Lambadarii**): The second-in-rank chanter of a church.

Lygisma: A sign of *parasimantiki*.

Martyria (pl. *Martyriai*): an initial; a symbol placed at the beginning of a score to specify the *echos* of a chant; special symbols placed within a piece to signify a specific degree, and the scale type.

Mathema (pl. *Mathemata*): A genre of Byzantine music.

Mathematarion (pl. *Mathemataria*) or **Sticherarion** (pl. *Sticheraria*): The name given to the Byzantine music manuscripts either solely or predominantly containing pieces of the genre of *kalophonic stichera*.

Megalynaria: A genre of Byzantine music.

Melos: melody, music; also used to denote a type of music, for example: Ambrosian melos (chant), Gregorian melos (chant), etc.

Melopoeia: the act of the composition of melos.

Method (Old / New): The notational system of Byzantine Music. The *Old Method* was in use from the 10th century until 1814 when the *New Method*, which is still used today, was introduced.

Methodoi: A genre of Byzantine music of an educational nature, its purpose being the teaching of the *echoi* and *parasimantiki*.

Metrophonia: The reading of the signs of *parasimantikii* without their stenographic function.

Neagie, neanes, ananes, nenano, nana: Names of degrees of the scale in the *Old Method*, used as non-lexical syllables for the *Apechemata* of the *echoi*.

Ni, Pa, Vou, Ga, Di, Ke, Zo: The names of the notes in the Byzantine music.

Octoechos: the system of eight primary *echoi* (or modes) in the theory of Byzantine music; also the name of one of the main liturgical books.

Palilogia (palilogy): The repetition of a musical phrase, especially in immediate succession, for the sake of emphasis.

Papadike (pl. *Papadikes*): The name given to the Byzantine music manuscripts with a slow *kalophonic* compositional content, from which all other types of music codices gradually appeared.

Paraklitiki: A sign of *parasimantiki*.

Parasimantiki: The name given to the notational systems in both the ancient Greek and Byzantine music traditions.

Phthora (pl. *Phthorai*): A sign in *parasimantiki* that serves to signify a modulation in the music.

Piasma: A sign of *parasimantiki*.

Polychronion (pl. Polychronia) / PHEME (pl. Phemai): Ceremonial musical acclamations towards the Patriarch, Metropolitan, Bishop etc., either within or outside of the church. Also made towards secular leaders in the post-Byzantine (and earlier) times.

Psaltēs (pl. Psaltai): A chanter; a person occupied with Byzantine music who chants at the Holy Services.

Psephiston: A sign of *parasimantiki*.

Protopsaltēs (pl. Protopsaltai): The first-in-rank chanter of a church.

Protosyngelos: A high-ranked cleric; essentially the second in charge after the Bishop.

Sticheron (pl. Stichera): A genre of Byzantine music.

Tetraphonic: A scale beginning five degrees (notes) above the tonic.

Theseis: a group of musical signs that summarize a longer musical phrase.

Tonoi and Pneumata: diacritics and accents introduced by the Alexandrian scholar Aristophanes of Byzantium in the 2nd century B.C. to aid in the better pronunciation of the Greek language – the international language of the time.

Triphonic: A scale beginning four degrees (notes) above the tonic.

Tropos (pl. Tropoi): Mode.

Tropikotita: Modality.

Vareia: A sign of *parasimantiki*.