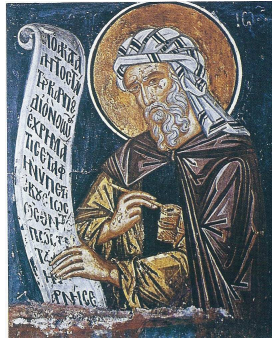


**International Musicological Conference**  
**Crossroads | Greece as an intercultural pole of musical thought and creativity**  
**Holy Metropolis of Thessaloniki, 6<sup>th</sup> June 2011, 19:30**

*St. John of Damascus and the development of Byzantine oktaechia*

**Group for Palaeography of Byzantine Music from the School of Music Studies  
of the Aristotle University of Thessaloniki**



*St. John of Damascus, H. M. Varlaam, Meteora, Frankos Katelanos, A.D. 1548  
and miraculous icon of the Holy Virgin Tricherousa (8<sup>th</sup> cent.), H. M. Chilandar, Mt. Athos  
(Άγιοι Μελωδοί και Υμνογράφοι, ed. I.K. Αγ. Νικολάου Μπουραζέρι, Εκδόσεις Άθως - Εκδόσεις Σταμούλη, p. 49, 79)*

- 1. Prologue** (M.A.)
- 2. St. John of Damascus:**
  - life and work: a brief account (C.K.)
  - musical works (D.S.)
  - the Icon of Panagia Tricherousa (A.G.)
  - *Τύπον τῆς ἀγνῆς λοχείας σου* – *Image of your pure birth*: Heirmos of the 9<sup>th</sup> Ode from the Resurrection Kanon in the first authentic mode from Sunday Matins, poem by St. John of Damascus, melody by Petros Byzantios († 1808)
- 3. The system of the eight modes before St. John of Damascus:**
  - ancient Greek roots (P.D.)
  - *'The perfect voice'*, ms Athens NL 968, 17<sup>th</sup>/18<sup>th</sup> cent. (date of ms and transnotation of diagram: I. Zannos)
  - David's Psalms (N.P.)
  - *Ἴδὸν δὴ τί καλόν* – *Behold, how good*, Psalm 132 (133), melody by Gregorios Stathis (A.D. 1994), in the third authentic mode
- 4. The system of eight modes after St. John of Damascus:**

Overview of diagrams used for the apprehension of the modal system in medieval and post-medieval theoretical sources (M.A.)

  - *'The hand of the priest Manouil Bournilas'*, ms Sinai 1764, 16<sup>th</sup>/17<sup>th</sup> cent. (ms description: E. Giannopoulos)
  - *'The hand of Guido d'Arezzo'* (11<sup>th</sup> cent. or later; explanation by D. Yannou) (P.C.)
  - *Τὰς ἑσπερινὰς ἡμῶν εὐχὰς* – *Our evening prayers*: Resurrectional sticherion from the Vespers of Sunday (on Saturday evening), in the first authentic mode, by St. John of Damascus
    - as an exercise of *metrophonia* (interval-counting), in ms Athens 968, and as didactic model for the Old System, in the *Great Theoretikon* by Chrysanthos from Madytos (according to the tune of Germanos Neon Patron, 2<sup>nd</sup> half of 17<sup>th</sup> cent.) (D.S.)
    - the composition in the old/classical/Byzantine style, from the *Sticherarium Ambrosianum* A 139 sup. (A.D. 1341, edd. Perria/Raasted, MMB XI), in a brief rendition, according to research by I. Arvanitis, E. Jammers and J.v. Biezen (P.D.)
    - the same composition according to the traditional long *exegesis* by Chourmouziot Chartophylax (beginning of the 19<sup>th</sup> cent.) (Psaltika Vlatadon 2, ed. Alygizakis) (A.S.)
- 5. Musical epilogue**
  - *Θεὸς Κύριος καὶ ἐπέφανεν ἡμῖν* – *God is the Lord and He revealed Himself to us*, melodies by Petros Byzantios in the eight modes, according to his autograph Athens, NL 964, A.D. 1809, adapted to eight languages

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