



*106 Rules of
Byzantine Music Orthography*

Rules for Accented Syllables

1. The vareia, petastē, or psēfistón is placed on most accented syllables, but they can only be used when the next character is a descending character.¹ Which of these three characters is used depends on if the following character has a different syllable and how many descending characters follow. In general, when the next character continues the same syllable, the vareia is used. When the next character begins a new syllable, the petastē is used. And when the accented syllable is followed by more than one descending character, the psēfistón is used, regardless of syllables:



2. Exceptions to rule #1:

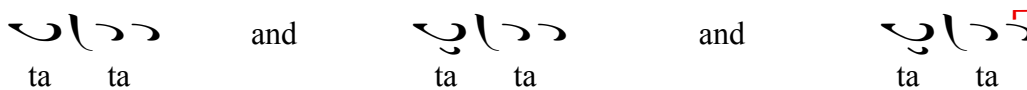
a) A petastē is used instead of a psēfistón if the descending character that follows has a different duration than the accented character:



In the following correct examples, a psēfistón is used because the descending character that follows has the same duration as the accented character:

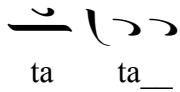


b) A petastē is also used when followed by one or more pairs of apóstrophoses preceded by a vareia:



¹ See rule #69 for exceptions to this rule regarding the use of the vareia without a descending character.

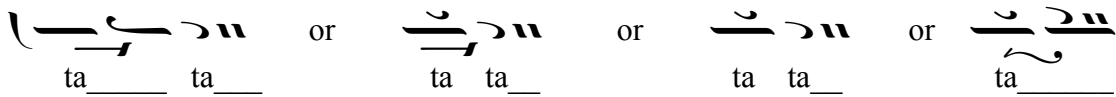
Hourmouzios Hartophylax, though, consistently wrote the latter of the previous two examples with an oligon instead of a petastē:



c) Likewise, the petastē is used when followed by an apóstrophos with a klásma that is followed by another apóstrophos:



d) However, a petastē may not be used when an accented character held for two beats is followed by only one descending character:



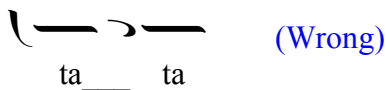
or but not: (Wrong)*

ta__ ta ta__

The following common combination, though, is an exception to this rule:

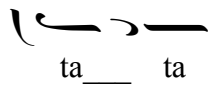
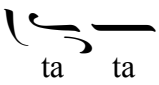


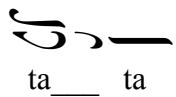
e) An ascending character followed by a single apóstrophos that continues the same syllable cannot take a vareia if the apóstrophos does not have a gorgón (or a digorgon or a trigorgon). In order to emphasize that ascending character, it is written with a petastē instead of with a vareia. But to emphasize an ison or a descending character under the same circumstances, a vareia is used.




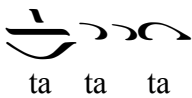
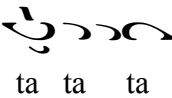
* This rule was followed by most great music writers of the 19th century, including Gregorios the Protopsaltis, Hourmouzios Hartophylax, Petros Ephesios, and Theodoros "Phokaeus." Stephanos the Lampadarios, however, consistently made an exception to this rule when writing the following line:



 or:  (Correct)

 (Wrong)

3. Before a synechēs elaphrón, an accented character will usually take either a petastē or a psēfistón, depending on the syllables and the duration of the accented character:*



4. A petastē cannot have a klásma when followed by two apóstrophoses if the second of the two apóstrophoses has a gorgon, unless they are preceded by a vareia.

 Correct



 Wrong

 Correct



5. The only instance of a psēfistón not followed by at least two consecutive descending characters is the following common line:

 or: 

6. A psēfistón cannot be placed on a character followed by an elaphrón. However, a petastē can.

 Wrong. It must be written instead as: 

or as: 




 Wrong. It must be written instead as: 


* Gregory the Protopsaltis, Petros Ephesios, Theodoros "Phokeaus," and Ioannis the Lampadarios followed this rule, but Hourmouzios Hartophylax and his student Stephanos the Lampadarios consistently wrote the second example in this rule with a petastē instead of a psēfistón. However, this example is also found to be written occasionally with neither a petastē nor a psēfistón but simply as an oligon.

Rules for Characters on the Upbeat

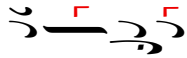
7. The antikénoma is placed beneath an oligon (with or without a gorgón) on the upbeat and must be followed by a descending character. But an antikénoma is found on the downbeat when it is beneath a character that also has an aplē, in which case only one descending character must immediately follow.



 Wrong. It must be written as:  or: 

 Correct

8. Two consecutive characters may not have an antikénoma.

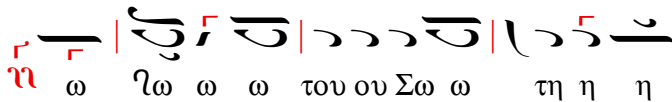
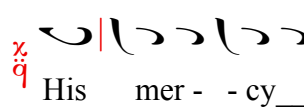
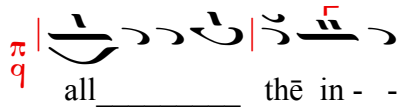


Correct

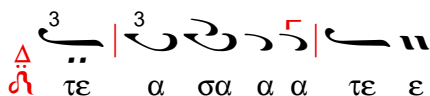


Wrong

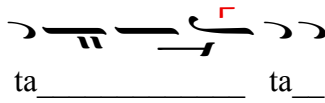
9. A one-beat petastē may also be placed on the upbeat, as in the following examples:



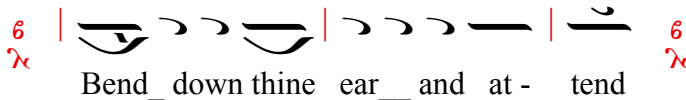
Although some cite the last of the previous examples as an instance of a one-beat petastē placed on the upbeat, Georgios Hatzitheodoros believes that in such cases it would be more correct to place the first petastē on the downbeat by rearranging the measures as follows:



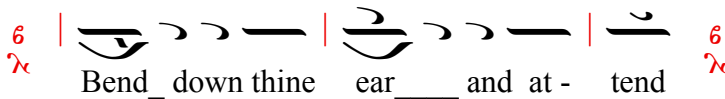
10. When several ascending characters are followed by a descending character that begins a new syllable, the last ascending character is frequently written as an oligon with an antikénoma or as an oligon followed by an ison with a gorgón and an omalón.



11. The psēfistón may also be found on the upbeat, as in the following example:



However, according to Konstantinos Panas,* this example would be more correctly written as follows:



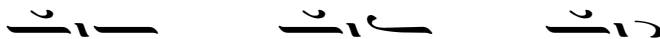
12. a) When the oligon is combined with a kéntēma to denote a jump of two, the kéntēma is placed beside the oligon unless it is followed by a descending character, in which case it is placed beneath the oligon.



- b) However, when a jump of two is on the upbeat, the kéntēma is placed below the oligon, even if it is not followed by a descending character.



- c) But when a jump of two is held for two beats, the kéntēma is placed beside the oligon (and the klásma is placed above the oligon) regardless of what character follows.



- d) However, when a jump of two is held for two beats and is modified by a psēfistón, the the kéntēma is always placed beneath the oligon.

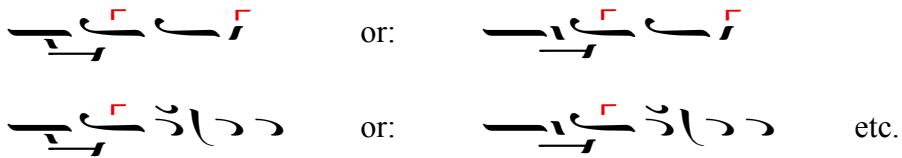


* Πανᾶ, Κωνσταντίνου Ι., *Θεωρία, Μέθοδος καὶ Ὁρθογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς*, Ἀθῆναι, ἔκδοσις πρώτη, 1970, σελ. 162.

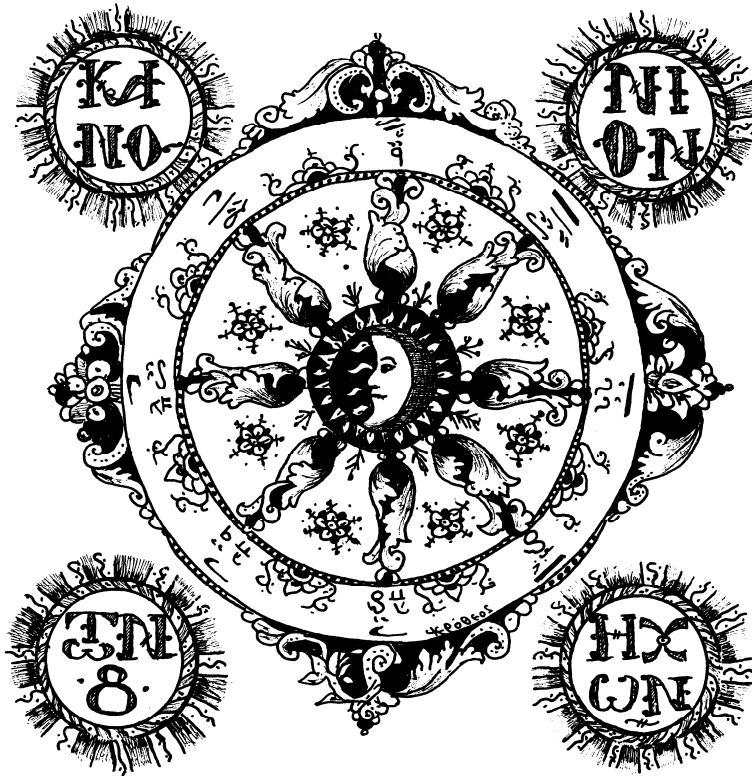
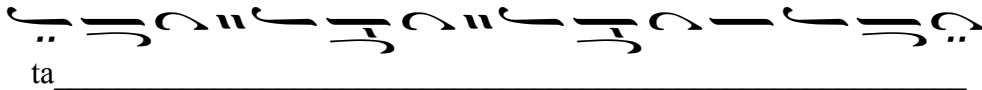
e) When a jump of two has a diplē or a triplē, the kēntēma must be placed beside the oligon, even if it is followed by a descending character.



13. When a jump of two is joined to an ison with an omalón, rule #12 does not apply, and thus the kēntēma may be written either beside or beneath the oligon.



14. When an oligon is followed by an elaphrón that shares the same syllable, an antikénoma is placed beneath the oligon.



Rules for the Oligon

15. If the last of several ascending characters is held for two beats, it will be an oligon when followed by only one descending character, but it will be a petastē when followed by more than one descending character.



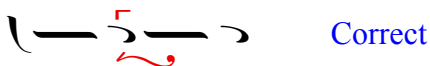
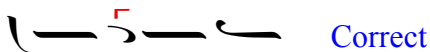
ta ta__ ta ta__ ta



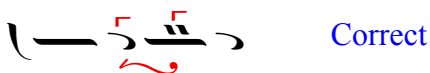
ta_____ ta ta ta_____ ta

16. When an oligon has an ypselē and kentēmata above it, the fthora is written beneath them when it applies to the oligon () or above them when it applies to the kentēmata (). But when this combination has a psēfistón, the fthora must be written above it, in which case it could apply to either ().

17. When an apóstrophos with a gorgón is between two oligons preceded by a vareia, the apóstrophos will take a sýndesmos only if the second oligon is followed by a descending character.



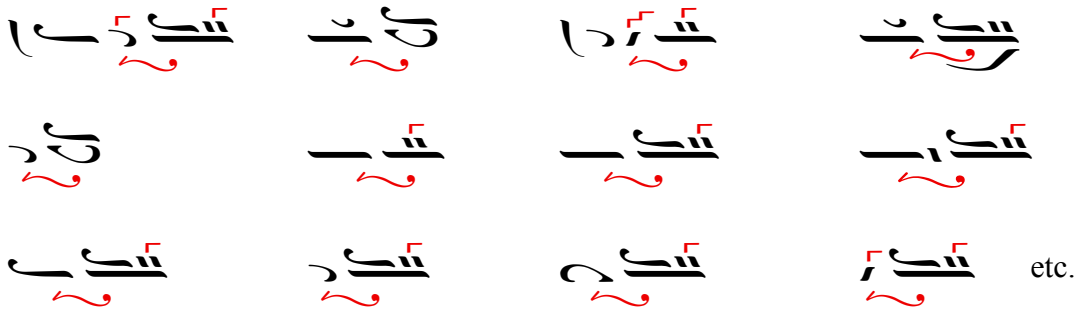
However, the following common combination is an exception to this rule:



18. In order to add intensity to an apóstrophos or an ison that is not combined with another symbol and followed by an ison, it is placed above an oligon (without a psēfistón). (This occurs rarely.)



19. The following combinations of characters must also be written with a *sýndesmos* when they share the same syllable:



20. When adding a *psēfistón* to a descending character, an *oligon* must be inserted between them for “support”:



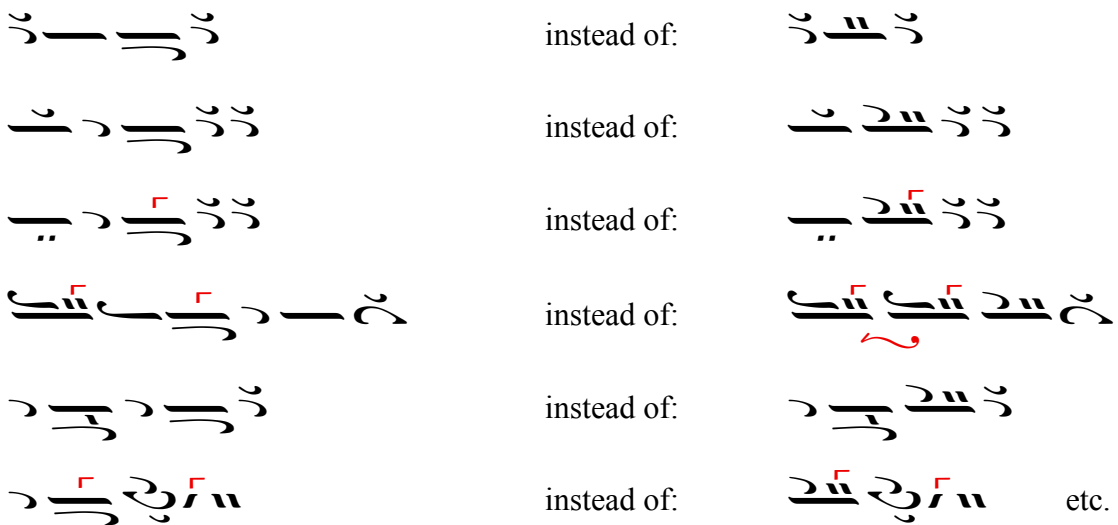
21. The following character combination is usually written with a *psēfistón*:



Hourmouzios Hartophylax, though, consistently wrote this combination with an *antikénoma*:



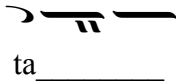
And in general, Hourmouzios preferred to use an *oligon* with an *antikénoma*, where Gregorios the Protosaltis and others would use *kenētmata* above an *oligon*. He used:



etc.

Rules for the Kentēmata

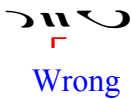
22. The kentēmata never begin a new syllable (except in a krátēma, i.e., terirem) and are never placed on the downbeat.
23. When the kentēmata are placed below the oligon, this character combination cannot begin a new syllable (since the kentēmata are executed first in this combination and since the kentēmata never begin a new syllable).



24. The kentēmata cannot be followed by a synechēs elaphrón or by an yporroē with a gorgón. For the same reason, kentēmata above an oligon also cannot be followed by a synechēs elaphrón or by an yporroē with a gorgón. In such a case, the kentēmata must be replaced by an oligon with a psēfistón.



25. Kentēmata with a gorgón must be changed into an oligon with a gorgón when followed by a petastē.

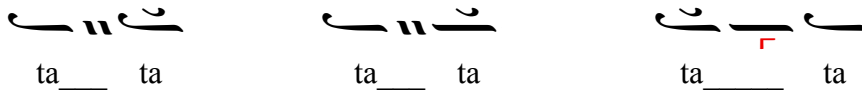


(This rule #25 is probably incorrect, since the classical composers did not follow it.)

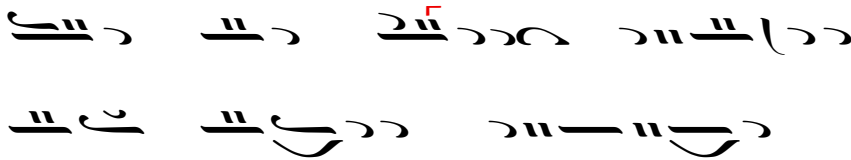
26. To avoid having three kentēmata in a row, the kentēmata that would have been placed after a kēntēma are replaced by an oligon:



27. Kentēmata are used between two isons or between an ison and an oligon, unless a gorgón is used, in which case the oligon is used:



28. Note that in the previous examples, the kentēmata are not written together with the ison above an oligon. The kentēmata are usually placed above an oligon only when followed by a descending character, an ison with a klásma, or an ison with a psēfistón, but not when followed by an oligon with a psēfistón:



29. Likewise, when a jump of two, four, or five is followed by kentēmata and a descending character, the kentēmata are written above the oligon.



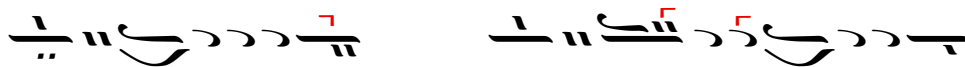
However, jumps of three, six, seven, etc. may not have the kentēmata above the oligon, since the kentēmata would be too close to the kéntēma and thus confusing.



For this reason, when a jump of three is followed by kentēmata and a descending character, the kentēmata are replaced by an oligon.



30. But when a jump of three is followed by kentēmata and an ison that is stressed, the kentēmata are not changed into an oligon.



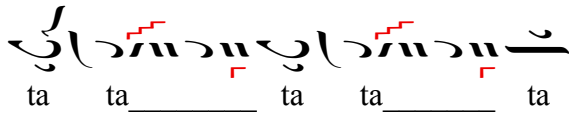
31. The kentēmata must be placed on an oligon when they are modified by a gorgón and preceded by an ison.



32. An aplē (a dot) must be placed to the right of the gorgón in the following combinations:



33. The kentēmata are not placed above an oligon when they are on the upbeat of a digorgon or a trigorgon, even if they are followed by a descending character.



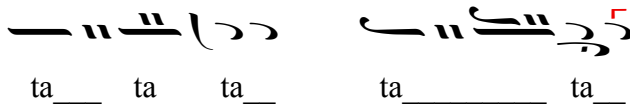
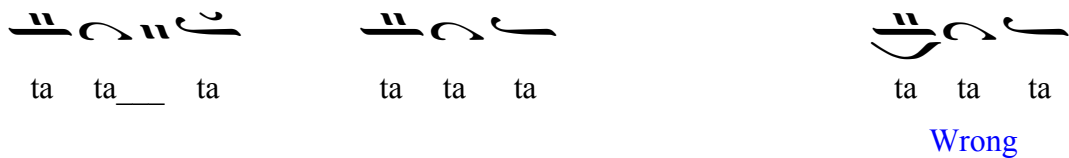
34. The kentēmata can be neither preceded nor followed by a character that has a gorgón.



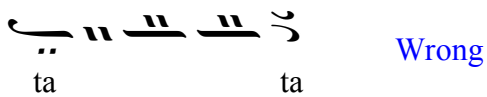
35. According to some contemporary melodists, when kentēmata need to be held for more than one beat, they are followed by an ison and joined to it by an yphén.



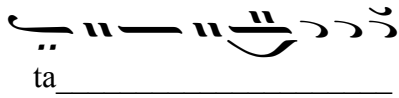
36. When kentēmata are placed above an oligon with a psēfistón underneath, the effect of psēfistón applies to the kentēmata. For this reason, this combination cannot have a psēfistón when followed by a single descending character or by a descending character modified by a timeless character (e.g., vareia, antikénoma, etc.), since a psēfistón cannot be followed by only one descending character or by a timeless character.



37. When a single syllable ascends several notes in succession, oligons and kentēmata alternate, and the kentēmata are placed below the oligons rather than above them.



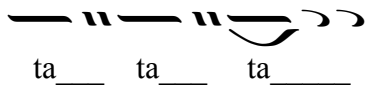
38. However, when the first descending character after a series of ascending characters has the same duration as that of the ascending characters, the first kentēmata are not written above oligons, but the last kentēmata are written above an oligon with a psēfistón.



The following example is also correct:



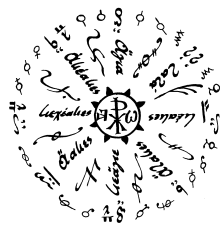
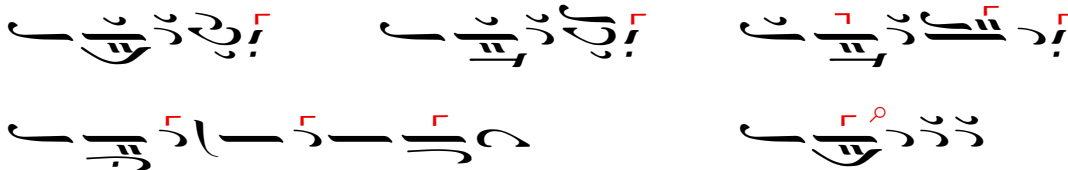
39. Yet when there are two pairs of ascending characters with one syllable per pair, the kentēmata are not written together with the oligon.*



40. The kentēmata are never used after an apóstrophos that has a gorgon (because of rule #34).



41. When the kentēmata are placed beneath an oligon, any timeless character placed on this combination modifies the oligon instead of the kentēmata.



* Although Hourmouzios Hartophylax followed this rule, Gregorios the Protosaltis and Theodore "Phoakaeus" did not. Instead they would put both kentēmata above the oligons in this example. (— —)

Rules for the Klásma

42. The klásma must be positioned as follows in these character combinations:



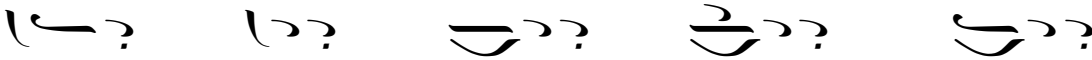
43. The klásma may be found either above or below the oligon for jumps of three and five, but when an omalón is written beneath the oligon, the klásma must be written above the oligon. Thus, all the following examples are correct:



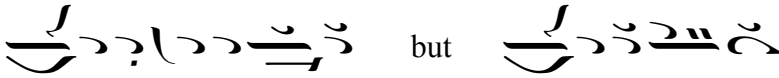
44. When a klásma is added to a petastē or to any combination containing a petastē, the klásma must be placed beneath the petastē.



45. The aplē is used instead of the klásma in the following circumstances:



46. An apóstrophos takes an aplē instead of a klásma when followed by a vareia.



Correct

Correct

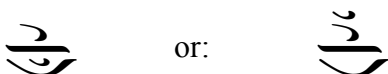
47. When a two-beat ison (or oligon or apóstrophos) is followed by an apóstrophos with a gorgón, the ison will be written with a klásma if the apóstrophos has its own syllable. Otherwise, the ison will be written with an aplē and an antikénoma.



48. The klásma is written above the elaphrón only when the elaphrón is not modified by a timeless character (such as the petastē or psēfistón).



49. The klásma is always written above an apóstrophos. But when an apóstrophos is modified by a psēfistón, the klásma may be written either above or below.



Rules for the Gorgón

50. The gorgón is always placed above compound symbols:



but it is usually placed below single symbols:



However, it is always placed above the yporroē, above the second of two apóstrophoses, and above an apóstrophos preceded by a synechēs elaphrón, but not above an apóstrophos preceded by an yporroē:



The gorgón is also placed above single symbols when the preceding character is modified by a timeless symbol (e.g., the antikénoma, petastē, or vareia).



51. A gorgón cannot be put on a petastē or on an oligon that has a psēfistón. Thus, none of the following characters can have a gorgón:






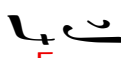
52. An exception to the previous rule is the gorgón that is placed above an oligon that is above kentēmata and a psēfistón:



53. A gorgón may be placed together with a diplē only on an apóstrophos—not on an elaphrón or a hamelē.

 **Correct**

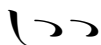
 **Wrong.** It must be written instead as: 

 **Wrong.** It must be written instead as: 


* The example of an oligon with a gorgón above it in rule #8 is an exception to this rule. This exception can easily be justified on the grounds that the oligon was really a compound character until its antikénoma was removed.

Rules for the Vareia


54. Two apóstrophos in a row usually take a vareia if they share the same syllable, even if the syllable is not accentuated.


ta__


55. Likewise, an ison followed by a single apóstrophos that shares the same syllable is also preceded by a vareia, even if the syllable is not accentuated. The apóstrophos may also have an aplē and a gorgón


ta__ ta__ ta__

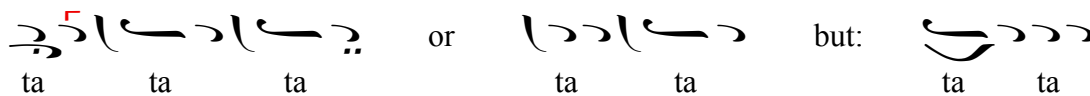
56. However, when successive apóstrophos do not have one syllable for each pair, the vareias are not used:


ta ta ta__ ta


57. Likewise, when two or more pairs of apóstrophos have one syllable per pair, a vareia is placed before each pair.


ta ta__ ta__ ta__ ta__ ta

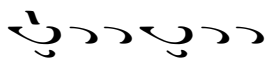
58. Pairs of an ison followed by an apóstrophos are also preceded by vareias if the pairs share the same syllable.


ta__ ta__ ta__ or ta__ ta__ but: ta__ ta__

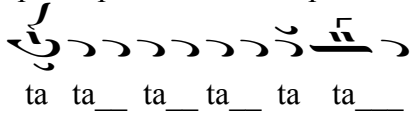
59. A vareia is also placed before a pair of apóstrophos that continue the syllable of a petastē with a klásma.


ta_____ ta_____

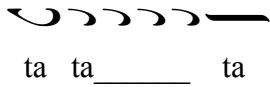
60. But if in the previous example the second apóstrophos of a pair has its own syllable, a vareia may not be used.


ta__ ta ta__ ta

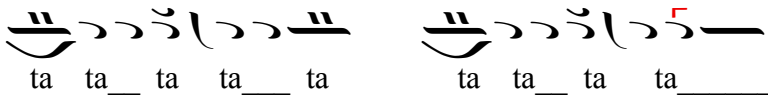
61. Furthermore, vareias are not used before pairs of apóstrophoses if there is a single apóstrophos after those pairs of apóstrophoses.



62. Vareias are also not used when successive apóstrophoses do not have one syllable for every two apóstrophoses.



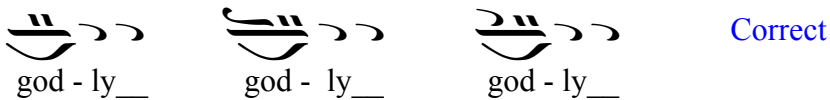
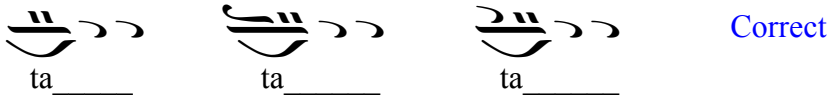
63. A vareia must precede the last of two apóstrophoses when there are many of them in a row, if they share the same syllable.



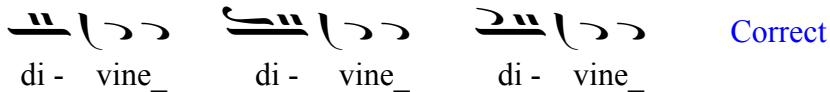
64. Also, the vareia cannot be used after a character that has a psēfistón. Therefore, the following combinations:



may be accentuated with a psēfistón beneath the oligon when all four characters share one syllable or when the first two characters are associated with an accented syllable:



This combination is written with a vareia when the first two characters are not associated with an accented syllable and the apóstrophoses have a different syllable:



But these characters are never written with both a vareia and a psēfistón:



65. Similarly, the vareia cannot be used after a character that has an antikénoma.

— Ϳ̄ Correct

Ϳ̄ Ϳ̄ Ϳ̄ Wrong. It is written instead as: Ϳ̄ Ϳ̄ Ϳ̄

66. A petastē with a klásma is followed by a vareia when followed by two apóstrophoses sharing the same syllable. But when three apóstrophoses follow the petastē, the vareia is omitted.

Ϳ̄ Ϳ̄ ta ta_ Ϳ̄ Ϳ̄ ta ta_ ta Ϳ̄ Ϳ̄ Ϳ̄ ta ta_ ta ta_ ta

67. In the following common phrase, the vareia is used, even when the character following it is not associated with an accented syllable:

Ϳ̄ Ϳ̄ di - - vine

68. However, when the characters in the previous example are associated with three syllables, the vareia is changed to a petastē (and the yporroē changes to a synechēs elaphrón).

Ϳ̄ Ϳ̄ Ϳ̄ heav - en - - - ly or: Ϳ̄ Ϳ̄ Ϳ̄ heav - - en - - - ly

69. In the following examples with an omalón, a vareia must precede the first character. Notice that when a character preceded by a vareia is followed by an omalón, it is not required that a descending characters follows.

Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄
 Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ etc.

The previous examples may also have gorgóns on them:

Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄
 Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ Ϳ̄ etc.

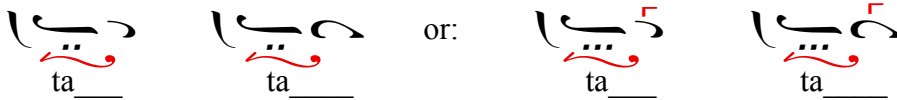
70. The vareia is used when writing analytically the following klásmas:



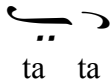
71. The vareia is also used before with characters having a diplē or a triplē and a syndesmos.



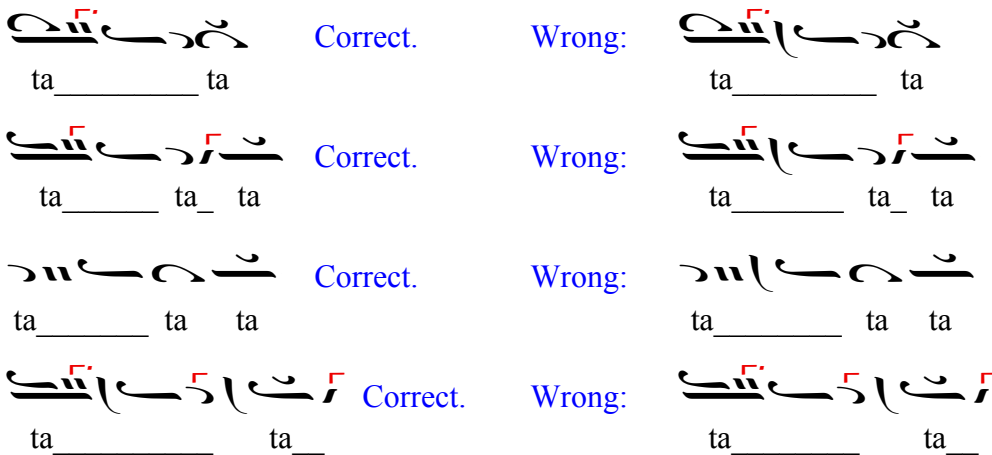
72. Similarly, when an ison (or an oligon) with an antikénoma and an aplē (ϛϛ̄) needs to be held for a longer time, the ison is written instead with a vareia and a syndesmos:



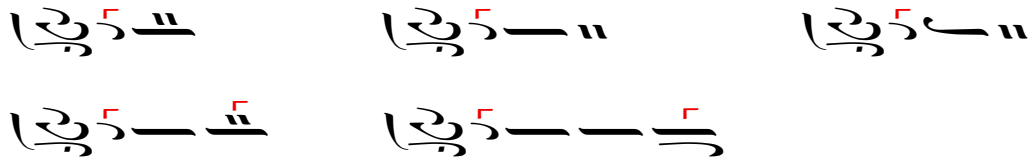
73. However, neither a vareia nor a syndesmos is used in the previous combinations of characters if the descending character has its own syllable.



74. A vareia is not placed before an ison followed by a synechēs elaphrón or before an ison followed by a character that begins a new syllable.



75. When a character has an aplē and an antikénoma, a vareia and a petastē must be added to it when the half-beat apóstrophos following it is followed by two ascending characters (or by an ison and an ascending character) if the character after the half-beat apóstrophos is for one beat:



Because of this rule, the following examples cannot be written with a petastē (and do not have a vareia), since the half-beat apóstrophos is not followed by two ascending characters, the first of which being for one beat:



The same rule applies also for ascending characters:



The following combination is an exception to this rule:

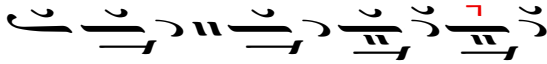


76. When a petastē has an antikénoma beneath it, they must be preceded by a vareia.



Rules for the Omalón

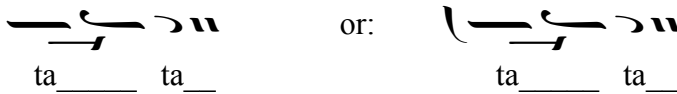
77. An oligon with a klásma can take an omalón if followed by an apóstrophos with a klásma or by an apóstrophos and kentēmata.



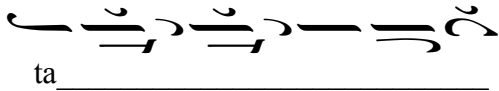
78. When an oligon (or an ison) with a klásma is followed by a single apóstrophos with a klásma, the oligon will take an omalón, unless the melody does not call for emphasis or roughness.



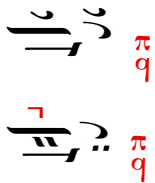
79. But if the apóstrophos is not for two beats, the klásma may be removed from the oligon and instead an ison is joined to it with an omalón. A vareia may precede the oligon.



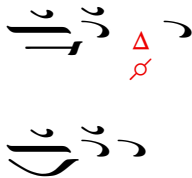
80. An oligon with an omalón may also be followed by a single one-beat apóstrophos.



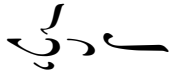
81. When a two-beat oligon is followed by a single apóstrophos with a klásma or a diplē before a martyria (i.e., at a medial or final cadence), the oligon will have an omalón beneath it, even if that syllable is not accented.



82. Likewise, an omalón will be used in the above example when there is a descending character after the martyria. But if there is no martyria, the omalón becomes a psēfistón.

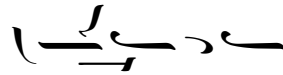


83. A two-beat petastē cannot be followed by only one descending character. In such instances, the petastē is rewritten as an oligon with a vareia followed by an ison with an omalón.



Wrong.

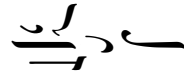
It must be written instead as:



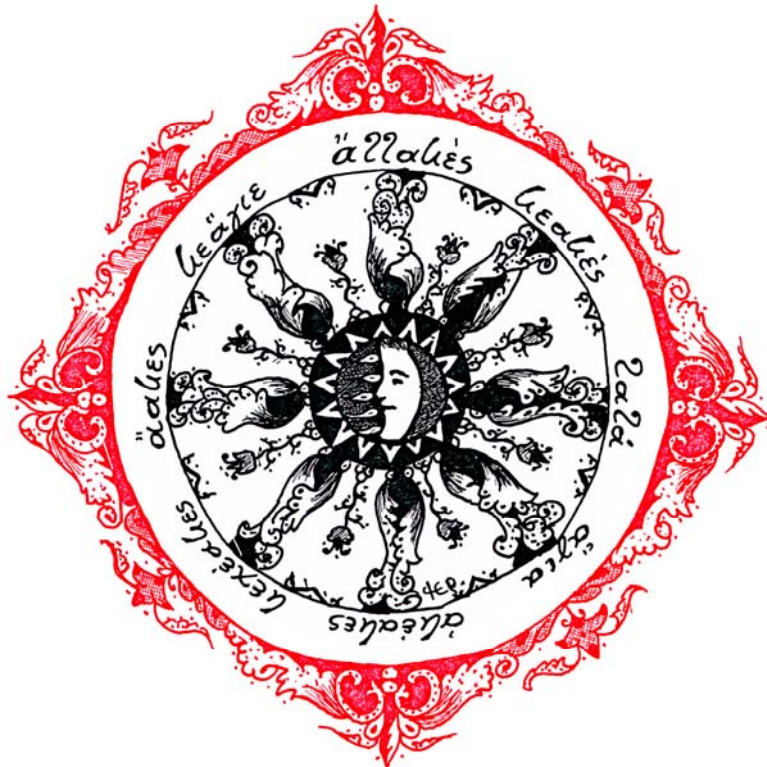
Or- tho- dox

Or - tho- dox

or as:

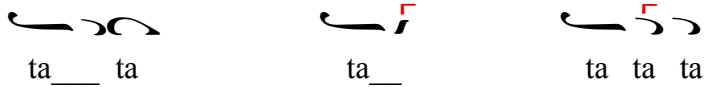


Or- tho- dox



Rules for the Yporroē and the Synechēs Elaphrón

84. The use of an yporroē with a gorgón, a synechēs elaphrón, or two apóstrophoses depends on the syllables:



85. The yporroē is placed on an oligon when followed by an ison (this occurs rarely) unless it is joined to the ison with a sýndesmos.



86. An yporroē followed by kentēmata will not have an oligon beneath them when an ascending character follows the kentēmata.



87. When an ascending character without a klásma is followed by an yporroē with a gorgón or a synechēs elaphrón, the ascending character must be an oligon with a psēfistón beneath it or a petastē, regardless if that syllable is accentuated and regardless if it is on the downbeat or the upbeat.



88. However, a psēfistón may not be placed beneath the oligon in the following line:



89. Also, a petastē is used instead of an oligon for a character with a klásma before an yporroē. But if the yporroē is followed by a descending character, the petastē must become an oligon with a psēfistón.



90. Similarly, an yporroē with a digorgon followed by an apóstrophos cannot be preceded by a petastē. Instead, an oligon with a psēfistón is used.

 Wrong

 Correct



91. A character with a klásma followed by a synechēs elaphrón must have a petastē:





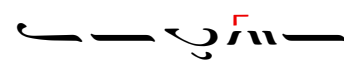
92. An ascending character preceded by an yporroē with a digorgon is written as an oligon unless it is followed by a note held for two beats, in which case it is written as kentēmata.

 ta _____ ta


 ta _____ ta


93. A fthora goes above the yporroē if it applies to the first apóstrophos (), but it goes beneath the yporroē if it applies to the second apóstrophos ().


94. An yporroē with a gorgón is usually followed by kentēmata, not by an oligon.

95. However, the oligon is used after an yporroē with a gorgón instead of the kentēmata when the character after the yporroē is for more than one beat or is modified by a timeless symbol (such as the antikénoma) or when the character after the yporroē is followed by an ison.







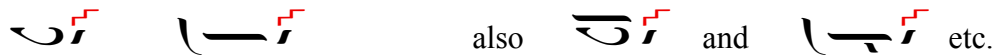
96. The psēfistón is not placed under the ison when followed by an yporroē or a synechēs elaphrón unless the ison is associated with an accentuated syllable:

97. However, the psēfistón and the petastē may be used as follows with the yporroē:



98. When an yporroē with a digorgon is preceded either by an ascending character, it is written as a petastē or as an oligon with a vareia, unless the yporroē is followed by an apóstrophos, in which case a psēfistón is used. (see rule #90).



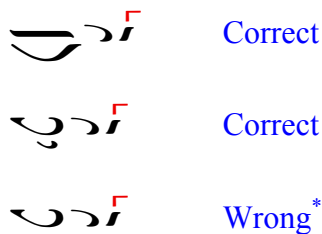
99. When an yporroē or a synechēs elaphrón is preceded by a character with a klásma and followed by a descending character, the character with the klásma cannot take a petastē, but it may take a psēfistón.



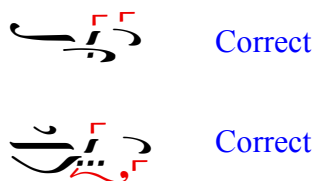
100. The yporroē never has its own syllable, except in a krátēma (terirem).



101. An apóstrophos followed by an yporroē may not be preceded by a petastē, unless the petastē has a klásma.

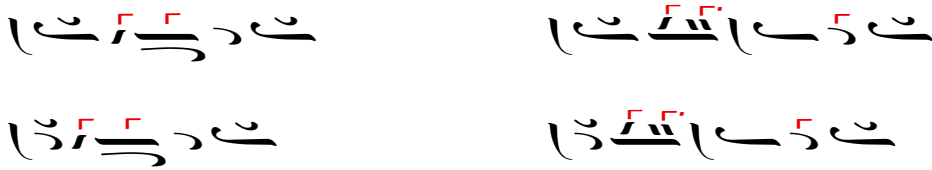


102. If an yporroē with an aplē is followed by an apóstrophos with a gorgon that continues the same syllable, an antikénoma must be placed beneath the yporroē. However, if there is a diplē or triplē instead of the aplē, then a sýndesmos is used instead of an antikénoma.



* Hourmouzios Hartophylax, however, frequently wrote this combination of characters.

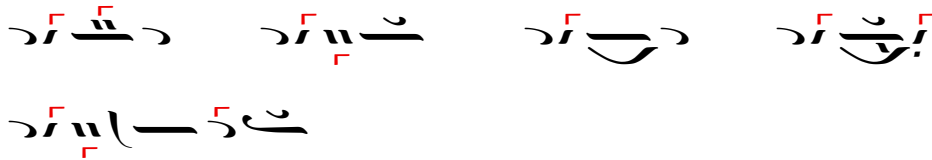
103. An ison or apóstrophos with a klásma that is followed by an yporroē with a gorgón will be preceded by a vareia in the following cadences:



104. A vareia is not placed before an apóstrophos (that does not have a klásma) followed by an yporroē. An exception to this rule is the following phrase encountered in papadiká (slow) melodies:



Yet the following similar phrases do not have a vareia before the initial apóstrophos:



105. Two descending characters in rapid succession (either due to a digorgon or because of the quick tempo) that share the same syllable are not written with apóstrophoses but with an yporroē.



106. The duration of an yporroē is extended by adding an aplē, diplē, or a triplē. An yporroē can only have a klásma when it is combined with a petastē or a psēfistón.



It is important for one learning Byzantine music orthography to be aware that several printed books containing music in Byzantine notation contain orthographical errors. For example, the following publications are known to have mistakes:

Books with Little Regard for Orthographical Rules:

Ἱερά Ὑμνωδία, Ἰωάννου Σακελλαρίδη, Ἀθήναι, 1914 (καὶ Brookline, 1956).

Books with Frequent Orthographical Mistakes:

Ἡ Ἁγία καὶ Μεγάλη Ἑβδομάς, Πεντηκοστάριον, Γεωργίου Ραιδεστηνοῦ, 1884, 1886.

(<http://tinyurl.com/dy9lvm>)

(<http://tinyurl.com/r2pw9t>)

Books with Several Orthographical Mistakes:

Μουσικὸς Πανδέκτης, ἔκδοσις Ἀδελφότητος Θεολόγων ἢ «ΖΩΗ», Ἀθήναι, 8 Τόμοι.

Νέα Μουσικὴ Συλλογὴ, Νέα Μουσικὴ Κυψέλη, Ἀθανασίου Καραμάνη, Θεσσαλονίκη, 8 Τόμοι, 1955-2003.

Books with Occasional Orthographical Mistakes:

Μουσικὸν Τριώδιον, Θρασυβούλου Στανίτσα, Ἀθήναι, 1969.

Μουσικὸς Θησαυρὸς τῆς Λειτουργίας, Νεκταρίου Μοναχοῦ, Ἁγιον Ὄρος, 1931, 2 Τόμοι.

Ἀναστασιματάριον, ἔκδοσις Ἀδελφότητος Θεολόγων ἢ «ΖΩΗ», Ἀθήναι, 2002.



The most reliable books for perfect orthography are those with music written by the three teachers or their immediate disciples. The following is a partial list of such publications. These books have been reprinted in recent years and can be downloaded for free. Information about obtaining them is available at: <http://www.stanthonysmonastery.org/music/ByzBooks.pdf>

Νέον Ἀναστασιματάριον, Πέτρου Ἐφεσίου, 1820. (<http://tinyurl.com/vwgvlc>)

Ταμεῖον Ἀνθολογίας, Χουρμουζίου Χαρτοφύλακος, 1824.

Εἰρμολόγιον τῶν Καταβασιῶν Πέτρου Πελοποννησίου καὶ Πέτρου Βυζαντίου, 1825. (<http://tinyurl.com/cmkswf>)

Συλλογὴ Ἰδιομέλων καὶ Ἀπολυτικίων, Χουρμουζίου Χαρτοφύλακος, 1831. (<http://tinyurl.com/cup7h7>)

Ἀναστασιματάριον Νέον, Χουρμουζίου Χαρτοφύλακος, 1832. (<http://tinyurl.com/c88thn>)

Εἰρμολόγιον Καλοφωνικόν, διορθωθὲν παρὰ Γρηγορίου Πρωτοψάλτου, 1835. (<http://tinyurl.com/dj9hlz>)

Μουσικὴ Πανδέκτη (not Μουσικὸς Πανδέκτης), Ἰωάννου Λαμπαδαρίου καὶ Στεφάνου Α΄

Δομεστίκου, 4 Τόμοι, 1850-1851. (the “Papadikē” by Gregorios the Protopsaltis) (<http://tinyurl.com/coeovv>)

This list of orthography rules was compiled by Hieromonk Ephraim and is available online at: <http://www.stanthonysmonastery.org/music/ByzOrthography.pdf> A translation of this document in Greek is at: <http://www.stanthonysmonastery.org/music/ByzOrthographyGreek.pdf> If you notice any corrections or additions that could be made, please contact us at: byzmusic@yahoo.com

The characters in this document were written using our “EZ” Byzantine music font package that is available for free at: <http://www.stanthonysmonastery.org/music/ByzMusicFonts.html> This elegant font package is complete with instructions, examples, and drop caps. It also contains the ancient symbols that Simon Karas recommended reintroducing. But the major advantage of these fonts is that they come with macros that automatically polish the relative character positions and can instantly make the appropriate characters red, resulting in a very professional look without tedious manual polishing.

* * *

All these orthography rules (except for rules #2e, #6, #12, #13, #19, #43, #44, #50, #52, #64, #68, #75, #104, and #105, which were surmised from personal observations) were compiled from the following books:

- Ανατολικιώτου, Διονυσίου Μπιάλλη, *Ο Χουρμούζιος Χαρτοφύλαξ και η Συμβολή του εις την Μουσικήν Μεταρρύθμισιν τοῦ 1814*, Ἀθήνα, 2003.
- Κηλτζανίδου, Παναγιώτου, *Μεθοδική Διδασκαλία τῆς καθ’ ἡμᾶς Ἑλληνικῆς Μουσικῆς*, Κωνσταντινούπολις, 1881.
- Κυριαζίδου, Ἀγαθαγγέλου, *Αἱ Δύο Μέλισσαι*, Τόμος Β’, Κωνσταντινούπολις, 1906.
- Οἰκονόμου, Χαραλάμπους, *Βυζαντινῆς Μουσικῆς Χορδῆ - Θεωρητικόν*, Ἐν Ἱερᾷ Μητροπόλει Πάφου-Κύπρου, 1940.
- Πανᾶ, Κωνσταντίνου Ι., *Θεωρία, Μέθοδος καὶ Ὁρθογραφία τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς*, Ἀθήναι, ἔκδοσις πρώτη, 1970.
- Παναγιωτοπούλου, Δημητρίου, *Θεωρία καὶ Πρᾶξις τῆς Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς*, Ἀδελφότης Θεολόγων «Ο ΣΩΤΗΡ», Ἀθήναι, ἔκδοσις τετάρτη, 1986.
- Παπαρόνη, Βασιλείου Κ., *Ἡ Θεία καὶ Ἱερὰ Λειτουργία*, (Μέρος Γ’) Ἀθήναι, 1939. (<http://tinyurl.com/ygwzu6c>)
- Φωκαέως, Θεοδώρου Παπαπαράσχου, *Κρηπὶς τοῦ Θεωρητικοῦ καὶ Πρακτικοῦ τῆς Ἐκκλησιαστικῆς Μουσικῆς*, Κωνσταντινούπολις, 1842. (<http://tinyurl.com/2b5pkj>)
- Χατζηθεοδώρου, Γεωργίου, *Θεωρητικόν Βυζαντινῆς Μουσικῆς - Μέρος Δεύτερον*, Ἐκδόσεις Πολυχρονάκη, Κρήτη, 2004.
- Ψάχου, Σπύρου Χ., *Ἡ Θεωρία τῆς Βυζαντινῆς Μουσικῆς στὴν Πράξη*, Ἀθήνα, Β’ ἔκδοσις, 2002.