The Use of Eastern Musical Modes in Byzantine Compositions During the 19th and 20th Century

By Fr. Romanos (Rabih) Joubran

The Byzantine Music is from this world, yet it is directed to those who are not from this world, I mean to our God and His Saints. Therefore the Byzantine music has the same characteristics that have every kind of music of this world, but has also something special, a special taste that defers from any other kind of music. In this regard, I think that Saint John of Damascus tried to pick up the modes, which were in use at that time, and could be in harmony with the Church’s spirit. The Chanters of the Church after him tried to develop this kind of music using there God-given talents. But are there any criteria, or any boundaries, that allow us to determine what kind of music is Byzantine?

“I δε διάδοχος του Ιωάννου Δανιήλ ο Πρωτοψάλτης τα αυτά αρυσάμενος από του διδασκάλου Παναγιώτου, τον εξηγηματικόν αυτόν τρόπον ήθελε να μιμήται, καθώς βλέπομεν εις τον πολυέλεον του και εις την δοξολογίαν του, δια τούτο ευρίσκονται εις τα μέλη τουτού θέσεις καινότροπαι και τοιαύται, οίας δεν μετεχειωθήσαν ούτε οι προ αυτού ψαλμωδοί, ούτε οι μετ’ αυτών, διά τας οποίας και τολμώσι τινές δι’ αμάθειαν να τον κατηγορώσι. 

Διότι επειδή ούτος επεχείρησε να εισάγη εις τα εκκλησιαστικά μέλη και εξωτερικά, δηλαδή μέλη τα οποία εσυνειθίζοντο εις τον καιρόν του παρά τοις οργανικοίς μουσικοί, ατινα δεν ήτον δυνατόν να γράφωνται με τας παλαιας της εκκλησιαστικής μουσικής θέσεις, ηναγκάσθη να νεωτερίζη. Φίλος δε άν ο Δανιήλ Ζαχαρία τω Χανεντε, εμάνθανε παρ’ αυτού πολλά περί της εξωτερικής μουσικής, ωσαυτός και ο Ζαχαρίας εδιδάσκετο παρά του Δανιήλ αμοιβαίος εκκλησιαστικά μέλη”.

I started with this excerpt of Chrysanthos (1770-1843), to show that even in the ecumenical Patriarchate, where the ecclesiastical rules were strictly observed, there were tendencies between the Chanters of the Great Church of Christ to add hybrid melodies to the Byzantine Music.

342 Χρύσανθου του εκ Μαδυτών, Θεωτητικόν Μέγα της Μουσικής, εν Θεργάστη 1832, Μέρος Δεύτερον, σελ. XLIX
The theorists of Byzantine music tried to make a comparison between the Byzantine modes and the Eastern ones, which are the Greek, Arabic and Turkish. We can realize this for instance in the theory of Apostolos Konstas\textsuperscript{343}, in Khrysanthsos’ theory, in Simon Karas’ theory, where the Byzantine Music is the Greek Music\textsuperscript{344}, and with Mavroeidis where we have a full comparison between the Byzantine, the Arabic, and the Turkish music\textsuperscript{345}. This is due to the similarity between these modes on the scales level. And as we have read in the excerpt from Khrysanthsos, the composers tried to introduce in there compositions some of these Oriental modes, and they used also Oriental styles, as for instance the transpositions, modulations ... I personally find this natural because of the interchange of cultures, especially in our region. But with the publication of Byzantine Music books in the beginning of the 19\textsuperscript{th} century, we started to see new compositions which do not belong to the Byzantine Modes (I will explain it later).

From this point I will speak of the use of the non Byzantine melodies in the Byzantine Modes, and I will concentrate on the introduction of non Byzantine Modes in the Byzantine Musical body.

**The use of non Byzantine melodies**

Throughout the centuries Byzantine composers, who were also well instructed in worldly classical music (Greek, Turkish, Persian, Arabic), and some of whom were even songs composers (Petros Lampadarios, Grigorios Protopsaltis, Dimitrios Murr, ...), adapted some “foreign” modes and melodies to the Byzantine style. But they tried to preserve the Byzantine shape, which sounded like wearing foreign vestments\textsuperscript{346}.

This does not include the similarity between the Byzantine modes and the foreign ones due to the use of the law of attraction (έλξεις). For instance, if we execute the attraction in the first mode on the tone Dhi (Dhi b) it will resemble the Saba maqam, but in the case of the first modes there is no concentration on the Hijaz on Fa, which is the characteristic of the Saba.

On the contrary, if we use a flat Ke in the second mode plagal, which is not from its characteristics, so it will be the Hijaz Gharib maqam, and this melody is said foreign.

\textsuperscript{343} See, Θ.Κ. Αποστολοπούλου, Ο Απόστολος Κώνστας ο Χίος και η Συμβολή του στη Θεωρία της Μουσικής Τέχνης, Αθήνα 2002.

\textsuperscript{344} Σ.Ι. Καρά, Μέθοδος Ελληνικής Μουσικής: Θεορητικών, Αθήνα 1982.

\textsuperscript{345} Μ.Δ. Μαυροείδης, Οι Μουσικοί Τρόποι στην Ανατολική Μεσόγειο: Ο Βυζαντινός Ήχος, το Αραβικό Μακάμ, το Τουρκικό Μακάμ, Fagotto, Αθήνα, 1999.

\textsuperscript{346} Θεοδώρου Π. Π. Φωκαέως, Η Πανδώρα, εν Κωνσταντινουπόλει, 1843.
In our Byzantine compositions there are plenty of such melodies, and they are used usually as ornamentation and in order to express emotional feelings such as distress and pain.

This use of such melodies was restricted to some lines in to compositions, due to the strictness of the tradition concerning the shape of the style of chanting, especially in the stichiraric and hermologic kind. But this was not the case in the Papadic kind (except the Cheroubicon and the Koinonicon), such as Magnificat and Doxologies composed according to Papadic kind, Litourgika, Polyeleon, and Trisagia, where the composer is free to some extend not only to use non Byzantine melodies, but also to compose according to non Byzantine Modes.

The use of non Byzantine Modes
What is very significant and important to discuss, in my opinion, is the compositions according to foreign Modes, as for instance this Litourgika according to maqam Saba.

I am talking here about the foreign modes that are not similar to any Byzantine mode. Therefore I would like to make a brief comparison between the Byzantine “Clasical” Modes and the Arabic Maqams which are similar. This comparison is according to the major scales of each mode and maqam, so we should say: this mode is like this maqam, but not the same, because each mode or maqam has its own characteristics.

<table>
<thead>
<tr>
<th>Byzantine Modes</th>
<th>Arabic Maqams</th>
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<tr>
<td>First Mode</td>
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<td>On Pa</td>
<td>Bayati on D</td>
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<tr>
<td>On Ke</td>
<td>Housayni on A</td>
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<td>Second Mode</td>
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<td>On Dhi</td>
<td>Hizaz on G</td>
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<td>Houzam on E</td>
</tr>
<tr>
<td>On Pa</td>
<td>Hizaz on D</td>
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</tbody>
</table>
Surprisingly among the first published compositions according to foreign modes were some works of the two teachers of the new method, Gregorios Protopsaltis (1777-1822) and Khourmouzios khartophilax ( -1840). Gregorios composed a Doxology on maqam Bastana Kar (Varys with Saba on Gha), another one on Ajem Kourd (First plagal with Zo and Vou flat), and a third on Souzinak (Fourth Plagal with second). Khourmouzios composed a Doxology on Ajem Oushairan (Varys with Zo and Vou flat).

I will restrict my example to some Doxologies, Liturgika, and Magnificat, because I think it will be more than enough to show my point.
Maqam Ajam Kourd

(Dimitrios Murr Protopsaltis 1880-1969)
Maqam Saba

"ΔΕΙΤΟΥΡΓΙΚΑ"

Κ.Πρίγγου

Προσαρμογή-Εκτέλεση: Χ.Ταλιάδωρος

'Ηχος 7 Πα (Παθητικός) (Διὸ Ζωοῦ)

(Πριν α τε ε ρα ή άν ή καὶ Α)

α η ο ην Πνε ε ευ μα η Τρι α α δα

ο μο ν ον σι ι ο ο ν ον καὶ αι

αι α χω ρι ι ι στον

(Κωνσταντίνος Πρίγγος 1892-1964)

'Ηχος α'. Πα. ρυθ. 2.

Δο ξα α σοι τω δει ει ξα αντι το ο φως ην δο ο

ξα εκ ν ψι ι ι στοις Θε ε ω η η και ε επι γη ης
(Κοσμά Μαδυτινού ; -1901)
Maqam Ajam

Maqam Ajam Oushairan
Γρηγορέου Πρωτοψάλιου.

'Ήχος Γ. ή Γα. ('Ατζέμ ασιράν) (*)

Α

ξι ον ε στιν ω ως α α λη η θως ζη'

μα κα ρι ξειν κε την θε ο το ρως ο ο κον ζη'

την α ει μα κα ρι στο ου και αι πα να α

μω μη η το ου δι και μη τε ε ρα ο του ου

θε ε ου ου η η η μων ζη'

tου αυτου ήχος έναρμόνιος ζω

Δ

ο ξα α α σοι οι η τω δει ει ξα αν τι ι το ο

φω ως δο ξα α εν υ ψι ι στοι οις θε ε ε ω ηη

και ε πι γης ει ρη ηη ηη ηη ηη εν αν θρω ποις ε ευ

do κι ε ε α α α

(Χουρμουζίου Χαρτοφίλακος)
(Dimitrios Murr Protopsaltis)
Frigios

(Μιχαήλ Χατζή-Αθανασίου; -1948)

(Μιχαήλ Χατζή-Αθανασίου)

(Μιχαήλ Χατζή-Αθανασίου)
Maqam Souzinak
(Πέτρου Εφεσίου ; -1840)

Γρηγορίου Πρωτοψάλτου ἡχος Α' Ἡ

Δ ο ο ξα α α' σοι οι η ε, τω δει ξα αν τι το ο

φω ως εις δο ο ξα εν υ υ ψι ι ι στοι οι αις

Θες ε ε ω ω' και ε πι γης ει βη η ηι νη ση εν

αν θρω ω ποις ε ε ευ δο ο ξι ι ι ι α ση
Maqam Hijaz Kar

"Αξιών Ἑστίν, Ἡχαίς ὁ ἀυτός η Νη

υπὸ Τριανταφύλλου Γεωργιάδου καλλιῳσθέν υπὸ Κ. Πρίγγου

(Τριανταφύλλου Γεωργιάδου 1870-1933)
(Dimitrios Murr Protopsaltis)

(Κοσμά Μαδυτινού)
Maqam Shahnaz Kourdi

(Χρωματικός μετά έναρμοσιού)

υπό Κωνσταντίνου Ψάχου.

Κατ’ έκτελεσιν Κωνσταντίνου Ρρίγγου.

(Κωνσταντίνου Ψάχου 1869-1949)
Maqam Nawa Athar on D

Ετερον, εἰς ἡλιον Ἀ. Πα.
ταχυτά ἐκ τῆς ἀρχής ἐκ τοῦ πτώσεων
καὶ καταλήγει εἰς τόν πτώσεων.

Α

ξι ον  ε στιν  ω  ως  α  α  α  λη η

ν  ν  ν  ν  ν  ν  ν  ν  ν

οις  μα  κα  ρι  ξει  ει  ειν  σε  την  Θε

ο  το  ο  ο  ο  ο  ο  ο  σον  την  α  ει

με  και  α  α  ρι  ι  ι  στον  και  πα  να

μω  ο  μη  η  η  τον  και  μη  τε  ε  ε

του  Θε  ου  ου  η  η  μω  ων  την
Maqam Shouri

Πέτρου Φιλανθίδου.

'Ἡχος Δευτερόπρωτος. Ἐκ τοῦ Δι.

(Πέτρου Φιλανθίδου 19ος αι.)
"ΛΕΙΤΟΥΡΓΙΚΑ"

εἰς Ἵχων Δευτερόπρωτον π' Ἰ

υπό: Κ.ΠΡΙΓΓΟΥ

Προσαρμογή-Έκτέλεσις: Χ. Ταλιάδωρος

Maqam Farah faza

(Ευσταθίου Τιμωνίδη 20<sup>ο</sup> αι. και Δημητρίου Βασιάδη 20<sup>ο</sup> αι.)
Maqam Hijaz Kar Kourd

(Dimitrios Murr Protopsaltis)
Maqam Zanjan

(Dimitrios Murr Protopsaltis)
Maqam Nahawand

(Dimitrios Murr Protopsaltis)
We may add also the famous Trisagion of Stanitsas on *Maqam Farah Nak*
These composers faced a problem of definition, where to put these modes in the body of Byzantine music, which lead them to force these modes between the eight Byzantine modes. So the Hijaz Kar will be a Fourth mode plagal Chromatic (which has no relation whatsoever with the Byzantine Fourth mode plagal), and the Shahnaz Kourdi will be a fourth mode plagal Chromatic and Henarmonic … These examples and much more, published and unpublished put us in a critical situation: To which extend can we accept such modes as Byzantine, and what are the criteria to define Byzantine Music? I think the answer in not so easy to find, especially in our region, where these foreign modes are a part of our culture, thus not foreign for us. Therefore, would they be defined as such when it comes to the Spirit of the Church?