Appendix II

The Intonations of the Eight Modes

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. 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.

Some believe that the syllables of the intonations derive from the following penitential prayer (though in a slightly altered form): "ἀναξ, ἀφες, ναὶ ἀφες, ἀναξ ἁγίε": “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 “ἡχός” 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 Κονσταντινού, Γεώργιος Ν., Θεωρία και Πράξη της Έκκλησιαστικής Μουσικής, Ἀθῆναι, γ’ ἐκδοσις, 2001.

4 Παναγιωτοπούλου, Δημητρίου Γ., Θεωρία και Πράξη της Βυζαντινής Έκκλησιαστικής Μουσικής. Ἐκδοσις Ἀδελφότητος Θεολόγων «Ο ΣΩΤΗΡ», Ἀθῆναι, δ’ ἐκδοσις, σελ. 45.
The Intonations of the Eight Modes*

First Mode

Heirmologikon, Sticherarikon, and Papadikon

1

\[ \text{A \ ια \ υες} \]

Ah-nah-nes

Papadikon from KE "tetraphonic"

2

\[ \text{A \ ια \ υε \ ε \ ε \ ες} \]

Ah-nah-nes

or:

\[ \text{A \ ια \ υε \ α \ υε \ ες} \]

Ah-nah-neh ah-nes

* To hear a recording of these intonations chanted, please download the following 6.4 MB file:
http://www.stanthonyssmonastery.org/music/Intonations.mp3
Papadikon from KE "tetraphonic" (elaborate version)

Second Mode

Heirmologikon, Soft Chromatic Scale

Heirmologikon, "Mesos" (with endings on VOU)

Heirmologikon, Hard Chromatic Scale
Sticherarikon and Papadikon, Soft Chromatic Scale

Third Mode

Heirmologikon, Sticherarikon, and Papadikon

Fourth Mode

Heirmologikon from VOU

Heirmologikon, Hard Chromatic Scale

Heirmologikon from DI
Sticherarikon

11

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad A \quad \gamma_1 \quad \alpha \quad \pi
\]

Ah - yee - ah

or:

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad A \quad \alpha \quad \alpha \quad \gamma_1 \quad \alpha \quad \pi
\]

Ah - - - yee - ah

Papadikon

12

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad A \quad \gamma_1 \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha
\]

Ah - yee - ah

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \alpha \quad \Delta
\]

Plagal First Mode

Heirmologikon

13

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad A \quad \lambda\varepsilon \quad \alpha \quad \lambda\varepsilon\zeta \quad \pi
\]

Ah - neh - ah - nes

Sticherarikon and Papadikon

14

\[
\text{\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet} \quad A \quad \lambda\varepsilon \quad \alpha \quad \lambda\varepsilon\zeta \quad \pi
\]

Ah - neh - ah - - nes
Sticherarikon and Papadikon (elaborate version)

Sticherarikon "tetraphonic" (with endings on KE)

Plagal Second Mode

Heirmologikon, Soft Chromatic Scale

Heirmologikon, Soft Chromatic Scale (elaborate version)
Heirmologikon, Hard Chromatic Scale

19

\[ \text{Neh - - nah - no} \]

Sticherarikon and Papadikon (Hard Chromatic Scale)

20

\[ \text{Neh - - heh - ah - - nes} \]

Grave Mode

Heirmologikon and Sticherarikon (from GA)

21

\[ \text{Neh - - nes} \]

Papadikon (from ZO)

22

\[ \text{Neh} \]

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* This heirmologikon version of the hard chromatic scale actually belongs to fourth mode according to most musicologists.
Papadikon (Enharmonic from ZO)

Plagal Fourth Mode

Heirmologikon (from NEE)

Heirmologikon (from GA)

Sticherarikon and Papadikon