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JOHN LASKARIS'S MODALITY SCHEMA*

The short Music Theory written by John Laskaris is a Theoretical Treatise of particular interest;¹ it is entitled: *“This is another modulation of the musical art, more wisely devised and more exact in every detail, worked out and drawn up by John Laskaris the Kalomisides and Maestor. It is both contrary to the first one and not contrary. It appears contrary to the first one for those readers who did not understand it as it was written; but for those who possess full artistic and exact knowledge of it, it is rather a verification and a supplement, as it revealed itself as a great delight by virtue of a command of its skill, having clearly indicated its peculiarities by showing the whole essence and movements of the four Main Modes and of their four Plagal Modes, both in ascent and descent”*.²

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1. See Achilleas G. Chaldaeakes, “A new reading of John Laskaris’s Explanation and Modulation of the Musical Art: Towards a Critical Edition of Laskaris’s Theoretical Treatise”, in Peno Sara Vesna & Moody Ivan (eds.) *Aspects of Christian Culture in Byzantium and Eastern Christianity. Word, Sound and Image in the Context of Liturgical and Christian Symbolism*, Publications of the Institute of Musicology of the Serbian Academy of Sciences and Arts-Publications of the International Society for Orthodox Church Music no. 8, Belgrade 2017, pp. 55-84 [onwards: Chaldaeakes]; cf. Idem, «Μιὰ νέα ἀνάγνωση τῆς Παραλλαγῆς τῆς Μουσικῆς Τέχνης: πρὸς μιὰ κριτικὴ ἔκδοση τῆς θεωρητικῆς συγγραφῆς Ἰωάννου τοῦ Λάσκαρη», in Idem, *Βυζαντινομουσικολογικά*, 1st volume: Theory, Editions: Ἄθως, Athens 2014, pp. 187-230 [onwards: Χαλδαιάκης].

2. See Christos J. Bantas, “The Treatise on Music by John Laskaris”, in Velimirović, Miloš (ed.) *Studies in Eastern Chant* [Editions of the Oxford University Press] 2, London 1971, p. 23 [onwards: Bantas]; Antonios E. Alygizakis, *Η ὁκταηχία στὴν ἑλληνικὴ λειτουργικὴ ὕμνογραφία*, Editions: P. Pournaras, Thessaloniki 1985, p. 239¹⁻⁹ [onwards: Alygizakis (note that by means of superscripts the verses of the published text are indicated)]; cf. Chaldaeakes, pp. 60-61; Χαλδαιάκης, p. 195. One should note that in this paper the present author is dealing with the said John Laskaris’s Theoretical Treatise taking into account two of its versions: one found in the codex No. 2401 of the National Library of Greece (ff. 223^r-224^r), published by Bantas, and one found in the codex No. 570 of Dionysiou Monastery on Mount Athos (ff. 40^r-42^r), published by Alygizakis;

Indeed, John Laskaris's aforementioned Theoretical Treatise describes both the ascending movements of the Plagal Modes and the descending movements of the Main (Authentic) Modes and therefore the creation of some peculiar versions [: *Idioms*] of the same Modes; such as, on the one hand, the di-phonic, tri-phonic and tetra-phonic Idioms and, on the other hand, the Mediant, para-Mediant, Plagal and para-Plagal ones: "*In the ascent of a Mode from the Plagal ones, one obtains the di-phonic, tri-phonic and tetra-phonic ones and these terminate into their Plagal ones, being like the 'sons' of the Main Modes. In descent from the Main Modes, these result in Mediant and Para-Mediant Modes, Plagal and Para-Plagal ones, and these terminate on their own fundamentals*".³

The Modality Schema

The Theoretical Treatise of John Laskaris is accompanied by a very interesting Diagram that actually is a kind of a Modality Schema. This Schema is a typical example of the educational and tutorial schemas of the Theory of Byzantine Music's pedagogy; A Schema formed as a rectangle of all eight modes of Byzantine Music (together with their Idioms), usually described in the Greek language as a "*Kanonion*" (meaning "theoretical norm").

As far as is presently known, there exist three relevant examples of the aforementioned Schema. Two of them are shaped almost identically: the first is found in codex No. 2401 of the National Library of Greece, illustrated at f. 224^r [= Illustration No. 1],⁴ at the end of John Laskaris's Theoretical Treatise (which is written down at f. 223^{r-v} of the same codex); the second is found in codex No. 1764 of Sinai Monastery, illustrated at f. 52^v [= Illustration No. 2],⁵ at the beginning of John Laskaris's

references to both aforementioned John Laskaris's Theoretical Treatise versions can be found in this paper through quotations marked in *italics* [: codex No. 2401 of the National Library of Greece (= Bentas)] and without any font [codex No. 570 of Dionysiou Monastery on Mount Athos (= Alygizakis)], respectively; additionally, references with respect to the last version of John Laskaris's Theoretical Treatise mentioned in this paper have been translated in English language by the present author.

3. Bentas, p. 23; Alygizakis, p. 239⁹⁻¹³; cf. Chaldaeakes, p. 61; Χαλδαϊάκης, *op. cit.*

4. See Bentas, between pp. 22-23 (plate 2); Alygizakis, p. 270 (plate 30); Chaldaeakes, p. 81; Χαλδαϊάκης, p. 226; cf. Diane Toulaitos-Miles, *A Descriptive Catalogue of the Musical Manuscripts Collection of the National Library of Greece. Byzantine Chant and Other Music Repertory Recovered*, Editions: Ashgate, England-USA 2010, p. 327.

5. See Emmanouil St. Giannopoulos, "The Stability and Continuity of the Old Tradition in Cretan Psaltic Art in the 17th century and generally in the following centuries", in Wolfram Gerda (ed.), *Tradition and Innovation in Late-and-Post Byzantine Liturgical Chant, Acta of the Congress held at Hernen Castle, the Netherlands, in April*

Theoretical Treatise (which is written down at ff. 53^r-54^r of the same codex); the third is a very interesting relevant Schema, illustrated using a completely different shape in comparison to the previous ones; it is found in codex No. 398 of Sinai Monastery [= Illustration No. 3].⁶ So, it seems that, based on the research data known today, one must recognize two “types” of the same Diagram. In this paper, the present author will focus his comments on the first “type” of John Laskaris's Modality Schema (i.e. the one found in codices No. 2401 of the National Library of Greece and No. 1764 of Sinai Monastery).

Needless to say, the effort of studying (and most of all understanding) this Diagram is undoubtedly a tempting and exciting one – it should also be noted that presently this effort remains an open academic challenge⁷ – but, as the present author is currently working on a *new critical edition* of *John Laskaris's aforementioned Theoretical Treatise* (an undertaking that has never been attempted until now), it is now necessary to point out some crucial musicological remarks, arising from the aforementioned Modality Schema; these are remarks through which one may not only understand some misunderstood points of the Treatise, but also – and more significantly – comprehend the entire (theoretical and practical) musical philosophy of its writer.

2005, Editions of the A. A. Bredius Foundation, Leuven 2008, p. 184; cf. Bjarne Schartau, *Hieronimos Tragodistes. Über das Erfordernis von Schriftzeichen für die Music der Griechen*, (Corpus Scriptorum de Re Musica III), Editions: Österreichischen Akademie der Wissenschaften, Wien 1990, p. 25.

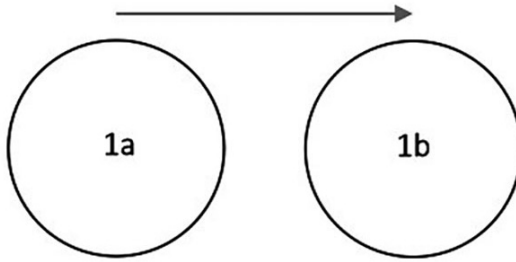
6. See Panagiotis Nikolopoulos, «Συνοπτική καταγραφή τῶν νέων εὐρημάτων ἐλληνικῶν χειρογράφων τοῦ Σινᾶ», in Ἱερὰ Μονὴ καὶ Ἀρχιεπισκοπὴ Σινᾶ, *Τὰ νέα εὐρήματα τοῦ Σινᾶ*, Edition of the Ministry of Culture of Greece and of the Institute of Mount Sinai, Athens 1998, plate 28; cf. Chaldaeakes, p. 82.

7. Bentas (pp. 24-25) has already briefly commented the Diagram under examination, based on its version found in codex No. 2401 of the National Library of Greece [“Following the text of this treatise, on fol. 224^r there is a diagram of twenty circles, in five rows of four circles. Within each circle are the martyrtaiai for these modes presumably representing some of the relationships discussed in the treatise. Some parts of the diagram are relatively clear whereas others are less so. Basically, the first two rows of four circles each, totaling eight circles, are devoted to the Main Modes and each of the Modes is given two circles. The first of two circles for the Main Modes contains the martyrtaiai of the Mode and its Mediant and Para-Mediant (the scheme does not seem to correspond to the textual listing of these Modes). The second of the two circles contains the martyrtaiai of a Main Mode and its Plagal and Para-Plagal Modes. The third row of four circles depicts the di-phonic relationship of each of the Plagal Modes. The fourth row does the same for the tri-phonic Modes and the last row for the tetra-phonic Modes. There are discrepancies between the text and the diagram which, in the absence of comparative materials, cannot be resolved at this time”]; additionally, Alygizakis (pp. 158-159) has also attempted some short relevant comments on the same Diagram.

The Schema's Structure

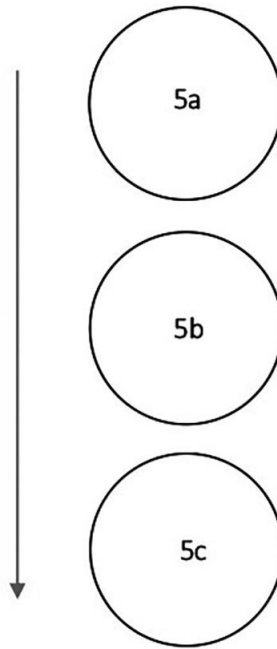
Dealing with the aforementioned Diagram, one is presented with a Schema of twenty circles in total, divided into five rows of four circles. Simultaneously, however, the Diagram is additionally divided into two parts: the first dedicated to the Main Modes, with the second dedicated to the Plagal Modes.

The first part (that of the Main Modes) consists of eight circles in total, formed by the first two rows of four circles; to each of the aforementioned Main Modes [= 1-4] two circles [= a-b] are given; furthermore, one should take particular notice that in this part of the Diagram the musical material included in these circles is developed (and therefore could be read) in a horizontal (and clockwise) direction:

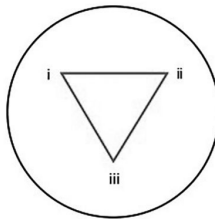


The second part (that of the Plagal Modes) consists of twelve circles in total; to each one of the aforementioned Plagal Modes [= 5-8] three circles [= a-c] are given; in this part, however (contrary to the first part), the musical material included in its circles is developed (and therefore could be read) in a vertical (and downward) direction; so, this part actually comprises a series of four vertical rows of three circles:

John Laskaris's Modality Schema



Inside each one of the Diagram's total of twenty circles, one finds three points [= i-iii]; these three points are distinctly arranged into an additional Schema of an inverted Triangle, a Triangle that should be understood as isosceles:

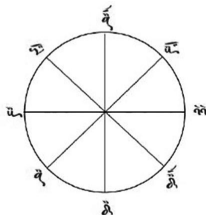


Each of the aforementioned three points includes two written elements: the first (written in black ink) is a symbol; more precisely, a symbol tak-

en from a theory well-known to any Byzantine Music scholar: that of the typical schema of the so-called *Wheel of the eight Modes*;⁸ specifically, this is the symbol of the so-called *Martyria* of each Mode:

<i>Martyriai of the Main Modes</i>		
Mode's name	Martyria (electronically illustrated)	Martyria (taken from Ms. NLG 2401, f. 224')
<i>First</i>	ᾠ	ᾠ
<i>Second</i>	ᾠ	ᾠ
<i>Third</i>	ᾠ	ᾠ or ᾠ
<i>Fourth</i>	ᾠ	ᾠ
<i>Martyriai of the Plagal Modes</i>		
Mode's name	Martyria (electronically illustrated)	Martyria (taken from Ms. NLG 2401, f. 224')
<i>First Plagal</i>	ᾠ	ᾠ
<i>Second Plagal</i>	ᾠ	ᾠ or ᾠ
<i>Third Plagal</i> [= <i>Barys</i>]	ᾠ	ᾠ
<i>Fourth Plagal</i>	ᾠ	ᾠ

8. Cf. Achilles G. Chaldaeakes, «“Ο κοπιάσας ἐν τούτῳ μᾶλλον ὠφεληθήσεται”:
Ὁ τροχὸς τῆς ὀκταηχίας», in Idem, *Βυζαντινομουσικολογικά*, 1st volume: Theory, op.
cit., pp. 135-172; an (electronically illustrated) representation of the typical schema of
the above-mentioned *Wheel of the eight Modes* may be seen below:



John Laskaris's Modality Schema

The second element (written in red ink) is simply a letter: the initial letter of the specific theoretical term by which the individual Idiom of each kind of Modes [Mains & Plagals] were described;⁹ these terms, originally used by John Laskaris (and described, of course, in the Greek language), are the following:

<i>Idioms of the Main Modes</i>		
Term [GR]	Abbreviation [GR]	Abbreviation (taken from Ms. NLG 2401, f. 224 ^r)
<i>Κύριος</i>	κ	
<i>Μέσος</i>	μ	
<i>Παράμεσος</i>	π	
<i>Πλάγιος</i>	π	
<i>Παραπλάγιος</i>	π	
<i>Idioms of the Plagal Modes</i>		
Term [GR]	Abbreviation [GR]	Abbreviation (taken from Ms. NLG 2401, f. 224 ^r)
<i>Πλάγιος</i>	π	
<i>Δίφωνος</i>	δφ	
<i>Τρίφωνος</i>	Γ	
<i>Τετράφωνος</i>	Δ	
<i>Παρακύριος</i>	π	

9. As the Modality Schema under examination is always illustrated at the end or at the beginning of John Laskaris's Theoretical Treatise, it has to be noted that the above-mentioned terms have already entirely been pointed out by the latter in the text of his Treatise.

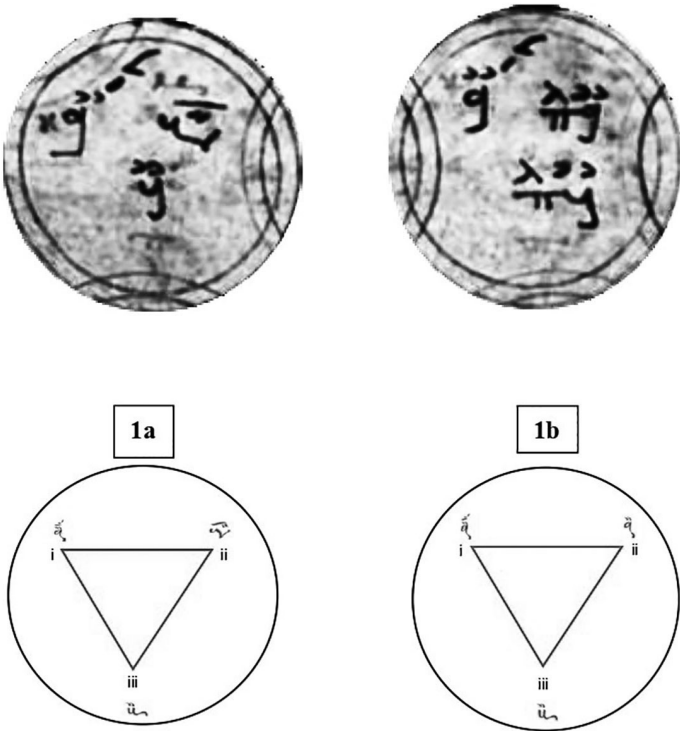
Επιστημονική Επετηρίς

As one can clearly see, John Laskaris uses the letter π [p] to refer to all four individual Idioms [: para-Mediant | Plagal | para-Plagal | para-Main] of the Main and Plagal Modes; this “choice” (logical or expected as it may be, given that the letter π [p] is indeed the initial letter of all four terms) could drive any scholar to confusion or even misunderstanding, even though one can occasionally decode its meaning by judging from the aforementioned first symbol (which always accompanies it), i.e. from the so-called *Martyria* of each Mode. Nevertheless, as it is necessary to identify specifically all symbols used in the Diagram being examined, the present author has created the following index, through which the use of any letter/symbol of this category is clearly explained:

<i>Idioms of the Main Modes</i>			
Term [GR]	Abbreviation [GR]	Term [EN]	Abbreviation [EN]
Κύριος	Κ	Main	M
Μέσος	μ	Mediant	m
Παράμεσος	πμ	para-Mediant	pm
Πλάγιος	Π	Plagal	P
Παραπλάγιος	πΠ	para-Plagal	pP
<i>Idioms of the Plagal Modes</i>			
Term [GR]	Abbreviation [GR]	Term [EN]	Abbreviation [EN]
Πλάγιος	Π	Plagal	P
Δίφωνος	δφ	di-phonic	2ph
Τρίφωνος	Γ	tri-phonic	3ph
Τετράφωνος	Δ	tetra-phonic	4ph
Παρακύριος	πΚ	para-Main	pM

Comments on the Main Modes' Development:
Differences – Queries – Results

It seems that the typical structure of the Main Modes' development which appears in the Modality Schema is focused on the Idioms of each Mode; obviously, these are specific Steps of possible melodic movements of the Main Modes; the development of such a melodic procedure has already been described at the beginning of John Laskaris's Theoretical Treatise, in the following (already mentioned) sentence: "*In descent from the Main Modes, these results in Mediant and Para-Mediant Modes, Plagal and Para-Plagal ones, and these terminate on their own fundamentals*".¹⁰ More precisely, one can clearly see this development in the part dedicated to the 1st Mode:



10. Bentas, p. 23.

Επιστημονική Επετηρίς

Here, one can easily recognize the 1st Mode’s Mediant Idiom [point 1aii:  (Barys Mode¹¹), marked as μ (m)] and para-Mediant Idiom [point 1aiii:  (2nd Plagal Mode¹²), marked as π (p)], as well as its Plagal [point 1bii:  (1st Plagal Mode¹³), also marked as π (p)] and para-Plagal [point 1biii:  (2nd Plagal Mode¹⁴), marked –once again– as π (p)]; furthermore, it is obvious that the “start-point” [in this case, the 1st Mode ()], indicated at points 1ai & 1bi and marked as κ (k)] is twice repeated in both circles; this “repetition practice” could possibly indicate that the one who is reading/decoding the Schema would (while they are “discovering” an Idiom/Step of the given Mode) return each time to the “start-point”, according (for example) to a melodic process like the following one:

Main→*Mediant*↔*Main*→*para-Mediant*↔
Main→*Plagal*↔*Main*→*para-Plagal*↔*Main*

1ai M 	1aii m 	1bi M 	1bii P 
1aiii pm 		1biii pP 	

It should be noted that even though the last movement (the final return to the Main Mode) is not illustrated in the Modality Schema, it can be easily assumed, not only as compatible to the Byzantine Music Modes’ circular philosophy (given by the schema of the so-called *Wheel of the*

11. *Ibidem*, p. 24 [: “The Mediant Mode of Mode I is the Barys Mode”].

12. *Ibidem*; Alygizakis, p. 240³⁰⁻³¹ [: “The Para-Mediant of Mode I is Mode II Plagal; some others say that the Para-Mediant of Mode I is Mode IV Plagal, viz Mode II, the so-called neanes”]; note that even the last sentence is given in Alygizakis’s edition as follows: “some others say that the Para-Mediant of Mode I is Mode IV Plagal or Mode II, the so-called neanes”, the present author had to change *or* to *viz*, based on the relevant writing [in Greek: ἡγοοῦν] given in codex No. 570 of Dionysiou Monastery on Mount Athos, f. 41^r [: *eyewitness observation*].

13. Cf. Bentas, *op. cit.* [: “Know this, O listener, that the Mode is changeable; and that for this the Main Modes change (modulate) into the Plagal ones, and the Plagal into the Main ones again, just as the Master John Koukouzeles, of Blessed Memory, has shown in his wisest method of modulation. For he has demonstrated that in ascending by means of an Oligon, the Plagal Modes are made into Main ones and that in descending by means of an Apostrophos the Main ones become Plagal”].

14. *Ibidem* [: “The Para-Plagal of Mode I is Mode II Plagal”].

eight Modes), but primarily as conforming to the above theoretical description (specifically regarding possible descending melodic movement of the Main Modes), according to which “these terminate on their own fundamentals”.¹⁵

Nevertheless, a crucial question immediately arises at this point, generally regarding the essential identity of the so-called para-Plagal Idioms. In John Laskaris's Theoretical Treatise, specifically in the relevant paragraph where these Idioms are described, one reads the following remarks: “The Para-Plagal of these are the following: The Para-Plagal of Mode I is Mode II Plagal; the Para-Plagal of Mode II is Mode I Plagal; the Para-Plagal of Mode III is the Legeto and the Mode IV Plagal; and the Para-Plagal of Mode IV is Mode III Plagal, i.e. Barys”;¹⁶ therefore, based on this testimony, one must conclude that the para-Plagal Idioms can be found “one Step” below any Main Mode. However, according to the same testimony, whereas this theoretical rule applies to the 2nd, 3rd & 4th Modes, this is not the case for the Mode under discussion, that is, the 1st Mode: in both the Theoretical Treatise as well as in the Modality Schema under examination, it is undoubtedly the 2nd Plagal Mode (Ϡ) – and not, as one might expect, the 4th Plagal Mode (Ϡ) – that is being described and illustrated [at the point 1biii] as the 1st Mode's para-Plagal Idiom. This “problem” can be solved if one focuses on an additional relevant reference, given in the above-mentioned paragraph, in which the para-Plagal Idiom of the 3rd Mode is described; according to that reference, the 4th Plagal Mode (Ϡ) could alternatively be considered as the para-Plagal Idiom of the 3rd Mode.¹⁷

15. *Ibidem*, p. 23.

16. *Ibidem*, p. 24; Alygizakis, pp. 240³⁴⁻³⁷.

17. It has to be noted that in this specific paragraph under examination (the one referring to the para-Plagal Idioms of the Main Modes) the present author had to correct the above-mentioned sentence [“the Para-Plagal of Mode III is the Legeto and the Mode IV Plagal”], where the para-Plagal Idiom of the 3rd Mode is specifically being described; while the last indication (“and the Mode IV Plagal”) is missing from the codex No. 2401 of the National Library of Greece (f. 223^v), published by Bentas, it is although found in the codex No. 570 of Dionysiou Monastery on Mount Athos (f. 41^v), but in Alygizakis' edition (verses 35-37) it is incorrectly published [specifically as follows: “...the Para-Plagal of Mode III is the Legeto; and the Para-Plagal of Mode IV and the Mode IV Plagal is Mode III Plagal, i.e. Barys»]; more precisely, at this specific point of the last codex (f. 41^v) one can indeed see the above-mentioned sentence written down exactly in the way that Alygizakis has already published it; but, at the same time, one can also observe there [“eyewitness observation”] three superscripts written through the Greek letters α, β & γ above equal in numbers phrases of the same sentence [specifically as follows: β: and the Para-Plagal of Mode IV | α: and the Mode IV Plagal | γ: is Mode III Plagal, i.e. Barys], superscripts through which the codex writer is obviously indicating the right order according to which one has to correctly read (and understand) that point of the Theoretical Treatise.

So, it would seem that in the aforementioned points in John Laskaris's Treatise and Diagram, respectively, the 1st and the 3rd Modes exchange their musical identities, according to the so-called *diplo-Parallage* [onwards: *dP*] theoretical rule;¹⁸ this means that the 1st Mode (ᾠ) becomes (transformationally) the 3rd Mode (ᾠ) and vice versa, and is why one could recognize, for example, the 2nd Plagal Idiom/Step (ᾠ) as being at the same time the *dP* para-Plagal version of the 1st [= 3rd] Mode (as it happens at the aforementioned point 1biii) and the para-Mediant version (point 1aiii) of the same Mode [when 1st=1st, i.e. according to the "*existing Parallage*" (onwards: *eP*) procedure] as well; or, alternatively (and conversely), the 4th Plagal Idiom/Step (ᾠ) as being the *dP* para-Plagal version of the 3rd [= 1st] Mode (as it characteristically happens below, at the point 3biii).

Additionally, there is another relevant reference included in John Laskaris's Theoretical Treatise (one already mentioned above), according to which "*the Para-Mediant of Mode I is Mode II Plagal*"; some others say that the Para-Mediant of Mode I is Mode IV Plagal, viz Mode II, the so-called *neanes*".¹⁹ This additional reference could undoubtedly confirm the above-mentioned observation, because the 4th Plagal Idiom/Step (ᾠ) could be considered as the para-Mediant version of the 1st Mode only if the aforementioned *diplo-Parallage* technique is also applied; i.e. (to continue with the current example) when the 1st Mode (ᾠ) becomes (transformationally) equal to the 3rd (ᾠ).

One can see a relevant case further on, in the 3rd Mode section of the Modality Schema; there, at the point 3aiii, the Idiom/Step ᾠ (2nd Plagal Mode) is apparently given as the para-Mediant version of the 3rd Mode; this is absolutely compatible with the text of John Laskaris's Theoretical

18. Cf. the following passage of John Laskaris's Theoretical Treatise (found, specifically, in its version given by the codex No. 570 of Dionysiou Monastery on Mount Athos): "Mode I Plagal has as its tri-phonic Mode Mode IV, but also Mode I; one can find Mode IV as the tri-phonic one of Mode I Plagal according to the existing *Parallage* procedure (i.e. according to the normal way of counting three ascending steps starting from Mode I Plagal); but if one uses the so-called *diplo-Parallage* procedure (by re-naming and musically transforming the Modes' identities), while ascending three steps from Mode I Plagal one will undoubtedly find Mode I and not Mode IV; and when one moves two more steps up from Mode IV (i.e. from the last version of the mentioned Mode, which has already been musically transformed to Mode I) one will find Mode III, as though moving two steps up starting from Mode I; and if one descends again two steps from the aforementioned Mode III one will also find the same Mode, i.e. Mode IV (by re-naming and musically transforming, once again, the Mode I to the Mode IV); this is a typical descending movement between Mode I and Mode IV"; see Alygizakis, p. 240⁴⁵⁻⁵² (explanations given into parentheses are added by the present author).

19. Bentas, *op. cit.*; Alygizakis, p. 240³⁰⁻³¹.

Treatise, where one reads that “the Para-Mediant of Mode III is Mode II Plagal, and Mode IV Plagal as well”.²⁰ Nevertheless, at this point there is noticeable discrepancy and ambiguity, which may also serve as a strong confirmation of the possible use of the aforementioned *diplo-Parallage* technique: on the one hand, in the version of John Laskaris's Theoretical Treatise found in the codex No. 2401 of the National Library of Greece (published by Bentas), only the Idiom/Step of 2nd Plagal Mode (Ϡ) is described (f. 223^v) as the *dP* para-Mediant version of the 3rd [= 1st] Mode and the same practice can also be seen in the Modality Schema (illustrated at f. 224^r [= point 3a_{iii} in the present paper]); on the other hand, in the version of John Laskaris's Theoretical Treatise found in the codex No. 570 of Dionysiou Monastery on Mount Athos (published by Alygizakis), apart from the aforementioned *dP* Idiom, the “normal” para-Mediant version of the 3rd Mode, reckoned according to the “existing *Parallage*”, i.e. the Step of 4th Plagal Mode (Ϡ), is included as well (f. 41r).²¹

Finally, the following two cases, located in the Main Modes' section of the Modality Schema, also warrant discussion:

In the 2nd Mode section, at the point 2a_{ii}, the 2nd Plagal Mode (Ϡ) is given instead of the expected Idiom/Step of the Mediant (i.e. 4th Plagal Mode: Ϡ);²² while every Mode has its own Idioms and “melodic behaviors” (because ultimately what is illustrated in this Schema is exactly the Mode's “melodic reality” and “compositional perspective”), one can assume that this practice could, for example, be an indication of the Mediant version used by this specific (2nd) Mode; i.e. an indication of the “chromatic version” of the Mediant Idiom of the 2nd Mode. However, it is very well known that the Step in question (Ϡ, i.e. 2nd Plagal Mode [equal to the Legeto (Ϡ) Idiom]) is the Mediant Idiom of the 4th Mode.²³ Even if we do not have any specific references found in John Laskaris's

20. Bentas, *op. cit.*; Alygizakis, p. 240³²⁻³³. Note that in the aforementioned Alygizakis's edition the above phrase is written (due, apparently, to a “typographical mistake”) as follows: “the Para-Mediant of Mode I is Mode II Plagal, and Mode IV Plagal as well” (verses 32-33); nevertheless, in the codex No. 570 of Dionysiou Monastery on Mount Athos (f. 41^r) the same phrase is clearly written as follows: “the Para-Mediant of Mode III is Mode II Plagal, and Mode IV Plagal as well” [: *eyewitness observation*].

21. Of course, as one can immediately understand, judging from the aforementioned analogous references from the same codex, this is a practice generally used in the specific codex (as well as in its existing copies; or even its *Volragen*), as far as all the relevant cases developed according to the said *dP* technique are concerned.

22. Bentas, *op. cit.*; Alygizakis, p. 239¹⁹⁻²¹ [: “the Mediant of Mode II is Mode IV Plagal; Mode III is also the Mediant Mode of Modes II and I”].

23. Bentas, *op. cit.* Alygizakis, p. 239²¹⁻²³ [: “the Mediant of Mode IV is Mode II Plagal, that is the so-called Legeto; Legeto is Modes II Plagal and Barys”].

Theoretical Treatise (such as those mentioned before concerning the 1st & 3rd Modes) the present author comes to wonder: is the so-called *diplo-Parallage* theoretical rule also in effect at this point? Something like this could be considered as a normal development, because (as seen before) if the 1st Mode becomes the 3rd (and vice versa) then the 2nd Mode may become the 4th (something that – according to the typical Modes’ circulation – could also be considered as valid vice versa, as well); that way, Step $\mathfrak{u}$ (2nd Plagal Mode) is indeed the *dP* Mediant Idiom of the 2nd [= 4th] Mode.

In the 4th Mode section, at the point 4aiii, the *Legeto* (✕) Idiom/Step is given; this could also be a reference to the above-mentioned specific Mediant version of the 4th Mode; but, the last Step (Mediant Idiom) is already given at its own place, located at the point 4aii of the Modality Schema; there, one can find Step $\mathfrak{u}$ (2nd Plagal Mode) illustrated, a Step that, according to the aforementioned passage of John Laskaris’s Theoretical Treatise [“*the Mediant of Mode IV is Mode II Plagal*, that is the so-called *Legeto*; *Legeto* is Modes II Plagal and Barys”²⁴], is equal to both the *Legeto* (✕) and Barys (↗) Idioms; so, based on this evidence, one can additionally assume that the *Legeto* (✕) Idiom/Step given at this point (4aiii) is concurrently equal to the Barys (↗) Idiom/Step; that way, the last Step (↗, i.e. Barys Mode) could undoubtedly be considered as the *dP* para-Mediant Idiom of the 4th [= 2nd] Mode.²⁵

As a final result of the aforementioned comments, it now becomes apparent that if one spreads such a *diplo-Parallage* approach to all of the musical material under examination, then an amazing new “parallel musical reality” is automatically arising, one formed under the power of the *dP* theoretical rule.²⁶ In this Modality Schema, John Laskaris seems specifically to emphasize in practice the aforementioned *dP* theoretical rule (at several points of all used Modes, whether Main or Plagal) within a frame of a third (i.e. a trichord or a so-called *diphonia*²⁷); with-

24. *Ibidem*.

25. Bentas, *op. cit.* [“*The Para-Mediant of Mode II is the Barys*”].

26. The present author owes several of the above described ideas, as far as the dimensions and perspectives of the so-called *diplo-Parallage* procedure (as developed in John Laskaris’s Modality Schema under examination) are concerned, to his student Anni Markodimitraki, to whom he would like to express his gratitude.

27. This specific practice seems to be a very interesting choice of John Laskaris; actually, one can assume that it is an innovative one, as well, taking into consideration not only the aforementioned description of the so-called *diplo-Parallage* technique [see above, note 18], but also the following relevant passage of his Theoretical Treatise (also as given only in codex No. 570 of Dionysiou Monastery on Mount Athos, where he (on the contrary) emphasizes the importance of the *triphonia*: “Know this, O Listener, that any triphonia creates the same Mode; that is if one moves from any Mode three steps

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in such a frame, all eight Modes of the Byzantine Octaechia may, more precisely, be rotated according to the (ambiguous) way that can be seen in the following index:

<i>eP ↔ dP</i>				
<i>Main Modes</i>				
1 st	ᾠ	↔	3 rd	ᾠ
2 nd	ᾠ	↔	4 th	ᾠ
<i>Plagal Modes</i>				
1 st	ᾠ	↔	3 rd [Barys]	ᾠ
2 nd	ᾠ	↔	4 th	ᾠ

According to the observations above, the present author must reach the following conclusions regarding the way that the Main Modes are developed in this part of John Laskaris's Modality Schema: based on a "start-point" (which is repeated twice), a point that (in both circles used) could be found at points ai & bi, respectively, one can follow (through these two circles) all four descending movements of any Main Mode; in the first circle through points aii [= two steps below] & aiii [= three steps below] and in the second circle through points bii [= four steps below] & biii [= five steps below]; all the above elements may be incorporated into a Schema like the one below, formed in a shape of a rectangle and accompanied by short relevant comments and instructions:

one will also find the very same as the initial Mode; this is the so-called triphonia"; see Alygizakis, p. 240⁶¹⁻⁶³.

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Main Modes							
1ai M 	1aii m 	1bi M  [= γ_1 (dP)]	1bii P 	2ai M  [= β_2 (dP)]	2aii m  [= β_2 (eP)]	2bi M 	2bii P 
1aiii pm 		1biii pP  (dP) [= β_2 (eP)]		2aiii pm 		2biii pP 	
3ai M  [= β_3 (dP)]	3aii m 	3bi M  [= β_3 (dP)]	3bii P 	4ai M  [= β_4 (dP)]	4aii m  [= β_4 (eP)]	4bi M 	4bii P 
3aiii pm  (dP) [= β_3 (eP)]		3biii pP  (dP) [= β_3 (eP)]		4aiii pm  [= β_4] (dP) [= β_4 (eP)]		4biii pP 	

- At point aii [= two steps below], the Mediant Idioms of the Main Modes are shown [with the aforementioned dP exception in the case of the 2nd Mode (point 2aii)]: “*The Mediant Mode of Mode I is the Barys Mode; the Mediant of Mode II is Mode IV Plagal; Mode III is also the Mediant Mode of Modes II and I; the Mediant of Mode III is Mode I Plagal; and the Mediant of Mode IV is Mode II Plagal*, that is the so-called Legeto; Legeto is Modes II Plagal and Barys”.²⁸
- At point aiii [= three steps below], the para-Mediant Idioms of the Main Modes are shown [with the aforementioned dP exceptions in the cases of the 3rd & 4th Modes (point 3aiii & 4aiii, respectively)]: “*The Para-Mediant Modes of the Main Modes are the following: The Para-Mediant of Mode I is Mode II Plagal; some others say that the Para-Mediant of Mode I is Mode IV Plagal, viz Mode II, the so-called neanes; the Para-Mediant of Mode II is the Barys; the Para-Mediant of Mode III is Mode II Plagal, and Mode IV Plagal as well; and the Para-Mediant of Mode IV is Mode I Plagal*”.²⁹
- At point bii [= four steps below], the Plagal Idioms of the Main Modes are shown: “*Know this, O listener, that the Mode is changeable; and that for this the Main Modes change [modulate] into the Plagal ones, and the Plagal into the Main ones again, just as the Master John Koukouzeles, of Blessed Memory, has shown in his wisest method of modulation. For he has demonstrated that in ascending by means of an Oligon, the Plagal Modes are made into Main ones and that in descending by means of an Apostrophos the Main ones become Plagal*”.³⁰
- At point biii [= five steps below], the para-Plagal Idioms of the Main Modes are shown [with the aforementioned dP exceptions in the cases of the 1st & 3rd Modes (points 1biii & 3biii, respectively)]: “*The Para-Plagal of these are the following: The Para-Plagal of Mode I is Mode II Plagal; the Para-Plagal of Mode II is*

28. *Ibidem*; Alygizakis, p. 239¹⁹⁻²³.

29. Bantas, *op. cit.*; Alygizakis, p. 240²⁹⁻³³.

30. Bantas, *op. cit.*

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*Mode I Plagal; the Para-Plagal of Mode III is the Legeto and the Mode IV Plagal; and the Para-Plagal of Mode IV is Mode III Plagal, i.e. Barys».*³¹

Furthermore, it finally becomes obvious that the para-Plagal Idiom should now be understood not as the Plagal of a Main Mode but as the one found “beside” (i.e. one Step below) the Plagal; through this descending movement of five steps, one can conclude that said Idiom [para-Plagal], should actually be understood as a descending pentachord – at the end of which one can obviously find the Plagal of a Main Mode – plus one more descending step, where one can likewise find the para-Plagal of a Main Mode.

Thus, as far as the para-Plagal Idiom is concerned, the aforementioned theoretical rule [“*The Para-Plagal is the Idiom found one Step below any Main Mode*”], should now be restated as follows: “*The Para-Plagal is the Idiom found one Step (a second) below any Plagal Mode or five Steps (a sixth) below any Main Mode*”.³²

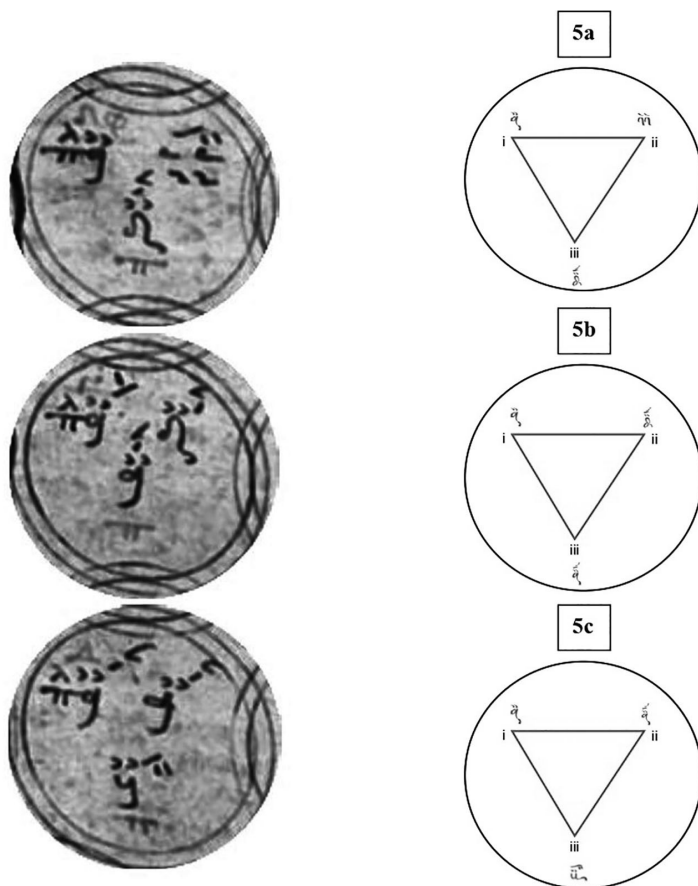
Comments on the Plagal Modes' Development: Differences – Queries – Results

The typical structure of the Plagal Modes' development, which appears next in the Modality Schema, is focused on each Plagal Mode's three Idioms as well; obviously, these are three points of possible melodic movements of any Plagal Mode (i.e. the so-called di-phonic, tri-phonic and tetra-phonic versions), as is written in the beginning of John Laskaris's Theoretical Treatise: “*In the ascent of a Mode from the Plagal ones, one obtains the di-phonic, tri-phonic and tetra-phonic ones and these terminate into their Plagal ones, being like the ‘sons’ of the Main Modes*”.³³ For example, one can clearly see such a development in the part dedicated to the 1st Plagal Mode:

31. *Ibidem*; Alygizakis, pp. 240³⁴⁻³⁷.

32. Based on this definition, it is undoubtedly preferable from a theoretical standpoint to use from here on this specific term with the wording: *para-Plagal* of a *Plagal*/ or a *Main Mode*.

33. Bentas, p. 23; Alygizakis, p. 239⁹⁻¹¹.



Generally speaking, it is crystal clear that in every one of these three circles, the same “start-point” (that is, in every case, each one of the four Plagal Modes) is shown (specifically at points No. i), from which, not only through the aforementioned relevant letters/symbols [2ph, 3ph, 4ph], but also with the apparent additional use of the relevant neumes of Byzantine Notation [, , ], one can follow transposition to the di-phonic, tri-phonic and tetra-phonic Idioms respectively (shown at points No. ii). But, what does the π [p], written in every circle (at points No. iii), actually mean? The answer is hidden in the following passage

of John Laskaris's Theoretical Treatise, a note written as an introduction to the Plagal Modes section of the same text; there, one reads that "*these also have the tri-phonic and tetra-phonic Modes which we call Para-Kyrioi and from these are then derived those called Naoi, Protobaroi and the tetra-phonic Modes*".³⁴ So, this symbol (represented by the initial Greek letter π) is obviously here an indication of the para-Main (*Para-Kyrioi*) Idiom.

There is a relevant passage of John Laskaris's Theoretical Treatise (specifically in its version which appears in codex No. 570 of Dionysiou Monastery on Mount Athos), where these para-Main Modes are described as follows: "There are also para-Main Modes, made from their Plagal Modes, which are as follows: The para-Main of Mode I Plagal is Mode II; the para-Main of Mode II Plagal is Mode III; the para-Main of Mode Barys is Mode IV; the para-Main of Mode IV Plagal is Mode I";³⁵ at this point, taking into consideration also what has already been discussed before (regarding the analogous case of the so-called para-Plagal Idiom), it becomes clear that the para-Main Idiom should be described as follows: "*The Para-Main is the Idiom found one Step (a second) above any Main Mode or five Steps (a sixth) above any Plagal Mode*".³⁶

Further, one must also understand the Idioms/Steps illustrated at points No. iii of all three given circles as the para-Main Idiom of the respective di-phonic, tri-phonic and tetra-phonic (that is, the Main of the Plagal) versions of the Plagal Modes (versions already given at points No. ii of the same circles). At the same time, the "repetition practice" already observed in the section of the Main Modes also appears here: it is the tactic (as mentioned before, but also shown in the relevant index below) of triple repetition (in every one of the three circles used in Plagal Modes' section) of the "start-point" (in each case being one of the four Plagal Modes). It bears repeating here that this "repetition practice" could possibly indicate that the one who is reading/decoding the Schema would (while they are "discovering" an Idiom/Step of the given Mode) return each time to the "start-point", according (for example) to a melodic process like the following:

34. Bentas, p. 24.

35. Alygizakis, p. 240⁵⁷⁻⁶⁰.

36. Note that in this case what was said before is also valid for the analogous case of the so-called para-Plagal Idiom: the para-Main Idiom should be understood not as the Main of a Plagal Mode but as the one found beside – i.e. one Step above – the Main; in the same way, the aforementioned ascending movement of five steps (a sixth), through which one reaches this Idiom (i.e. the para-Main), should actually be understood as an ascending pentachord (at the end of which one can obviously find the Main of a Plagal Mode) plus one more ascending step (where one can find the para-Main of a Plagal Mode, as well). Based on the above definition, it is undoubtedly preferable, theoretically, to use from here on this specific term with the wording: the *para-Main* of a *Main*/or a *Plagal Mode*.

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Plagal→*di-phonic*→(*di-phonic*'s) *para-Main* [=tri-phonic]↔
Plagal→*tri-phonic*→(*tri-phonic*'s) *para-Main* [=tetra-phonic]↔
Plagal→*tetra-phonic* [=Main]→*para-Main*↔*Plagal*

5ai P	5aii 2ph
5aiii pM	
5bi P	5bii 3ph
5biii pM	
5ci P	5cii 4ph
5ciii pM	

Some additional points are also noticeable here: firstly; the last movement, i.e. the final return to the given Plagal Mode, even though it is not illustrated in the Modality Schema, is easily understandable (as pointed out before, for the analogous case of the Main Modes) not only due to the Byzantine Music Modes' circular philosophy (given by the schema of the so-called *Wheel of the eight Modes*), but mainly due to its correspondence to the above theoretical description (as far as the possible ascending melodic procedure of the Plagal Modes is concerned), according to which “*these terminate into their Plagal ones*, being like the ‘sons’ of the Main Modes”;³⁷ secondly; the Steps pointed out between any Plagal Mode's Idioms (i.e. those of the para-Main, illustrated at points No. iii of all three circles of the Plagal Mode's section) seems to be a “musical preparation”, a “vocal and intervallic pre-conflict”, in each case for the next melodic movement; this would seem to be very useful for the entire educational and tutorial approach of the Theory and Practice of Byzantine Music's pedagogy.

37. Bentas, p. 23; Alygizakis, p. 239¹⁰⁻¹¹.

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Based on this last observation, one would also restate the aforementioned relevant melodic process of the Main Modes, by adding a similar “transitional” and “preparatory” step between any Idiom of those Modes, as well. Specifically, as follows:

$$\begin{aligned} & \text{Main} \rightarrow \text{Mediant} \rightarrow \text{para-Mediant} \leftrightarrow \text{Main} \rightarrow \text{para-Mediant} \rightarrow \text{Plagal} \leftrightarrow \\ & \text{Main} \rightarrow \text{Plagal} \rightarrow \text{para-Plagal} \leftrightarrow \text{Main} \end{aligned}$$

Additionally, in this section of John Laskaris's Modality Schema (dedicated to the Plagal Modes) there are several variations and differences, specifically concerning the structure of the Plagal Mode's development; in particular, the following:

In the 2nd Plagal Mode section, at the point No. 6biii, the Idiom/Step ᾠ (4th Mode) is given; that Step is apparently the di-phonic version of the Mode (an Idiom, though, that has already been illustrated at point 6aai), while we would expect the para-Main of the tri-phonic version [=tetra-phonic, i.e. Idiom/Step ᾠ (2nd Mode)] of the 2nd Plagal Mode at this point; the use of this Idiom/Step is perhaps explicable if one takes into consideration the following note, found in John Laskaris' Theoretical Treatise (specifically, in the version given in codex No. 570 of Dionysiou Monastery on Mount Athos), in the chapter of the tri-phonic Idioms of the Plagal Modes: “Mode II Plagal has Mode I, but also the so-called *nenano* Mode, as its tri-phonic Mode”.³⁸ In light of this, the given Idiom/Step (ᾠ , i.e. 4th Mode) could presumably (and according to the mentioned reference) be an indication of the basis of the so-called *nenano* Mode.³⁹

38. Alygizakis, p. 240⁵²⁻⁵³.

39. The present author wonders if this is the case at the point 5biii, as well; one notes that the Idiom/Step given there, i.e. ᾠ (1st Mode), could perhaps be considered not only as the para-Main Idiom of the tri-phonic version [= tetra-phonic] of the 1st Plagal Mode, but as its *dP* tri-phonic Idiom itself (this last scenario will, of course, only be valid if the technique of the so-called *diplo-Parallage* is used); the latter musical phenomenon is being exactly described in the following (aforementioned) passage of John Laskaris's Theoretical Treatise (only in its version given in codex No. 570 of Dionysiou Monastery on Mount Athos) and this is a testimony that could undoubtedly support such a parallel hypothesis: “Mode I Plagal has as its tri-phonic Mode Mode IV, but also Mode I; one can find Mode IV as the tri-phonic one of Mode I Plagal according to the existing *Parallage* procedure; but if one uses the so-called *diplo-Parallage* procedure, while ascending three steps from Mode I Plagal one will undoubtedly find Mode I and not Mode IV”; *Ibidem*, p. 240⁴⁵⁻⁴⁸.

Similarly, in the same section (at the final point 6ciii), the Idiom/Step ξ (1st Mode) is given; the only possible relation of this Step to the initially given Mode (2nd Plagal) is that the former is the tri-phonic Idiom of the latter; an Idiom, though, that has already been illustrated in the previous point (No. 6bii) of this section; while one would expect to find at this point the Idiom of the para-Main of the given (2nd Plagal) Mode (i.e. Step η , that is the 3rd Mode), it is obvious that the aforementioned technique of the so-called *diplo-Parallage* is also in effect at this point of John Laskaris's Modality Schema; so, while one sees Idiom/Step ξ (1st Mode) at that point (6ciii) of this section, one must recognize the *dP* para-Main Idiom of the 2nd Plagal Mode, which, through the *dP* technique, apparently becomes equal to the 4th Plagal Mode.⁴⁰

According to such an approach, compatible to the technique of the so-called *diplo-Parallage*, the case of the aforementioned point No. 6biii must be re-approached, as well: there, the given Step ξ (4th Mode) could also be considered as the *dP* para-Main Idiom of the tri-phonic version [=tetra-phonic] of the 2nd Plagal Mode through the same procedure, that is, by also considering the last Mode as becoming, through the *dP* technique, equal to the 4th Plagal Mode.⁴¹

Finally, this may also be the case at points 7biii & 8aiii, at the sections of Barys and 4th Plagal Modes, respectively: at both points one would expect to find Step η (i.e. the 3rd Mode), as the para-Main Idiom of the tri-phonic [=tetra-phonic] of the Barys Mode and the para-Main Idiom of the di-phonic [=tri-phonic] of the 4th Plagal Mode, respectively; instead of that Idiom/Step one can see (at both aforementioned points) that of the 1st Mode (ξ); while at those points the Modal procedure is apparently developed not according to the “existing *Parallage*” (i.e. according to the normal way of counting steps) but – once again – according to the so-called *diplo-Parallage* (i.e. by re-naming and musically transforming the Modes), the given Step ξ (1st Mode) must likewise be considered as the *dP* para-Main Idiom of the tri-phonic [=tetra-phonic] of the Barys Mode (which, through the *dP* technique, has transformed to the 1st Plagal) and as the *dP* para-Main Idiom of the di-phonic [=tri-phonic] of the 4th Plagal Mode

40. Needless to say, one (hypothetically) can of course consider at the same time the given Step ξ (1st Mode) as the Idiom η (3rd Mode), which, through the *dP* technique, could also be proven equal to the 1st one), i.e. indeed the *eP* para-Main Idiom of the 2nd Plagal Mode.

41. In this case, as well, one (hypothetically) can in parallel consider the given Step ξ (4th Mode) as the Idiom η (2nd Mode), which, through the *dP* technique, could also

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(which, through the *dP* technique, has transformed to the 2nd Plagal).⁴²

Thus, according to the aforementioned observations, the present author must reach the following conclusions regarding the way that Plagal Modes are developed in this part of John Laskaris's Modality Schema: based on a "start-point" (which is repeated thrice), a point that (in all three circles used) could be found at the points ai, bi & ci, respectively, one can (through the aforementioned three circles) follow all four ascending movements of any Plagal Mode; in the first circle through points aii [= two steps above] & aiii [= three steps above], in the second circle through points bii [= three steps above] & biii [= four steps above] and finally, in the third circle through points cii [= four steps above] & ciii [= five steps above]. All the above elements may be incorporated into a Schema like the following, formed in a shape of a rectangle, a Schema accompanied by short relevant comments and instructions:

Plagal Modes							
5ai P	5aii 2ph	6ai P	6aii 2ph	7ai P	7aii 2ph	8ai P [= α_n (eP)]	8aii 2ph
5aiii pM		6aiii pM		7aiii pM		8aiii pM (dP) [= α_n (eP)]	
5bi P [= α_n (dP)]	5bii 3ph	6bi P [= β_n (dP)]	6bii 3ph	7bi P [= γ_n (dP)]	7bii 3ph	8bi P	8bii 3ph
5biii pM [3ph β_n (dP)]		6biii pM (dP) [= α_n (eP)] [3ph β_n (nenano)]		7biii pM (dP) [= α_n (eP)]		8biii pM	
5ci P	5cii 4ph	6ci P [= β_n (dP)]	6cii 4ph	7ci P	7cii 4ph	8ci P	8cii 4ph
5ciii pM		6ciii pM (dP) [= α_n (eP)]		7ciii pM		8ciii pM	

1. At point aii [= two steps above], the di-phonic Idioms of the Plagal Modes are illustrated: "Mode I Plagal has as its di-phonic Mode Mode III; Mode II Plagal

be proven equal to the 4th one), i.e. indeed the *eP* para-Main Idiom of the tri-phonic version [=tetra-phonic] of 2nd Plagal Mode.

42. At the same time, one (hypothetically) can of course consider the Step given at both above-mentioned points (β_n , i.e. 1st Mode) as the Idiom β_n (3rd Mode, which, through the *dP* technique, could also be proven equal to the 1st), i.e. indeed the *eP* para-Main Idiom of the tri-phonic [=tetra-phonic] of the Barys Mode and the *eP* para-Main Idiom of the di-phonic [=tri-phonic] of the 4th Plagal Mode, respectively.

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has Mode IV as its di-phonic Mode; Mode III Plagal, i.e. Barys, has Mode I as its di-phonic Mode; and Mode IV Plagal has Mode II as its di-phonic Mode".⁴³

2. At point aiii [= three steps above], the para-Main Idioms of the di-phonic versions [= tri-phonic] of the Plagal Modes are illustrated [with the aforementioned *dP* exception in the case of the 4th Plagal Mode (point 8aiii)]: *"These also have the tri-phonic and tetra-phonic Modes which we call Para-Kyrioi and from these are then derived those called Naoi, Protobaroi and the tetra-phonic Modes"*.⁴⁴
3. At point bii [= three steps above], the tri-phonic Idioms of the Plagal Modes are illustrated: *"Mode I Plagal has as its tri-phonic Mode Mode IV, but also Mode I; one can find Mode IV as the tri-phonic one of Mode I Plagal according to the existing Parallage procedure; but if one uses the so-called diplo-Parallage procedure, while ascending three steps from Mode I Plagal one will undoubtedly find Mode I and not Mode IV; and when one moves two more steps up from Mode IV one will find Mode III, as though moving two steps up starting from Mode I; and if one descends again two steps from the aforementioned Mode III one will also find the same Mode, i.e. Mode IV; this is a typical descending movement between Mode I and Mode IV; Mode II Plagal has as its tri-phonic Mode Mode I, but also the so-called nenano Mode; Mode III Plagal, i.e. Barys, has Mode II as its tri-phonic Mode; and Mode IV Plagal has Mode III as its tri-phonic Mode"*.⁴⁵
4. At point biii [= four steps above], the para-Main Idioms of the tri-phonic versions [=tetra-phonic] of the Plagal Modes are illustrated [with the aforementioned *dP* exception in the case of the 3rd Plagal Mode (point 7biii), as well as the differentiation in the case of the 2nd Plagal Mode (point 6biii) and the relevant hypothesis for the 1st Plagal Mode (point 5biii)]: *"These also have the tri-phonic and tetra-phonic Modes which we call Para-Kyrioi and from these are then derived those called Naoi, Protobaroi and the tetra-phonic Modes"*.⁴⁶
5. At point cii [= four steps above], the tetra-phonic Idioms [=Main] of the Plagal Modes are illustrated: *"Tetra-phonic Modes are the Main Modes of each of the Plagal Modes; when you ascend four steps of any Plagal Mode you will end on its own fundamental; that is the so-called tetraphonos Mode"*.⁴⁷
6. At point ciii [= five steps above], the para-Main Idioms of the Plagal Modes are illustrated [with the aforementioned *dP* exception in the case of the 2nd Plagal Mode (point 6ciii)]: *"These also have the tri-phonic and tetra-phonic Modes which we call Para-Kyrioi and from these are then derived those called Naoi, Protobaroi and the tetra-phonic Modes"*.⁴⁸

43. Bantas, *op. cit.*

44. *Ibidem.*

45. Alygizakis, p. 240⁴⁵⁻⁵⁴.

46. Bantas, *op. cit.*

47. Alygizakis, p. 240⁵⁴⁻⁵⁷.

48. Bantas, *op. cit.*

John Laskaris's Modality Schema

The Modality Schema's function and perspectives

To sum up, the following general index may finally be presented, which incorporates all the above elements regarding the Main Modes' and Plagal Modes' musical development as illustrated in John Laskaris's Modality Schema; this Schema is also formed in a shape of a rectangle, as follows:

Main Modes							
1ai M ↗	1aii m ↘	1bi M ↗ [• u, (dP)]	1bii P ↘	2ai M ↘ [• d, (dP)]	2aii m $\text{↘} \text{↗} \text{↘}$ (dP) [• u, (eP)]	2bi M ↘	2bii P ↘
1aii pm ↘		1bii pP ↘ (dP) [• d, (eP)]		2aii pm ↘		2bii pP ↘	
3ai M ↗ [• d, (dP)]	3aii m ↘	3bi M ↗ [• d, (dP)]	3bii P ↘	4ai M ↗ [• u, (dP)]	4aii m $\text{↘} \text{↗} \text{↘}$ (dP)	4bi M ↗	4bii P ↗
3aii pm ↘ (dP) [• d, (eP)]		3bii pP ↗ (dP) [• u, (eP)]		4aii pm $\text{↗} \text{↘}$ [• u, (dP)] [• d, (eP)]		4bii pP ↗	
Plagal Modes							
5ai P ↘	5aii 2ph ↗	6ai P ↘	6aii 2ph ↗	7ai P ↘	7aii 2ph ↗	8ai P ↗ [• u, (dP)]	8aii 2ph ↘
5aii pM ↗		6aii pM ↗		7aii pM ↘		8aii pM ↗ (dP) [• u, (eP)]	
5bi P ↘ [• u, (dP)]	5bii 3ph ↗	6bi P ↘ [• d, (dP)]	6bii 3ph ↗	7bi P ↘ [• d, (dP)]	7bii 3ph ↘	8bi P ↗	8bii 3ph ↗
5bii pM ↗ [3ph d, (eP)]		6bii pM ↗ (dP) [• u, (eP)] [3ph d, (eP)]		7bii pM ↗ (dP) [• u, (eP)]		8bii pM ↗	
5ci P ↘	5cii 4ph ↗	6ci P ↘ [• d, (dP)]	6cii 4ph ↘	7ci P ↘	7cii 4ph ↗	8ci P ↗	8cii 4ph ↗
5cii pM ↘		6cii pM ↗ (dP) [• u, (eP)]		7cii pM ↗		8cii pM ↗	

At the same time, the melodic movements described through the above Schema are very much compatible with the same movements John Laskaris described in his Theoretical Treatise, a text that usually appears before or after his Modality Schema; one can see such a correspondence in the following index, which includes musical material for the 1st (Main & Plagal) Mode, where both Laskaris's words and symbols are included:

Επιστημονική Επετηρίς

1 st Mode			
Mode I	the Mediant Mode of Mode I is the Barys Mode	Mode I	the Main Modes change [modulate] into the Plagal ones, and the Plagal into the Main ones again
1ai M	1aii m	1bi M	1bii P
the Para-Mediant of Mode I is Mode II Plagal; some others say that the Para-Mediant of Mode I is Mode IV Plagal, viz Mode II, the so-called neanes		the Para-Plagal of Mode I is Mode II Plagal	
1aiii pm		1biii pP	
1st Plagal Mode			
Mode I Plagal		Mode I Plagal has as its di-phonic Mode Mode III	
5ai P		5aii 2ph	
these also have the tri-phonic and tetra-phonic Modes which we call Para-Kyriai and from these are then derived those called Naai, Protobaroi and the tetra-phonic Modes			
5aiii pM			
Mode I Plagal		Mode I Plagal has as its tri-phonic Mode Mode IV, but also Mode I; one can find Mode IV as the tri-phonic one of Mode I Plagal according to the existing Parallage procedure; but if one uses the so-called diplo-Parallage procedure, while ascending three steps from Mode I Plagal one will undoubtedly find Mode I and not Mode IV; and when one moves two more steps up from Mode IV one will find Mode III, as though moving two steps up starting from Mode I; and if one descends again two steps from the aforementioned Mode III one will also find the same Mode, i.e. Mode IV; this is a typical descending movement between Mode I and Mode IV	
5bi P		5bii 3ph	
these also have the tri-phonic and tetra-phonic Modes which we call Para-Kyriai and from these are then derived those called Naai, Protobaroi and the tetra-phonic Modes			
5biir pM			
Mode I Plagal		tetra-phonic Modes are the Main Modes of each of the Plagal Modes; when you ascend four steps of any Plagal Mode you will end on its own fundamental; that is the so-called tetraphonos Mode	
5ci P		5cii 4ph	
these also have the tri-phonic and tetra-phonic Modes which we call Para-Kyriai and from these are then derived those called Naai, Protobaroi and the tetra-phonic Modes			
5ciir pM			

This index could be considered totally complete if one adds the music hidden in both aforementioned elements, words and symbols, music that they could obviously write down through Byzantine Notation; the following index shows the results of such an effort:

John Laskaris’s Modality Schema

1 st Mode			
Mode I	the <i>Mediant</i> Mode of Mode I is the <i>Barys</i> Mode	Mode I	the <i>Main Modes</i> change [modulate] into the <i>Plagal</i> ones, and the <i>Plagal</i> into the <i>Main</i> ones again
1ai M	1aii m	1bi M	1bii P
the <i>Para-Mediant</i> of Mode I is Mode II <i>Plagal</i> ; some others say that the <i>Para-Mediant</i> of Mode I is Mode IV <i>Plagal</i> , viz Mode II, the so-called <i>neanes</i>		the <i>Para-Plagal</i> of Mode I is Mode II <i>Plagal</i>	
1aiii pm		1biii pP (dP) [= (eP)]	
1st Plagal Mode			
Mode I <i>Plagal</i>		Mode I <i>Plagal</i> has as its <i>di-phonic</i> Mode Mode III	
5aii P		5aii 2ph	
these also have the <i>tri-phonic</i> and <i>tetra-phonic</i> Modes which we call <i>Para-Kyriai</i> and from these are then derived those called <i>Naoi</i> , <i>Protobaroi</i> and the <i>tetra-phonic</i> Modes			
5aiii pM			
Mode I <i>Plagal</i>		Mode I <i>Plagal</i> has as its <i>tri-phonic</i> Mode Mode IV, but also Mode I; one can find Mode IV as the <i>tri-phonic</i> one of Mode I <i>Plagal</i> according to the existing <i>Parallage</i> procedure; but if one uses the so-called <i>diplō-Parallage</i> procedure, while ascending three steps from Mode I <i>Plagal</i> one will undoubtedly find Mode I and not Mode IV; and when one moves two more steps up from Mode IV one will find Mode III, as though moving two steps up starting from Mode I; and if one descends again two steps from the aforementioned Mode III one will also find the same Mode, i.e. Mode IV; this is a typical descending movement between Mode I and Mode IV	
5bi P		5bi 3ph	
these also have the <i>tri-phonic</i> and <i>tetra-phonic</i> Modes which we call <i>Para-Kyriai</i> and from these are then derived those called <i>Naoi</i> , <i>Protobaroi</i> and the <i>tetra-phonic</i> Modes			
5biii pM			
Mode I <i>Plagal</i>		tetra-phonic Modes are the <i>Main Modes</i> of each of the <i>Plagal</i> Modes; when you ascend four steps of any <i>Plagal</i> Mode you will end on its own fundamental; that is the so-called <i>tetraphonos</i> Mode	
5cii P		5cii 4ph	
these also have the <i>tri-phonic</i> and <i>tetra-phonic</i> Modes which we call <i>Para-Kyriai</i> and from these are then derived those called <i>Naoi</i> , <i>Protobaroi</i> and the <i>tetra-phonic</i> Modes			
5cii pM			

Επιστημονική Επετηρίς

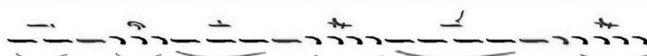
The final question should be the following: *how was this Modality Schema applied in practice during the tutorial process?* For the conclusion of this paper, the present author believes that he must dare to provide an answer:

In the Modality Schema a symbolism of crucial importance is undoubtedly hidden; it is a symbolism of a circular procedure, formed through constant returning to the beginning, one that ensures the ability of (ascending or descending) melodic continuity, as well.

So, as previously seen, in both the Main and Plagal Modes' sections of the Modality Schema, while one is "discovering" all Idioms/Steps of a given Mode, one must return every time to the "start-point", that is, to the initial Mode itself; such a melodic procedure (one compatible to the above circular musical development) could be applied either *autonomously* (i.e. in the compact frame of each one of all given eight Modes of the Byzantine Octaechia) or even according to a way that could ensure the above-mentioned ability of (ascending or descending) *melodic continuity*, that could ensure the Mode's "*marvelous kinship to each other*".⁴⁹

The autonomous melodic way of approaching the musical material given in the Modality Schema has already been shown (and discussed) before; it is specifically formed (according to either a continuously or an excessively melodic process) as follows:⁵⁰

Main Modes
<i>Main</i> → <i>Mediant</i> → <i>para-Mediant</i> ↔ <i>Main</i> → <i>para-Mediant</i> → <i>Plagal</i> ↔ <i>Main</i> → <i>Plagal</i> → <i>para-Plagal</i> ↔ <i>Main</i>

Plagal Modes
<i>Plagal</i> → <i>di-phonic</i> → <i>(di-phonic's)</i> para- <i>Main</i> [=tri-phonic]↔ <i>Plagal</i> → <i>tri-phonic</i> → <i>(tri-phonic's)</i> para- <i>Main</i> [=tetra-phonic]↔ <i>Plagal</i> → <i>tetra-phonic</i> [=Main]→ <i>para-Main</i> ↔ <i>Plagal</i>


The relevant continuous melodic way of approaching the same musical material may easily be formed if one simply skips the final return Step, according to a procedure that can be seen in the following index:

49. Cf. Jørgen Raasted, "The Hagiopolites. A Byzantine Treatise on Musical Theory (preliminary edition)", *Cahiers de l' Institut du Moyen-Âge Grec et Latin* 45, Copenhagen 1983, pp. 52^{§46}, 59-60^{§55}.

50. Needless to say, one (through the individual para-Main and para-Plagal, respectively, Idioms) can repeat the above-mentioned autonomous melodic way of approaching the musical material given in the Modality Schema under examination for all the Modes (Main and Plagal) of the Byzantine Octaechia.

John Laskaris's Modality Schema

Main Modes	
<i>Main</i> → <i>Mediant</i> → <i>para-Mediant</i> ↔ <i>Main</i> → <i>para-Mediant</i> → <i>Plagal</i> ↔ <i>Main</i> → <i>Plagal</i> → <i>para-Plagal</i> ↔ <i>Main</i>	
	
Plagal Modes	
<i>Plagal</i> → <i>di-phonic</i> → <i>(di-phonic's)</i> para- <i>Main</i> [=tri-phonic]↔ <i>Plagal</i> → <i>tri-phonic</i> → <i>(tri-phonic's)</i> para- <i>Main</i> [=tetra-phonic]↔ <i>Plagal</i> → <i>tetra-phonic</i> [=Main]→ <i>para-Main</i> ↔ <i>Plagal</i>	
	

Such an “omission” is obviously necessary if, instead of ending at the initial Mode, one wishes to continue the melodic development; in order to achieve this, one of course has to make good use of the relationship that is formed between a Main Mode and its Plagal (or even vice versa), as is shown by John Laskaris in both his Theoretical Treatise and the Modality Schema currently being explored – especially through the aforementioned versions of a para-Plagal or a para-Main, Idioms now shown to be Steps of crucial importance. In the following index one can see an outline of this correspondence:⁵¹

1 st Mode 	↔	4 th Plagal Mode 
[=para-Main of the 4 th Plagal Mode]		[=para-Plagal of the 1 st Mode]
2 nd Mode 	↔	1 st Plagal Mode 
[=para-Main of the 1 st Plagal Mode]		[=para-Plagal of the 2 nd Mode]
3 rd Mode 	↔	2 nd Plagal Mode 
[=para-Main of the 2 nd Plagal Mode]		[=para-Plagal of the 3 rd Mode]
4 th Mode 	↔	3 rd Plagal [Barys] Mode 
[=para-Main of the 3 rd Plagal (Barys) Mode]		[=para-Plagal of the 4 th Mode]

As can clearly be seen in the relevant index quoted above, at the end of the descending procedure of a Main Mode, its last Step [=para-Pla-

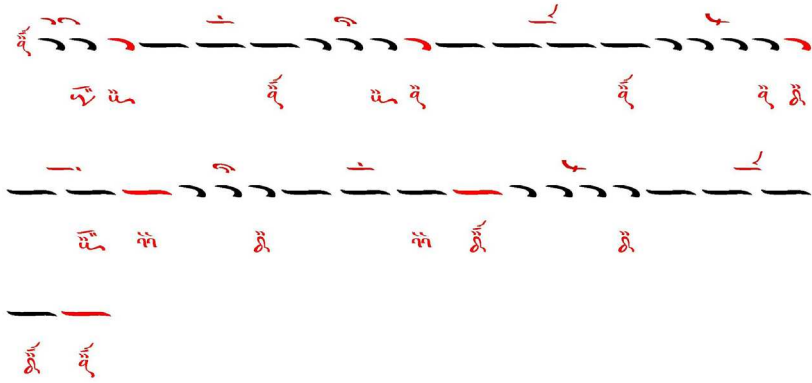
51. Moreover, such a correspondence should additionally be considered as a given one, through the tutorial schema of the so-called *Wheel of the eight Modes*, a schema where the above-mentioned Mode's “*marvelous kinship to each other*” is vividly sketched, especially through the diameters of the same *Wheel*; according to the data illustrated in said schema, the correspondence between the eight Modes of the Byzantine Octaechia is the same as it is shown in the above index; i.e. the 1st Mode is connected to the 4th Plagal one, the 2nd to the 1st Plagal, the 3rd to the 2nd Plagal and the 4th to the Barys Mode (and vice versa).

gal] could, for desired melodic continuity, at the same time be considered as the first Step [i.e. the base of the relevant/corresponding Plagal Mode itself]. Thus, from the last point, the analogous ascending procedure of a Plagal Mode may start from the very beginning; the final Step [=para-Main] of the last melodic development will conclude on the very same degree as the initial Main Mode. Moreover, while the para-Plagal [= the relevant/corresponding Plagal] of a Main Mode will be found (as already mentioned) at an intervallic distance of a descending sixth (five Steps lower) than the initial Main Mode, and the para-Main [the relevant/corresponding Main] of a Plagal Mode will likewise be found at an intervallic distance of an ascending sixth (five Steps higher) than the initial Plagal Mode, the entire melodic procedure being developed will – at the same time – be expanded within a limited vocal frame (delimited specifically within a pentachord, i.e. an intervallic distance of a fifth). Of course, the same procedure could also be applied vice versa, i.e. starting from a Plagal and concluding at its relevant/corresponding Main Mode, as well. Additionally, the entire procedure (developed between Main & Plagal/or Plagal & Main Modes) could also be applied for all eight Modes of the Byzantine Octaechia (that is, through four pairs of Main & Plagal/or Plagal & Main Modes).

More precisely, if one starts from the 1st Mode section of the Modality Schema (circles 1a & 1b), one can follow step by step all four descending movements of the same Main Mode's melodic development [i.e. 1ai: Main→1aii: Mediant→1aiii: para-Mediant↔1ai: Main→1aiii: para-Mediant→1bii: Plagal↔1ai: Main→1bii: Plagal→1biii: para-Plagal] and conclude at the 4th Plagal Mode, found specifically a sixth lower than the initial Mode. From that point, which connects one to the corresponding 4th Plagal Mode section of the Modality Schema (circles 8a, 8b & 8c), one can likewise follow step by step all four ascending movements of the same Plagal Mode's melodic development [i.e. 8ai: Plagal→8aii: di-phonic→8aiii: para-Main of the di-phonic (=tri-phonic)↔8ai: Plagal→8bii: tri-phonic→8biii: para-Main of the tri-phonic (=tetra-phonic)↔8ai: Plagal→8cii: tetra-phonic(=Main)→8ciii: para-Main] and finally conclude again at the 1st Mode, which is the initial "start-point", as well.⁵²

52. The same procedure could then be repeated for the remaining relevant pairs of Modes, if one continues to ascend one Step from the final Mode, in any case; that way, as far as the above-mentioned musical example is concerned, the pairs of 2nd [=para-Main of the 1st Mode] & 1st Plagal, 3rd [=para-Main of the 2nd Mode] & 2nd Plagal, 4th [=para-Main of the 3rd Mode] & 3rd Plagal (=Barys) Modes ascend by step; obviously, such a holistic melodic effort will finally terminate at the 4th Mode, as well, from which (again through one ascending Step) one could terminate at the 1st Mode, which,

John Laskaris's Modality Schema

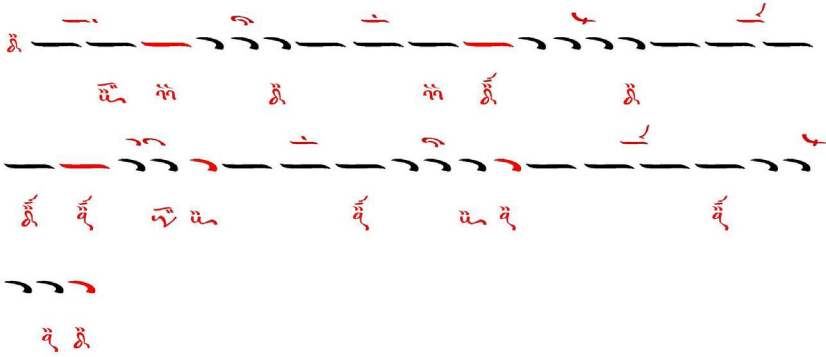


A corresponding transcription into Staff Notation of the above musical example (written in Byzantine Notation) could likewise be formed as follows (taking into consideration the two-fold ability of either an excessively [: 1st pentagram] or a continuously [: 2nd pentagram] melodic process):



this time, will of course be found a fifth higher than the initial one; moreover, from the last point, one (hypothetically) may either start the entire procedure from the very beginning (according to such a scenario, one would deal with exactly the same melodic procedure, but musically transposed a fifth higher) or, on the contrary, would follow the relevant/corresponding descending procedure (i.e. starting from the 4th Plagal Mode [found by simply descending a Step], as described in the following musical example), through which one could conclude at the initial Mode, as well.

Alternatively, if one starts from the 4th Plagal Mode section of the Modality Schema (circles 8a, 8b & 8c), one can follow step by step all four ascending movements of the same Plagal Mode's melodic development [i.e. 8ai: Plagal→8aai: di-phonetic→8aaii: para-Main of the di-phonetic (=tri-phonetic)↔8ai: Plagal→8bii: tri-phonetic→8biii: para-Main of the tri-phonetic (=tetra-phonetic)↔8ai: Plagal→8cii: tetra-phonetic (=Main)→8ciii: para-Main] and conclude at the 1st Mode (also found a sixth higher than the initial Mode). From that point, which obviously connects one to the corresponding 1st Mode section of the Modality Schema (circles 1a & 1b), one can likewise follow step by step all four descending movements of the same Main Mode's melodic development [i.e. 1ai: Main→1aai: Mediant→1aaii: para-Mediant↔1ai: Main→1aaii: para-Mediant→1bii: Plagal↔1ai: Main→1bii: Plagal→1biii: para-Plagal] and finally conclude again at the 4th Plagal Mode, being the initial "start-point", as well⁵³



53. The same procedure could then be repeated for the remaining corresponding pairs of Modes, if one continues to descend one Step from the final Mode, in any case; that way, as far as the above-mentioned musical example is concerned, the pairs of 3rd Plagal (=Barys) [=para-Plagal of the 4th Plagal Mode] & 4th, 2nd Plagal [=para-Plagal of the 3rd Plagal (=Barys) Mode] & 3rd, 1st Plagal [=para-Plagal of the 2nd Plagal Mode] & 2nd Modes descend by step; obviously, such a holistic melodic effort will finally terminate at the 1st Plagal Mode, as well, from which (again through one descending Step) one could terminate at the 4th Plagal Mode, which, this time, will of course be found a fifth lower than the initial one; moreover, from the last point one (hypothetically) may either start the entire procedure from the very beginning (according to such a scenario, one would deal with exactly the same melodic procedure, but musically transposed a fifth lower) or, on the contrary, would follow the relevant/corresponding ascending procedure (i.e. starting from the 1st Mode [found by simply ascending a Step], as already described in the previous musical example), through which one could conclude at the initial Mode, as well.

John Laskaris's Modality Schema

A corresponding transcription into Staff Notation of the above musical example (written in Byzantine Notation) could likewise be formed as follows (taking into consideration the twofold ability of either an excessively [: 1st pentagram] or a continuously [: 2nd pentagram] melodic process):



In conclusion, it finally becomes clear that a pentachord or even a single Step are additional “signs” of another strong “symbol” (hidden in the Modality Schema under current examination), through which both ascending and descending melodic continuity is not only developed, but can undoubtedly be reinforced as well.

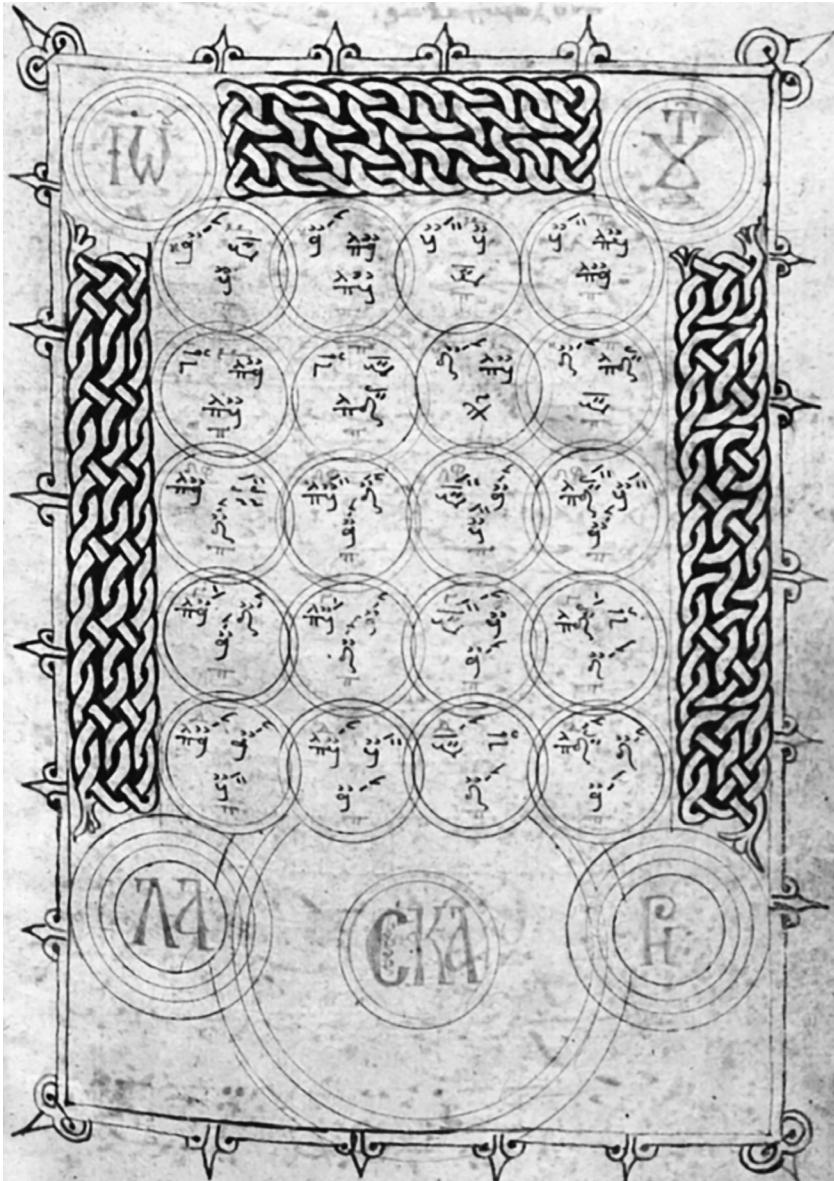


Illustration No. 1: Codex No. 2401 of the National Library of Greece, f. 224r

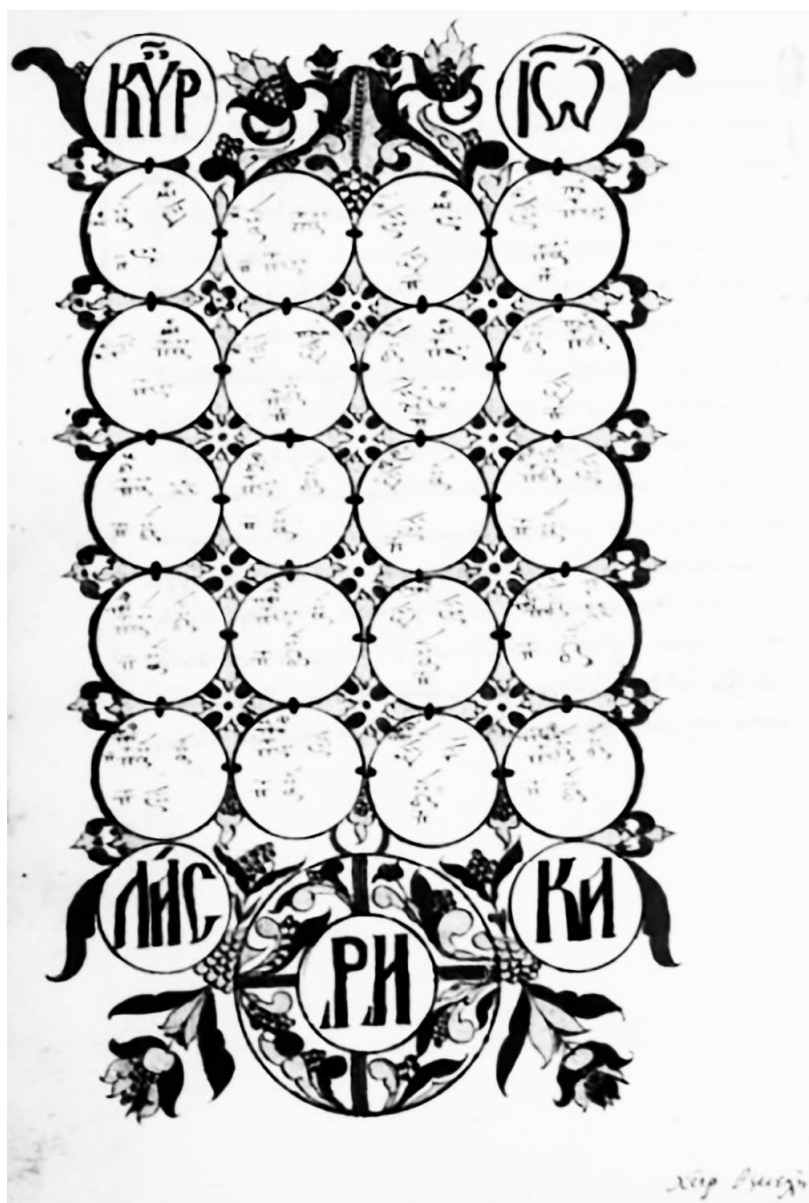


Illustration No. 2: Codex No. 1764 of the Sinai Monastery, f. 52^v

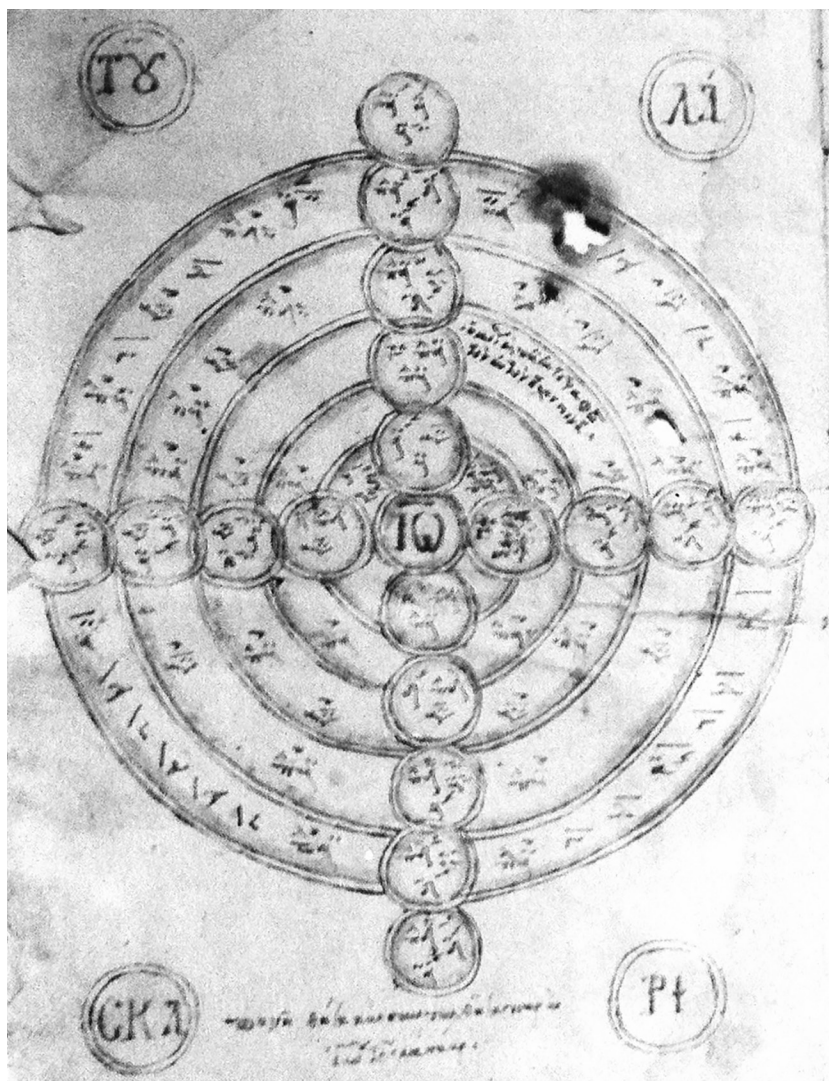


Illustration No. 3: Codex No. 398 of the Sinai Monastery

ΠΕΡΙΛΗΨΗ

Ἰδιαίτερο ἐνδιαφέρον παρουσιάζει ἡ συνοπτικὴ θεωρητικὴ συγγραφὴ Ἰωάννου τοῦ Λάσκαρη, ἕνα κείμενο ποὺ παραδίδεται ὑπὸ τὸν ἀκόλουθο τίτλο: «Ἐτέρα παραλλαγὴ τῆς μουσικῆς τέχνης, σοφωτέρα καὶ ἀκριβεστέρα εἰς ἄκρον, πονηθεῖσα δὲ καὶ συνταχθεῖσα παρὰ κύρ Ἰωάννου τοῦ Λάσκαρη τοῦ Καλομισίδου καὶ μαῖστορος· ἐναντία μὲν τοῖς πρώτοις καὶ οὐκ ἐναντία· ἐναντία γάρ, πρὸς τοὺς μὴ εἰδότας ὡς γέγραπται· εἰς δὲ τοὺς ἐντέχνως κατέχοντας αὐτὴν ἀκριβῶς, βεβαίωσίν τε μᾶλλον καὶ ἀναπλήρωσιν καὶ μεγίστην ἡδύτην ἐντεῦθεν ἀναφανείσα τῇ τέχνῃ καὶ τὰ ἐν αὐτοῖς ἰδιώματα σαφέστερα καταγγέλλουσα, ἀποδεικνύουσα δὲ ἅπασαν τῶν τεσσάρων κυρίων ἤχων τὴν ὑπόστασίν τε καὶ κίνησιν καὶ τῶν τεσσάρων πλαγίων ἤχων αὐτῶν, ἐν τε ἀναβάσει καὶ καταβάσει».

Στὸ θεωρητικογράφημα περιγράφεται, πράγματι, ἀφενὸς μὲν ἡ ἀνιούσα κίνηση ἀπὸ τοὺς πλαγίους ἤχους (καὶ ἡ ἐξ αὐτῆς δημιουργία διφώνων, τριφώνων καὶ τετραφώνων ἤχων), ἀφετέρου δὲ ἡ κατιούσα κίνηση ἀπὸ τοὺς κυρίους ἤχους (καὶ ἡ ἐξ αὐτῆς δημιουργία μέσων, παραμέσων, πλαγίων καὶ παραπλαγίων ἤχων): «ἐν μὲν τῇ ἀναβάσει τοῦ ἤχου ἐκ τῶν πλαγίων, διφώνους τε τριφώνους καὶ τετραφώνους ἀποτελοῦσι καὶ εἰς τοὺς πλαγίους αὐτῶν καὶ υἱοὺς καταλήγουσιν· ἐν δὲ τῇ καταβάσει αὐτῶν ἐκ τῶν κυρίων, εἰς μέσους ἐκπίπτουσι καὶ παραμέσους, εἰς πλαγίους τε καὶ παραπλαγίους καὶ εἰς αὐτὸν τὸν θεμέλιον καταλήγουσι».

Τὰ παραπάνω θεωρητικὰ δεδομένα ὑποστηρίζονται καὶ ἀπὸ ἕνα πολὺ ἐνδιαφέρον σχετικὸ ἐποπτικὸ σχεδιάγραμμα, μὲ τὴν ἐπεξήγηση καὶ ἀνάλυση τοῦ ὁποῖου ἀσχολούμαστε στὴν παρούσα μελέτη. Προετοιμάζοντας, κατὰ τὸ τελευταῖο διάστημα, μιὰν κριτικὴ ἔκδοση τῆς ἐν λόγῳ θεωρητικῆς συγγραφῆς (ἐγχείρημα μὴ ἐπιχειρηθὲν ὡς τώρα) εὐελπιστοῦμε ἢ παρούσα ἐργασία ὅχι μόνον νὰ συμβάλει στὴ διασάφηση δυσνόητων σημείων τῆς πραγματείας, ἀλλὰ καὶ νὰ ὑποβοηθήσει τὴν οὐσιαστικὴ κατανόηση τῆς συνολικῆς μουσικῆς φιλοσοφίας τοῦ συντάκτη της.

SUMMARY

The short Music Theory written by John Laskaris is a Theoretical Treatise of particular interest; it is entitled: "This is another modulation of the musical art, more wisely devised and more exact in every detail, worked out and drawn up by John Laskaris the Kalomisides and Maestor. It is both contrary to the first one and not contrary. It appears contrary to the first one for those readers who did not understand it as it was written; but for those who possess full artistic and exact knowledge of it, it is rath-

er a verification and a supplement, as it revealed itself as a great delight by virtue of a command of its skill, having clearly indicated its peculiarities by showing the whole essence and movements of the four Main Modes and of their four Plagal Modes, both in ascent and descent”.

Indeed, John Laskaris’s aforementioned Theoretical Treatise describes both the ascending movements of the Plagal Modes and the descending movements of the Main (Authentic) Modes and therefore the creation of some peculiar versions [: *Idioms*] of the same Modes; such as, on the one hand, the di-phonic, tri-phonic and tetra-phonic Idioms and, on the other hand, the Mediant, para-Mediant, Plagal and para-Plagal ones: “In the ascent of a Mode from the Plagal ones, one obtains the di-phonic, tri-phonic and tetra-phonic ones and these terminate into their Plagal ones, being like the ‘sons’ of the Main Modes. In descent from the Main Modes, these result in Mediant and Para-Mediant Modes, Plagal and Para-Plagal ones, and these terminate on their own fundamentals”.

The Theoretical Treatise of John Laskaris is accompanied by a very interesting Diagram that actually is a kind of a Modality Schema. This Schema is a typical example of the educational and tutorial schemas of the Theory of Byzantine Music’s pedagogy: A Schema formed as a rectangle of all eight modes of Byzantine Music (together with their Idioms), usually described in the Greek language as a “*Kanonion*” (meaning “theoretical norm”).

Needless to say, the effort of studying (and most of all understanding) this Diagram is undoubtedly a tempting and exciting one – it should also be noted that presently this effort remains an open academic challenge – but, as the present author is currently working on a *new critical edition of John Laskaris’s aforementioned Theoretical Treatise* (an undertaking that has never been attempted until now), it is now necessary to point out some crucial musicological remarks, arising from the aforementioned Modality Schema; these are remarks through which one may not only understand some misunderstood points of the Treatise, but also – and more significantly – comprehend the entire (theoretical and practical) musical philosophy of its writer.

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