

Musicology Today

Journal of the National University of Music Bucharest

Issue 4 (44) October-December 2020

Title: Twenty-Seven Songs by Nikēphoros Kantouniarēs in Poetry by Athanasios Christopoulos

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Source: Musicology Today: Journal of the National University of Music Bucharest / Volume 11 / Issue 4 (44) / October-December 2020, pp 281-296

Link to this article: musicologytoday.ro/44/MT44studiesKalaitzidis.pdf

How to cite this article: Kyriakos Kalaitzidis, “Twenty-Seven Songs by Nikēphoros Kantouniarēs in Poetry by Athanasios Christopoulos”, *Musicology Today: Journal of the National University of Music Bucharest*, 11/4 (44) (2020), 281-296.

Published by: Editura Universității Naționale de Muzică București

Musicology Today: Journal of the National University of Music Bucharest is indexed by EBSCO, RILM, ERIH PLUS, and CEEOL

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Twenty-Seven Songs by Nikēphoros Kantouniarēs in Poetry by Athanasios Christopoulos

Keywords: Secular music, Phanariot lyrics, Romanian Principalities, post-Byzantine musical manuscripts, Modern Greek Enlightenment

THE MUSICAL CONTEXT

During the first decades of the 19th century, Byzantium was still strong in the collective consciousness and memory, and remained a powerful influence in the lives, the attitudes and the cultural creations of the people of South-Eastern Europe (Iorga 1935). However, a sequence of significant events in the political and military domain, as well as an osmosis with the ideological and aesthetic movements originating in the West, with direct consequences on the economic and social life of the Greeks, gradually created an environment of intellectual and artistic activity (Tziovas 2003).

In this environment two important personalities emerged: Athanasios Christopoulos, in letters and politics, and Nikēphoros Kantouniarēs, in music. The former has been described as a “Precursor” or “Forerunner” of the Neo-Hellenic poetry,¹ while the latter was an important manuscript scribe and composer both of ecclesiastical and secular music.² Their homelands

* Paper presented on September 4, 2019 at the 8th International Musicological Conference *Musical and Cultural Osmoses in the Balkans*, organized by the International Musicological Society – Regional Association for the Study of Music of the Balkans, and hosted by the National University of Music Bucharest (September 2-6, 2019).

¹ For the whole socio-political and cultural-artistic context, see Valetas 1969; Kamarianos 1978; Pechlivanos 1998; Chatzipanagioti-Sangmeister et al. 2013.

² See Gheorghită 2010; Plemmenos 2010, 2016; Kalaitzidis 2012; Karanasios 2013; Apostolopoulos and Kalaitzidis 2019.

together with the places where they were the most active constitute a typical sample of Balkan anthropogeography: Chios, Kastoria, Constantinople, Iași, Bucharest, Budapest and Sibiu (Politis L. 1966; Vranousis 1995). Their paths crossed in the cultural environment of the Phanariot society and the result of this relationship gave birth to a series of works of art that are the subject of this paper.³

NIKĒPHOROS KANTOUNIARĒS (CA. 1770 – CA. 1820)

Extensive references to the life and work of Nikēphoros Kantouniarēs are provided in the articles by Grēgorios Stathis, John G. Plemmenos, Chariton Karanassios, and Kyriakos Kalaitzidis.⁴ Nikēphoros Kantouniarēs was born in Chios around 1770 and lived in Constantinople, then in Damascus where he joined a monastic order and was ordained Deacon, again in Constantinople and then in Iași where he spent the rest of his life. He was a pupil of Iakovos Protopsaltēs (Peloponnēsos?, 1740 – Constantinople, April 23, 1800) (Stathis 1996). He served as a *psaltēs* (chanter) in various churches and he was involved in both the teaching of ecclesiastical music and the writing of music manuscripts. While in Iași he resided in the Golia Holly Monastery of Ascension where, among other musical activities, he also worked as a teacher at the Common Music School there (Stathis 1996: 36-45).

Nikēphoros as a manuscripts' scribe

Nikēphoros scribed important codices of ecclesiastical music:

- MS Vatopediou 1426 entitled *Hierographike Harmonia*;
- MS Vatopediou 1427 entitled *Hiera Apehemata*;
- MS Vatopediou 1429 entitled *Terpsichores Paignia*;
- MS Vatopediou 1430 entitled *Ennea Mouses*;
- MS Xeropotamou 295;
- MS Xeropotamou 299;
- MS Xeropotamou 318;
- And copies of older manuscripts: Vatopediou 1396, Vatopediou 1492, Vatopediou 1519.

³ See more in Kalaitzidis 2012: 157-161. See also Politis L. and Politis M. 1994; Politis A. 1984; Plemmenos 2003a, 2003b.

⁴ See Stathis 1983; Plemmenos 1999-2000; 2003b, 2006; 2010; 2016; Karanassios 2013; Kalaitzidis 2012; Apostolopoulos and Kalaitzidis 2019.

He also dealt with secular music. After Petros Peloponnēsios (ca. 1730 – Constantinople, 1778), Nikēphoros is the most prolific scribe of secular music with five codices attributed to him:

- Romanian Academy Library in Bucharest 925 (late 18th or early 19th c.), 82 ff.
- Romanian Academy Library in Bucharest 784, 19th c. (early, ca. 1810-1812), 270 ff.
- Metropolis of Iași 129, 19th c. (1813), 12+346+9 pp.
- Vatopediou 1428, MS *Melpomenē*, 19th c. (1818-1820), 5+417 pp.
- Centre of Asia Minor Studies P1, 19th c. (early), 16 pp.
- Konstantinos Psachos Library / University of Athens (dossier) 71, 19th c. (early), 4 pp.
- Petropolitanus gr 734, that is a collection of Phanariot songs without notation.

The most recent one of which, Vatopediou 1428, is a monumental transcription of secular music repertoire in every respect.

Nikēphoros as a composer of ecclesiastical and secular music

Apart from his codex writing, compositional and exegetic work concerning ecclesiastical music, he also composed around sixty-six secular works, mainly songs on Phanariot verses (Plemmenos 2006; Tsakiridis 2007). As poets of the lyrics in his songs there are mentioned Dimitrakis Mourouzis (2), Alekos Balasidis (1), Germanos bishop of Old Patras (4), Yiakovakis Roizos (1), Nikolakis, son of Souloutziaris Eliaskos (1), Archon Megalos Komisos Theodorakis Negris (1), Antonios Photinos (Doctor; Antonios was brother of Dionysios Photeinos) (1), Govdelas the Philosopher (1). In six (6) songs he mentions himself as the poet, while in twenty-four (24) songs the lyricist is not mentioned, which suggests it is either Nikēphoros himself or an unknown poet. Finally, twenty-seven (27) songs are in lyrics by Athanasios Christopoulos (Plemmenos 2003a, 2003b, 2006, 2010, 2016).

ATHANASIOS CHRISTOPOULOS (MAY, 1772 – JANUARY, 19, 1847)

Athanasios Christopoulos was a Greek poet born at the city of Kastoria in West Macedonia. He studied at Buda and Padua, and he worked as senior government official in various positions in Wallachia. His literature and scholarly work are large and important. It stands out for the fact that he was the first to write in the Modern Greek language. He influenced many later poets, among

them the “national poet” of Greece, Dionysius Solomos. He died at Bucharest in 1847 (Politis 1966; Valetas 1969; Pehlivanos 1998; Plemmenos 2010).

Christopoulos’ relationship with music

Christopoulos seems to have a special relationship with music. Vallettas observes that “as a priest’s son [he was] familiar with Psaltic art and Byzantine music” and that he “played tambur and flute, and added music in many of his erotic and Bacchus songs, even religious ones” (Valetas 1969: 23). Indeed, in his poems we can see him exclaiming, “play pan flutes and violins”, asking the “shepherd’s flute” to play, and also addressing his “tambur” as “melodic muse”. The pandura is also referred in his allegory “In my sleep I thought I was playing the tambur”, and similarly a *psaltēs* in the equally allegoric first poem of the “Lyrika”. His poem, *Ἀπ’ τὴν πλόςκα φέρτε, φίλοι* [Friends, bring [wine] from the flask],⁵ is full of imagery, similes and metaphors related to music. In the poem, experienced musicians argue that the sound of the wooden flask, filled with wine, is a melody on the echos first and the *Megan ison* of the Psaltic art, the melos of Amphion and the rhythms of John Koukouzelēs.⁶

Moreover, Nicolaos Koritzas (Valetas 1969: 126; Kamarianos 1978: 172-180), biographer and editor of Kantouniaries, in his biography, which is based on information and notes by Christopoulos himself, notes:

His mind was primarily passionate about poetry. He was also aware that poetry is closely related with music, these two running in parallel and influencing each other, sharing the goal of pleasing our aural receptors. In order to account for the above, to provide his poems with more grace and elegance, to please the souls of his readers, he studied music at a young age, and took music into account when composing his poems. He played the tambur and flute. Using those two instruments, he composed music not only for his own poems, but also for several hymns and songs of ecclesiastical origin. (Valetas 1969: 23)

⁵ Incipits translated by Dr. Natalia Deliyiannaki.

⁶ “Ἀπ’ τὴν πλόςκα φέρτε, φίλοι, νὰ ρουφήξω μὲ τὰ χεῖλη / ἅπ’ τὴν πλόςκα τὸ κρασί, / γιὰ ν’ ἀκούσω ν’ ἀρχινήσει, / σὰν ἀηδὸν νὰ λαλήσει, / τὸ κλοῦ κλοῦ κλοῦ φισινισί. / Ὁ κλοῦ κλοῦ τῆς πλόςκας κρότος εἶναι, λέγουν, ἦχος πρῶτος, / οἱ τεχνίτες μουσικοί, / καὶ τὸ φισινισί τῆς τ’ ἄλλο εἶν’ τὸ ἴσο τὸ μεγάλο, / ὅπου ψάλλ’ ἡ ψαλτική. / Τοῦ Ἀμφίωνα τὰ μέλη κι οἱ ρυθμοὶ τοῦ Κουκουζέλη / στοῦ κλοῦ κλοῦ κλοῦ τὴν φωνὴ / ὅλα, ὅλ’ ἄς σιωπήσουν, / νὰ μὴ τύχει νὰ λαλήσουν, / ὅτ’ εἶν’ δίχως ἡδονή. / Καὶ αὐτὴ ἡ καλομοῖρα τοῦ Ἀπόλλωνα ἡ λύρα, / ποὺ στὸν Ὀλυμπο λαλεῖ, / ἄς τσακίσει τὸ δοξάρι μπρὸς στοῦ φισινισί τῇ χάρῃ / καὶ ἄς μὴν παραλαλεῖ.”

Composing music for the works of Athanasios Christopoulos

Taking into account all the above, it becomes apparent that making musical arrangements for the poems of Athanasios Christopoulos was kind of inevitable. Nikēphoros worked on 25 poems initially. In two of them he experimented setting them into more than one different mode (echos), so we have a total production of twenty-seven songs.

There are some later arrangements that, however, do not seem to be aware of Nikēphoros's work. It is a fact that in addition to the eleven editions to date of the "Lyrika" collection, Christopoulos' poems also saw a great deal of distribution through handwriting. This mode of popularization, together with the poems' facilitative to memorization structure, had the side effect of the poet's name being often lost at some stage of the procedure, and those lyrics eventually becoming the basis for many "folk" songs. Antonios Sigalas in his *Collection of National Songs* published in Athens in 1880, transcribed about fourteen songs of Christopoulos without mentioning lyricist or composer. Some of them were recorded as folk songs, such as in Foriel's collection.⁷

Coming back to Nikēphoros compositional work which is the topic of our paper, there still rise several, unanswered at the moment, questions. We do not know, for example, whether the two creators collaborated on the melody, if they were friends or even if they had ever met. However, the sheer number of songs that Nikēphoros set to music suggests a special relationship between poet and composer, most likely a friendly one.⁸ Nikēphoros seems to have relied on material from the first version of the "Lyrika" collection, although in some cases the verses are slightly varied. It is noteworthy that one of the songs is not included in this first release. This is the song *Ποκάνια, τζεπτζιρίσετε* [Planes, rattle], the authorship of which Nikēphoros clearly attributes to Christopoulos, providing as well the reason of writing (see Fig. 1).

⁷ Miltos Pechlivanos points out that "Karl Iken [Carl Jakob Ludwig Iken] transcribe two cases of his informants: a captain from Psara island and a trader in Thessaloniki, who, on September 1826, recite or even sing a poem by Christopoulos ignoring its fatherhood. Later, Alexander Negrīs will help him identify the text as a variant of the love song *Agalesma* and he will report to him that the 'ἐκ τῶν βακχικῶν' *Μεθύσι* (from the Bacchian, Drunk) had been a common word (*κοινολεκτούμενο/Volkslied*"). Pechlivanos 1998: 123. See also Politis A. 1984: 187.

⁸ The poems of other poets that Nikēphoros set into music are limited to a maximum of three to four.

[illegible]

Fig. 1. Ποκάνια, τζεπτζιρίσετε [*Planes, rattle*] by Nikēphoros Kantouniarēs (music) and Athanasios Christopoulos (text), MS no. 129 (dated 1813), p. 290, Metropolis of Iasi.

We are also not aware of the criteria used for selecting those specific twenty-five poems out of the whole works of Christopoulos. Conversely, we are able to verify that all the music modes used in the compositions are part of the ecclesiastical byzantine music system. Nikēphoros was also well versed in the music of the Ottoman Court as well as its terminology. For this reason, terms related to modes, rhythm or morphology are often encountered in Ottoman, mixed together with Byzantine music terms. In cooperation with Thomas Apostolopoulos, we have transcribed the majority of those songs into the staff notation so we can formulate, more safely, some observations (see Figs. 2, 3, 4; see also Apostolopoulos and Kalaitzidis 2019).

The musical arrangements are in sixteen (16) modal entities and their names pointed out by using both the terminology of Byzantine music and the Oriental one. More specifically, four (4) songs are in echos IV *legetos* (*maqam segâh*) and three (3) in echos III (*maqam çârgâh*). Two (2) songs in each of the following modes: echos II (*maqam hüzzam*), plagal I *diphonic* (*maqam sabâ*), plagal IV (*maqam rast*), *varys heptaphonic chromatic* (*maqam evçârâ*) and *varys heptaphonic* (*maqam acem asiran*). One (1) song in each of echos IV (*maqam beyâtî*), plagal I *spathios* (*maqam hisar*), plagal IV *heptaphonic* (*maqam mahûr*), *varys tetraphonic diatonic* (*maqam bestenigâr*), plagal I *chromatic* (*maqam dügâh*), plagal I *pentaphonic* (*maqam acem kürdi*), plagal II (*hicâz*), plagal I *heptaphonic* from low Ke (*hüseynî ‘aşirân*) and IV *heptaphonic chromatic* (*şed arabân*). Finally, in one (1) song, Nikēphoros uses a mix of *varys heptaphonic chromatic* and *varys tetraphonic*, *maqams evçârâ* and *bestenigâr*.

From a rhythmic standpoint, most of them are in the simple and understandable pattern of one 4-beat *usûl sofyan*. We also find two songs in peculiar 10-beat rhythms 3322 and 2233 (similar but at the same time different from the *usûl Aksak semâ’î* 3223). In two songs he attempts a more complex rhythmic shape. The first one, *Ἡ Ἀφροδίτη, θάλασσα, ἡ γαλήνη θεά σου* [Aphrodite, sea, your serene goddess] begins with eight bars in the peculiar 10-beat rhythms of 3322. Then, twelve bars in 4-beat *sofyan* are interpolated. A timeless exclamation is following and the composition finishes with six bars in the peculiar 10-beat rhythm of 3322. The second song with a mixed rhythmic pattern is the *Ποκάνια, τζερετζιρίσετε* [Planes, rattle] in which the melody starts with eight bars in 12-beat *usûl firenķin* and ends with eight bars in 6-beat *yürük semâ’î*.

Phan 17
 Nikeforos Kantouniaries
 Athanasios Christopoulos
 Echos plagal I [diphonic], Sabā Sofyan

Α απ την πλο σκα φε ερ τε φι λ οι
 να ρ ου φ η ζω με τα χει λ η
 αχ απ τη ην πλο σκα το κρα σι
 για να κου σω να αρ χι νη σει
 σα αν αι δο νι να λα λ η σει
 το κλου κλου κλου φι σνι σνι

Απ' την πλόςκα φέρτε, φίλοι, νά ρουφήξω μέ τὰ χεῖλη
 ἀπ' την πλόςκα τὸ κρασί,
 γιὰ ν' ἀκούσω ν' ἀρχινήσει, σάν ἀηδὸνι νά λαλήσει,
 τὸ κλοῦ κλοῦ κλοῦ φισινισί.

From Iași 129, 177.

Other sources: RAL 784, 35r / Vatopediou 1428, 181.

Transcription: Kyriakos Kalaitzidis

Fig. 2. Ἀπ' την πλόςκα φέρτε, φίλοι [*Friends, bring [wine] from the flask*] by Nikēphoros Kantouniariēs (music) and Athanasios Christopoulos (text).

Phan 08

Ἄν τὸν ἔρωτ' ἀθετήσεις

Nikeforos Kantouniaries

Athanasios Christopoulos

Echos IV, Beyātī

Sofyan

Α _____ αν τον ε _____ ρω τα _____ θε τη _____ σεijs

5 και _____ τον μη σει εις ναρ _____ νη θει _____ εις

9 α _____ αν τον ε _____ ρω τα _____ θε τη _____ σεijs

13 και _____ τον μη σει εις ναρ _____ νη θει _____ εις

17 των _____ χα ρι _____ των του _____ τα δω _____ ρα _____

21 στη _____ ην νε ο _____ τη τα _____ σου τω _____ ρα

25 α _____ αχ α _____ αχ τον και ρον θα _____ θυ _____ μη _____ θει _____ εις

Ἄν τὸν ἔρωτ' ἀθετήσεις
καὶ τολμήσεις ν' ἀρνηθεῖς
τῶν χαρίτων τοῦ τὰ δῶρα,
σπὴν νεότητά σου, τώρα,
τὸν καιρὸν θά θυμηθεῖς.

From Iași 129, 125.

Other sources: RAL 784, 25r / Vatopediou 1428, 116.

Transcription: Kyriakos Kalaitzidis

Fig. 3. Ἄν τὸν ἔρωτα ἀθετήσεις [*If you deny love*] by Nikēphoros Kantouniarēs (music) and Athanasios Christopoulos (text).

Phan 29

Βάλτε, φίλοι, μέσ' στη βρύση

Nikeforos Kantouniaries

Athanasios Christopoulos

Echos plagal IV heptaphonic, Mahûr

Sofyan

Bal te phi loi me es sti bry si

5 το κρα σι μα ας να δρο σι σει

9 και στρω θει τε κα τα γη ης

13 κα τα τα ξι ιν ως τον πα το

17 εις τον ι σκιο α πο κα τω

21 προς τα χει λια τη ης πη γης

Βάλτε, φίλοι, μέσ' στη βρύση το κρασί μας να δροσίσει
 και στρωθείτε καταγήs
 κατά τάξιν, ως τον πάτο, εις τον ίσκιο αποκάτω,
 προς τά χείλια τής πηγής.
 Στρώστε φύλλα, στρώστε φτέρη επιδέξα με το χέρι
 κι αποπάνω τεχνικά
 το άρνάκι μας λιανίστε και ολόγουρα καθίστε,
 να χαρούμε φιλικά.

From Iaşi 129, 309.

Other sources: RAL 784, 81r / Vatopediou 1428, 316.

Transcription: Thomas Apostolopoulos - Kyriakos Kalaitzidis

Fig. 4. Βάλτε, φίλοι, μέσ' στη βρύση [Friends, put in the fountain] by Nikēphoros Kantouniariēs (music) and Athanasios Christopoulos (text).

Nikēphoros generally adheres to the two-part form of the Phanariot songs: 1st verse first melodic line + second melodic line; 2nd verse (*Miyân*) third melodic line + fourth melodic line. These parts are of different lengths, with the second part acting essentially like the *miyân* in the vocal genres of the art music of Constantinople. In the *miyân*, a movement is observed to the higher range of the *makam*, that is, a melodic climax is observed. In two songs, at least, it looks that he is trying to be differentiated from this unwritten rule and to explore a more complex structure:

- *Ἡ Ἀφροδίτη, θάλασσα, ἡ γαληνὴ θεά σου* [Aphrodite, sea, your serene goddess]: a) 2 x 15 syllables: 8 bars of 10-beat; b) Nagme / “terenum”: 12 bars of 4-beat; c) 2 x 15 syllables: 8 bars of 10-beat. Between 2nd and 3rd bar of C, one bar with a timeless exclamation “Ah”, out of tempo. Each semi verses = 2 bars;
- *Ροκάνια, τζερετζιρίσετε* [Planes, rattle]: a) 2 x 15 syllables: 8 bars of 12-beat; b) 2 x 15 syllables: 8 bars of 6-beat. Each semi verses = 2 bars.

It is clear to us that in the compositional process, a basic parameter taken into account was the form and the poetic measure of each poem. Nevertheless, we observe different melodic architectures in poems with the same construction of verses. For example, there are seven songs where the text has the pattern 2 x 8 syllables + 7 syllables + 2 x 8 syllables + 7 syllables, while there are four different patterns for the musical arrangement:

- *Ἀπ’ τὴν πλόςκα φέρτε, φίλοι* [Friends, bring [wine] from the flask]: 20 bars of 4-beat;
- *Βάλτε, φίλοι, μέσ’ τὴν βρύση* [Friends, put in the fountain]: 20 bars of 4-beat;
- *Ὅταν πίνω τὸ κρασάκι* [When I drink wine]: 20 bars of 4-beat;
- *Φίλε Στέφανε, νὰ ζήσεις* [Bless you, Stephen, my friend]: 20 bars of 4-beat;
- *Θαυμαστοὶ κρασοπατέρες* [Admirable wine-bibbers]: 28 bars of 4-beat;
- *Τί τοῦ κακοῦ κοπιάζεις* [Why do you toil in vain] (both versions): 32 bars of 4-beat.

Also, there are three songs where the text has the pattern 4 x 8 syllables each with its own distinctive musical arrangement:

- *Εἰς υἱείαν τῶν ἐρώτων* [Cheers to [our] loves]: 24 bars of 4-beat / each semi verses = 6 bars;
- *Ἡ ἀγάπη μ’ στὸν ἀέρα* [My love, light-heartedly]: 8 bars of 10-beat / each semi verses = 2 bars / repetition of the first three syllables in order to “balance” the musical line;

- *Οἱ γυναῖκες πάντα λέγουν* [Women always say]: 16 bars of 4-beat / each semi verses = 4 bars.

Four songs follow the pattern 2 x 8 syllables + 2 x 7 syllables, the melody ranges up to twenty bars in three of them (each semi verses = 6 bars):

- *Πλανήτρα φήμη, φθονερή* [Deceitful, envious rumour];
- *Κίν', ἀηδονάκι μου γιαλό* [Set out, my little nightingale];
- *Ψυχή μ', ἀγάπη μου γλυκή* [My soul, my sweet love];

and in one sixteen (16 bars of 4-beat / each semi verses = 4 bars): *Σειρήν, ἀγάπη μου ἐσύ* [Siren, my love].

The different arrangements of the popular 2 x 15 syllables pattern is quite interesting. The nine songs in this category can be found with the following musical arrangements:

A.

- *Αφροδίτη μου, κυρία* [Aphrodite, my lady];
- *Μὲ ὀρκίσθηκεν ὁ Ἔρως* [Cupid has promised me];
- *Ὡχ ζωή μου! Τί ζωή μου;* [Oh my life! What of my life?];
- *Ἦλιε, τώρα π' ἀνατέλλης* [Sun, now that you rise].

16 bars of 4-beat / Each semi verses = 4 bars

B.

- *Οἱ Χάρες μὲ τὸν Ἔρωτα* [The Graces, along with Cupid] (both versions);
- *Ταμπούρι, Μοῦσ' ἁρμονική* [Tambour, harmonious Muse];
- *Στενάζετε, τριαντάφυλλα* [Roses, sigh].

8 bars of 10-beat / Each semi verses = 2 bars

C.

- *Ἡ Αφροδίτη, θάλασσα, ἡ γαληνὴ θεά σου* [Aphrodite, sea, your serene goddess] (see above).

D.

- *Ποκάνια, τζερετζίριστετε* [Planes, rattle] (see above).

Lastly, there are three songs that are unique cases:

- *Ἐκεῖ μία μέρα ποὺ τραγουδοῦσα* [One day, as I was singing]: 4 x 10 syllables in 16 bars of 4-beat;
- *Ἡ Αφροδίτη σ' εἶδε* [Aphrodite saw you]: 2 x 7 + 6 syllables in 16 bars of 4-beat;

- *Ἄν τὸν ἔρωτα ἀθετήσεις* [If you deny love]: 15 syllables + 2 x 8 syllables in 20 bars of 4-beat. Repetition of 15 syllables / each semi verses = 4 bars.

Our composer generally adheres to some of the unwritten rules we find in Phanariot songs:

- When in 4-beat, each half-line/musical phrase spans four bars, while in 10-beat, each half-line/musical phrase spans two bars. The exception being *Εἰς ὑγείαν τῶν ἐρώτων* [Cheers to [our] loves] which is 4-beat, but each half-line/musical phrase spans six bars;
- Syllables do not span more than three and a half beats. Exceptions to this unwritten rule can be found in 9 songs where one syllable could spend four or five or six or eight or even twelve beats:
 - *Ἐκεῖ μιὰ μέρα ποὺ τραγουδοῦσα* [One day, as I was singing]: 4 x 10 syllables in 16 bars of 4-beat;
 - *Ἡ Ἀφροδίτη σ' εἶδε* [Aphrodite saw you]: 2 x 7 + 6 syllables in 16 bars of 4-beat;
 - *Ἄν τὸν ἔρωτα ἀθετήσεις* [If you deny love]: 15 syllables + 2 x 8 syllables in 20 bars of 4-beat. Repetition of 15 syllables / each semi verses = 4 bars.

CONCLUSION

In conclusion, the insistence on how to divide into measures seems at first glance scholasticism and meaningless. However, we insist so much on the issue of division into measures because, this is exactly the key in order to transcribe them into staff notation, which is the essential step to bring these songs to life again and incorporate them in the repertoire of the art music of pure Eastern character, which so many generations up until ours were raised on.

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