From the manuscript sources until today, the Great Doxology – as well as the whole spectrum of the ecclesiastical repertory – has undergone a progressive development with characteristic phases and gradual transformations. The Great Doxology was shaped by creative innovators and famous composers during the course of the development of psaltic art throughout the Byzantine and post-Byzantine periods. Studying the sources, we can observe the historical process of the Great Doxology’s melodic development; we can also observe the process of its configuration and its morphological diversifications, brought about by the younger generation of composers. These morphological diversifications determined a remarkable course of development, which can be divided in five periods:

The first period is the so-called Byzantine one, from the 14th to the first half of the 15th century. The first musical setting of a part of the Great Doxology appeared in manuscript sources from the second half of the 14th century. This period was not productive: only one anonymous melody is preserved. In this melody, the first hymn’s hemistich and the final unit, including the last verse or part of it and the Trisagion, were notated. The remaining verses were not accompanied by musical notation and their chanting followed the music of the first part of the hymn. The music of the hymn was not recorded in its entirety, which means that its melody was known and was chanted with simple and easily memorable musical phrases following the old tradition. The notation of the music shows homogeneity; in addition, the music phrases are identical in every manuscript in which they are collected.

1 For more information about the melopoiea of the Great Doxology during this period, see the article by the present author “The first appearance of the melos for the Great Doxology in the manuscript sources during the 14th century”, to be published by the Faculty of Music Studies, University of Athens in the volume dedicated to Prof. George Amargianmikis.

2 St. Triados Meteora 78, f. 53v. EBE 2062, ff. 50v-51v. Koutloumousiou 457, ff. 104v-105r.

3 EBE 2456, ff. 145r-145v. Koutloumousiou 436, f. 89r.
These particularities of the hymn’s melodic setting preserved a psaltic doxological pattern that the chanter knew and which reflected the old psaltic tradition and the imitation of earlier teachers. All manuscript sources testify that the hymn’s anonymous melody is presented only in the second chromatic mode. This traditional preference follows the old ecclesiastical practice in which all fixed hymns for the night and day offices and Divine Liturgy were chanted in the second mode.

The second period is the transitional phase from Byzantine to post-Byzantine era, from the mid-15th to the mid-17th century. This period favoured local peculiarities, owing to different local political and historical circumstances. It is, therefore, characterized by the coexistence of both old traditional and new settings to music of the Great Doxology. It should be noted that, in this case, the new repertoire includes the atypical works of Cretan composers as well as the composition of Melchizedek, bishop of Rhaiderestos, which was meant to become a kind of template for subsequent settings to music.

Manuel Gazes initiated the period of development of the melopoeia of the Great Doxology in the 15th century. In fact, only a few verses of the Doxology were set by Gazes. Later, Ioannes Plousiadinos completed Gazes’s work. In the mid-16th century famous composers from Crete such as Antonios and Benediktos Episkopopolouls, Dimitriou Tamias, Kosmas Varanis and Ignatiou Tribizas created their own compositions, which are contained in particular Cretan musical manuscripts. The Cretan compositions should be regarded as rather atypical; their special features are the imposition or addition of extra verses (usually at the end of the composition), the local style, and the strong personal stamp of these composers.

A further enrichment of the Great Doxology’s melopoeic tradition began in the first decades of the 17th century, mostly at the hands of composers from the major centres, such as the Patriarchate, but also by regional composers. The initiator of this tradition was Melchizedek, Bishop of Rhaiderestos. With his first setting of the Great Doxology, he influenced and inspired later compositions, defining and establishing a configuration which was followed by almost all later composers.

The third period extends from the mid-17th to the mid-18th century. During this period, Melchizedek’s composition served as musical standard for the glorious compositions of the latter period. This century is marked by the expansion of the tradition with new compositions by Jacob, Bishop of Ganos and Chora, the young Chrysafis, Germanos Bishop of New Patras, Priest Balasios, Petros Berektis, Kosmas Makedonas and Iberites, Giovaskos Vlachos, Athanasios Iberites, Ioannis Koufos, Arsenios Kydonias, Theodoulos Ainites, Deacon Theodosios of Chios and other lesser known composers. The renewal of psalt-
tic tradition produced many exemplary compositions in all musical modes, with remarkable morphological similarity and elaborate musical alteration that emphasized the Doxology's hymnographical elements and enhanced its functionality. By means of simple structural patterns, constant repetition of melismatic structures, uniformity of many cadences and exploitation of the potential offered by the chosen mode, these first great composers of Doxologies imposed the rules of melopoeia on the melos. All of this melismatic richness began gradually to be collected and to find its proper place in Papadic and Anthology codices; at first as a small section of the repertory of the office of Matins, which increased in size as time went by.

The glorious history of the musical tradition of the Doxology, enriched over time with new compositions, also continued during the fourth period of the development of its melos, between the second half of the 18th and the middle of the 19th century. During this period, new possibilities for the development of psaltic art opened up. The efforts made towards the simplification of the traditional notational system that had begun in the previous century became more systematic and strict, whilst there was change in both musical and melopoietic aspects, with the alteration of traditional elements of the melodic genres.

It should be noted that, although this was a period of creative renewal, the earlier musical tradition remained solid. The post-Byzantine system of composing melodies for the Great Doxology constituted the foundation stone on which the production of the present period was based; this production reflects the influence of the style of earlier great musicians and preserves the morphological elements of the melopoiea of the Doxology that were preserved in the manuscripts. Great musicians, precentors (protopsaltes), lampadarii, clerics and monks who performed not only in the area of the Constantinopolitan Great Church, but also on Mount Athos, in Smyrna and in many other centres, both small and large, ensured the preservation of these techniques with multi-rhythmic and multi-modal Doxological melodies (it can be considered the richest period in terms of compositions).

An interesting and innovative element is the use of mixed-scales, borrowed from the secular music of that time, with a view to “decorating” the melos of the Doxology, but always according to the rules of psaltic melopoeia. Ioannes Trapezountios, Daniel Protopsaltes, Jacob Protopsaltes, Petros Peloponnesios, Anastasios Rapsaniotes, Parthenios Meteorites, Meletios the Cretan, Petros Byzantios, Theodosios Chios, Synesios Iberites, Nicephoros Kantouniaris, Georgios the Cretan, Manuel Byzantios, Gregorios Protopsaltes, Konstantinos Byzantios, Chourmouzios Chartophylax, Theodoros Phokaeos and Anastasios Taiseinos gave us the major part of the new repertoire of doxologies of this period.

However, from a compositional point of view, a profound change in relation to the past is seen. The sources transmit doxologies that use the new technique of short melodizing which had already begun to appear in all genres of melos.

7 Research for my forthcoming monograph on the theme of “The tradition of the melos of the Great Doxology” continues.
with a view to reducing the duration of the offices. The initiator of this change was the great musician and glorious composer Petros Lampadarios the Peloponnesian, who composed the first series of Doxologies in all the modes. This melopoietic strategy was subsequently adopted by several imitators.

Lastly, during the period from the mid-19th onwards, two melopoetical tendencies of the previous century coexisted, the slow and the short. In the course of the musical development of the doxology, a third tendency appeared that combined the existing ones: the slow-short musical technique. The roots of this new melodic form may be detected in the second decade of the 19th century, in an all-mode Doxology series by Gregorios Protopsaltes. During this period, the publication of printed books increased and the Doxology’s melos was included in various printed publications in which a compositional unity during this fourth period was established, along with many new poems of this period, set to music by composers from Constantinople and Mount Athos. Amongst the most important composers were Ioasaph Dionysiates, Panagiotis Kiltzanidis, George Rhaidestinos, George Violakis, Onoufrios Byzantios, Meletios Sisaniou, Misail Misailidis, George Sarantaekklisiotes, John Kavadas, Kyriazis Chrysopolites and Kosmas Madytinos.


In the middle of the 18th century, the first period of post-Byzantine composition of doxologies was another, employing the same musical rules but, at the same time, new elements. This creative outpouring was the work of numerous excellent composers of the period, which constitutes a milestone in the development of the melos of this angelic hymn. The new compositions were recorded in a plethora of precious manuscripts which also contained the old melos, but it is striking that in many manuscripts the section containing the doxologies comprises only music of that period; this testifies to the quality of that music and to its total acceptance on the part of the music-loving public. Some sources preserve these Doxologies in a triple classification by staseis.

As far as the melopoiea of the Doxology during this period is concerned, I would like to make some brief observations:

Most of the composers of Doxologies worked in the environment of the Patriarchate of Constantinople. The Constantinopolitan tradition is dominant. It is represented by several great protopsaltes and lampadarii and very many others who served in the patriarchal church as disciples of the greatest musical teachers (Nicephoros Kantouniaris, Anastasios Tapeinos).

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8 Docheiariou 1239, p. 689: Δοξολογία κατ’ ήχον ἀργοσύντομοι, νεωστὶ μελοτομήθεισιν παρά Γηγορίου Πρωτοψάλτου τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας. (Doxologies in eight modes argosyntomo, composed by Gregorios Protopsaltis of the Great Church of Christ).
More and more composers wrote cycles of Doxologies in all modes (Petros Peloponnesios, Jacob Protopsaltes, Gregorios Protopsaltes, Chourmouzios Chartophylax, Manuel Protopsaltes, Joasaph Dionysiates).

Musical formulas that show dependence on melismata by earlier composers in the same mode are widespread, demonstrating a continuous melopoetic tradition.

Embellishments by the priest-monk Laurentios are observed in the first mode Doxology by Germanos, Bishop of New Patras. Similar interventions by Georgios Protopsaltes are attested in the Doxology by Priest Balasis. A bridge is thus created between the old melos and the new, the former being adapted in ideal fashion to the conditions of the new era.

Musical development follows the technique of imitation that emphasizes the significance of the script; a great variety of melodic phrases is detected, constantly renewed. This renewal is attributed to the technique of melodic writing based on the meaning, in opposition to the older melopoiea in which the internal structure of the melos was characterized by the repetition of musical patterns; the latter were, in some cases, lengthy enough (Balasios’s Doxology in the fourth plagal mode, Melchisedek’s Doxology in the first plagal mode, and others) and were presented in successive order with a view to embellishing the melos further.

The creation of melody based on the meaning of the text, a search for originality and the extolling of the glorious and triumphal style of the Doxology are musically illustrated by means of the expansion of the interval and of the melodic phrases.12

In order to achieve greater embellishment and sophistication, composers used masterful timbral alterations and an exquisite interweaving of diatonic

10 Panteleimonos 969, f. 109r: Γερμανού Νέων Πατρών ἐκάλλωσάσθη παρὰ κύριοι Λαουρέντιος ἤχος πάλ. α’ Δόξα σοι. (Germanos Neon Patron; embellished by Laurentios; 1st plagal mode Δόξα σοι).  
11 Κύρι Αγαθορύθιν νῦν λαμπταρίων σύνθεσις καλλωπισμός εἰς τὴν τοῦ Μπαλασίου ἤχος βαρύς Δόξα σοι. (Composition by Gregorios Lampadarios; embellished by Balasis, barys mode Δόξα σοι)  
12 Examples are the following Doxologies: Petros Peloponnesios, in agia mode, on the phrase καλέσα γῆς εἰρήνην ἐν.
Petros Byzantios in the first mode, on the phrases καὶ ἐπὶ γῆς εἰρήνην ἐν, εὐχαριστοῦμέν ὑμᾶς.

Joseph Protopsaltes in the fourth mode, on the phrase καὶ ἐπὶ γῆς εἰρήνην ἐν, ἐν γενεαὶ καὶ γενεά, in the first plagal mode ἀμαρτίαν τοῦ κόσμου ἔλεησον.

Chourmouzios Chartophylax in the first mode, on the phrases ἐπὶ γῆς εἰρήνην ἐν, προσκυνοῦμέν σε δοξολογοῦμέν σε, Παντοκράτορ Κύπε, ἀμαρτίαν τοῦ κόσμου ἔλεησον, ὁ καθήμενος, μόνος Κύριος Ἰησοῦς, ἡμέρα ταῦτη.
and chromatic elements, a technique developed under the influence of the secular musical tradition of that period\textsuperscript{13}.

\textsuperscript{13} I refer to the Doxologies by Petros Peloponnesios in the 2\textsuperscript{nd} plagal mode, Jacob Protopsaltes in the eso second-malako plagal mode, in the 3\textsuperscript{rd} mode, in the 2\textsuperscript{nd} plagal mode, Gregorios Protopsaltes in the 2\textsuperscript{nd} plagal mode with barys, in the 4\textsuperscript{th} plagal chromatic, “\textit{ήττις παραπλώσι} καλε\textit{ίται σουζενάκ}” (called in Turkish \textit{souzenak}) (Prophet Iliou Ydras 723, f. 160v).
The setting to music of the slow asmatic Trisagia\textsuperscript{14}, sung at the end of the Doxology, was abandoned. They were now transmitted synoptically\textsuperscript{15}, with evident common structural forms that recapitulate the old tradition and follow the newly formed customs of this period.

An original Doxology tradition was initiated, using a new, more synoptic musical technique. The "new psaltic expression", which consists in a brief form of ecclesiastical psalmody, was introduced in the kind of setting of the Doxology described as "short", "synoptic" and also as a "heirmological melos according to the style of the Great Church of Christ"\textsuperscript{16}. Its initiator was Petros Lampadarios from Peloponnese.\textsuperscript{17}

I strongly believe that the aforementioned musical observations allow us to distinguish easily those elements that demonstrate both unity and diversity in the composition of Doxologies during the second half of the 18\textsuperscript{th} century. I shall now proceed to a brief musical examination and evaluation of some Doxologies, in order to show the coexistence of the old tradition with the new one, as well as that of the established melos with the new settings of the Doxology. To that effect, I have chosen Doxology settings by the famous composers Chrysaphes the Young, Priest Balasios, Petros Bereketis, Ioannes Trapezountios, Petros Peloponnesios, Jacob Protopsaltes, Georgios the Cretan and Gregorios Protopsaltes. The above composers lived during the period from the middle of the 17\textsuperscript{th} century until the beginning of the 19\textsuperscript{th} century and demonstrate the continuity of the tradition of the melos of the angelic hymn. I refer intentionally to the melismatic data of older compositors to justify further the title of this paper. The chosen compositions are in the fourth plagal mode; I have preferred this mode because it illustrates the progress of the history tradition of the melos of the Doxology and it is more frequently chosen by composers than other modes, a fact that leads to more well-substantiated conclusions.

\textsuperscript{14} The asmatic Trisagia closing the Doxologies by Melchizedek, Chrysaphes the Young, Germanos, Balasios, Bereketis, etc., are particularly melodically affected and extended – in support of their description as asmatic – with morphological elements such as double and triple word repetition (for instance ἄγιος, Ἀγών, Ἀγών, ἄθανάτος, ἔλεησον); the extension of syllables and words with the engagement of the vowels with the consonants v and χ; and the frequent use of the exhortative order πάλιν in the last unit, indicating repetition – with a new melodic form – of the word ἄγιος or of the word ἄθανάτος. (mss. from Psachos library, Psachos 222, ff. 180v-181r, 182r-v, 185r-v, 187v-188r, etc.).

\textsuperscript{15} The precursor of the diversification (towards the syntomon) of the structure of the closing unit of the Doxology was Petros Bereketis, as demonstrated in manuscripts records, Τρισάγια ὑπάρχουσα τῶν δοξολογίων σύντομα, ποίημα κύριο Μπερεκτή (Sina 1278, f. 123v), Λαμπαδόρα καινά, κατ’ ἤχον κύριο Πέτρου Μπερεκτή (St Stephanos 127, f. 166r), Λαμπαδόρα κατ’ ἤχον, δοξολογίων τῶν ἐκκλησιαστικῶν, σύντομα κυρίον Πέτρου (Kseropotamo 320, f. 87v). This composer also maintained the style of earlier compositions, with the composition of slow Trisagia (Sina 1277, ff. 67v-76v, St Stephanos 127, ff. 140v-165v).

\textsuperscript{16} Prophet Ilia Ydras 622, f. 98v.

\textsuperscript{17} Δοξολογία σύντομοι κατ’ ἤχον ποιηθείσαι παρὰ κύριο Πέτρου (Syntomo Doxologies in the eight modes with poems by Petros).
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CHRYSAPHES THE YOUNG

The melos in the fourth plagal mode by Chrysaphes the Young (mid-17th century) represents the starting point of the melismatic tradition; this is the only setting of the Doxology by Chrysaphes.

\[
\text{\textcopyright Chos} \quad \pi \quad \delta
\]

To sustain the hymn's functionality, the composer used an ingenious combination of signs that shortens the rhythmic schemes. He also managed masterfully the melodies of the fourth plagal mode. His melodic treatment is simple, with almost identical musical phrases skilfully connected to each other; he imitates in this the technique of Melchizedek, who was the initiator of this specific form. His technique does not change from verse to verse, which indicates that the composer was not interested in emphasizing the hymn's meaning, but in accenting the text throughout the mode. This was achieved by means of occasional leaps at the beginning and in the middle of verses and of cadences with restrained movement within the tetrachord of the mode. The final musical phrase is repeated in each verse so as to give the possibility to the congregation to sing together with the chanter.

Priest Balasios

Unquestionably, Priest Balasios’s Doxology is the most extended one as far as its melos is concerned. In his work we can recognize the compositional technique of earlier composers such as Melchizedek, Chrysaphes the Young and Germanos. His music for the Doxology is simple, and the verses are all set in the fourth plagal mode, with no interaction with other modes. The musical structure is identical, and patterns are repeated throughout composition.
The initial pattern in most of the verses is totally identical (verses 1-6, 8, 10, 12, 13, 15). The melos emphasizes the first word of each verse, often repeating it. We can say that this introductory position describes the tetrachord of the mode, representing a kind of apechema. This is reminiscent of the technique of Polyeleos composition.
Thereafter an almost identical musical development is found in most of the verses. The melos moves rhythmically and with vocal contrasts, up and down. The prolongation of the word is often supported by the usual letters ν and χ (ὁ αἱρων τὰς ἀμαρτίας, ἅγιος).

The musical motive of the ending is constantly repeated in all the verses of the hymn. Balasios, like Chrysaphes the Young, does not set the text in accordance with its meaning. The difference between the two composers consists in the accentuating of the phrases, which are developed using intervals of different degree.

**PETROS BERETKETIS**

\[ H\chiοs \]

Δο ο ο ζα α α σοι οι τω δει ζα ντι το φω ω

ω ω ω ως δο ο ο ο ζα εν ν ψι 1 1 στοις Θε

ω ω ω ω ω ω ω κα ε πι 1 γης

ει ει ει ει η η η νη ε εν α α α αν θων ποις εν

δο ο ο χι ι ι ι α
Petros Bereketis's composition is structured in accordance with older settings. Bereketis used in his Doxology two different techniques of composition, the old and the new: he wrote music for the first seven verses in a different (i.e. innovative) way in comparison with the remaining eight (traditional setting). Specifically:

He set the first verses (1-5 and 7) changing to the hard chromatic genre of the mode, using the same melodic structure. The remaining verses are characterized by musical elements of the fourth plagal mode.

The end of the first seven verses show identity of melos, which starts and ends at the mode's base-note, after having descended as low as the note ke and ascended to the top of the tetrachord. The final cadences of the remaining verses display a stereotypical form, with simple melos and smaller intervals.

In the first part of the Doxology (verses 1-7), the composer emphasizes the grammatical accentuation of the text, whereas in the second part he pays more attention to the meaning of the words.

The verse “Κύριε Βασιλεῦ” displays yet another compositional element: a brief excursion to the first mode, (on the word Παντοκράτορ) and a long chain of melodic repetitions (five times) on the phrase Κύριε Υἱὲ μονογενῆς.
The Doxology by Ioannes Protopsaltes is the last to preserve the classical form of the earlier compositions, adapted to the new synoptic method. Ioannes tried to combine in his composition old elements with new ideas and as a result his music is simple and written following the synoptic method. It should be noted that Ioannes’s Doxology relies upon the respective musical model of Chrysaphes the Young. The asmatic Trisagion is composed on the basis of the short Doxology by Petros Bereketis. The Doxology by Ioannes displays a greater musical expansion, in which appropriate and elaborate melodic formations in the related fourth mode (aghia) predominate.
These two Doxologies represent the renewed tradition of the 18th century, which is characterized by a rhythmical short melos, with a different musical structure. As far as the melodic treatment is concerned, they share the following features:

A similar, or sometimes identical, melodic development is detected in both compositions, seen mainly in the initial and the final musical phrases or the modal treatment and the ambitus.

In these Doxologies the fourth plagal mode is usually employed. The composers masterfully introduced modulations to hard or soft chromatic scales, in order to “colour” the meaning of the poetic text. The usage of mixed modes represents a novelty in the melos of the Doxology.
Both composers emphasize the grammatical accentuation of the poetic text and melodically highlight the meaning of the words, mainly using the technique of imitating that meaning musically. This is why, I believe, the more ornamented verses of the compositions are the even ones, which are normally performed by the second, i.e. the left choir (Ὑμνοὺμέν σε, Κύριε ὁ Θεός-ἐναλλαγή πλ. δ', β', πλ. β', Κύριε καταφυγή by Georgios the Cretan).
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In both Doxologies one observes an important expansion of the melos and the employment of all the notes of the fourth plagal mode.

In some cases, they both use musical formulas such as proportionally decreasing repetition in the setting to music of phrases with the same number of syllables (ὁ ἁμνὸς τοῦ Θεοῦ-ὁ ὸψ τοῦ Πατρὸς, σὺ εἰ μόνος ἁγιος-σὺ εἰ μόνος Κύριος, ἁγιος ὁ Θεός-ἀγιος Ἰσχυρός).

Διπλὴ κατούσα παλιλογία
The asmatic Trisagion is composed following the synoptic method and uses as a model the short method employed by Bereketis in his melopoiea.

\[ \begin{align*}
A & \quad \gamma i o o o o z \quad \theta e \quad e \quad o z \\
A & \quad \gamma i o o o o z \quad \iota \chi u \quad \nu \quad \rho o z
\end{align*} \]

**GREGORIOS PROTOPALTES**

The asmatic Trisagion is composed following the synoptic method and uses as a model the short method employed by Bereketis in his melopoiea.

\[ \begin{align*}
\text{Δο} & \quad \epsilon \quad \xi a \quad \alpha \quad \alpha \quad \alpha \quad \sigma o i \quad \iota \quad \tau o \quad \dot{\varepsilon}i \quad \dot{\xi}a \quad \iota \quad \tau o \quad \theta o \quad o \\
\varphi o \quad \omega z & \quad \delta o \quad \epsilon \quad \xi a \quad \epsilon \quad \nu \quad \nu \quad \psi i \quad \iota \quad \iota \quad \sigma o i \quad \o i s
\end{align*} \]

\[ \begin{align*}
\text{Θe} & \quad \epsilon \quad \epsilon \quad \omega \quad \omega \quad \kappa i \quad \epsilon \quad \pi \quad \gamma i \quad \epsilon \quad \epsilon \quad \gamma i \quad \eta \quad \eta \\
\nu & \quad \epsilon \quad \nu \quad \alpha \quad \theta o \quad \omega \quad \pi o i s \quad \epsilon \quad \epsilon \quad \epsilon \quad \epsilon \quad \nu \quad \delta o \quad \o i \nu
\end{align*} \]

Gregorios Protopaltes wrote a unique composition. He used a mixed scale in all his musical works. In the extant sources this scale is indicated as a “chromatic fourth plagal mode” (ἡχος πλ. δ’ χρωματικός, Xerop. 107, fol. 252a et al.), as a “fourth plagal mixed with second plagal” (μεμιγμένος ό πλ. δ’ μέ τόν β’, Pantel. 998, fol. 331a), or as a “fourth plagal mode or chromatic” (ἡχος πλ. δ’ ἱ χρωματική, Pantel. 988, p. 172). It is remarkable that this mode is also referred to with a Persian-Arabic name, makam suzinak (Γρηγορίου λαμπαδάριον τῆς Μ. Ε., τὸ σουζενάκι, φέροντα ἐπανυμίαν ἡχος πλ. δ’, Xerop. 299, p. 337). The coexistence of the two modes in this melos offered to Gregorios Protopaltes more melismatic possibilities in comparison with earlier composers. The majority of the Doxology’s verses are set in the second chromatic mode, whereas
at the ends of the verses, the fourth plagal mode is used. In Gregorios’s melos one may see some musical elements that bear similarities to the compositions of Jacob and Georgios.

PETROS PELOPONNESIOS

\[
\begin{align*}
\text{ἡχός ἢ ἄλη} \\
\text{Δο χα σει ων δει χαν τι το φως δο χα εν υ ψη}
\end{align*}
\]

The subject of the last analysis is the composition of Petros Peloponnesios. I chose to study it at the end because of its musical particularity, although this composition was written earlier than the seven others discussed above. The diversity contained in this work consists in the use of different compositional methods that no one had used before Petros. He composed a series of Doxologies in all the modes, and had the audacity to impose the short melos and create the synoptic psaltic tradition, which spread fast and was soon imitated. Petros’s preference for the fourth plagal mode in his work is well known. He composed using the synoptic and syllabic method, with a view to emphasizing the grammatical accentuation of the poetic text, without any particular melodic expansion.

EPILOGUE

The psaltic tradition, developed by ingenious composers during the second half of the 18th century, comprises a number of varied and elaborate compositions. I would like to view this psaltic tradition as a “table” in which the different tendencies coexist, demonstrating the continuity of the Byzantine melopoiea that we still sing and will sing throughout eternity. The Great Doxology during the second half of the 18th century serves once more to show both unity and variety in Orthodox sacred music.