

# BYZANTINE MUSIC FORMULÆ

## *Second Mode – Papadic (Hard Chromatic)*

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## Sources

All formulae found in the following list of sources have been included in this compilation:

Χερουβικὸν Πέτρου Πελοποννησίου (ἐξήγησις Ἰωάννου Ἀρβανίτη)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 61)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 21)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 81)  
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 165)  
Χερουβικὸν Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 194)  
Χερουβικὸν «Ἐτερον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 226)  
Χερουβικὸν «Μέγιστον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 263)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Κοκκινογοργοῦσα*, σελ. 510)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 405)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 375)  
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 13, 19)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 479)  
Κοινωνικὸν σύντομον «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 494)  
Κοινωνικὸν (λεγόμενον «ἀνέκδοτον») «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 509)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 537)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 561)

*Second Mode - Paradic (Hard Chromatic)*

- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 589)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 150)
- Κοινωνικὸν «Εἰς μνημόσυνον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 769)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 162)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 159)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 624)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 154)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 160)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 691)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 694)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 152)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 796)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 164)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 825)

*Second Mode - Papadic (Hard Chromatic)*

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

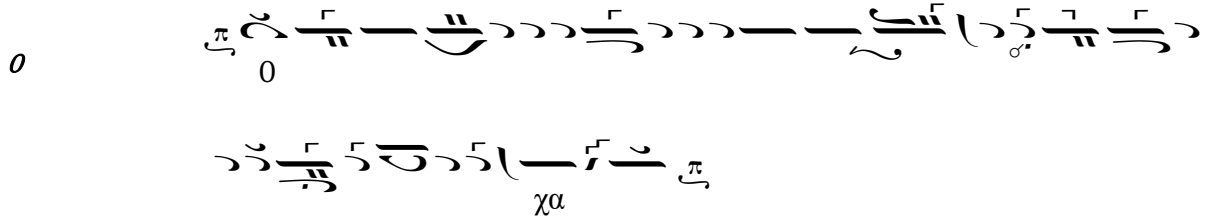
Variations of the same formula are indicated in color

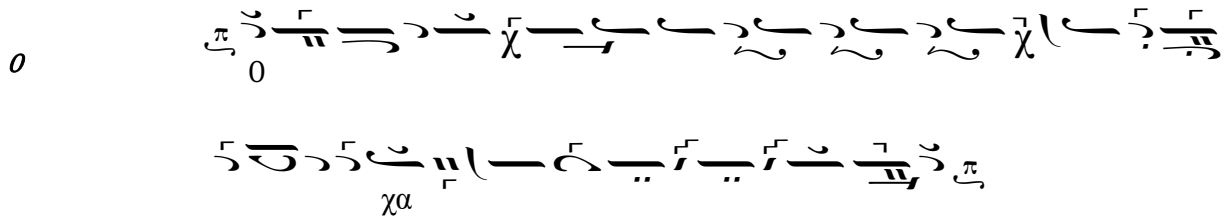
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

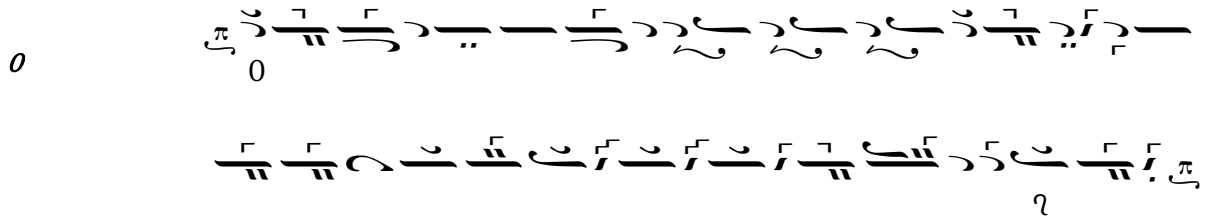
*Second Mode - Papadic (Hard Chromatic)*

Prelude Melodies for Initial Syllable \*

A) Initial Syllable

0 

0 

0 

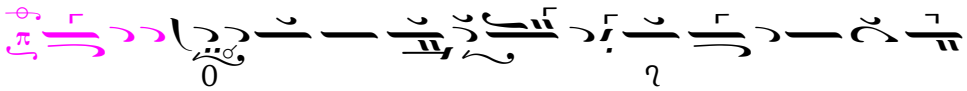
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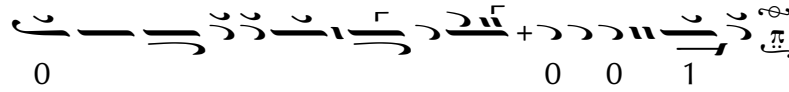
\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

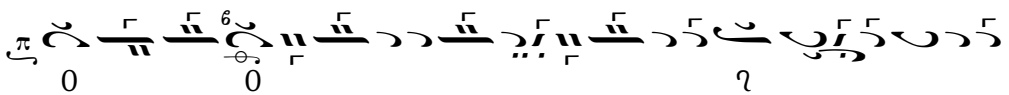
Medial Cadences on Pa

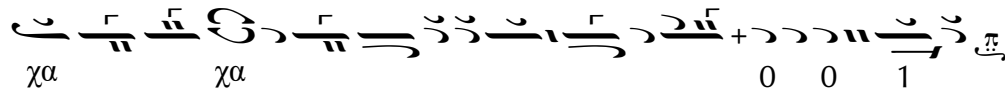
B) Accented on Last Syllable


Pa - Pa

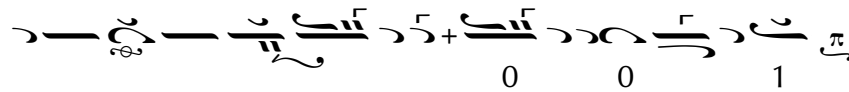
001 




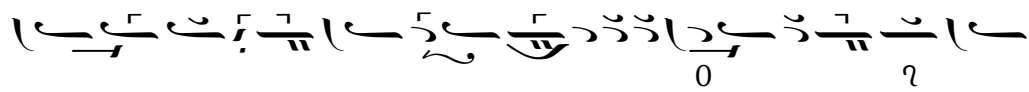
001 

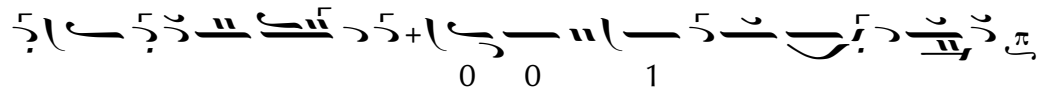


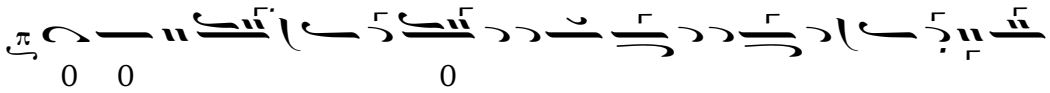
00001 



00001 





00001 



*Second Mode - Papadic (Hard Chromatic)*

010001

Low Di - Pa

0010001

Di - Pa

00

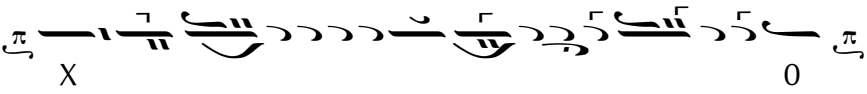
Ke - Pa

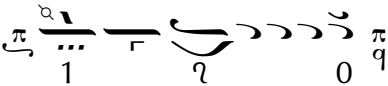
00


*Second Mode - Papadic (Hard Chromatic)*

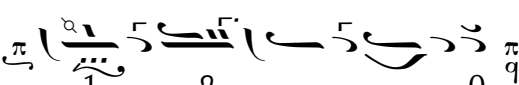
C) Accented on Second to Last Syllable

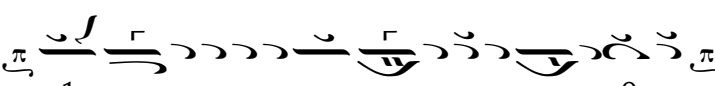
Pa - Pa


X0 


10 


10 


10 


10 

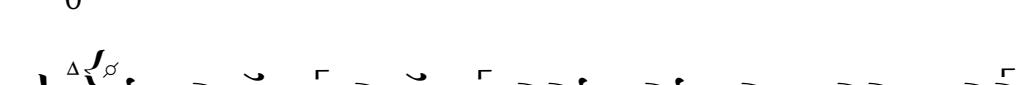
10 


10 

0 

10 

0 

10 

$\chi\alpha$  



Second Mode - Papadic (Hard Chromatic)

010

0010

00010

$\chi\alpha$

00010

00010

$\chi\alpha$

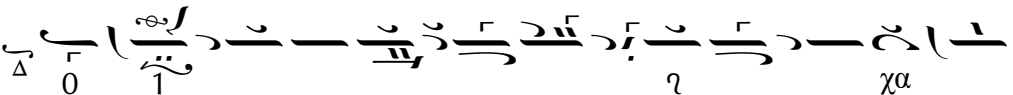
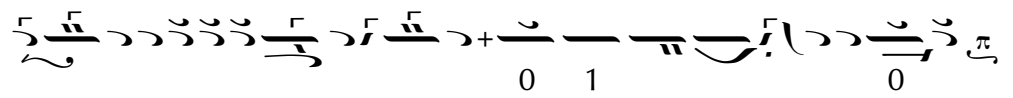
00010

$\chi\alpha$


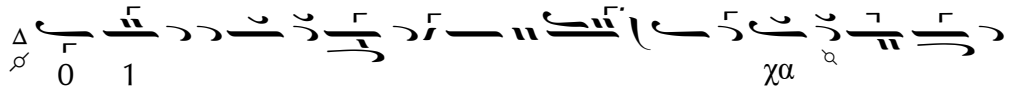
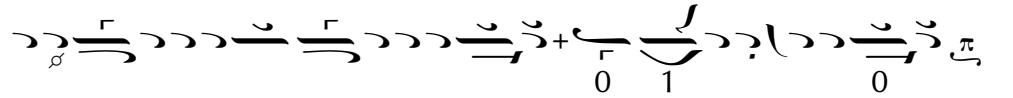
0

*Second Mode - Papadic (Hard Chromatic)*

Low Di - Pa

010   $\Delta$   
  $\chi^\alpha$

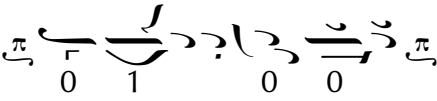
Di - Pa

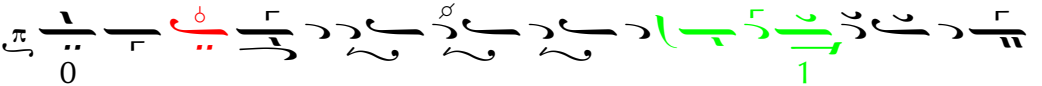
010   $\Delta$   
  $\chi^\alpha$   
  $\chi^\alpha$

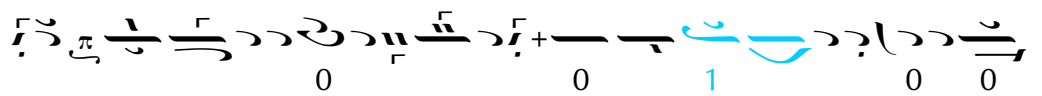
*Second Mode - Papadic (Hard Chromatic)*

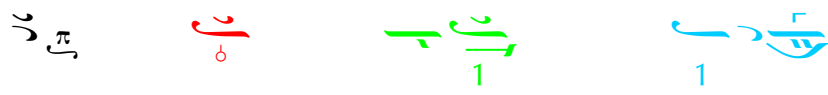
D) Accented on Third to Last Syllable

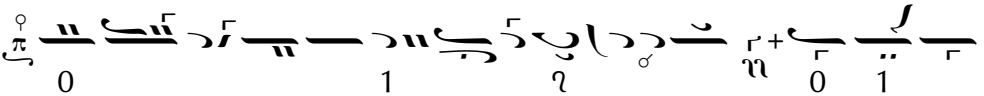
Pa - Pa


0100 

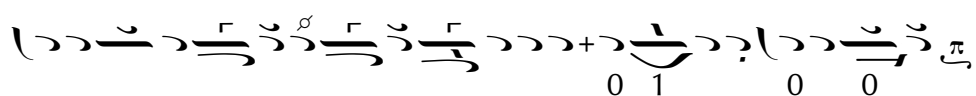
0100 

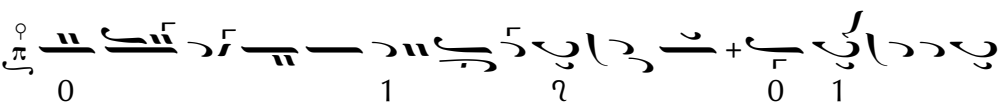


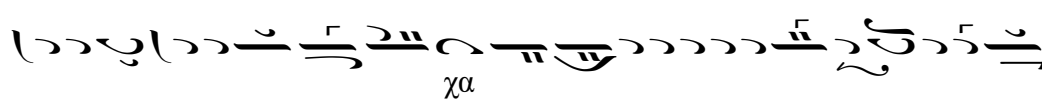


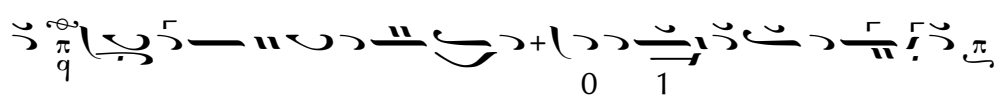
0100 

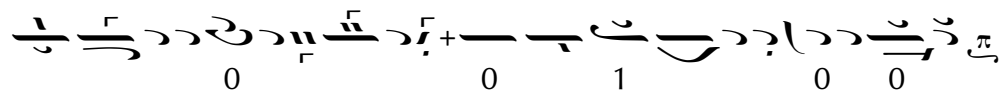




0100 







Second Mode - Papadic (Hard Chromatic)

00100  $\pi$   
 $\frac{0}{\text{—}} \frac{1}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}}$

$\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}}$

00100  $\pi$   
 $\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}}$

$\chi^{\alpha}$

$\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}}$

00100  $\pi$   
 $\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}}$

$\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}}$

$\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}} \frac{0}{\text{—}}$

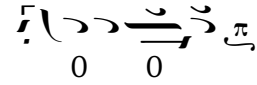
$\frac{0}{\text{—}}$

000100  $\pi$   
 $\frac{0}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}} \frac{0}{\text{—}} \frac{1}{\text{—}}$

$\frac{0}{\text{—}} \frac{0}{\text{—}}$

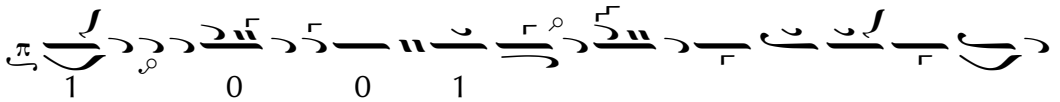
*Second Mode - Papadic (Hard Chromatic)*

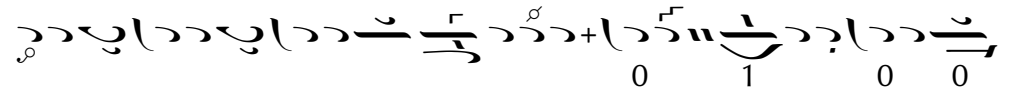
100100 



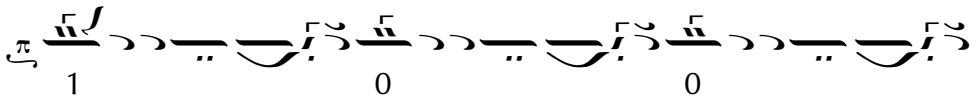
100100 

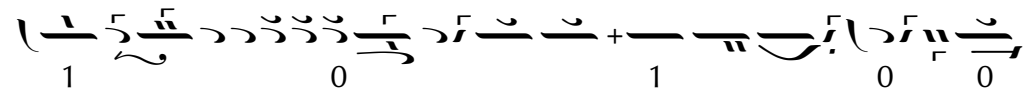


100100 

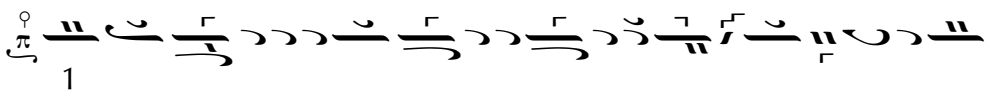


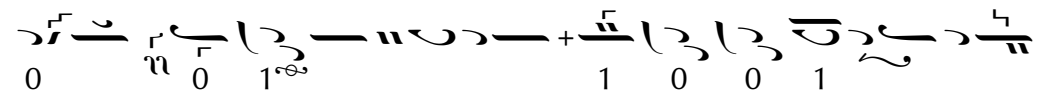


100100 





100100 



*Second Mode - Papadic (Hard Chromatic)*

0010100

0100100

100100100



Second Mode - Papadic (Hard Chromatic)

00100

$\Delta$  0 0 1  $\pi$

$\chi^{\alpha}$  0 0 0 1

00100

$\Delta$  0 0 1 1 ?

00100

$\Delta$  0 0 1  $\pi$  ?



Second Mode - Papadic (Hard Chromatic)

Di - Pa

100  $\Delta$   
 $\mu$  1 0 0  $\pi$

100  $\Delta$   
 $\mu$  1 0 0  $\pi$

100  $\Delta$   
 $\mu$  1 0 0  $\pi$

0100  $\Delta$   
 $\mu$  0 0 1 0 0  $\pi$  0 0 1

0100  $\Delta$   
 $\mu$  0 1 0 0 1 0 0  $\pi$

0100  $\Delta$   
 $\mu$  0 1 0 0 1 0 0  $\pi$

00100  $\Delta$   
 $\mu$  0 0 1 0 0 0  $\pi$

00100  $\Delta$   
 $\mu$  0 0 1 0 0 0  $\pi$

00100  $\Delta$   
 $\mu$  0 0 1 0 0 0  $\pi$

00100  $\Delta$   
 $\mu$  0 1 0 0 0 0  $\pi$

Second Mode - Papadic (Hard Chromatic)

1 0 0

1

0

0

000100

0 0 0 1 0 0

000100

0 0 0 1 0 0

000100

0 0 0 1 0 0

100100

1 0 0 1 0 0

0 0 1

100100

1 0 0 1 0

1 0 0

100100

1 0 0 1 0

1 0 0

0100100

0 1 0 0 1 0 0

*Second Mode - Papadic (Hard Chromatic)*

00100100  $\Delta$   
 $\rho$  0 0 1 0 0 1 0

1 0 0  $\pi$

00100100  $\Delta$   
 $\rho$  0 0 1 0 0

1 0 1 0

0  $\pi$

Ke - Pa

0100  $\chi$   
 $\rho$  0 0 1 0 0

1 0 0  $\pi$

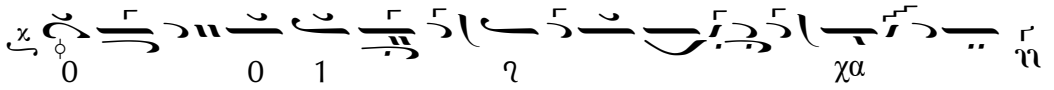
00100  $\chi$   
 $\rho$  0 0 1 0 0

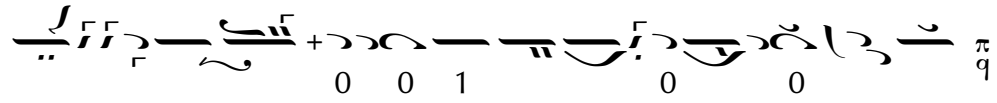
0 0 1 0 0  $\pi$

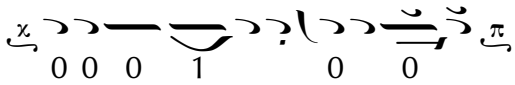
00100  $\chi$   
 $\rho$  0 0 1 0

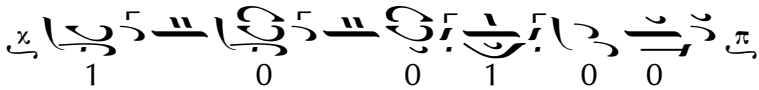
0 0 1 0 0  $\pi$

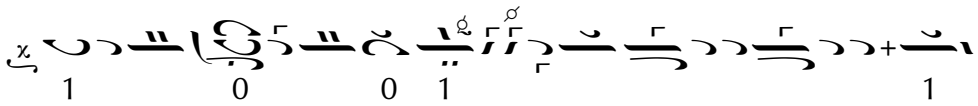
Second Mode - Papadic (Hard Chromatic)

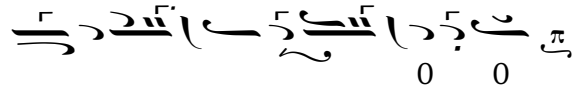
00100   $\chi$   $\pi$   
 0 0 1 2  $\chi\alpha$

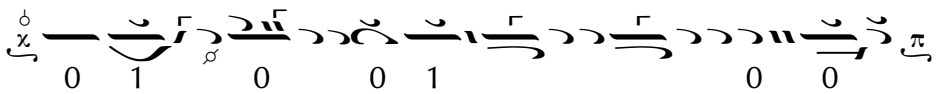
  $\pi$   
 0 0 1 0 0

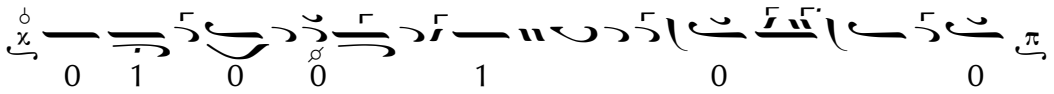
000100   $\pi$   
 0 0 0 1 0 0

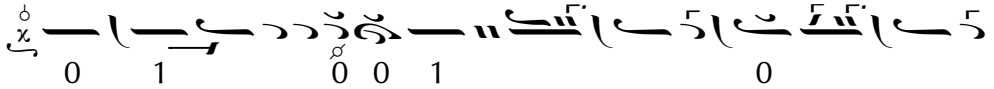
100100   $\pi$   
 1 0 0 1 0 0

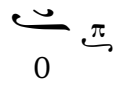
100100   $\pi$   
 1 0 0 1 1

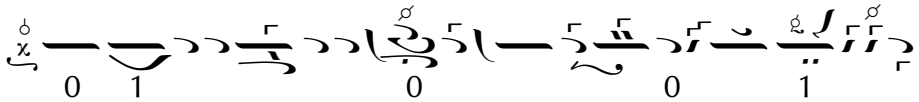
  $\pi$   
 0 0

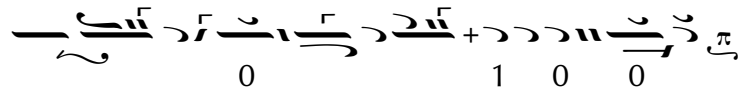
0100100   $\pi$   
 0 1 0 0 1 0 0

0100100   $\pi$   
 0 1 0 0 1 0 0

0100100   $\pi$   
 0 1 0 0 1 0

  $\pi$   
 0

0100100   $\pi$   
 0 1 0 0 1

  $\pi$   
 0 1 0 0

*Second Mode - Papadic (Hard Chromatic)*

10000100

000100100

000100100

000100100

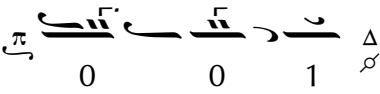
0

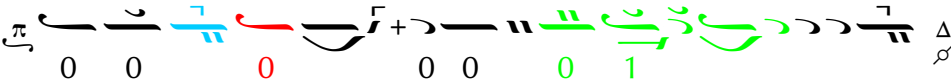


100100100

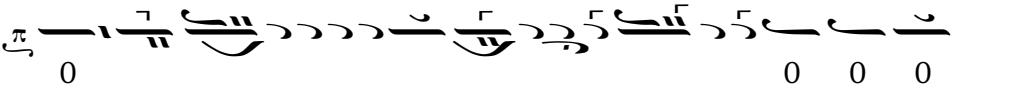

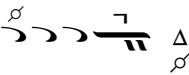
Medial Cadences on Di

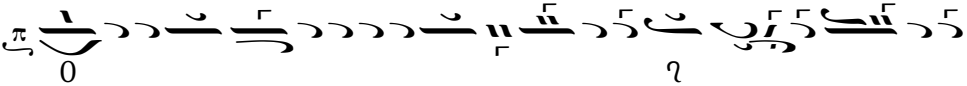
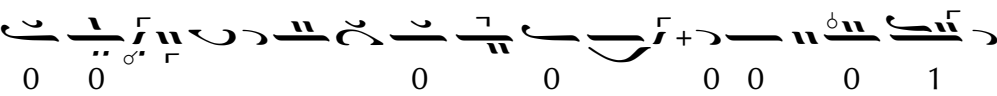

E) Accented on Last Syllable

Pa - Di

001 

0001 
  

  


000001 
  

  


000001 
  

  


*Second Mode - Papadic (Hard Chromatic)*

000001

0

0 0 0 0 0

1 Δ

000001

0 0

0 0 0 0

0 0 1 Δ

000001

0 0

0 0 0

0 0 0 1 Δ

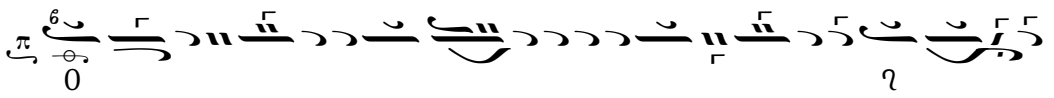
000001

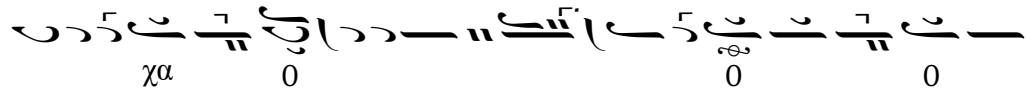
0 0

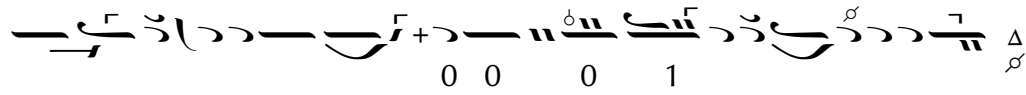
0 0 0

0 0 0 1 Δ

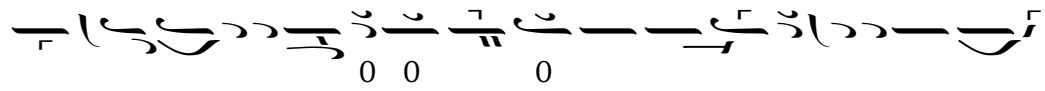
*Second Mode - Papadic (Hard Chromatic)*

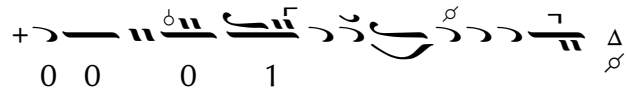
000001 

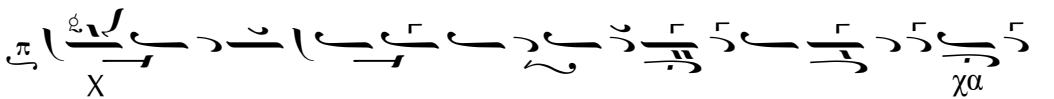


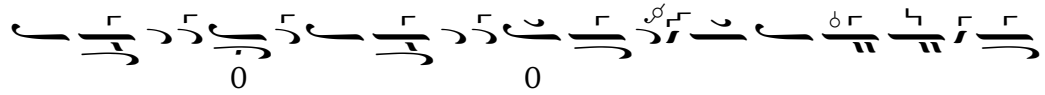


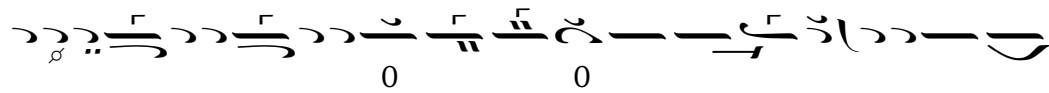
X00001 

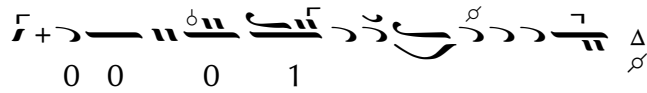




X00001 









*Second Mode - Papadic (Hard Chromatic)*

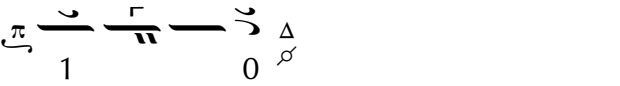
1000001

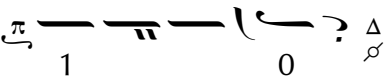
The image displays three staves of musical notation for the Second Mode - Papadic (Hard Chromatic). The notation is written in a stylized, black-and-white format, likely representing a specific musical system or notation style. The notation includes various symbols, including notes, rests, and accidentals, arranged in a sequence across three staves. The first staff begins with a treble clef and a key signature of one flat. The second staff contains several notes with a '0' below them, indicating a specific rhythmic or melodic pattern. The third staff continues the notation, ending with a double bar line and a '0' below it.

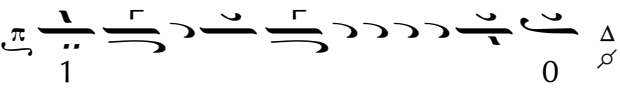
*Second Mode - Papadic (Hard Chromatic)*

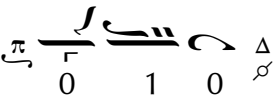
F) Accented on Second to Last Syllable


Pa - Di

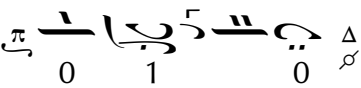
10 

10 

10 

010 

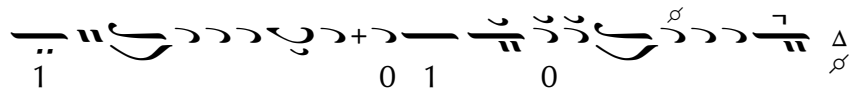
010 


010 

Di - Di

010 

010 



0010 

*Second Mode - Papadic (Hard Chromatic)*

Ke - Di

10010

1 0 0 1 0

*Second Mode - Papadic (Hard Chromatic)*

G) Accented on Third to Last Syllable

Pa - Di

100

00100

00100

00100

*Second Mode - Papadic (Hard Chromatic)*

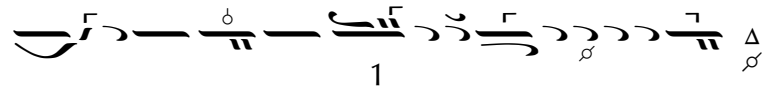
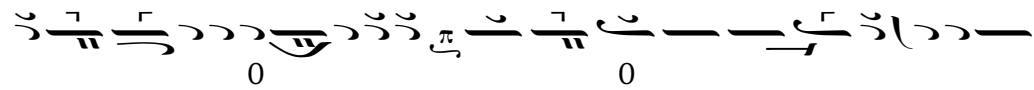
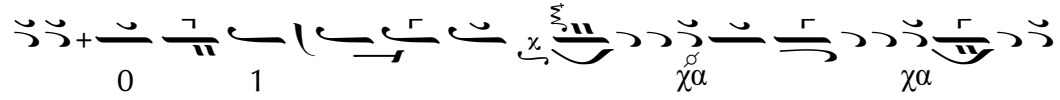
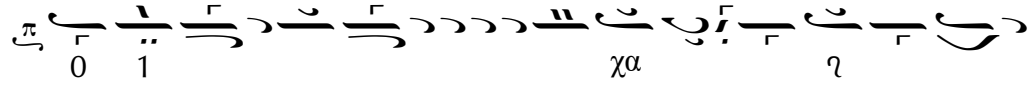
The image displays two lines of musical notation in Arabic style, representing the Second Mode - Papadic (Hard Chromatic). The notation consists of rhythmic stems with various ornaments and fingerings. The first line begins with a double bar line and a  $\chi\alpha$  symbol. It features a sequence of notes with stems, some marked with  $\sigma$  (shamsa) and  $\tau$  (tasbeeh). Below the first line, there are four numbers: 0, 0, 0, 1. The second line continues the sequence with similar notes and stems, ending with a  $\Delta$  symbol and a  $\sigma$  symbol. Below the second line, there are two numbers: 0, 0.

*Second Mode - Papadic (Hard Chromatic)*

H) Accented on Fourth to Last Syllable

Pa - Di

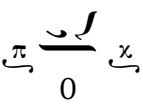
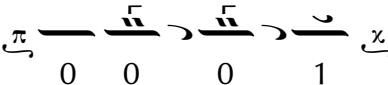
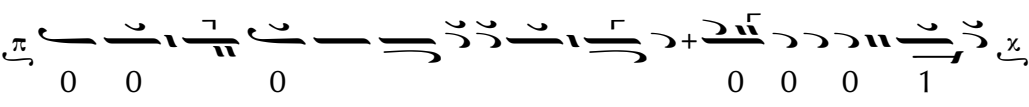

01001



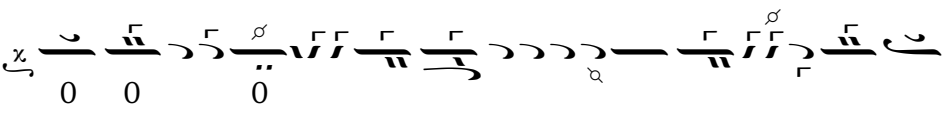
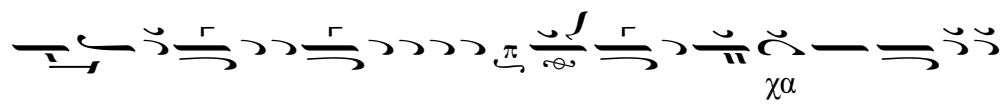
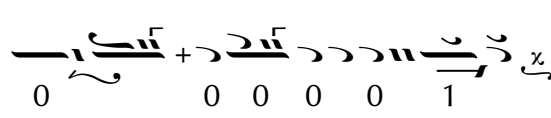
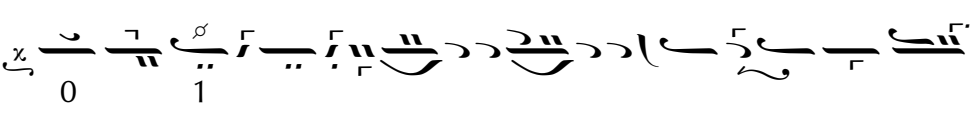
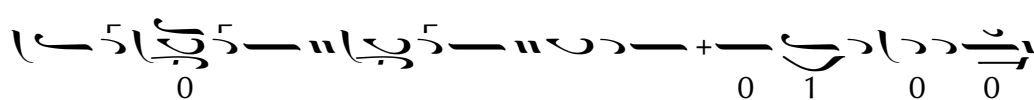
Medial Cadences on Ke

I) Accented on Last Syllable

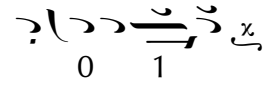
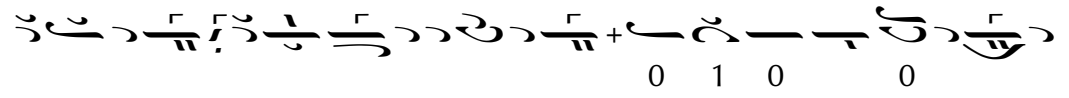
Pa - Ke

0	
001	
0001	
00001	

Ke - Ke

00001	
	
	
010001	
	

*Second Mode - Papadic (Hard Chromatic)*





*Second Mode - Papadic (Hard Chromatic)*

J) Accented on Second to Last Syllable

Pa - Ke

10

010

0010

00010

Di - Ke

10

10

Second Mode - Papadic (Hard Chromatic)

10

$\Delta$   
 $\alpha$   
 $\alpha$

010

$\Delta$   
 $\alpha$

010

$\Delta$   
 $\alpha$

010

$\Delta$   
 $\alpha$

*Second Mode - Papadic (Hard Chromatic)*

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

Ke - Ke

10  $\Delta$   
 $\begin{array}{cc} \text{—} & \text{—} \\ \text{1} & \text{0} \end{array}$

10  $\Delta$   
 $\begin{array}{cc} \text{—} & \text{—} \\ \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{ccc} \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} \end{array}$

$\begin{array}{c} \text{—} \\ \text{0} \end{array}$

00010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{0} & \text{1} \end{array}$

$\begin{array}{c} \text{—} \\ \text{?} \end{array}$

$\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{0} & \text{1} \end{array}$

*Second Mode - Papadic (Hard Chromatic)*

K) Accented on Third to Last Syllable

Pa - Ke

0010100

0 0 1 0 0 1

0 1 0 1 0 0

Di - Ke

00100100

0 0 1 0 0 1

0 0 0 1 0 0

00100100

0 0 1 0 0 1

0 1 0 0 0 0



Medial Cadences on High Pa

L) Accented on Last Syllable

Pa - High Pa

1000001

1 0 0 0 0 0 1

0 0 0 1

Di - High Pa

10

1 0

Ke - High Pa

001

0 0 1

High Pa - High Pa

X00001

X 0 0 0 1

X 1

*Second Mode - Papadic (Hard Chromatic)*

M) Accented on Second to Last Syllable

Pa - High Pa

10       $\overset{\pi}{\curvearrowright} \overset{\curvearrowright}{\underset{1}{\text{—}}} \overset{\curvearrowright}{\underset{0}{\text{—}}} \overset{\pi'}{\varrho}$

Ke - High Pa

0010       $\overset{\pi}{\curvearrowright} \overset{\text{—}}{\underset{0}{\text{—}}} \overset{\text{—}}{\underset{0}{\text{—}}} \overset{\curvearrowright}{\underset{1}{\text{—}}} \overset{\curvearrowright}{\underset{\curvearrowright}{\text{—}}} \overset{\text{—}}{\underset{\text{—}}{\text{—}}} \overset{\curvearrowright}{\underset{0}{\text{—}}} \overset{\pi'}{\varrho}$

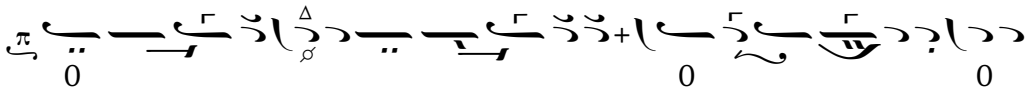
Medial Cadences on Low Di

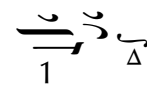
N) Accented on Last Syllable

Pa - Low Di

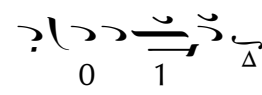
001 

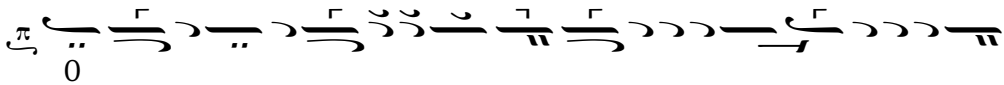


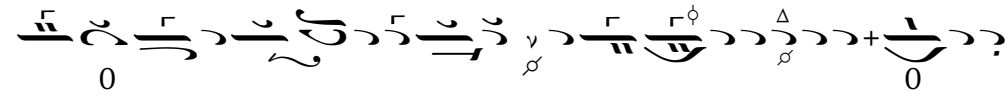
001 

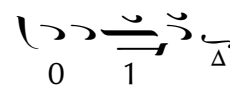


001 



001 







*Second Mode - Papadic (Hard Chromatic)*

001

$\overset{\pi}{\curvearrowright} \underset{0}{\curvearrowright} \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Delta}{\sigma} \curvearrowright \curvearrowright \overset{\chi\alpha}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright$

$\curvearrowright \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \underset{0}{\curvearrowright}$

$\overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \curvearrowright \overset{\Gamma}{\curvearrowright} \underset{1}{\curvearrowright} \overset{\Delta}{\curvearrowright}$

*Second Mode - Papadic (Hard Chromatic)*

O) Accented on Fourth to Last Syllable

Pa - Low Di

01001

0 1

0 2

Δ σ

χ α 1 0

1 Δ

Other Medial Cadences

P) Medial Cadences on Nee

001

0

0

0 1

Q) Medial Cadences on Zo

0100

0 1 0 0

Final Cadences

R) Accented on Third to Last Syllable

Pa - Pa

100

π 1 0 0

100

π 1 0 0

100

π 1 0 0

0100


π 0 1 0 0

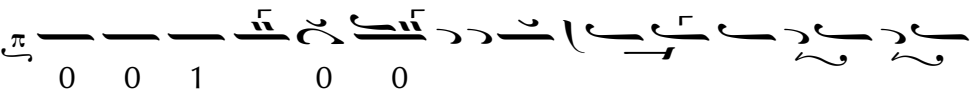
0100

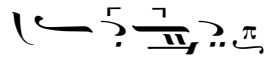
π 0 1 0 0

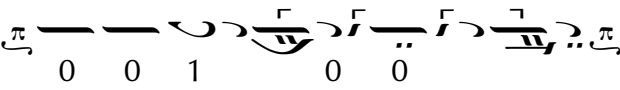
π 0

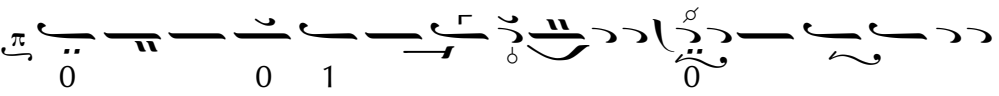
*Second Mode - Papadic (Hard Chromatic)*

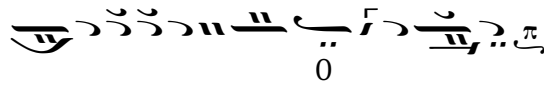
0100  Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 1 0 0 below it.

0100  Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

 Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

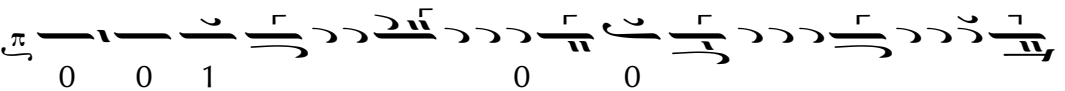
00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

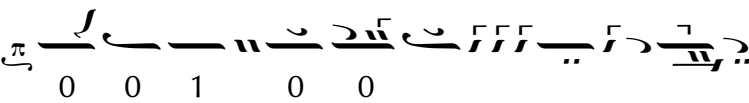
 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

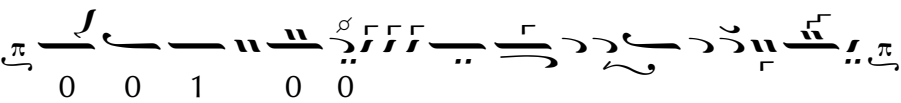
00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it. The notes and rests are highlighted in red.

 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it. The notes and rests are highlighted in red.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

Second Mode - Papadic (Hard Chromatic)

00100

Ke - Pa

100

100

100

100

100

