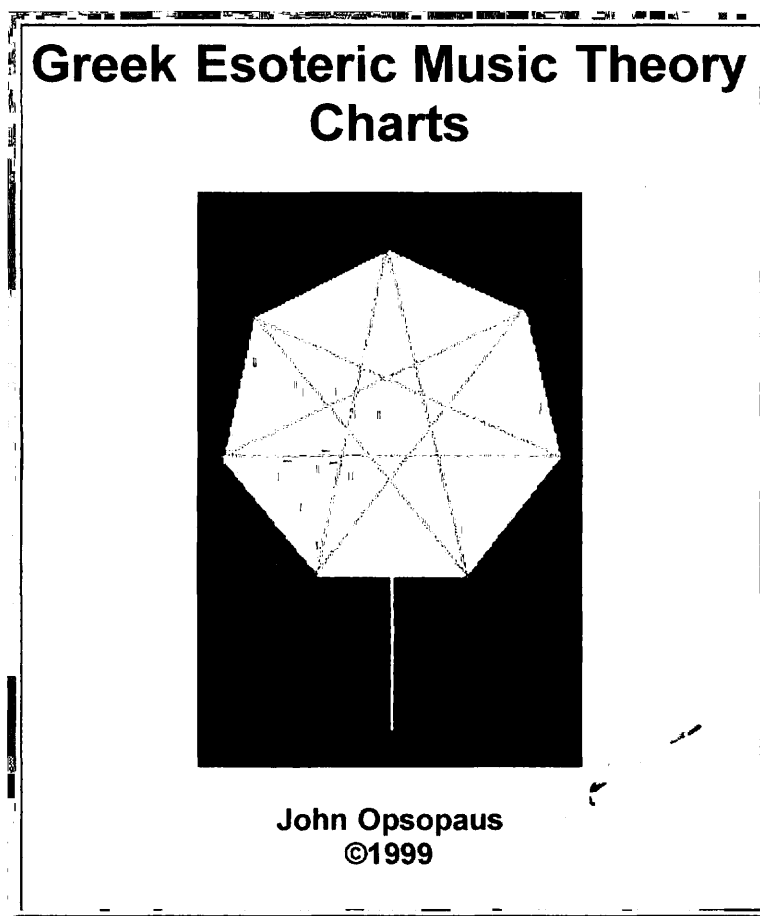
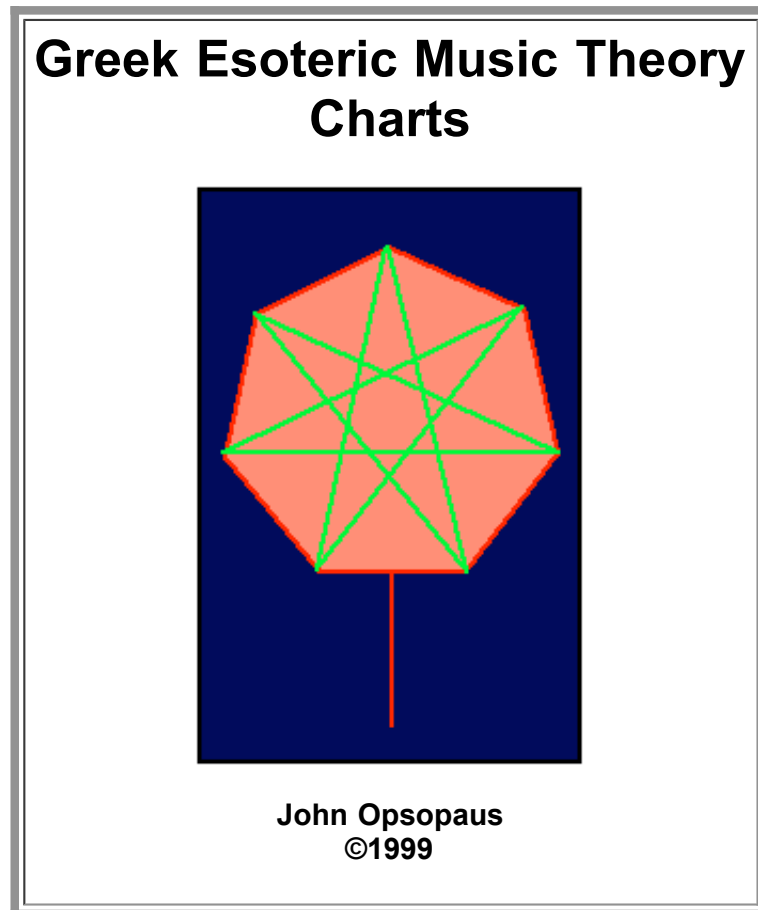




A collection of annotated and cross-linked charts to aid the use of Ancient Greek Music for esoteric purposes.

1. Introduction.
2. The Greater and Lesser Perfect Systems. An overview of all the harmonic relationships.
3. The Four-String Lyre of Hermes. The Musical Tetractys, which is the basis of Pythagorean Harmonics.
4. The Elemental Tetrachord. The fundamental structure from which Ancient Greek Harmony is constructed. Correspondences with the Elements, Qualities, Deities, etc.
5. Elemental Sequences. All possible sequences of the Elemental Tetrachord categorized according to effect.
6. The Zodiacal Trigons. The Zodiacal Trigons (Triplicities) correspond to the notes of the Tetrachord as part of the Immutable System.
7. The Five Tetrachords. The Five Tetrachords of the Immutable System correspond to the Five Elements, Senses, etc.
8. The Planetary Heptachord. The Heptachord and the Octave are constructed from two Tetrachords. Includes correspondences with Planets, Vowels, Days, etc.
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10. [The Seven Harmoniai](#). Shows correspondences with the Seven Harmoniai (ancient modes) of Greek music, including Planets, Signs and Guardian Deities.
11. [The Eight Modes](#). Shows correspondences with the Eight Medieval Modes, including, Planets, Elements, Humors and their Effects.
12. [Meanings of Greek Names of Notes and Tetrachords](#).
13. [Sources](#).

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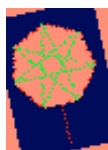
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Greek Esoteric Music Theory

Introduction

The study of Greek Esoteric Music is a lifelong pursuit, due to the quantity of surviving theory (much of it collected in [Barker](#)), its subtlety and complexity, and its connection with other Esoteric Disciplines (e.g. numerology, astrology, theurgy and alchemy). To this must be added two millenia of later esoteric investigations of Greek music (see Godwin [HS](#) and [MMM](#) for a selection).

The present work is primarily a set of annotated and cross-linked charts to serve as an introduction to the theory and practice of Greek Esoteric Music. The focus is on the esoteric aspects, including practical exercises, as opposed to the theory and practice of mundane music (interesting and worthwhile though that be).



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Greek Esoteric Music Theory

The Greater and Lesser Perfect Systems

Greater Perfect System						
Tetra-chord	* —	Rom. Note	Mod. Note	Greek Note	Vowel	Planet
Hyperbolaiôn	*	P	aa	Nêtê	A	Saturn
		O	g	Paranêtê	Ô	Jupiter
		N	f	Tritê	Ê	Mars
Diezeugmenôn	*	M	e	Nêtê	A	Sun
		L	d	Paranêtê	Ô	Venus
		K	c	Tritê	Ê	Mercury
	*	I	b	Paramesê	A	Moon
	*	H	a	Mesê		
Mesôn		G	G	Likhanos	Ô	Saturn
		F	F	Parhypatê	Ê	Jupiter
	*	E	E	Hypatê	A	Mars
Hypatôn		D	D	Likhanos	Ô	Sun
		C	C	Parhypatê	Ê	Venus
	*	B	B	Hypatê	A	Mercury
	*	A	A	Proslambanomenos	E	Moon

Lesser Perfect System					
Tetra-chord	* —	Mod. Note	Greek Note	Vowel	Zodiac
Synêmenôn	*	d	Nêtê	A	Trigon IV
		c	Paranêtê	Ô	Trigon III
		b flat	Tritê	Ê	Trigon II
	*	a	Mesê	E	Trigon I

1. The **Greater Perfect System** (*Systêma Teleion Meizon*) comprises the Tetrachords Hypatôn, Mesôn, Diezeugmenôn and Hyperbolaiôn.
2. The **Lesser Perfect System** (*Systêma Teleion Elasson*) comprises the Tetrachords Hypatôn, Mesôn and Synêmenôn.
3. The complete system above, comprising the Greater and Lesser Perfect Systems, is called the **Unmodulating** or **Immutable System** (*Systêma Ametabolon*).
4. **Asterisks** represent Fixed Notes in the systems. See [The Four-String Lyre of Hermes](#) and [The Planetary Heptachord](#) for more on the Fixed Notes.
5. A **Tetrachord** includes both of the Fixed Notes (*) that bound it; see also [The Five Tetrachords](#).
6. The **Greek Note** names are normally modified by the Tetrachord in which they occur (Nêtê Hyperbolaiôn, Nêtê Diezeugmenôn, etc.).
7. The complete Greek Note names can be read off the chart: Proslambanomenos, Hypatê Hypatôn, ..., Likhanos Hypatôn, Hypatê Mesôn, ..., Likhanos Mesôn, Mesê, Tritê Synêmenôn, ..., Paranêtê Hyperbolaiôn, Nêtê.
8. See [Meanings of the Greek Names of the Notes and Tetrachords](#) for an explanation.
9. The **absolute pitch** of the Greek scales is uncertain, and was probably never fixed as definitely as modern pitch.

Therefore, I have identified the modern A with the Roman A, from which it was derived, and hence with Proslambanomenos, which is equivalent to Roman A (Pole 99-100). In working with the Roman Notes, it is convenient to start each octave with A (ABCDEFG, abcdefg etc.), rather than with C as is conventional now (CDEFGAB, cdefgab, etc.).

10. The correspondences with the **Vowels**, **Planets** and [Zodiacal Trigns](#) are given by Aristides Quintilianus (I.13, 14, III.21).
11. There is a [chart of the Zodiacal Trigns](#).
12. The **Vowels** follow a cycle Alpha-Eta-Omega (AÊÔ), except at the foundation points Proslambanomenos (A) and Mesê (a), both corresponding to Epsilon, and in the Tetrachord Synêmenôn, which corresponds to the Fixed Stars.
13. Aristides Quintilianus is not explicit about the order of the **Planets** in the Upper Octave (K-P = c-aa). Barker (II.523n179) thinks it is most likely that they occur in the same order as in the Lower Octave, as shown here. However, Aristides says,

But the Planets have Two-fold Powers, since They exercise one kind of power by night, another by day. Again, then, we shall assign to each of Them one of the remaining Notes, on the principle of opposition to Their daytime powers...

This suggests the possibility that the upper Planetary Spheres are a mirror image of the lower, with Moon to Saturn corresponding to the decreasing pitches P-K = aa-c. The *Diezeuxis* or whole-tone Gap of Disjunction (between Mesôn and Diezeugmenôn) separates the Lower Planets from the Upper.

14. The Double Octave of the **Greater Perfect System** is the primary harmonic structure of the Pythagoreans (Barker II.11).
15. The basic meaning of **Harmonia** is a fitting-together. The Pythagorean Philolaus (fr. 10) says, "Harmonia comes to be in all respects out of opposites: for Harmonia is a unification of things mutually mixed, and an agreement of things that disagree."
16. The 15 notes of the **Greater Perfect System** correspond to the 15 days of the waxing Moon and again the 15 days of its waning (P = aa representing the full moon and A the new moon).
17. Alternately, Ptolemy (III.ch 13) allots the [Four Tetrachords](#) of the **Greater Perfect System** to the four phases of the Moon and of the other Planets: Hypatôn is First Sighting (after conjunction) to First Quarter, Mesôn is First Quarter to Full; Diezeugmenôn is from after Full to Third Quarter, and Hyperbolaiôn is Third Quarter to New. Phases on opposite sides of the circle of phases are an octave apart and thus form a complementary whole. For example the First Quarter is Hypatê Mesôn (E) and the Third Quarter is Nêtê Diezeugmenôn (e). The Full Moon is Mesê (a) and the New Moon is simultaneously Proslambanomenos (A) and Nêtê Hyperbolaiôn (aa); it is called Old-and-New in Greek. The identification of these two notes is the rule whenever the GPS is treated cyclically (Barker II.19, 21).
18. Ptolemy's correspondences for the **Greater Perfect System** can be used to pick a Tetrachord to work with during each week of the Lunar Month:

Week	Phase	Tetrachord
	New	A
1	First Sighting to First Q.	B, C, D, E
2	First Q. to Full	E, F, G, a
3	After Full to Third Q.	b, c, d, e
4	Third Q. to New	e, f, g, aa

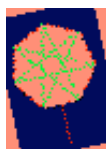
19. In working with the **Greater Perfect System** it is preferable sometimes to raise the Vowels and Planets one tone in the lower octave (i.e., B = Alpha = Moon, C = Eta = Mercury, etc. to a = Omega = Saturn). In this case Proslambanomenos is identified with the Earth. Such a system appears in a Greek manuscript (Jan, *Mus. Scr. Gr.* 30), as well as in A. Kircher's *Musurgia Universalis* (1650). However, the more correct system has Proslambanomenos = Moon, since (as the early Pythagorean Philolaus explains) the Moon represents the entire Sublunar or Mundane realm, which includes the Earth.
20. The **Roman Notes** may be continued for another octave (QRSTVXZ = bb-aaa), which completes the 22 letters of the classical Roman alphabet.

Extended Roman Note:	Q	R	S	T	V	X	Z
Modern Note:	bb	cc	dd	ee	ff	gg	aaa

The alphabetic correspondences may be used for translating words and phrases into melodies. It is reasonable, although not necessary, to reduce them to a single octave to avoid large leaps. Replace post-classical Roman letters (J, U, W, Y) by their classical equivalents; that is, I = J (note b) and U = V = W = Y (note ff). Here is a summary chart for convenience:

A	B	C	D	E	F	G
H	IJ	K	L	M	N	O
P	Q	R	S	T	UVWY	X
Z						

21. The 22 **Roman Notes** invite Tarot correspondences.
22. Likewise, the Ancient Greek musical notation, which was preserved by Alypius (and perhaps dates to the 5th cent. BCE), extends over three octaves and an additional whole tone, which is to say 22 notes (Anderson 203-4).
23. In its central octave the Alypian notation assigns one of the 24 Greek letters to each of the Eight Notes in the Three Genera.



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Greek Esoteric Music Theory

The Four-String Lyre of Hermes

Musical Tetractys	Fixed Note	Element	Humor	Quality	Season	Moon Phase
6	e Nêtê	Fire	Yellow Bile (Choler.)	Warm	Summer	to Full
8	b Paramesê	Air	Blood (Sang.)	Moist	Spring	to 1st Q
9	a Mesê	Water	Phlegm (Phleg.)	Cool	Winter	to New
12	E Hypatê	Earth	Black Bile (Melan.)	Dry	Autumn	to 3rd Q

- Henricus Glareanus (1547) says that the original **Lyre of Hermes** had three strings, corresponding the three original **Seasons** of ancient Greece (Summer, Spring, Winter, from high to low). He says that Orpheus added the fourth string, corresponding to Autumn, when that Season was adopted from the East. Most sources, however, attribute the Four-String Lyre to Hermes. (Godwin *HS* 198)
- It is generally believed that the Homeric Phorminx (Lyre) had three or four strings. Some believe that they were tuned to the **Musical Tetractys** E-a-b-e as given here; others believe they were tuned to A-B-C-E or to the [Elemental Tetrachord](#) A-B-C-D (Anderson 47, 63, 199; Godwin *HS* 194, 451n16). This chart accepts the Tetractys tuning (6:8:9:12), because of its esoteric importance.
- Thus the **Four Strings** of the **Musical Tetractys** define the **Fixed Notes** of the [Greater Perfect System](#) of tuning. They are the stable harmonic structure (Eabe) that defines the Disjoint Tetrachords of the [Planetary Heptachord](#) (E[FG]ab[cd]e).
- All the most ancient Greek musical instruments seem to be based on **Four Notes**.
- Plato's *Phaedrus* (108d4) alludes to the Art of Glaucus (*Glaukou Tekhnê*): The Pythagorean Hippiasus made four metal disks whose thicknesses were the **Musical Tetractys** and Glaucus discovered how to play them. (Barker I.30-1)
- The **Aulos** (a reed instrument) often has four finger holes (Barker I.15; Anderson 141). Normally the Greeks played Double Auloi, each having four holes, perhaps corresponding to the two disjoint Tetrachords of the octave. Likewise some early **Lyres** have eight strings in two groups of four. See [The Planetary Heptachord](#) on the two Tetrachords in the Octave.
- The **Musical Tetractys** defines the ratios of the fundamental intervals of Pythagorean Harmony: 6:12 = the Octave (1:2), 6:9 = 8:12 = the Fifth (2:3), 6:8 = 9:12 = the Fourth (3:4), and 8:9 = the whole tone. The structure is two interlocking Fifths (6:9, 8:12), which are equivalent to two Fourths (6:8, 9:12) and the Tone of Disjunction (8:9) between them (as in the [Greater Perfect System](#) and the [Planetary Heptachord](#)). (Increasing numbers correspond to lower pitches because the numbers represent lengths.)
- According to the Ikhwan al-Safa' (Brethren of Purity, 9th or 10th c. CE) and Athanasius Kircher (c.1601-1680), the ratios of Earthly Harmony are embodied in the **Cube**, the Platonic Solid corresponding to the Element Earth, because the Cube has:

24 right angles
12 edges
8 solid angles
6 faces

Thus, 24:12 gives the Octave, 12:8 the Fifth, and 8:6 the Fourth. (Godwin *HS* 115, 269, 439)

- The correspondences between the **Strings**, **Elements**, **Humors** and **Qualities** are given by Hunayn (c.803-873 CE),

the Ikhwan al-Safa' (Brethren of Purity) and Isaac ben Haim (c.1467-after 1518). (Godwin *HS* 97, 113-4, 154)

10. The two interlocking Fifths correspond to the **Opposed Elements**: Fire/Water and Air/Earth.
11. According to Hunayn and Isaac ben Haim, some feelings and character traits associated with the **Humors** are:

	Feeling	Character Traits
Yellow Bile	courage	sovereignty, generosity, kindness
Blood	joy, pleasure	justice, graciousness, love
Phlegm	fear	righteousness, cowardice, vileness
Black Bile	sorrow, anguish	forgiveness, impassiveness

Notice how opposing Humors (Yellow Bile vs. Phlegm, Blood vs. Black Bile, corresponding to opposed Elements) are associated with opposing feelings and traits.

12. The correspondences between the **Qualities** and the **Seasons** and **Moon Phases** are the usual ones in the Greek Tradition (e.g. Ptolemy *Tetrabib.* I.5, 8).
13. See [The Elemental Tetrachord](#) and [The Ancient Greek Esoteric Doctrine of the Elements](#) for additional Elemental correspondences to their explanation.
14. See [The Elemental Tetrachord](#) for the use and significance of the Plektrum (Pick).



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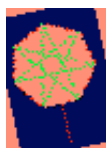
Greek Esoteric Music Theory

The Elemental Tetrachord

Vowels	Epsilon (ay)	Alpha (ah)	Eta (eh)	Omega (aw)
Primary pitches	A	B	C	D
Secondary pitches	a	E	F	G
Elements	Earth	Water	Air	Fire
Qualities	Dry	Cool	Moist	Warm
Seasons	Autumn	Winter	Spring	Summer
Directions	West	North	East	South
Deities	Hera Demeter	Persephone Aphrodite	Zeus Dionysos	Hades Hephaistos

1. See [The Ancient Greek Esoteric Doctrine of the Elements](#) for the **Deities** and additional Elemental correspondences.
2. The primary diatonic tetrachord is semitone-tone-tone (ascending), that is, Water-Air-Fire-Earth, BCDE or EFGa. In the table the **Elements** are listed in their usual order, Earth-Water-Air-Fire, for the [Greater and Lesser Perfect Systems](#) are based on Earth.
3. Each Note of the tetrachord is called a Stoikheion (**Element**). (Wellesz 155)
4. The **Elements** and **Qualities** together constitute the Double Tetraktys, an Ogdoad (group of eight) comprising a complete octave (ABCDEFGa). (Werner 240-5) The [Planetary Octachord](#) is based on a Double Tetraktys.
5. In the Greek Tradition, the **Directions** (East, South, West, North) are correlated with the **Qualities** (Moist, Warm, Dry, Cool), the **Seasons** (Spring, Summer, Autumn, Winter), the Phases of the Moon (see [The Four-String Lyre of Hermes](#)) and all the Cycles of Nature. The **Vowels** may be intoned on their **Pitches** to the corresponding Directions.
6. The **Vowel** correspondences are given in Aristides Quintilianus (II.13), but date back at least as far as the sixth century BCE (Barker II.479n120). The correspondences between these and the Elements are given by Aristides (III.25).
7. The **Vowels** may be intoned on their pitches either with or without a preceding T- corresponding to Aithēr, the Fifth Element (see [The Five Tetrachords](#)). Aristides Quintilianus observes that the Fifth Element brings life to the four Mundane Elements. The T should be pronounced without any aspiration (puff of air), like an Italian T. The tones will sound like plucked strings, for the T is shaped like the **Plektrum** (Pick) and represents the Plektrum of Apollo's Lyre, the Holy Ray of the Sun, which brings life to Earth. (Ar. Quint. III.25, Barker II.531n220)
8. In ancient Greek practice, the **Plektrum** was stroked toward the body, which is toward the lower-pitched, but higher-positioned strings (in the ancient manner of holding the lyre). In this way the Power of Apollo is drawn down into greater manifestation (Fire, Air, Water, Earth), which is the Sunwise motion from East to West. (Anderson 176) However, in earliest times no Plektrum was used (Anderson 36)
9. Some ancient sources suggest chanting the **Vowels** in your mind, rather than out loud (Wellesz 149).
10. Aristides (II.13) says this of the long **Vowels**: Eta, which extends the mouth horizontally, is primarily female, fluent, emotional and passive; Omega, which extends it vertically, is predominantly male, dry, rigid and active. The short vowels Alpha and Epsilon are of mixed character, but Alpha is more male and Epsilon more female. The short vowel Omicron is also characterized as somewhat male; Iota and Upsilon are not mentioned. The primary **Opposed Elements**, Water and Fire, correspond to Alpha and Omega. (See also [A Brief Guide to Ancient Greek Pronunciation](#) for additional suggestions.)
11. Aristides Quintilianus' (III.25) assignment of **Genders** does not agree with the usual [Ancient Greek Esoteric Doctrine of the Elements](#) (female Earth & Water, male Air & Fire), as reflected in the **Deities**. He explains that Water is male because it fertilizes the (female) Earth, and that Air is female because it is malleable and passive. Thus his gender assignments to the Vowels and Elements are mutually consistent.

12. To establish a correspondence between any **Diatonic Tetrachord** (comprising a semitone and two tones) and the Elements and Vowels, place the semitone between Water and Air, and assign the rest in order, as in the chart. Thus in D-major we can establish E-F#-G-A = Earth-Water-Air-Fire = Epsilon-Alpha-Eta-Omega.
13. Godwin (MSW 31) observes that the **Vowels** Upsilon and Omega were added to the alphabet after 403 BCE, so the earlier vowels were Alpha, Epsilon, Eta, Iota and Omicron. As [noted above](#), the character of Omicron is similar to that of Omega. This suggests that the original Elemental Vowels might have been Epsilon (Earth), Alpha (Water), Eta (Air) and Omicron (Fire), with Iota left for Aithêr, the Fifth Element.
14. [Harmoniai](#), [Modes](#), intervals and melodies derive their character from the characters of the Notes in them (A.Q. II.14). The character of a melodic interval is a combination of the characters of its two bounding Notes.
15. When music is used for therapeutic purposes, one may pick music contrary to the undesirable condition in order to counteract it and restore balance; this is the Principle of Antipathy recommended by the Pythagoreans. Alternately, one may begin with music of similar character and then transform it in the desired direction; this is the Principle of Sympathy. If the nature of the condition is unknown, then experimentation may be necessary in order to find a Resonance between the music and the patient's condition. See Aristides Quintilianus (II.14).



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Greek Esoteric Music Theory

Elemental Sequences

Progressive Sequences		
Primary Progression	Secondary Progression	Sequence
Female to Male	Upper to Lower	ABCD
	Lower to Upper	BADC
Male to Female	Upper to Lower	CDAB
	Lower to Upper	DCBA
Lower to Upper	Male to Female	DBCA
	Female to Male	BDAC
Upper to Lower	Male to Female	CADB
	Female to Male	ACBD

Cyclic Sequences		
Primary Progression	Secondary Progression	Sequence
Female to Male to Female	Upper to Lower	ACDB
	Lower to Upper	BDCA
	Dry to Moist	ADCB
	Moist to Dry	BCDA
Male to Female to Male	Upper to Lower	CABD
	Lower to Upper	DBAC
	Dry to Moist	DABC
	Moist to Dry	CBAD
Upper to Lower to Upper	Female to Male	ABDC
	Male to Female	CDBA
	Dry to Moist	ADBC
	Moist to Dry	CBDA
Lower to Upper to Lower	Female to Male	BACD
	Male to Female	DCAB
	Dry to Moist	DACB
	Moist to Dry	BCAD

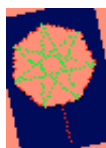
1. In the **Progressive Sequences** there is a movement from one Quality, Power or Dominion to its opposite, expressed in the **Primary Progression**. The **Secondary Progression** (or Internal Progression) takes place twice within the Primary Progression. Progressive Sequences can be used to move from one state to another.
2. In the **Cyclic Sequences** there is a departure from one Quality, Power or Dominion to its opposite and then a return; this is expressed in the **Primary Progression**. Superimposed on this cycle is the **Secondary Progression** from a Quality, Power or Dominion to its opposite. Cyclic Sequences can be used to temporarily visit another state in order to make some change.

3. See [The Elemental Tetrachord](#) for correspondences between the Notes and the Elements, Deities, Vowels, etc.
4. **Lower** refers to the Underworld (Hades and Tartaros), the chthonic dominion of Hades and Persephone.
5. **Upper** refers to the Heavens (Earth and Olympus), the celestial dominion of Zeus and Hera.
6. The Male Elements have the Warm (separating) Quality and the Female have the Cool (uniting).
7. **Dry** refers to the Quality of being strong, but also rigid. **Moist** refers to the Quality of being flexible, but also weak. The Moist and Dry powers correspond to the alchemical operations of Dissolution and Coagulation, referred to in the famous alchemical maxim *Solve et Coagula*.
8. For more on the Qualities or Powers (Warm/Cool, Dry/Moist), see [The Ancient Greek Esoteric Doctrine of the Elements](#).
9. In choosing a Sequence, pay particular attention to the Element (Deity etc.) on which it ends.
10. A melodic step of a major third (e.g. A to C) represents a conjunction of opposing principles (e.g. Fire and Water) or the union of a God and Goddess (e.g. Hades and Persephone).
11. Melodic steps of a second (e.g. BC or DC) or a perfect fourth (e.g., AD) occur between principles that share some quality (e.g. gender or domain).
12. Notes within a Sequence may be repeated without altering the overall Sequence. Thus ADBBBC dwells in the Watery power of Persephone (B), before returning to the upper realms (C).
13. The Progressive Sequences occur in pairs, in which the notes are reversed in each pair of notes (e.g. ABCD vs. BADC). Such pair have opposing Secondary Progressions.
14. The Cyclic Sequences occur in pairs, which are reversals of each other (e.g. Dry to Moist and vice versa). It will also be observed that the Upper/Lower Sequences differ from corresponding Dry/Moist Sequences in having the middle two Notes reversed (look for yourself to see the pattern; it is easier to see it than to say it).
15. The Cyclic Sequences can be repeated to create double cycles. For example DCAB DCAB... cycles between Male (DC) and Female (AB) and between Upper (CA) and Lower (BD).
16. If we use the sequences in a cycle, then rotations make no difference; for example ADBC and BCAD both produce ...ADBCADBCADBCAD... If we eliminate the simple scales ABCD and DCBA, then there are only four distinct sequences:

A	D	B	C
D	C	A	B
B	A	C	D
C	B	D	A

(Notice that the sequences form a Latin Square.) As it turns out, these are the same four Elemental Vowel Chants presented by R. J. Stewart (*Music, Power, Harmony* 126-7), although he uses different correspondences. Their meanings in the Greek Tradition may be determined by consulting the [Table of Cyclic Sequences](#) above.

17. There are twenty-four Sequences, corresponding to the twenty-four letters of the Classical Greek Alphabet.
18. DEFG can be used instead of ABCD, as can any other diatonic Phrygisti tetrachord (i.e., tone-semitone-tone).
19. If you know [The Elemental Tetrachord](#) and [The Ancient Greek Esoteric Doctrine of the Elements](#), then you can throw away this chart, because you know everything you need to know to construct a Sequence corresponding to any desired progression of Qualities, Powers, Dominions, etc.



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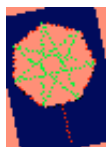
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Greek Esoteric Music Theory

Zodiacal Trigrams

Trigrams	I Ares Leo Sagittarius	II Taurus Virgo Capricorn	III Gemini Libra Aquarius	IV Cancer Scorpio Pisces
Planets	Sun Jupiter	Venus Moon	Mercury Saturn	Mars (Moon, Venus)
Pitches	A	B flat	C	D
Vowels	Epsilon (ay)	Eta (eh)	Omega (aw)	Alpha (ah)

1. The **Vowel** and **Pitch** correspondences are given by Barker (II.481n131, 522nn174-5) based on Aristides Quintilianus and Bellermand's Anonymous manuscript. However, the usual Vowel-Tetrachord correspondence would be Epsilon-Alpha-Eta-Omega (EAEÔ); see the [Greater and Lesser Perfect Systems](#).
2. It will be observed that the Elemental Correspondences (I=Earth, II=Air, III=Fire, IV=Water), which are based on the Vowels, do not agree with those of contemporary astrology.
3. See [A Brief Guide to Ancient Greek Pronunciation](#) for suggestions on pronouncing the vowels.



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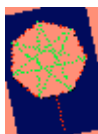
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Greek Esoteric Music Theory

The Five Tetrachords

Greek Letter	Tetrachord	Tones	Vowels*	Element	Sense	Virtues
Tau*	Hyperbolaiôn	e, f, g, aa	A Ê Ô A	Aithêr	Sight	Wisdom
Omega	Diezeugmenôn	b, c, d, e	A Ê Ô A	Fire	Hearing	Courage
Eta	Synêmenôn	a, b flat, c, d	E Ê Ô A*	Air	Smell	Justice
Alpha	Mesôn	E, F, G, a	A Ê Ô E	Water	Taste	Moderation (enjoyment)
Epsilon	Hypatôn	B, C, D, E	A Ê Ô A	Earth	Touch	Moderation (abstention)
	Proslambanomenos*	A	E			

1. Suggested practice: Chant the vowels on their pitches in a Tetrachord in order to work with a corresponding **Element**, **Sense** or **Virtue**.
2. The note **Proslambanomenos** does not belong to a Tetrachord; it was added to the bottom of the [Greater and Lesser Perfect Systems](#) as a foundation corresponding to the Moon and the Sublunar or Mundane Sphere.
3. The **Tetrachords** are listed from high to low pitch range, but their individual notes are listed from low to high (see [The Greater and Lesser Perfect Systems](#)).
4. Each **Tetrachord** has the form (from low to high): semitone-tone-tone.
5. See [The Elemental Tetrachord](#) for correspondences with the individual tones of the Tetrachord.
6. The **Tones** and **Vowels** are given in the [Greater and Lesser Perfect Systems](#), as interpreted by Barker (II.481n131). We write A = Alpha, E = Epsilon, Ê = Eta, Ô = Omega. See [A Brief Guide to Ancient Greek Pronunciation](#) for suggestions on pronouncing the vowels.
7. Alpha begins each Tetrachord, except that each octave begins with Epsilon (= note A).
8. The vowels of the (anomalous) Tetrachord **Synêmenôn** are based on Barker's (highly informed) interpretation of Aristides Quintilianus and Bellerma's Anonymous manuscript (Barker II.481n131). However, Epsilon-Alpha-Eta-Omega (EAÊÔ) is another possibility.
9. The letter **Tau** corresponds to the Fifth Element and the Plektrum of Apollo, as explained in the [Elemental Tetrachord](#).
10. Five Tetrachords plus one added note make 21, which invites Tarot correspondences. (See the [Planetary Heptachord](#).) This is also equivalent to five Rotations through the Elements plus the Added Note.



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Greek Esoteric Music Theory

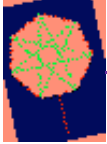
The Planetary Heptachord

Tetra-chord	*	Rom. Note	Mod. Note	Greek Note	Sphere				
		Astral Spheres							
Hyperbolaiôn	*	P	aa	Nêtê	Trigon IV				
		O	g	Paranêtê	Trigon III				
		N	f	Tritê	Trigon II				
Diezeugmenôn	*	M	e	Nêtê	Trigon I				
		Planetary Spheres				Office	Sect	Day	Vowel
		L	d	Paranêtê	Saturn	Male.	Sun	Sat.	Ô
		K	c	Tritê	Jupiter	Bene.	Sun	Thur.	U
	*	I	b	Paramesê	Mars	Male.	Moon	Tues.	O
	*	H	a	Mesê	Sun	Imp.	Sun	Sun.	I
Mesôn		G	G	Likhanos	Venus	Bene.	Moon	Fri.	Ê
		F	F	Parhypatê	Mercury		Sun & Moon	Wed.	E
	*	E	E	Hypatê	Moon	Imp.	Moon	Mon.	A
		Elemental Spheres							
Hypatôn		D	D	Likhanos	Fire				
		C	C	Parhypatê	Air				
	*	B	B	Hypatê	Water				
	*	A	A	Proslambanomenos	Earth				

- As discussed in [The Greater and Lesser Perfect Systems](#), relative pitch is more significant than absolute pitch; the **Modern Notes** are conventional and chosen for convenience; their relation with the **Greek** and **Roman** notes is also discussed in [The Greater and Lesser Perfect Systems](#).
- The **Planetary Spheres** correspond to the Notes in several different ways depending on the purpose that is to be accomplished. This chart shows the most basic arrangement, in which higher notes correspond to higher spheres.
- The **Fixed Notes** (*Hestôtes*), marked with "*", determine the basic harmonic structure of the system by determining the boundaries of the [Tetrachords](#).
- The fundamental structure of Greek harmony is the [Elemental Tetrachord](#). Two Tetrachords are combined to construct a Planetary System.
- The earliest **Lyre** had four strings and the earliest **Aulos** (reed flute) had four holes. The four notes may have comprised a [Tetrachord](#) or the Fixed Notes of an octave (see [The Four-String Lyre of Hermes](#)). Later both the lyre and aulos were expanded. The seven-string lyre was standard until Pythagoras (or Terpander) added an eighth string.
- In the oldest harmonic system the two Tetrachords are conjoined into a **Heptachord** by identifying the upper tone of one with the lower tone of the other, as the Tetrachords Mesôn and Synêmenôn in the [Lesser Perfect System](#). This yields an (ascending) interval structure STT STT (S = semitone, T = tone), with the Sun as Mesê, the Middle Note (in accord with Pythagorean Doctrine). The pitches can be written EFGAB^bCD or BCDEFGA. Some vase paintings show lyres with seven strings in groups of four and three, the latter higher pitched, suggesting conjunct Tetrachords (Anderson 63n11).

7. Pythagoras is credited with revising the Planetary System into an **Octochord** comprising two disjoint Tetrachords with a whole tone (the *Tonos Diazeutikos*) between them (as in the Tetrachords Mesōn and Diezeugmenōn in the [Greater Perfect System](#) and as shown in this chart). In this Octochord the (ascending) interval structure is STT T STT (e.g. EFGABCDE). Likewise some Middle Minoan lyres have two divergent sets of four strings (Anderson 6), suggesting disjoint Tetrachords. The result is an Ogdoad or Double Tetract comprising the Seven Planets and the Eighth Sphere of Fixed Stars. (See [The Elemental Tetrachord](#) for the Double Tetractys of the Elements and their Qualities.)
8. The Planetary Heptachord may be extended by allotting the four lowest notes (Tetrachord Hypatōn and Proslambanomenos) to the four **Elemental Spheres**, as shown here. This "Elemental extension" can be found in Robert Fludd (Godwin *HHE*, 114-5).
9. Instead of representing all the Fixed Stars by a single pitch (e), we may make the "Astral extension" and allot the Tetrachord Hyperbolaion (e, f, g, aa) to the **Four Trignons**, in a manner similar to Aristides Quintilianus (see [The Greater and Lesser Perfect Systems](#)). When both the Elementary and Astral extensions are made, the system comprises two full octaves (A - aa).
10. The **Movable Notes** (*Pheromenoi*), with no "*", determine the Genus of the harmony. As shown in the chart, they are in the Diatonic Genus (a semitone and two tones, e.g. EFGA). If the upper Movable Note in a Tetrachord is flatted a semitone (e.g. G to Gb), then the Tetrachord is Chromatic. If the lower Movable Note is flatted a quarter tone (e.g. F to E+) and the upper Movable Note is flatted a full tone (e.g. G to F), then the Tetrachord is Enharmonic.
11. It is worth keeping in mind that the ancient Tone and Hemitone are not equivalent to the modern, equal-tempered Tone and Semitone. (The Semitone is a little larger than a Hemitone, but the equally-tempered Tone is a little smaller than a Pythagorean Tone.) The ancient scale may be approximated on a harp by tuning in Fifths and Fourths (as given in [The Four-String Lyre of Hermes](#)) until all the notes of the Diatonic scale have been determined. Discussion on these pages has been expressed in terms of the modern scale, but the Pythagorean tuning is truer to esoteric principles.
12. See [The Planetary Heptagram](#) for a diagram of the relation between the **Notes**, **Planets** and **Days of the Week**.
13. According to Ptolemy (*Harm.* III.16, *Tetr.* I.5), each of the Planets belong to a Dominion or **Sect** (*hairesis*, *secta*, *conditio*). The Sect of the Sun comprises the Sun, Jupiter and Saturn; the Sect of the Moon comprises the Moon, Venus and Mars; Mercury (the ambassador and boundary-crosser) belongs to both. In each Sect, the individual Planets have **Offices**; the nearest Planet is the *Imperator* (Master), the next is *Beneficus* (Bringer of Good), and the most remote is *Maleficus* (Bringer of Evil). The Dominion of the Sun is the realm of Day, which is predominantly Male, Warm and more Active; the Dominion of the Moon is the realm of Night, which is predominantly Female, Moist and more Passive. (See [The Ancient Greek Esoteric Doctrine of the Elements](#) for the meanings of these terms.) In each Sect, the Maleficus has an opposing character (Cool Saturn in the Sun's Sect, Dry Mars in the Moon's), which mitigates their malevolent character, according to Ptolemy. In playing or chanting the tones of the Planets, their characters should be considered.
14. Pairs of **Planets** that combine opposing properties (Warm + Cool, Moist + Dry) are considered especially beneficial, for example, Saturn + Jupiter, Mars + Venus. Combinations that combine the Cool and Moist (Saturn + Moon or Venus) are considered evil; those that are Warm and Dry (Mars + Sun or Jupiter) are considered treacherous (Barker II.391). These relationships should be considered in constructing melodies.
15. Obviously the **Seven Vowels** of the Greek alphabet correspond to the Planets and the Heptachord. This may be done in two ways (Alpha-high or Omega-high) to different effect. (See Godwin *MSV* for more information.) This chart uses the Omega-high system for several reasons. One is that the correspondence is more consistent with that given by Aristides Quintilianus in [The Greater and Lesser Perfect Systems](#), especially with regard to the male and female characteristics of the Planets and Vowels (see [The Elemental Tetrachord](#) on the Vowels).
16. However, there are several purposes for which the Alpha-high arrangement is preferable. The later vowels (O, U, Ō) are deeper than the earlier (A, E, Ê) and are more like the denser elements and the lower chakra centers. Interestingly, ancient Greek musical notation used the alphabet for notes from higher to lower pitch, and the **Seven Vowels** come very near to defining a diatonic scale.
17. The **Fixed Notes** are defined by the fundamental numbers of Pythagorean Harmony, 12-9-8-6. The ratio 12:6 gives the Octave (E:e). The ratios 12:9 and 8:6 are the Fourths (E:a, b:e). The ratios 12:8 and 9:6 are the Fifths (E:b, a:e). See [The Four-String Lyre of Hermes](#).
18. There is a relation of a Fifth (3:2) between corresponding notes of the upper and lower Tetrachords.
19. The **Movable Notes** in the Pythagorean Diatonic are defined by 9:8 for each of the two whole tones and by the "remainder" 256:243 for the semitone. The ratio of the Tone of Disjunction is also 9:8.
20. The entire Scale may be constructed by Fourths and Fifths (i.e., in terms of the Tetrachords), much as a musician would tune a lyre, harp or cithara.

21. According to Plato (Rep. 400a), the Scale may be constructed from the ratios 2:1, 3:2, 4:3 and 9:8.
 22. Pythagorean Doctrine teaches that many Cosmic Relationships are revealed by the numerical ratios of the Notes. With the exception of the "Remainder," they are all Epimeric Ratios (i.e., $N+1 : N$), a bisexual pair of numbers (odd = male, even = female).
 23. According to Ptolemy, the Pythagorean Archytas gave a different division of the Tetrachord: 9:8, 8:7, 28:27 from high to low. In some respects it is preferable, because of the smaller whole-number ratios (see also Pole, ch. XI).
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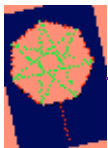
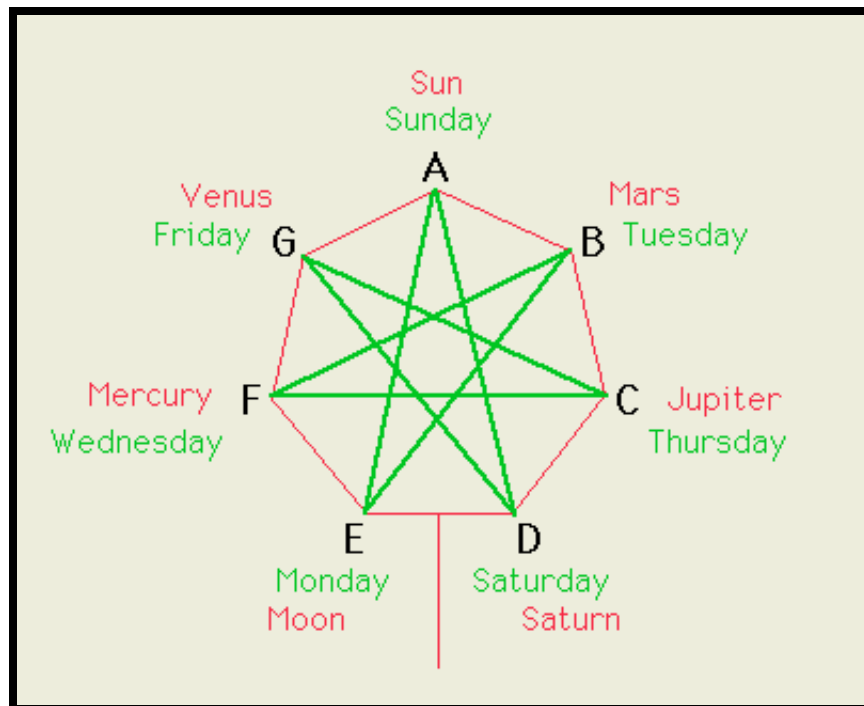


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Greek Esoteric Music Theory

The Planetary Heptagram



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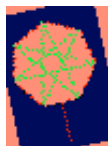
Greek Esoteric Music Theory

The Seven Harmoniai

Harmonia	C-Maj. Degree	Rel. Deg.	Planet	Day	Parallel	Guardian
Mixolydisti (Mixolydian)	B	VII	Mercury	Wednesday	Cancer	Hermes
Lydisti (Lydian)	C	I	Venus	Friday	Leo Gemini	Zeus Apollo
Phrygisti (Phrygian)	D	II	Sun	Sunday	Virgo Taurus	Demeter Aphrodite
Dôristi (Dorian)	E	III	Mars	Tuesday	Libra Aries	Hephaistos Athena
Hypolydisti (Hypolydian)	F	IV	Jupiter	Thursday	Scorpius Pisces	Ares Poseidon
Hypophrygisti (Hypophrygian)	G	V	Saturn	Saturday	Sagittarius Aquarius	Artemis Hera
Hypodôristi (Hypodorian)	a	VI	Moon	Monday	Capricorn	Hestia

1. The chart uses the Ancient Greek names of the **Harmoniai** (roughly, "modes"). Here we use the Greek forms of the names to distinguish them from the more familiar [Eight Modes](#) of the Middle Ages, which use the same names but in different ways. For example, medieval Dorian = ancient Phrygisti (Phrygian). (See [The Eight Modes](#) for the correspondence.) The Greek names are pronounced with the accent on the final "i."
2. A **Harmonia** is a scale structure (a structure of harmonic ratios): an ordering of tones and semitones (or "remainders"); its absolute pitch is not significant. However the structure of any particular (diatonic) Harmonia may be described by the octave founded on a corresponding pitch in a modern major scale.
3. Each of the Dôristi, Phrygisti and Lydisti Harmoniai comprises a lower Fourth (two tones and a semitone) and an upper Fifth (three tones and a semitone). In the corresponding Hypodôristi, Hypophrygisti and Hypolydisti Harmoniai, the Fourth and Fifth are reversed. For example, STT+TSTT (EFGabcd) in Dôristi becomes TSTT+STT in Hypodôristi (abcdefg).
4. **C-Major Degree** gives the lowest pitch or **Foundation Note** of the Harmonia in the modern C-major scale. Thus the Dôristi Harmonia has the structure EFGabcd. The interval structure (STT T STT for Dôristi) is all that matters; the absolute pitch is irrelevant.
5. **Relative Degree** indicates where the Harmonia begins relative to any major scale. For example, Dôristi begins at E in C-major and at F# in D-major.
6. The **Day** for a "Hypo" Harmonia precedes the Day of the basic Harmonia; thus Hypodôristi on Monday precedes Dôristi on Tuesday. For the "Hypo" Harmoniai, the **Planets** are three away (i.e. a musical Fourth) from the corresponding basic Harmoniai (e.g. Saturn for Hypophrygisti is three above the Sun for Phrygisti). Likewise their Foundation Note is a fourth higher.
7. The correspondence between the **Harmoniai**, scale **Degrees** and **Planets** are given by Aristides Quintilianus (I.8, III.22), and are based on the Planet corresponding to the Foundation Note of the Harmonia as given in the [Greater Perfect System](#). For example, Mars is associated with E, which is the Foundation Note of the Dôristi Harmonia.
8. The practice of singing of hymn in a different mode on each day can be traced back to Sumerian and Babylonian times (Werner 223-4, 244-5; Wellesz 152).
9. Therefore, on each **Day** of the week play or improvise a melody in the Harmonia corresponding to that day. Notice that the Foundation Notes of the Harmoniai of successive Days (Monday to Monday) proceed by the Circle of Fifths (AEBFCGDA). (See also the [Planetary Heptagram](#).)

10. There are many undertainties about ancient Greek melodic structure, but the following may suffice for esoteric purposes. (For a discussion see Barker II.316nn3, 20; 336n78; Pole 122; Winnington-Ingram 4-9, 34-40, 46.)
11. The melody should emphasize or focus on the **Dynamic Middle** (which functions somewhat like the tonic of tonal music or the dominant of modal music). The Dynamic Middle always corresponds to the note A (think "Apollo") when a Harmonia is transposed to a step of the C-major scale. Thus it is "a" within the E-d range of Dôristi, and within the D-c of Phrygisti; it is the lowest note (Foundation Note) of Hypodôristi (a-g). For instruments whose primary major scale is not C, the Dynamic Middle is the sixth degree of its primary major scale (e.g. B on a D-instrument).
12. The melody often begins on the Dynamic Middle, which is therefore called Beginning (*Arkhe*) or Leader (*Hêgemôn*). It typically ends on the lowest note of the Harmonia (the Foundation Note), which is therefore called the End (*Teleutê*) or Final Note (similar to a modal final cadence). Thus it will end on E for Dôristi, D for Phrygisti.
13. The Dynamic Middle occupies the same position within the scale structure of each Harmonia: below the Tone of Disjunction between the Tetrachords Mesôcircn and Diezeugmenôn (see [The Greater Perfect System](#)). This is the Sphere of the Sun, as we can see in the [Planetary Heptachord](#), and represents the power of Apollo.
14. Each Harmonia rotates the [Planetary Heptachord](#) so that a different Planetary Pitch becomes the Foundation Note. This becomes the End (*Teleutê*) at which the melody is directed. The initial sounding of the Dynamic Middle, and every repetition of it, invokes the Power of Apollo and directs it to the End, for example, at the Moon in the Hypodôristi Harmonia, and at the Sun itself in the Phrygisti. The melody creates a pattern of invocation of the Planetary Powers as it visits their notes.
15. Finally, observe that the Dynamic Middle occupies successively higher degrees in each of the Harmoniai: it is the Foundation in the Hypodôristi, II in Hypophrygisti, and so on up to VII in Mixolydisti. These seven positions correspond approximately to the Planetary Heptachord (sometimes they are off by a semitone). Thus the Dynamic Middle on I in the Hypodôristi activates the Moon, on IV in Dôristi activates the Sun, on V in Phrygisti activates Mars, and on VII in Mixolydisti activates Saturn. Therefore, especially in these Harmoniai, there is a complex interaction between the Dynamical Middle, the End, and the other Planetary Pitches. Each Harmonia has an individual character that must be discovered through exploration.
16. The [Elemental Sequences](#) may also be used for constructing melodies.
17. Ptolemy (III.12) associates the Harmoniai with the **Seven Parallels** defined by the Zodiac. The northernmost reach of the Zodiac defines the Tropic of Cancer and the southernmost the Tropic of Capricorn. Two Signs lie on each of the other five Parallels. Libra and Aries, marking the Equinoxes, lie on the Celestial Equator, which corresponds to the Dôristi Harmonia. Each of a pair of Signs are called Observers (*Videntia*) of each other.
18. We have placed **Hypodoristi** at the bottom of the chart because it corresponds to the southernmost Sign. However, since absolute pitch is irrelevant, it may put also at the top of the chart, which preserves the order of the Planets and their Pitches (A-G).
19. **Cancer** and **Capricorn** are called the Gates of the Sun; Cancer is the Northern Gate, Capricorn the Southern. More specifically, Cancer is the Gate of the Moon (and Cancer is its House), the path of moist generation, through which souls descend into incarnation, just as Capricorn is the Gate of the Sun by which they ascend to bright Olympus. When a soul is born into earthly life, it descends through the Signs Cancer, Leo, ..., Capricorn; on death it ascends through Capricorn, Aquarius, ..., Cancer. Thus the soul visits the Signs in the same sequence as the Sun; in each case it passes through the Seven Planetary Spheres. (See Porphyry *On the Cave of the Nymphs*, ch. 10-13, and Macrobius' *Commentary on the Dream of Scipio*, ch. 12.)
20. A particular Harmonia might be used for esoteric musical work when the Sun is in the corresponding Sign (thus, in Lydisti when the Sun is in Leo).
21. Each Harmonia has an **Ethos** (Character). The Greeks considered the Dôristi Harmonia to be primary because of its nobility and courageousness. The Phrygisti was commonly associated with the ecstasies of Dionysus and Cybele. The Lydisti was considered sad, but it and the Hypolydisti were also associated with laxity and indulgence. (See Jeans, *Science & Music* 180; compare also the Humors and Effects associated with the [Eight Modes](#).)
22. The **Guardians** (*Tutores*) of the Zodiacal Signs are given, for example, in Manilius' *Astronomica* (2.433-52). They are different from the Planetary Houses, which can be found in any astrology text.



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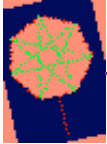
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Greek Esoteric Music Theory

The Eight Modes

	Mode	Element	Humor	Change	Effect	Planet	Found. Note	Harmonia
I	Dorian	Water	Phlegmatic (Phlegm)	more	awake	Sun	D	Phrygisti
II	Hypodorian			less	asleep	Moon	A	Hypodōristi
III	Phrygian	Fire	Choloric (Yellow Bile)	more	anger	Mars	E	Dōristi
IV	Hypophrygian			less	flattery	Mercury	B	Mixolydisti
V	Lydian	Air	Sanguine (Blood)	more	happy	Jupiter	F	Hypolydisti
VI	Hypolydian			less	sad	Venus	C	Lydisti
VII	Mixolydian	Earth	Melancholic (Black Bile)	more	melanch.	Saturn	G	Hypophrygisti
VIII	Hypermixolydian			less	beauty	Stars	a	

- Henricus Glareanus (1547) is generally credited with rearranging the names of the [Seven Harmoniai](#) of ancient Greece to name the medieval **Modes** defined by Pope Gregory (c.540-604). In this chart the medieval names and numbering are used because they better reflect the relation of the Modes to the **Elements** and **Humors**: Phlegmatic (Phlegm), Choloric (Yellow Bile), Sanguine (Blood) and Melancholic (Black Bile). For the same reason the (non-classical, Gregorian) Eighth Mode, the Hypermixolydian has been included. The C-major **Foundation Note** and ancient Greek name (**Harmonia**) have been included to facilitate correlation with the [Seven Harmoniai](#).
- The odd-numbered Modes are Authentic and increase the corresponding **Humor** (as indicated under **Change**); the even-numbered are Plagal and decrease it. (Odd and Even Numbers are respectively Male and Female, according to the Pythagoreans. Compare also the Planets with the Numbers of their Modes.)
- The compass of a Plagal Mode is a fourth lower than the corresponding Authentic Mode. The exception in this chart is the **Hypermixolydian**, whose pitch duplicates that of the Moon but in a higher octave, as specified by Ramis [\[see below\]](#) and others. The more familiar Eighth Mode is the *Hypomixolydian*, whose Foundation Note D is indeed a fourth lower than the Mixolydian's.
- Except for the VIII Mode, the **Foundation Notes** follow a Circle of Fifths. (If VIII is taken to be *Hypomixolydian* then there is no exception.)
- In medieval usage of the Modes, the focus is the Dominant (at step V) for Authentic Modes, and degree VI for Plagal Modes. The melody ends on the Final, which is the Foundation Note for an Authentic Mode, and the Final of the corresponding Authentic for a Plagal Mode. (See *Oxf. Comp. Music* s.v. Modes.)
- The correspondences between the Modes and the **Changes** in the **Humors** and the resulting **Effects** are given by Ramis de Pareja (1482). (Godwin *HS*, 171-3)
- Modes I and II correspond to the Element **Water** and the **Phlegmatic** Humor. The **Effects** are of the Lamps of Day and Night: to awaken or to put to sleep.
- Modes III and IV correspond to the Element **Fire** and the **Choloric** Humor. The **Effects** are Martial, for fighters wound with weapons, or Mercurial, for flatterers wound with words.
- Modes V and VI correspond to the Element **Air** and the **Sanguine** Humor. The **Effects** are Jovial happiness or Erotic sadness.
- Modes VII and VIII correspond to the Element **Earth** and the **Melancholic** Humor. The **Effects** are Saturnine melancholy or Celestial bliss.



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Greek Esoteric Music Theory

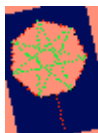
Meanings of Greek Names of Notes and Tetrachords

Note Names

- Hypatê:**
Highest, farthest. This refers to the position on the lyre, not to pitch (which the Greeks only rarely characterized as "high" or "low").
- Likhanos:**
Licking (finger), i.e. forefinger.
- Mesê:**
Middle.
- Nêtê:**
Lowest, nearest. (See Hypatê above)
- Paramesê:**
Beside Mesê
- Paranêtê:**
Beside Nêtê
- Proslambanomenos:**
Taken in addition, i.e., the "added note."
- Tritê:**
Third (from top of Tetrachord).
-

Tetrachord Names

- Diezeugmenôn:**
Disjoined.
- Hypatôn:**
Highest, farthest. (See Hypatê above)
- Hyperbolaiôn:**
Exceeding, going beyond, at zenith.
- Mesôn:**
Middle.
- Synnêmenôn:**
Conjoined.
-



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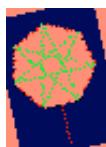
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