

Chrēstos Terzēs

Curriculum Vitae

Date of Birth: 16.02.1974

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Chrēstos Terzēs comes from Tripolis, Arcadia. He studied in Athens, and received the following academic degrees:

- (1996) Department of Music Studies–School of Philosophy, University of Athens (5–year undergraduate course): *Bachelor of Science in Music Studies* (mark: “excellent”). Award of “Distinction” by the State Scholarships Foundation (IKY) for attaining Excellency in the academic year 1993-94.
- (2008) Department of Music Studies–School of Philosophy, University of Athens: *Doctorate of Philosophy in Musicology–Byzantine Literature* (mark: “excellent”), Thesis: “Dionysios’ <*Technē Mousikē*>; a critical edition”.

As a post-graduate (PhD) fellow (1997-2005) of the [Institute for Mediterranean Studies](#) (Research Unit of the Foundation for Research and Technology), he undertook projects in Ethnomusicology, especially in the field of digitalisation and computing administration on cultural material (both [musicological and ethnographical](#)). He was chosen as freelance Researcher by the Institute for Mediterranean Studies for two research projects ([2006-08](#)). He was appointed as freelance Lecturer at the Department of Music Studies (University of Athens) for two academic years (2008-10), and at the Department of Philology (University of the Peloponnese) for one year (2009-10). In January 2010 he signed a contract for a one-year post-PhD funding by the State Scholarships Foundation. Member of the international research group for the study of the “[Tomp of the Poet” in Daphne Athens](#) (2011-13). From 2013-15 he was appointed as a member of the research team of the Digital Research Infrastructure for the Arts and Humanities at the Academy of Athens ([DARIAH-GR](#)). He has been invited by Universities to give lectures at International Archaeo-musicological Conferences in Athens, Thessalonike, Patra, Corfu, Rethymnon, Samos, Kalamata, Berlin, Lecce and Salerno.

His research interests are in the fields of Textual Philology, Hellenic Palaeography, Ancient Hellenic Science and Music focusing on the theory (harmonics/acoustics), the instruments (lyres, harps, auloi, flutes: organological study and reconstruction), the notation (parasemantics), and the reconstruction of ancient Hellenic speech and song. He has also worked on the development of computer science in the Humanities (e-management of cultural material, textual criticism, font editing etc).

He has **taught** the following subjects (Undergraduate level):

a. at the Department of Music Studies, University of Athens

(MM50) *Textual Criticism on the Manuscript Tradition of Ancient Hellenic Musicographers*.
The main principles of Textual Philology (Lachmann & Maas method) were introduced adapted to the study of the ancient Hellenic music theory manuscript tradition.

(MM51) *Ancient Hellenic Theoreticians of Music: from Lasos to Aristotle*.
The course dealt with the pro-Aristoxenean exponents of music science (both *mousikē* and *mathimatikē* [Pythagorean]) and their doctrines in the period from the 6th to the 4th Ct BC.

(MΣ80) *Theory of Ancient Hellenic Music: Harmonics*
The scope of the subject was the theory of melody (harmonics), which was developed by Aristoxenos (4th Ct BC). Harmonics investigates the melodic (as opposed to rhythmic) component of music, according to the ancient theoreticians. It examines the component parts of melody, and the relations between them. The aim of harmonics is to discover the nature of melody and describe it in adequate terms.

b. at the Department of Philology, University of the Peloponnese

(13E4) *Ancient Hellenic Music*
In this course, Music was presented, considered and valued as belonging to both the Arts and the Sciences. The Art of Music was investigated in the framework of its time and place of growth, its form, its social, political and ethical functions in the period from the Mycenaean Age to Late Antiquity. Music Science was examined both as a music-theoretical construct and as a distinct field in ancient Hellenic philosophy.

(13E19) *Byzantine Music*
The course investigated the influences exerted by ancient musicographers on Byzantine writers on music. Emphasis was given on points of contact between the two traditions (ancient and Byzantine), as these are revealed in the writings of Pseudo-Psellos, J. Pediasimos, G. Pachymerēs, and M. Bryennios.

He has **published** in Hellenic (EL) and in English (EN) the following studies in descending chronological order:

• "[The Daphne Harp](#)", in *Greek and Roman Musical Studies* 1 (2013). Pp. 123-149, Brill.

- [Dionysiou <Technē Mousikē>. Introduction-Text-Translation-Commentary. Critical Edition.](#) (Bibliothēkē A. Manousē, 11). Pp. xxvi + 194* + 315. Research Centre for Greek and Latin Literature, Academy of Athens. Athēnai, 2010. ISBN: 978-960-404-175-6 (EL).

References:

- το κείμενο της έκδοσης έχει ενταχθεί στον *Thesaurus Linguae Graece* (TLG: 4183.001)
- «Καυταντζόγλειο Βραβείο 2009-10» της Φιλοσοφικής Σχολής του Πανεπιστημίου Αθηνών (απονεμήθη τον Μάρτιο του 2012)
- *Gnomon* Bibliographische Beilage Nr. 2 Abgeschlossen März 83(2011):34.
- *Emerita, Revista de Lingüística y Filología Clásica*, 79.1 (2011):227.
- *Byzantinische Zeitschrift* 104/1, (2011):259, 291.
- *Mnemosyne* 64 (2011):537.
- *The Classical Review* (New Series) 61 (2011):659-60.

Reviews:

1. K. Melides, *Revue des Etudes Grecques*, 125 (2012), 327-330.
2. S. Perrot, *L'Antiquité Classique* 81 (2012), 392-4.
3. P. R. Reyes, *Emerita* 80.2 (2012), 416-8.

- [“The Manuscript Tradition of the Ancient Hellenic Music-Theoretical Treatises: Grouping and Dating”](#), in G. Stathis (Ed.), *Theory and Praxis of the Psaltic Art, “The Octaëchia”. 3rd International Musicological and Psaltic Conference, Athens, Music Megaron, 17-21 October 2006. Proceedings.* Pp. 617-627. Athens 2010 (EL).

- [“The Genesis and Development of Canonic Theory from the early Hellenistic years to late Antiquity \(3rd Ct BC–6th Ct AD\)”](#), in G. Kokkonis & M. Skoulios & S. Psaroudakēs (Eds.), *Music (and) Theory East of Music. Proceedings of a One Day Conference, TEI of Épeiros, Dept. of Popular and Folk Music, Arta 13 June 2009.* (Tetradia, 5). Pp. 19-36. Arta, 2010 (EL).

- [“Mesomēdēs of Crete: a. A Summary of his Life and Works; b. The Manuscript Tradition of his Hymns accompanied by Musical Notation, re-considered”](#) in *Digital Crete: Musical Routes.* IMS-FORTH, 2008 (EL).

- [“The Ancient Hellenic Tonal System: the view of Dionysios”](#), in Ellen Hickmann, Ricardo Eichmann, and Anne D. Kilmer (Eds.), *The Archaeology of Sound: Origin and Organisation.* (Orient-Archäologie, 10 = Studien zur Musikarchäologie, 3). Pp. 393-401. Rahden: Leidorf, 2002 (EN).

- “Music in the Homeric era according to the Odyssey”, *Phōnographos* 15:46-51. Tripolis 1995 (EL).

He was appointed a research associate of the [Digital Research Infrastructure for the Arts and Humanities at the Academy of Athens](#) (DARIAH-GR, 2013-15)

He has been invited to give lectures at the following International Conferences and Seminars:

- [The Megara Aulos Nr Δ.1964 a,b: organology and reconstruction](#). The ninth International *MOISA* Conference, “[Ancient Greek and Roman Music and the Animal world](#)”; University of Athens & École française d'Athènes, Athens, Greece, 13 July 2016.
- [Musical instruments at Daphnē 2: the harp](#). The fifth International *MOISA* Conference, “[Musical Instruments in Ancient Greece: New research on Documents and Contexts](#)”; Università degli studi di Salerno, Facoltà di Lettere e Filosofia–Dipartimento di Studi Umanistici, Salerno, Italy, 19th January 2012.
- [A Discussion of Dionysius’ <Technē Mousikē>](#). The 8th Seminar on Ancient Greek and Roman Music, “Music in Aristotle *Politics* Book VIII”; Department of Music Studies, Ionian University; Ionios Academia, Corfu, 5th July 2011.
- [Bakcheios Geron’s Introduction to the Art of Music: Manuscript Tradition and its function as a vehicle for the transmission of Ancient Hellenic Music Theory to the West](#). International Conference “Crossroads–Greece as an Intercultural Pole of Musical Thought and Creativity”; Aristotle University of Thessaloniki, Department of Music Studies–IMS Regional Association for the Study of Music of the Balkans, Teloglion Foundation of Arts, Thessaloniki, 6th June 2011.
- [The harp from the Tomb of the Poet in Daphnē, Athens](#). The fourth International *MOISA* Conference, “Poetry, Music and Contests in Ancient Greece”; University of Salento, Lecce, 30th October 2010.
- [Harmonics for Beginners: Bakcheios’ Eisagogē](#). The 7th Seminar on Ancient Greek and Roman Music, “Music in Platos’ *Laws*”; Department of Music Studies, Ionian University, Ionios Academia, Corfu, 7th July 2010.
- Pythagorean Philosophy and Music: Theory and (or) Praxis. Seminar “*History and Culture*”; Faculty of Humanistic Studies, University of the Peloponnese, Kalamata, 28th April 2010.
- [The Tetrachordic Divisions of Philolaos and Archytas: Relation Between Theory and Praxis](#). International Conference, “Pythagorean Views on Music: Mathematical and Philosophical Dimensions”; Music Acoustics and Technology Laboratory, Department of Music Studies, University of Athens & Department of Mathematics, Aegean University, Pythagoreion, Samos, 10th July 2009.
- Ancient Hellenic Treatises on Rhythm: the Manuscript Tradition. The 4th International Musicological and Psaltic Conference, “Theory and Praxis of the Psaltic Art–The genera of Byzantine Rhythms”; Byzantine Musicology Foundation, Athens, 9th December 2009.

Besides the above mentioned activity, Chrēstos Terzēs has given **public lectures and performances** of surviving ancient songs, has reconstructed the ancient Hellenic instruments he has studied, as well as costumes and masks of ancient musicians and actors. He has recorded (on DVD) some of these songs:

Psaroudakēs, Stelios & Chrēstos Terzēs (2007) “Anthology - Recitation and Song from Hellenic antiquity”, in DVD En *Chordais kai Organois—A Panorama of Hellenic Music*. Concert given by the Department of Music Studies, University of Athens, Friday 4th May 2007. Chrēstos Terzēs performed (cf. Programme, p. 2) on the *chelys* (tortoise carapace lyre) the Seikilos’ [Epitaphion](#), Mesomēdes’ [Eis Nemesin](#), [Eis Mousan](#), [Eis Kalliopēn & Apollōn](#).

He has been an active **member** of *The International Society for the Study of Greek and Roman Music and its Cultural Heritage* ([MOISA](#)), since 2007.

In the field of **Informatics** he is experienced in the following domains:

- Hellenic polytonic text editing – indices – tables – images – figures – print layout
- E-data base development (local & network environment), sql
- Critical text editing (Critical Text Editor 8.05 [CTE](#))
- Font editing (FontLab applications)
- Use of digital libraries