

## **Proposals for a multidisciplinary approach of the musicological branch dealing with Greek Church Music under recent trends in international humanistic research**

**A g a m e m n o n T e n t e s \***

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Apart from the marginalization of humanistic research from a world community in crisis, today's Byzantine Musicology as an academic discipline is characterized - at a large part of its literature - by an isolation from other research disciplines, musicological or not, inside and outside the Greek borders. The reasons are various and definitely complex. Posing the question in a historical perspective, there have been – inter alia – the past Greek – non-Greek musicologists' disputes about individual issues of theory and practice of the Byzantine and post-Byzantine psaltic art, the different manners and issues on which the former and the latter have chosen to be traditional or innovative, their different relationships with their object-Act – an essentially chanting art, and their foundation on different bibliographic pundits. From a theoretical point of view, it appears that Byzantine musicology – at least as a branch of humanistic literature and interpersonal oral conversation (conferential or even non-institutional) – still chooses to circumscribe its theories and methodologies basically by way of its particular scientific object, namely the so-called Byzantine music, not the opposite. It wouldn't be fruitful to limit oneself to criticizing this attitude, though; its positioning in a broader research environment would perhaps allow it be better understood as a phenomenon, while it would surely help its modern grafting with scientific theories which could enable more sophisticated research tools from these which it now possesses, tools appropriate - on the one hand - to understand its position in a wider world, in which there are still scholars who are engaged in the kind of music we sing in Church (including here the exceptions of Greek researchers who line up with an interdisciplinary way of viewing the related topics), and – on the other – to improve the theory and methodology of research, towards the goal of an enrichment of our Greek Church chanting.

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