

1st International Interdisciplinary Musicological Conference

**The Psaltic Art as an Autonomous Science:
Scientific Branches – Related Scientific Fields –
Interdisciplinary Collaborations and Interaction**

29 June - 3 July 2014, Volos, Greece

Book of Abstracts

**Academy for Theological Studies of Volos
Department of Psaltic Art and Musicology**

1st International Interdisciplinary Musicological Conference

The Psaltic Art as an Autonomous Science: Scientific Branches – Related Scientific Fields – Interdisciplinary Collaborations and Interaction

29 June - 3 July 2014, Volos, Greece

Book of Abstracts

**Academy for Theological Studies of Volos
Department of Psaltic Art and Musicology**

tomeaspsaltikis@gmail.com

The Psaltic Art as an Autonomous Science: Scientific Branches – Related Scientific Fields – Interdisciplinary Collaborations and Interaction

Proceedings of the 1st International Musicological Conference
29 June - 3 July 2014, Volos, Greece

Book of Abstracts

Editors: **Konstantinos Charil. Karagounis** and **Georgios Kouroupetroglou**
kxkaragounis@gmail.com koupe@di.uoa.gr

Web page: <http://speech.di.uoa.gr/IMC2014/>

Organised by the: Academy for Theological Studies of Volos
Department of Psaltic Art and Musicology
tomeaspsaltikis@gmail.com
www.tomeaspsaltikis.gr

ISBN-13: 978-618-81264-4-2

© 2015 – All copyright remains with the individual authors.

Instead of a preface

The booklet at hand includes the CV's of the participants as well as the proposals for the 1st International Interdisciplinary Musicological Conference of the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies. The Conference is held in the Conference Centre of the Holy Metropolis of Demetrias and Almyros, in Melissiatika, Volos, Greece, from June 29 to July 3, 2014, under the aegis of the Holy Metropolis of Demetrias and Almyros and with the kind support of the Municipality of Volos. The title of the Conference is "The Psaltic Art as an Autonomous Science: Scientific branches – Related Scientific fields – Interdisciplinary Collaborations and Interaction"

The Conference aims to addressing the Psaltic Art (the art of Chanting in the Byzantine, Post-Byzantine, Modern and Contemporary period of the Eastern Orthodox Church) as an autonomous science, and also recognizing the necessary definitions of its scientific branches, the related scientific topics and those of the relevant sciences.

70 scientists with 60 presentations participate in the Conference. The presentations cover a wide range of approaches to the Psaltic Art, including those of Theology, Philosophy, Social Anthropology, Philology, History, Pedagogy, Psychology, Medicine, Mathematics, Acoustics, Computer Science and, of course, Musicology.

The Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies came into being in September 2013. Its creation was the next step in a series of musicological activities carried out by the Volos Association of Chanters and the Holy Metropolis of Demetrias and Almyros.

The main goals of the Department include the musicological research of 'Psaltiki' (the art of chanting) of Orthodox Christianity and the so-called Byzantine tradition primarily, but also of all musical idioms related to religious worship; they include also the preservation, support and dissemination of the relative cultural heritages. Aiming to this goal, the Department plans conferences, seminars and educational workshops, musicological research, publication of books and sound carriers, web sites, radio programs etc. The creation of a comprehensive archive of bibliographic, visual and sound resources is also of crucial importance. Director of the Department is Konstantinos Charil. Karagounis, associate professor in the Supreme Ecclesiastical Academy of Athens.

CONFERENCE SCIENTIFIC COMMITTEE

PRESIDENT

Gregorios Stathis, Emeritus Professor of Byzantine Musicology of the Music Department of the National University of Athens - Director of the Institute of Byzantine Musicology of the Holy Synod of Greece

MEMBERS

Maria Alexandrou, Assistant Professor, Dept. Music Studies, Aristotle University of Thessaloniki

Fr. Spyridon Antoniou, Assistant Professor, Dept. Pastoral Theology, Aristotle University of Thessaloniki

Thomas Apostolopoulos, Assistant Professor, Dept. Music Studies, University of Athens

Stavros Balogiannis, Emeritus Professor of Neurology, Aristotle University of Thessaloniki

Dimitrios Giannelos, Professor, Ionian University Music Studies, Ionian University

Emmanouil Giannopoulos, Assistant Professor, Supreme Ecclesiastical Academy of 'Vellas' Ioannina

Konstantinos Charil. Karagounis, Assistant Professor, Supreme Ecclesiastical Academy of Athens

Gregorios Kostaras, Emeritus Professor of Philosophy, University of Athens

Georgios Kouroupetroglou, Associate Professor, Department of Informatics and Telecommunications, University of Athens

Fr. Nektarios Paris, Assistant Professor, Dept. Music of Science and Art, University of Macedonia

John Plemmenos, Researcher, Hellenic Folklore Research Centre, Academy of Athens

Michail Stroumbakis, Assistant Professor, Supreme Ecclesiastical Academy of Heraklion

Athanasios Vourlis, Emeritus Professor, Theological School, University of Athens

The Conference was realized with the collaboration of:

Scientific and general direction:

Konstantinos Charil. Karagounis

General Secretariat:

Costis Drygianakis

Translations:

Panagiotis Aggelakopoulos

Costis Drygianakis

fr. Gregory Edwards

Eva Manini

Zoi Naoum

Konstantinos Saitis

Kerasia Siara

Xanthoula Papapanagiotou

Achilleas Tigkas

Booklet and prints design:

Costis Drygianakis

Konstantinos Charil. Karagounis

Christos Kotopoulos

Philoktimon Stamopoulos (HMDA)

Webpage design:

Konstantinos Charil. Karagounis

Paraskevi Riga (University of Athens)

Publicity and promotion:

Nikos Varalis (Orthodoxi Martyria HMDA)

Valila Giannoutaki (VATS)

Costis Drygianakis

fr. Epifanios Oikonomou (HMDA)

Maria Spanou (Volos Municipality)

Secretariat:

Valila Giannoutaki (VATS)

Sofia Kounavi (VATS)

Claire Nikolaou (VATS)

Technical Department:

Elias Katoikos (HMDA)

Videos and photography:

fr. Kallinikos Georgakopoulos (HMDA)

Olya Gluschenko

fr. Nikolaos Koumbaroulis (HMDA)

Tourist services co-ordination:

fr. Alexios Alexopoulos

D.O.E.P.A.P – Di.Pe.The. (municipal services) of Volos

Kerasia Siara

Staff and volunteers of Thessaly Conference Centre

Sponsors:

Holy Metropolis of Demetrias and Almyros

Municipality of Volos

Volos Chanters Association «Ioannis Koukouzelis »

Parish of St. Modestos, Melissiatika

Table of Contents

Abstracts of Keynote Papers

Stavros Baloyanis: Psaltic art and the brain: The philosophy of the Byzantine music from the perspectives of the neurosciences	13
Dionysius Bilialis Anatolikiotis: The Psaltic Art as a Liturgical Experience (The interdisciplinary connection between chanting and practical theology)	14
Konstantinos Charil. Karagounis: The Psaltic Art as an Autonomous Science: Scientific branches – Related Scientific fields – Interdisciplinary Collaborations and Interaction	15
Georgios Kouroupetroglou, Charalampos Papadakos, Gavriil Kamaris, Georgios Chrysochoidis and Ioannis Mourtzopoulos: Optimal Acoustic Reverberation Evaluation of Byzantine Chanting in Churches	16
Δημήτριος Νεραντζής: Συγκριτικές προσεγγίσεις στην παλαιά και νέα σημειογραφία. Ζητήματα ερμηνείας της Βυζαντινής Μουσικής	18
Michalis Stroumpakis: “Choir along with Bastaktes”. The development of sectors of Byzantine musicology in teaching and practical expression of psalmody. The combination between Theory and performance in the Program of University Ecclesiastical Academy of Herakleion Crete	19

Abstracts of Conference Papers

Maria Alexandrou: The ‘master of the masters’ through the mirror of music theory - St John Koukouzeles and the protheory of the Papadike	23
Maria Alexandrou- Study Group for Byzantine Musical Paleography: Byzantine Music for Warrior Saints	24
Thomas Apostolopoulos: Notes on Psaltiki teaching, Organology and Interval Theory using K. Psahos's "Panarmonion" as a basis	25
Jordan Krassimirov Banev: The Eastern Orthodox Chant and Its Epistemological Approach: Possibilities and Limits	26
fr Alexandrel Barnea: Church Music of Byzantine Tradition - Support and Garment for the Liturgical - Dogmatical Word - A Theological Point of View	27
Gordana Blagojević: Byzantine church music as a field for ethnological and anthropological research	28
Blanka Bogunović and Marina Marcović: Serbian chant: Aspect of improvisation in a process of krojenje	29
Antonios Botonakis: The use of Information Communications Technology (ICT) during the learning procedure of Byzantine Chantic Art, and of music as a whole, at the University Ecclesiastical Academy of Heraclion Crete, Department of Ecclesiastical Music and Chantic Art	30
Alexandra Budu: The Process of Standardization of the Church Music of Byzantine Tradition in Romania	31
Irina Chudinova: Sound and the Memory of the Place: Soundscapes of the Island Monasteries of the Russian North	32
Zamfira-Irina Dănilă: Contributions to the adaptation to Romanian of chants in the 3rd volume of the Antologhia by Nectarie Frimu	33

Costis Drygianakis: Aspects of Psaltiki in the digital world	34
fr Gregory Edwards: Ecclesiastical Music and Mission	35
Svetlana Filaretova: Church choir in the religious education system of cadet corps of Russia: lessons from the past	36
Dimosthenis Fistouris: The art of singing Byzantine chant and the vocal technical issues	37
Andreas Giakoumakis: Demotic folk music: spread and practical application of new discoveries in the field of demotic Tradition	38
Emmanuel Giannopoulos: How will anyone understand what you are talking about if your message given in strange tongues is not clear? Tongue and music in the worship of God	39
Vasiliki Gousi: Analysis of Byzantine Chant - Interdisciplinary approaches	40
Georgios Hatzitheodorou: Older Dodecanesian Ecclesiastical Musicians (cantors - composers - theoreticians)	41
Madalina Anamaria Hotoran: The Psaltic Byzantine Chant in Paul Constantinescu's Creation	42
Duška Jelencović - Vidović: (Public) Feminine Side of Orthodox Sacred Music in Serbia	43
Charilaos K. Karagounis: Ioannis Anagnostis Kontopoulos - a Pelion Music Teacher and Byzantine Hymnographer: his Life and Works	44
Christos Karydis: Preventive Conservation of Ecclesiastical Archive Material	45
Antonis Konstantinidis and Athanasios Stogiannidis: Scholarship and tradition, pedagogical aspects and educational problems in Psaltic art	46
Georgios Konstantinou: An Intervallic Approach to Mode 2	48
Spyridoula Kostara: The psychology of aesthetic communication	49
Gregorios Kostaras: Ωραίοι και Αγαθόν	51
Georgios Kouroupetroglou and Georgios Chrysochoidis: Formant Tuning in Byzantine Chanting	53
Svetlana Kujumdzieva: The Graeco-Slavic Contacts in Psaltic Art: The Case of Metropolitan Serafim of Bosnia	54
Demetrios Lekkas: "I shall open my mouth..." Quantitative prosody, hirmological genus, psaltic chorus leader's gesture: a common systemic overview	55
Bachir Fouad Osta: The Melkite Liturgical Chant, forms and musical structures: Oral and Written tradition	56
Panagiotis Panagiotides: The Use of Compound Time Measures of Rhythm in Syllabic Compositions in Byzantine Chant: Is it advisable?	57
Dimos Papatzalakis: Καταλογογράφηση των μουσικών συνθέσεων του Παναγιώτη Χρυσάφη του νέου για το Στιχηράριο του Νέου Καλλωπισμού, βάσει των ευρισκομένων αυτογράφων του	58
Miltiadis Pappas: The bibliography of Greek Ecclesiastic Music: Reference point - perspectives - organizing - evaluation	59
fr Nektarios Paris: Stylianos Chourmouziou's psaltic interpretation	60
Ivana Perković: Music in Serbian sacred medieval literature	61
Andreas Petrakis: The recorded musical expression of Vasileios Nikolaidis in John Protopsaltis Eothina Doxastika	62
Ioannis Plemmenos: Ecclesiastical music and folklore research: the revival of an old relation	63
Konstantinos Saitis: Kyriazis Daskaloudis, the composer	64
Ioannis Sampsakis: Professional Voice and Voice Disorders in Professional Chanters	65
Konstantinos Siachos: Repertorium of Codex – Writers of Greek Chanting music	66
Adrian Sîrbu: The kathisma-prosomion "Τον τάφον Σου Σωτήρ", by Mihalache Bucureșteanul (ms Lavra Z26). An Important Argument in Favour of Kathisma	67

Belonging to the Diphonic First Mode (βάος)	
Spyridon Skortsis: The sound of prayer in the modern Orthodox Holy Church	68
Dimosthenis Spanoudakis: Neuromusicology and the Science of Byzantine Chant: An interdisciplinary approach with multiple benefits	69
Gregorios Th. Stathis: Orthography of Ison, Oligon and Oxeia	70
Haris Symeonidis: The two hundredth anniversary of the musical reform, as spark for the restatement of the Theory of psaltic art	72
Agamemnon Tentis: Proposals for a multidisciplinary approach of the musicological branch dealing with Greek Church Music under recent trends in international humanistic research	73
fr Marius Tεpelea: Aspects regarding music and cult in early Christianity	74
Achilleas – Apostolos Tigkas: Intercultural relationships of the chanters in Istanbul during the post-byzantine period	75
Ariadni Tsalouchou: Emotions and virtues in Byzantine Music: Exploring the relevance or complementarity with Positive Psychology- The impact on everyday human life	76
Konstantinos Vagenas: The composition and performing the hymns with emphasis at the meaning of the lyrics: historical overview and contemporary reality	77

Abstracts of Keynote Papers

Psaltic art and the brain: The philosophy of the Byzantine music from the perspectives of the neurosciences

Stavros Baloyanis*

sibh844@otenet.gr

Byzantine music is a peaceful spiritual chant aiming at elevating the human soul from the earthy world to the celestial one. Inducing the spirit of serenity, passionless or apathy, the interior tranquility, the fruitful introversion, the real insight and self - knowledge, the Byzantine music, in an harmonious interaction with the byzantine iconography, becomes a pathway to purification of the psychosomatic entity of the human being. In the human brain, who suffers under the continuous intervention of the modern sensuous secular music, plenty of aggressiveness, anxiety, sadness, competition, domination, demanding and inevitable deadlocks, the Byzantine music is a proper remedy for the restoration of the interior homeostasis and the harmonization of the higher mental faculties. In the place of interior disorder, which sometimes exceeds to a real confusion of the human feelings, the Byzantine music is able to introduce the unique values of repentance, of genuine regrets, humility, praise, thanksgiving and gratitude, establishing eventually the precious worth of interior harmony. In the uneven and sometimes fragmented psychological background of the men of our Era, who suffocate from the vanity and under the burden of continuous bitter carnal and ephemeral eudemonistic pursuits, the Byzantine music offers a mystical treasure plenty of spiritual fragrance, happiness and exaltation, contrition, gladdening sorrow, calmness, peace and light. Understanding the message of the byzantine music the human soul may perceive the eternal mystery of the immense mercy and love of God, the miraculous light of Resurrection and the destination to eternity.

* Born in Thessaloniki, Greece. He graduated from the School of Medicine of Aristotelian University of Thessaloniki, Postgraduate training (a) in Neurology in Aristotelian University and Institute of Neurology, Queen Square, London, (b) in Neuropathology in Institute of Neurology, Queen Square, Catholic University of Louvain, University of Pennsylvania, Philadelphia, USA (c) in Neurootology and Neuropathology of Auditory pathway in Harvard University, (d). Neuropathology and Experimental Neurology, University of Pennsylvania, (e) Neuroimmunology, Yale University, New Haven. Research on Blood Brain Barrier in dementias, Blood Brain Barrier in Demyelinating diseases, Mitochondria in Alzheimer's disease, Synaptogenesis in vivo and in vitro, Neuronal apoptosis in dementias and demyelinating diseases, Dendritic pathology in dementias, Pathology of Golgi apparatus in dementias. Special interests: Neuroethics, Neurolinguistics, Philosophy of Neurosciences, Application of mathematics in Neurosciences, Neurology and the Art. Member of 55 scientific societies in Greece and abroad. Honorary Member of the Academy of Hellenic Air Forces. President of the Society for the amelioration of the quality of life in chronic neurological diseases. President of the Orthodox Medical Association for support of health and medical education in Africa. Visiting professor in Tufts University, Democretian University, Aristotelian University, School of Theology, Aristotelian University, School of Philosophy. Author of 28 textbooks on Neurology, Neuropathology, Neuropsychology and of 680 papers, published in Greek and International Journals on Neurology, Neuropathology, Neuroimmunology and Neuroethics. Head of the 1st Department of Neurology, Aristotelian University for 20 years (1992-2011). Emeritus Professor of Neurology, Aristotelian University, Thessaloniki, Greece. Director of Research Institute for Alzheimer's disease.

The Psaltic Art as a Liturgical Experience (The interdisciplinary connection between chanting and practical theology)

Dionysius Bilialis Anatolikiotis*

symbole@mail.com

Chanting or church music as a committed art and a free science (interpretation of terms). Its vital contribution to the liturgical experience. Chanting as a musical score of human reason and divine messages, and the relationships based on the science of philology. The branch of practical theology and its contribution to the liturgical experience, points of convergence with the Psaltic art. The typikon as the intermediary between chanting and liturgics. The interdisciplinary connection between chanting, hymnology, and homiletics. Establishing chanting as an autonomous science also helps other disciplines and brings out the Greek spirit's pioneering and multifaceted contribution to global academia and culture.

-
- *Dionysius Bilialis Anatolikiotis, (PhD, department of Philosophy, University of Athens) is a specialist on the typikon and Byzantine Music, editor and compiler of the typikon of the Church of Greece, graduate of the Department of Social Theology of the University of Athens, licentiate of Greek (Byzantine) music from the conservatory "Romanos the Melodist" in Amfiali, Piraeus, graduate of the fourth class of the ecclesiastical high school of Patras, editor, and author. He has worked in public and private education, teaching music and the ecclesiastical typikon, as well as theological and literary subjects. He has been a key partner in publishing houses and newspapers, a chanter in churches and monasteries of Attica and other areas, a church choir member, a contributor to state and private radio broadcasts, and since 2003 director of the journal "Contribution (to the Order of the Orthodox Church)," which focuses primarily on the ecclesiastical typikon and liturgical issues. Since 1985, he has published more than 250 articles in various forums, including the Internet (since 2001). He participates at national and international conferences and academic seminars, and has been an invited speaker at liturgical assemblies, academic workshops, and other events. More than 50 of his works have been published to date.*

The Psaltic Art as an Autonomous Science: Scientific branches – Related Scientific fields – Interdisciplinary Collaborations and Interaction

Konstantinos Charil. Karagounis*

kxkaragounis@gmail.com

In Greece over the last several decades, the science of musicology has developed in accordance with the spirit and attitudes of its proponents, namely that there is a music, so-called “European” music, with a noble character, and all other musical expressions are lesser arts, unworthy of mention let alone study and academic research. This is why Byzantine music, as well as more generally any traditional musical expression, is seen even today, both by the Greek state and the academic musicological community, as a minor, immaterial art, about which perhaps a few Greek musicians have some encyclopedic knowledge. The 1st International Interdisciplinary Musicological Conference of the Department of the Psaltic Art and Musicology of the Volos Academy for Theological Studies aims to highlight the Ecclesiastical Music as an important autonomous musical culture, and further to recognize and showcase the superhuman efforts made toward this end by teachers of contemporary musicologists of the Psaltic Art, and finally to formally identify the disciplines and areas of so-called Byzantine Musicology and encourage interdisciplinary collaborations, so that this emerging field can acquire new research tools from other academic areas, and the other sciences can discover chanting as a new field or as a valuable new tool in promoting their own research. As for the interdisciplinary and multidisciplinary, about which there has been much talk in the last decade, it should be noted that this was always implicit among the circle of teachers and scholars of Ecclesiastical Music, to whom it never would have even occurred to consider Ecclesiastical Music independent of other ecclesiastical arts and liturgical sciences, or even of Western Music.

-
- *Born in Anakasia Volos on July 8, 1965.. Academic Degree of the Theological School of Aristotle University, in 1987. Diploma of Byzantine Music by Periklis Mavroudis in Macedoniko Conservatory of Thessaloniki. He has taught psaltiki also by I Sxoris, Ch. Theodosopoulos, Ch. Taliadoros, Sp. Peristeris, L. Kouzinopoulos and Em Chatzimarkou. Chanter and choirmaster, for 32 years, at various churches in the Holy Metropolises of Demetrias and Larissa. Member of the choir “The Maistores of Psaltic Art”, dir. by Grigorios Stathis. Teacher of Theology, 1998, special teacher of Eccl. Music at the High School of Music, Volos, 1998-2006. Teacher to the Department of Music Studies of Aristotle University of Thessaloniki (2004-2006). Head of Cultural Affairs of Secondary Education in Magnesia, 2006-2011. PhD of Byzantine Musicology of the Faculty of the University of Athens, by G. Stathis, 2000. Assistant Professor of Byzantine Eccl. Music of the Supreme Eccl. Academy of Athens, July 2010. He has published a number of works and has participated in many international academic conferences in Greece and abroad. Founder, president and manager of the “Pan. Acheilas Association for Research, Preservation, and Radical Restoration of the Music of the Greeks”.. Member of the Board of Directors of the Chanters’ Union of Volos, General Secretary of the Federation of Chanters’ Unions in Greece, 2010. Member of the Board of Directors of the Institute of Byzantine Musicology. Founder and Director of the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies, August 2013.*

Optimal Acoustic Reverberation Evaluation of Byzantine Chanting in Churches

Georgios Kouroupetroglou^{*}, Charalampos
Papadakos[#], Gavriil Kamaris[•], Georgios
Chrysochoidis[∇] and Ioannis Mourtzopoulos[°]

koupe@di.uoa.gr

Byzantine chant is a form of monophonic vocal music characterized by lengthy phrases and by musical scales with intervals smaller than the western music semitones. Byzantine churches present extremely long Reverberation Time and their acoustics is dominated by the contributions of the diffuse sound field. Thus, the sound character of Byzantine chanting is closely linked to the acoustic reverberation. In this work we examine the perceived preference for the various features of reverberation imposed on excerpts of Byzantine chanting. This is achieved by simulations of typical churches with varying internal volume, Reverberation Time and source / receiver distance, utilizing psalms from the DAMASKINOS corpus. The simulation (auralization) results were evaluated via statistical preference method using a group of 15 listeners. The results illustrate the listener preferences and acceptability of various parameters or combinations of parameters related to reverberations, e.g. of the Reverberation Time value in relation to church dimensions and listener position inside the church.

[This research has been co-financed by the European Union (European Social Fund – ESF) and Greek national funds through the Operational Program "Education and Lifelong Learning" of the National Strategic Reference Framework (NSRF) - Research Funding Program: "THALES - Investing in knowledge society through the European Social Fund", under the project: "ERASITECHNIS: Processing, Analysis, Synthesis and Context-Based Retrieval for Multimedia Music-Related Data Bases of Traditional Music and Dancing Recordings", MIS 375435.]

^{*} Georgios Kouroupetroglou holds a B.Sc. in Physics and a Ph.D. in Communications and Signal Processing. Member of the Academic staff of the Division of Communication and Signal Processing, Department of Informatics and Telecommunications, National and Kapodistrian University of Athens and leader of the Speech and Accessibility Laboratory. His research interests focus on the area of Voice User Interfaces and Computer Accessibility, as a part of the major domain of Human-Computer Interaction, with emphasis in: Spoken Dialogue Human Computer Interaction, VoiceWeb, Voice Agents, Accessible Computing, Voice Processing; Analysis and Synthesis of Speech and Singing, Music Computing; Singing Voice Analysis, Virtual Musical Instruments, and Byzantine Chanting Analysis and Synthesis. Professor Kouroupetroglou has actively participated in a number of European Union funded and National research projects. He has been a reviewer / evaluator and member of working groups/technical panels of various European Union's projects/programs.

[#] Charalampos Papadakos received his diploma (5-year-MSc.) in electrical & computer engineering from the University of Patras in 2009. His final-year project was on «Mixing Sound Sources Using Subjective Perceptual Models». He is currently a post graduate researcher at Electrical & Computer Engineering Department, University of Patras. His research interests cover acoustic-to-electric transduction, energy harvesting, piezoelectric transducers for audio and room acoustics. He is member of the Greek Technical Chamber.

- *Gavriil Kamaris was born in Larisa in 1984. He graduated from the University of Patras, Dept. of Electrical Engineering and Computer Technology. His thesis was on "Room acoustics and Echo Disturbance Criterion". In 2013 he started his PhD working on "Audio & Acoustic systems response decoloration and optimization". His research fields of interest are, Room Acoustics, Decoloration, Binaural perception. He is working as a Live Sound Engineer since 2008. He teaches Live Sound Reproduction in IEK AKME of Patras. He plays the cello and rides his bike.*

∇ *George Chrysochoidis holds an MSc in Digital Signal Processing from the department of Informatics & Telecommunications at the National & Kapodistrian University of Athens and is currently pursuing a PhD program at the same department. As a freelancer, he has worked in the field of custom software development as well as providing IT consultancy services for companies. In 2005 he joined the signal processing team in the department of Informatics & Telecommunications at the National & Kapodistrian University of Athens and since then has worked on several projects. His research interests include speech recognition, singing voice analysis, modeling and synthesis, Byzantine Chant analysis and synthesis, natural language processing and machine learning.*

° *John Mourjopoulos obtained BSc degree in engineering from Coventry University and MSc and PhD degrees in 1980 and 1985, from the Institute of Sound and Vibration Research (ISVR), at Southampton University. Since 1986 he is with the Electrical and Computing Engineering Department of the University of Patras, where he is currently Professor. During 2000, he was a visiting professor at the Institute for Communication Acoustics at Ruhr-University Bochum, Germany. He has participated in numerous national and EC projects, has organised conferences, seminars and short courses and has contributed towards the development of digital audio devices. He has authored and presented more than 120 papers in refereed international Journals and Conferences. For his research he was awarded the Fellowship of the Audio Engineering Society (AES) in 2006. His research covers many aspects of digital processing of audio and acoustic signals. He has also worked on perceptually-motivated models for such applications, as well as for speech and audio signal enhancement. His recent research covers aspects of direct acoustic transduction of digital audio streams. He is a member of the Audio Engineering Society, vice-chairman of the Greek AES Section, of the IEEE and of the Hellenic Institute of Acoustics being currently member of its board.*

Συγκριτικές προσεγγίσεις στην παλαιά και τη νέα σημειογραφία - Ζητήματα ερμηνείας της Βυζαντινής Μουσικής

Δημήτριος Νεραντζής*

Με την επικράτηση της Νέας Μεθόδου στις αρχές του 18^{ου} αιώνα, οι δυο δάσκαλοι, ο Γρηγόριος Πρωτοψάλτης και ο Χουρμούζιος Χαρτοφύλαξ ανέλαβαν το τεράστιο όγκο της μεταγραφής των μαθημάτων. Παρά τον αρχικό ενθουσιασμό και την ταχύτατη διάδοσή της, η νέα σημειογραφία αντιμετώπισε αντιδράσεις από επιφανείς πρωτοψάλτες και θεωρητικούς, όπως ο Μανουήλ Πρωτοψάλτης, ο Κωνσταντίνος Πρωτοψάλτης, ο Αντώνιος Λαμπαδάριος, ο Απόστολος Κώνστας και ο ιατροφιλόσοφος Στεφανίδης. Πράγματι, στις μεταγραφές των δυο δασκάλων παρατηρούνται πολλές διαφορές μεταξύ τους, ως προς την αναλυτική καταγραφή της ενέργειας πολλών χαρακτήρων που καταργήθηκαν, ενώ σε πολλά σημεία ήταν αδύνατο να αποδοθεί επακριβώς η ζώσα προφορική ψαλτική παράδοση. Με τη νέα σημειογραφία, διευκολύνθηκε το σύστημα της διδασκαλίας της Βυζαντινής Μουσικής, αλλά η ψαλτική άρχισε σταδιακά να χάνει τη μυσταγωγία της τέχνης της. Ειδικότερα δε κατά τη διάρκεια του 20^{ου} αιώνα, με πρόσχημα την καταγραφή της ζώσας παράδοσης, οι πολυάριθμες εκδόσεις, που κυκλοφόρησαν κατά διαστήματα, με αναλυτικές καταγραφές θέσεων και πολυποίκιλες μελωδικές γραμμές, επηρέασαν πλήθος ιεροψαλτών που άρχισαν να εγκαταλείπουν τα κλασικά βιβλία. Το φαινόμενο αυτό οδήγησε σε αυθαίρετες ερμηνείες και μια σταδιακή περιθωριοποίηση των αυστηρών παραδοσιακών ψαλτών, λόγω ελλείψεως γραμματικής παρά το σχετικό θεωρητικό εγχειρίδιο του Απόστολου Κώνστας που είχε κυκλοφορήσει 15 χρόνια πριν από την μεταρρύθμιση της Νέας Μεθόδου. Ευτυχώς, χάρη στη διδασκαλία αλλά και τις ηχογραφημένες ερμηνείες του Ιακώβου Ναυπλιώτη, στις αρχές του 20^{ου} αιώνα, αλλά και των μετέπειτα διαδόχων του, η ζώσα ψαλτική παράδοση διατηρήθηκε έως τις μέρες μας στους κόλπους της Μεγάλης του Χριστού Εκκλησίας. Η παρούσα εισήγηση στα περιορισμένα χρονικά πλαίσια μιας παρουσίασης, σκοπεύει να θέσει ορισμένα ζητήματα ερμηνείας και απόδοσης της παλαιάς σημειογραφίας του Πέτρου Λαμπαδαρίου, αφενός με βάση τα μουσικά κείμενα δια χειρός Χουρμουζίου Χαρτοφύλακος και Γρηγορίου Πρωτοψάλτου, και αφετέρου με γνώμονα τις προσταγές της διασωθείσας ψαλτικής παράδοσης που δεν πρέπει να αλλοιώνεται, καθώς κληροδοτείται προφορικά από γενιά σε γενιά.

* Ο Δημήτρης Εμμ. Νεραντζής γεννήθηκε στα Φυτά της Χίου, το 1937. Κατά τη διάρκεια των γυμνασιακών του σπουδών στην πόλη της Χίου, δίδαχτηκε τα πρώτα μαθήματα Βυζαντινής Μουσικής από το μουσικοδιδάσκαλο και γιατρό Μιχ. Περπινιά. Μετά το πέρας του εξαταξίου Γυμνασίου, μετέβη στην Αθήνα, όπου και σπούδασε Βυζαντινή Μουσική στο Ελληνικό Ωδείο. Την εποχή εκείνη, εποχή σταθμό για την μετέπειτα εξέλιξή του, γνώρισε τον αείμνηστο δάσκαλό του Αθανάσιο Παναγιωτίδη. Δίπλα στον Αθανάσιο Παναγιωτίδη μαθήτευσε για αρκετό διάστημα (μέχρι το θάνατο του δασκάλου, το 1990), μύηθηκε στο Πατριαρχικό ύφος και στα μουσικά της ερμηνείας του Βυζαντινού μέλος. Ο Δημήτρης Νεραντζής, ως πρωτοψάλτης, έψαλλε επί σειρά ετών σε πολλούς ναούς, από τον Ιερό Ναό Αγίου Ανδρέου Πατρών, στο Ιερό Καθεδρικό Ναό Αγίου Γεωργίου Βροντάδου Χίου, στο Μητροπολιτικό Ναό Αγίου Αθανασίου Αμαλιάδος, στο Μητροπολιτικό Ναό Αγίου Μηνά Ηρακλείου Κρήτης και τέλος στο Πανελλήνιο Ιερό Ίδρυμα Ευαγγελιστρίας Τήνου. Το 1993, ο Παναγιώτατος Οικουμενικός Πατριάρχης κ.κ. Βαρθολομαίος του απένειμε το οφίκιο του «Άρχοντος διδασκάλου του Αποστόλου της του Χριστού Μεγάλης Εκκλησίας».

“Choir along with Bastaktes” : The development of sectors of Byzantine musicology in teaching and practical expression of psalmody - The combination between Theory and performance in the Program of University Ecclesiastical Academy of Herakleion Crete

Michalis Stroumpakis*

m.stroumbakis@gmail.com

This paper aims to present the way in which the data of musicological studies-investigations are used in the field of the chanting in the Program of University Ecclesiastical Academy of Herakleion Crete. Pivotal key is the harmonious combination between theory and practice including the physical space of the chanter, the church. The paper aims to present, too, the philosophy of the teaching that should be applied and proposes a teaching model in such cases.

** Michalis Stroumpakis, born in Chios island Greece (1971), works as Assistant Professor to the University Ecclesiastical Academy of Herakleion Crete. He studied Theology at the University of Athens (1993) and Byzantine Music in “N. Skalkotas” Conservatory (Athens), where he obtained his Diploma (1992). He got his Ms degree in Church History (2001) and his PhD in Byzantine Musicology (2007). He participates in congresses and other presentations. His research interest concerns History of Music, Morphology, Hymnology and Palaiography. He is a fellow worker at Great Orthodox Christian Encyclopedia (in greek: MOXE), writing articles about History of Church Music. Since 2011, he has been a member of ISOCM (International Society of Orthodox Church Music). He participates as a member of the administrative council in the Chanters Corporation of Herakleion Crete since 2013. He is also a composer of Byzantine Church music. He has composed hymns for the Feasts of Saints from Chios and Lesvos islands and other places. He also practises calligraphy of byzantine music by the traditional way, and he has worked in numerous publications as a calligrapher. Furthermore, he is interested in Konstantinople secular music. He has organised an orchestra of secular music in the Ecclesiastical Academy which has presented works of Rum composers and has participated in the cd recorded in 2012. He plays the ney (reed flute). He is the first chanter at the Church of St. George (Neos Kosmos) in Heraklion.*

Abstracts of Conference Papers

The 'master of the masters' through the mirror of music theory - St John Koukouzeles and the protheory of the Papadike

Maria Alexandrou*

malexand@mus.auth.gr

Among the thematic cycles of Byzantine Musicology which developed impressively since 1980, the history of the theory of the Art of Chanting (Psaltike) holds an important place. The research about the old theoretical treatises is a meeting point for different sciences like Greek paleography, paleography of Byzantine music, Musicology, Byzantine Philology and Theology. This paper investigates the personality of the coryphée exponent of Byzantine chant during the last centuries of the Byzantine Empire, namely St John Koukouzeles. Taking the protheory found in the first dated Akolouthiai-manuscript as a point of departure (Athens, NL 2458, A.D. 1336), and going on with other Byzantine and post-Byzantine sources, this paper aims at compiling an open catalogue of the koukouzelean music-theoretical corpus (Great Ison, Wheels, Tree and exercises of parallage, Θεοτόκε παρθένε, method of kalophonía a.o.), and to understand the multiple contribution of St John Koukouzeles a) to the systematization and didactics of the eight mode system, of the art of cheironomy, as well as b) to the development of music theoretical thinking in general. In the different pieces presented, we are also dealing with issues concerning the history of transmission and the historical performance practice of the music theoretical œuvre of the great melurg (composer) of the Palaeologan Renaissance, as well as with more general editorial strategies for music theoretical texts, diagrams and methods (philological and musicological approaches).

-
- *Maria Alexandrou was born in 1969 in Bucharest. She began her studies in Music Pedagogy at the State Conservatory "Ciprian Porumbescu" in her native town, and continued Musicology, Latin and Byzantine Studies at Bonn University, as well as Byzantine Studies at Copenhagen University, with prof. J. Raasted and Chr. Troelsgård. Her PhD thesis at Copenhagen University (in 2001) concerns the Palaeography of Byzantine Music. During her studies she got scholarships from the Studienstiftung des Deutschen Volkes, and her postdoctoral research in Greece was supported by the Alexander von Humboldt Foundation. Since 2002 she is teaching Byzantine Music at the Aristotle University of Thessaloniki (assistant professor). She took part in more than 40 congresses and gave conferences and masterclasses in many European countries. Her scientific work comprises 3 books and around 40 articles, mainly in the fields of Palaeography, Analysis, Historiography and Didactics of Byzantine Music. In 2006 she founded the Group for Byzantine Musical Palaeography from the School of Music Studies of the Aristotle University in Thessaloniki which aims to involve young people in thoroughly study of Byzantine Musical Palaeography. She has been awarded different distinctions for her scientific and didactic work.*

Byzantine Music for Warrior Saints

Maria Alexandrou- Study Group for Byzantine Musical Paleography*

malexand@mus.auth.gr

Taking Christopher Walter's monography about Warrior Saints in Byzantine Art and Tradition (2003) as a point of departure, we will present St George, St Theodoroi, St Menas and other saints as to the way they are worshipped through Byzantine hymnography and chant. The material is investigated through interdisciplinary and interarts approaches, aiming to obtain a general view about the extant repertoires, the diachronic development of chosen pieces and the process of shaping 'aural icons' (E. Williams) for this category of saints, during the centuries.

** The Study Group for Byzantine Musical Paleography has been founded in 2006 and functions as a workshop, complementary to the course "Paleography of Byzantine Music" at the School of Music Studies of the Aristotle University in Thessaloniki. Its character is didactic and experimental. It aims at the broadening and deepening of knowledge concerning the old Byzantine notation, at developing new didactic approaches in the field of Byzantine Musical Paleography and at the formation of young scholars in this field. At the same time, the Study Group is opened to a broader public, in order to share the beauty of the Byzantine musical treasures with all those interested in it. The Study Group collaborates with traditional singers and different other musical groups. Until today it gave scientific and artistic presentations and workshops at international congresses in Greece and abroad, it participated in masterclasses, as well as in concerts, made recordings and organized different other artistic activities.*

Notes on Psaltic teaching, Organology and Interval Theory using K. Psahos's "Panarmonion" as a basis

Thomas Apostolopoulos*

athom@sch.gr

Among the many attempts to construct musical instruments which would assist intervals teaching in Byzantine Music, the most profound is the "Panarmonion instrument", made in the early 20th century to K. Psahos's order. This is an aerophone keyboard instrument that uses the organ as a model. K. Psahos published a detailed description of its intervals. It is possible to make some interesting observations about its organological characteristics, appropriacy and pedagogical value, provided not only by Psahos but also a close examination of the instrument itself. Psahos's specific choices regarding the intervals offer the opportunity to investigate the trends of that era in order to elucidate issues about the Greek Harmonic Theory, an area still to be explored.

** Thomas Apostolopoulos was born in 1963 in Rizomata, Imathia, Greece. He studied Law at the Aristotle University of Thessaloniki (AUTH 1985) and he has an postgraduate title in the field of History, Philosophy and Sociology of Law (AUTH 1990). He got a degree (1984) and a diploma (1992) of Byzantine music. He was nominated a Doctor at Music Studies Department of Athens University (1997). He was elected as assistant professor at Music Studies Department of Athens University (April 2009), where he has been teaching since 2011. He has taught: At music middle schools, at the traditional music school "En chordais", at University of Macedonia (department of music art and science), and at many Conservatory seminars, Byzantine Music Schools. He teaches Theory of Psaltic art as well as issues about the relations between the Byzantine Music and the secular music of East Mediterranean traditions at the University of Athens. He chants and sings with the choir of "En chordais" Music school which performs in Greece as well as abroad. He has published the books: "Apostolos Konstas from Chios island and his contribution to the Theory of music art" (dissertation, Athens 2002) and "The ecclesiastic music in the ecclesiastic law" (Thessaloniki 1999). He has surveyed discographic editions ("En chordais, University of Aegaeon etc.). Other publications concern the Byzantine music, the exegesis and transcription from Old Byzantine Music stenographic Method, the Greek traditional folk music, the Learned Music of Constantinople in historical, theoretical, morphological and instrumental issues.*

The Eastern Orthodox Chant and Its Epistemological Approach: Possibilities and Limits

Jordan Krassimirov Banev*

j.banev@gmail.com

We often say that chanting in Eastern Orthodox Christianity is on the one hand an oral tradition which can often be quite flexible and, on the other, a well-defined and rigidly-practised art. What "art" presupposes, in other words, is a clear method, or methodology and it is on this presupposition as the main factor in the epistemological approach to ecclesiastical chant that I wish to focus today. It is a well-known fact that the academic training in music, however advanced, is never sufficient to give one access to the knowledge of how to sing an ecclesiastical tone or echos. What is required of the chanter-to-be is to have "listened" well to an authoritative teacher, to have had a personal ear-experience under close supervision. Chanting, just like any other modal music, is characterized by the fact that notes do not have an independent being and the height of each note is related to the previous one or to the given tune, respectively tuning. In modal music the main criterion for approving the genuineness of what we are listening to and what we must have as music is the tradition, the ear-experience. Here the positions of musicus and cantor are completely reversed. The common assertion that we can have an exact and sufficiently objective presentation of a folk song or an ecclesiastical tone does not correspond to the mentioned criterion of "genuineness". Musical science as a semiotic experiment seeks for written criterion, striving to put down "on the sheet" the oral phenomenon as always the same and always accessible. Notation fixes down the transient nature of the unique oral performance of a song recording it as something unchangeable. The result is that the natural way of existence of the song as a changing phenomenon is forever altered. The basic methodological dilemma which stands before all musical theorists is thus how to balance the relationships between the rational and the traditional, or between the objective musical system and the practice of "this is the way my teacher was singing the song". In my view, the resolution to this question is methodologically possible if we initially keep three points in mind: 1) what is the phenomenon we hear; 2) how should we be reflecting upon it and 3) how should we understand it pedagogically.

-
- *Born in Sofia, Bulgaria (1974), where I still live with my wife and our two children. Secondary education, National Lyceum for Ancient Languages and Cultures. BA degree, National Academy of Music, Sofia. Baccalaureate thesis on Augustine's views on art, philosophy and theology. Meanwhile I began learning ecclesiastical neumatic singing. Thanks to protopsaltis Michael Meletis and to the benevolence of metropolitan of Demetrias, Ignatius, studying both, the Greek way of singing and the Greek language in Volos. PhD on "The musical thinking of antiquity and the patristic age", 2010. Since then, in the Academy, assistant-professor, lecturer and associated professor. From September 2004 until today, main chanter in the church of "Transfiguration of our Lord" in Sofia. last ten years: 1) in Ottoman Classic music at Yildiz Technical University, Istanbul (2005-2006), and 2) in the general topic Philosophy and Music pedagogy, visiting researcher at Balliol College, Oxford University (2012-2013). My publications are in Bulgarian and focus on musical aesthetics and music philosophy. My latest research is on the question of music as a way of self understanding.*

Church Music of Byzantine Tradition: Support and Garment for the Liturgical - Dogmatical Word - A Theological Point of View

fr Alexandrel Barnea*

alexbarnea@yahoo.com

Apart from the two dimensions of the church music, a theoretical one and a practical-aesthetical one, there is a third dimension, the theological one. But, it seems that lately, the theological dimension is neglected because the other two are favoured. To this respect, our paper wishes to be a call to theological reflection and reconsideration of the place taken by the church music within the Orthodox cult.

-
- Born on August 10th, 1964 in Botoşani (Romania). Graduated the Theological Seminary from Neamţ Monastery (1985). Bachelor's degree in Theology at the Faculty of Orthodox Theology - University of Bucharest (1990). PhD in Theology at the University of Bucharest with the thesis "Church Music in Moldavia in the 19th and 20th Centuries" (2000). 1990-1991 professor at the Theological Seminary from Neamţ Monastery. 1991-present: assistant and from 1997 lecturer for the department of Church Music and Ritual of the Faculty of Orthodox Theology "Dumitru Stăniloae" of "Alexandru Ioan Cuza" University from Iassy. Author of two books and a number of studies published in various specialized magazines in the country and abroad. Conferences and scientific presentations in Romania and abroad (Vienna, Minsk, Athens).

Byzantine church music as a field for ethnological and anthropological research

Gordana Blagojević

gblagojevic@hotmail.com

In the focus of this paper lies Byzantine church music as a field for ethnological and anthropological research. In this respect, music is observed as a cultural practice which has an impact on interpersonal communication. The aim of it is to point to all the possible ways in which knowledge and scientific approach from the fields of ethnology and anthropology can be applied to Byzantine church music. When studying this kind of music, it is necessary to perceive a wider social context and a complex network of different factors which affected and are still affecting its creation and development. Research can be conducted on several levels, depending on the what is placed in the centre of the research - the creators of music, music as an audible-meaningful message or its listeners-the receivers of the message. It is necessary to apply a comparative method – in terms of different social and cultural settings – in order to perceive the role of Byzantine church music in the intercultural dialogue.

-
- *Gordana Blagojević was born in 1975 in Belgrade. She graduated (1999) from the Department of Ethnology and Anthropology of the Faculty of Philosophy in Belgrade, where she also defended MA (2002) and Ph. D. theses (2007). She has been employed in the Institute of Ethnography of the Serbian Academy of Sciences and Arts (Belgrade, Serbia) since 2003; since 2013 she works as a Senior Research Associate. During the academic 2003-2004 she was receiving a scholarship of the Alexander S. Onassis Foundation. She graduated in 2006 in the Byzantine music from The School of Athens Archbishopric of Byzantine music Zoodohou Pigi (Athens) in the class of Professor Constantine Angelidis. She is doctoral candidate (for the second Ph. D) in the Department of musicology at the Faculty of Philosophy of National and Kapodistrian University of Athens. She is a member of Serbian Ethnological and Anthropological Society and Serbian Musicological Society. She participated in several international conferences, mainly abroad. She published three monographic books and many scientific papers in the publications in Serbia and abroad. Her main interests are issues of multiculturalism, ethnic identity, ceremonial and religious practices, cultural contacts, ethnic minorities, anthropology of dance and*

Serbian chant: Aspect of improvisation in a process of krojenje

Blanka Bogunović* and Marina Marcović#

marinajmarkovic@gmail.com

Serbian chant, which is formed on the territory of the Metropolitanate of Karlovci in the late 18th century, has been transmitted for a long time primarily by oral tradition, despite numerous attempts to make church melodies available for liturgical use by making miscellaneous collections. In the process of oral transmission of the melodies belonging to the so-called short chant, hymns of the Osmoglasnik (Octoechos) serve as a basis for krojenje, (literally: tailoring) which means adaptation of music to a text. The procedure of krojenje involves simultaneous detaching Osmoglasnik melodies from their original texts and attaching them to the texts from other liturgical books without notation. Since this is a process of adapting existing melodies to the new texts, realised orally, krojenje is inherent in improvisation, which is an integral part of the process of creating a musical work during the act of performing, even in the cases when musical work is not created by improvisation completely, as is the case with hymns of contemporary Serbian chant. This fact initiated our interdisciplinary –psychological and musicological– research, with an aim to determine the contribution and importance of improvisational process in shaping of melodies in Serbian chant, based on analysis of psychological, i. e. musical-cognitive aspects of improvisation, manifested during the process of krojenje. The main goal is to answer the question whether and to what extent the way in which improvisational process could be explained by the existing relevant cognitive models of musical improvisation. This paper presents analysis results which are in favor of conclusion that general laws of cognitive functioning, as well as psychological principles of spontaneous creative activity/improvisation which takes place within other musical genres, could be applied to the process of krojenje in Serbian chant.

* *Blanka Bogunović, Ph.D. in Psychology and B.A. in Music (Flute), Senior Researcher, is affiliated as Associate Professor of Psychology, Psychology of music, Psychology of music performance, Psychology of musical giftedness and Education Science, as well as Methodology of empirical research, with the Faculty of Music, University of Arts in Belgrade, Serbia, teaching on undergraduate, master and doctoral study levels. She has a special interest in research fields of: psychology of music, interdisciplinary music studies and giftedness in arts. Blanka Bogunović is the author of the book Musical Talent and Successfulness (2008/2010) that received the National Award "dr Borislav Stevanović" for the contribution to Psychology in Serbia (2009). She is the president of the Section for Psychology of Music of the Psychologists' Association of Serbia. She publishes extensively in international and national journals, international books and proceedings. She carries on the running project theme Giftedness in music, art and dance at the Institute for Psychology, University of Belgrade (2011-2014) and is a research collaborator at the research project Serbian music identities in world's cultural context of the Department of Musicology, University of Arts Belgrade, Faculty of Music.*

Marina Marković, MA in Musicology, associate collaborator (general and national history of music) at the Department of Musicology, Faculty of Music, University of Arts in Belgrade, Ph.D. student at the same institution. She is currently working on her Ph.D. thesis Serbian Chant in the Context of Russo-Serbian Cultural Relations. Her main research interests include Serbian and Russian Orthodox church music, as well as interdisciplinary music studies. She was involved at the research project Endangered Archives. Voiceless choirs. Serbian musical collections from Zemun in 19th and early 20th centuries, realized by the British Library (London), Historical Archive of Belgrade and Faculty of Music, University of Arts in Belgrade (2006/2007). Marina Marković is the author of the book Hymns of Srbijak in monophonic anthologies of Serbian chant (2006, Belgrade: Signature).

The use of Information Communications Technology (ICT) during the learning procedure of Byzantine Chantic Art and of music as a whole, at the University Ecclesiastical Academy of Heraclion Crete, Department of Ecclesiastical Music and Chantic Art

Antonios Botonakis*

ampotonakis@gmail.com

The constant growth of the science of Informatics has improved the teaching and learning procedure via the use of Information Communication Technology (ICT). In the University of Ecclesiastical Academy of Heraclion Crete, Department of Ecclesiastical Music and Chantic Art, the subject of Byzantine Music, as well as that of music as a whole, is approached with extensive use of specialized music software, navigation in websites, vocal recording, audio editing and performance of selected byzantine musical pieces, from both male and female students.

-
- *Antonios Botonakis was born in Heraclion, Crete in 1976. He studied at the University of Athens, Department of Musical Studies. He holds a Bachelor Degree and a Ph.D in Musicology. As a student of the National Conservatory of Greece he completed successfully the courses of Harmony, Counterpoint, Fugue and Byzantine Eastern Music. He is a certified Microsoft Master Instructor, of applications concerning the digital environment of Windows and Microsoft Office and a Steinberg Cubase User by SAE Institute and Steinberg Media Technologies. He participated in byzantine choirs: «Μαϊστορες της Ψαλτικής Τέχνης» cond. Gregorios Stathis, «Τρίκκης Μελωδοί» cond. Dimitrios Balageorgos, «Καλοφωνάρηδες της Βυζαντινής Μουσικής» cond. Georgios Remoundos and the Byzantine Choir of the National Conservatory of Greece cond. Spyridon Pavlakis. Choir member in the Western European Music Choir of the Department of Musical Studies at the University of Athens cond. Nikos Malliaras and the Choir of the National Conservatory of Greece cond. Valentinus Patrikidis. Piano and saz soloist at musical ensembles,. Pianist and orchestrator in theatrical plays in «Το Τρένο στο Ρούφ». Music teacher at the Primary Education in Heraclion, conducts the choir and the musical ensemble of «Παγκρήτιος Σύλλογος Κρητών Καλλιτεχνών». One year later he worked for the Technological Institute of Heraclion, Department of Applied Informatics and Multimedia, where he taught subjects such as Sound Editing, Acoustics Engineering, Audio Signal Processing as well as other multimedia applications for three years. Since 2008 he has been teaching at the University Ecclesiastical Academy of Heraclion Crete Western and Eastern notation, Audio Engineering, Sound Editing and Audio Recording. Along with Mr. Andreas Giakoumakis he is responsible for the Recording Studio and Music Laboratory areas located within the University campus. He has edited and produced two CDs, one with traditional Christmas carols (2005) and one with Hymns of the Holy Week (2008) as well as part of the newly released CD of the University Ecclesiastical Academy of Heraclion, which contains byzantines hymns and traditional – folk songs. He has also collaborated with Cretan Book Editions, by digitizing scores of traditional cretan songs and by making musicological remarks. He has been working with the Cretan Archbishop radio station, where he presents, along with his wife Eleftheria Verykaki, a radio program about well known musical pieces of Western music. In co-operation with the Ministry of Education of Greece he has taught to newly appointed music teachers subjects of Music Pedagogy (2005 – 2010). He has also participated in various conventions, related to the field of Informatics, Musicology and Music Technology.*

The Process of Standardization of the Church Music of Byzantine Tradition in Romania

Alexandra Budu*

alexibudu@yahoo.com

The psaltic music of Byzantine tradition in Romania is as old as Christianity. The two developed together in our country and have been for centuries the main features of the Romanian people. But the various historical and cultural events from the second half of the 19th century determined several changes in the society and in the manner the byzantine music was perceived. These changes generated vivid discussions between the musicians, singers and composers, discussions which are still present nowadays. They are mainly focused on the process of standardization which in our opinion helped Romanians guard the Byzantine tradition, though many specialists do not agree. Our goal is to point out the benefits of this process, underlining the main mission of the church music: which is to convey the religious message.

-
- 2006 graduated from the Faculty of Orthodox Theology "Dimitru Stăniloae" of the "Alexandru Ioan Cuza" University in Iassy. 2008 obtained a Masters Degree in Theology, Faculty of Orthodox Theology "Dimitru Stăniloae" of the "Alexandru Ioan Cuza" University in Iassy. 2011 graduated from the Faculty of Composition, Musicology, Musical Pedagogy and Theatre, department of Religious Music of the "George Enescu" University of Arts in Iassy. 2009-present PhD candidate in Theology at the Faculty of Orthodox Theology of the "Babeş-Bolyai" University from Cluj-Napoca, department of Religious Music and Ritual. 2008-2010 collaborated to the research grant "Catalogue of the Manuscripts of Sacred Music in Moldavia, 19th-20th Century". 2006, 2008, 2010, 2012 participated at the conference "Theorie und Geschichte der Monodie" in Vienna. 2013 participated at the 4th International Conference "Byzantine Musical Culture"

Sound and the Memory of the Place: Soundscapes of the Island Monasteries of the Russian North

Irina Chudinova*

irinachud@gmail.com

The paper deals with the research project of soundscapes of the island monasteries in the Russian North in relation to the correlation of psaltic art and sound ecology. The acoustic image of monastic life is a part of Orthodox Church tradition. An Orthodox monastery is a kind of a “sound icon”, and its audial image is created likewise, with full involvement of nature and creative activity of a man, consisting of a balanced mixture of natural sounds and sounds created by man. Besides voices and sound tools constantly heard in the church – an integral musical part of church office rituals – the everyday canonical life of a monastery, the unity of its liturgical and regular schedules, also includes the sounds of semantrons and bells. These sounds, being a creative result of many centuries of monastic cultural practice, are integrated with natural environment sounds inside and outside the monastery, with the acoustics of churches and inner rooms of the monastery, and thus form an integral soundscape. The choice of a place for a monastery has never been arbitrary. The architectural image of a monastery is always a unity of handmade and natural spaces; this image was often seen by the founder of the monastery in its spiritual vision and then incarnated by builders in a particular location. Various acoustic types of monasteries are known, depending on their location. Ancient island monasteries of the Russian North – Solovetsky and Valaam – are especially interesting with their auditory image. The research into the soundscapes of these holy places as historically and regionally peculiar phenomena will be conducted in the following directions: Musical practice connected with the ways and loci of a space of monastery. Psaltic art and sound tools in the audial system of a monastery. Psaltic art and light architecture. Preservation of silence and loudness dynamics in monastery soundscapes. Waterways and water places in monastery soundscapes.

-
- *Irina Chudinova graduated from Saint Petersburg Rimsky-Korsakov State Conservatoire as a composer. She defended a PhD dissertation on the subject “Church Music Culture of Saint Petersburg”. Currently I. Chudinova is a senior researcher at the Russian Institute for the History of the Arts. Her research interests are music in church statute, Greek-Slavic connections in the music of monasteries, listening and sound creation in Orthodox ascetics. Irina Chudinova is the author of two monographs: “Time of Voicelessness: Music in Monastery Statute” (2004) and “Singing, Bells, the Ritual: Topography of Church Music Culture in Saint Petersburg” (1994), and of over 50 articles. She is a head of the project “Orthodox Church Art” (Russian Institute of the History of the Arts). Participated in many international scientific conferences (Russia, Greece, United Kingdom, United States, Hungary, Bulgaria, Belarus).*

Contributions to the adaptation to Romanian of chants in the 3rd volume of the Antologia by Nectarie Frimu

Zamfira-Irina Dănilă *

dzamfira@yahoo.com

Nectarie Frimu, the bishop of Tripoleos (†1856), born in Moldavia, is known in specialised literature as the translator and composer of Romanian psaltic music. His creation, which is of great importance, is contained in the two musical collections he published, Anthology of church chants, 3rd volume (Neamț, 1840) and a Book of church chants (Iași, 1846). They were sung and appreciated especially in the second half of the 19th century, when they were circulated both in printed form and in manuscript. The present study aims at revealing a part of the means used in the process of “adaptation to Romanian” used by Nectarie Frimu in his translations in the 3rd volume of the Anthology containing chants performed during the Holy Liturgy. The main musical sources of his translations into Romanian are the pieces by the great post Byzantine composers Daniil Protopsaltis, Petros Lampadarios, Petros Vyzantios as well as the interpretations of the reformers Chourmouzios Chartofilax and Gregorios Protopsaltis. In terms of melody contour, the composer observes the patterns of the Greek musical model by faithfully absorbing the specific formulae, of the main musical cadences and of the modulations of the musical text. In terms of the relation between text and melody, psaltic melodies are adapted or sometimes even masterfully recreated according to the prosodic characteristics specific of Romanian, which offers the musical discourse fluency. By his musical work for liturgy of great artistic value, where the characteristics of traditional psaltic music can be recognised, Nectarie Frimu can be considered a classic of Chrisantean music in Romania. He can be safely placed along with the other great founders: Macarie the Hieromonk, Anton Pann, Ghelasie the Bessarabian and Dimitrie Suceveanu; in terms of compositional style, he can be placed next to the main founder of Romanian psalm chanting, Macarie the Hieromonk.

-
- Born in 1970 in Iasi, Romania. PhD in Music in 2011 at “George Enescu” University of Arts – Iași, with a thesis on *The Valorization of the Byzantine and Psaltic Source in the Creation of Composers From Moldavia*. MA in music at “George Enescu” University of Iași, *Twentieth Century Musical Thought – Synthesis and Perspectives (2003-2004)*; BA at “George Enescu” University of Arts Iași, *Faculty of Composition, Musicology, Musical Pedagogy and Theatre (1997-2002)*; MA in Physics at “Al. I. Cuza” University Iași; (1994-1995); BA at “Al. I. Cuza” University of Iași, *Faculty of Physics (1989-1994)*. She has earned fellowships from New Europe College and Music Institute for Doctoral Advanced Studies in Bucharest (2012-2013). Byzantinologist, musicologist, lecturer at the Faculty of Music Performance, Composition, Theoretical Musical Studies of “G. Enescu” University of Arts, Department of Theoretical Musical Studies for the disciplines: *Theory of Byzantine Music, Byzantine Paleography, Folk music, Ethnomusicology (BA level)*. Participation in national and international symposia. Over 25 studies and articles in the domain of musicology and musical byzantinology published in professional journals. Published books: *The Catalogue of Sacred Music Manuscripts of Moldova (XI-XX centuries)*, Iași, Artes, 2010 (in collaboration), *The Folklorist and Byzantinologist Priest PhD Florin Buce-scu - 75 years*, Iași, Artes, 2011 (coordinator). Editor of the *Journal of Byzantine Arts*, “Byzantion romanicon” (since 2007) and “Artes” (since 2013). Conductor of the psaltic choir “Floralia” of GEUA (since 2008).

Aspects of Psaltiki in the digital world

Costis Drygianakis*

cdrygianakis@gmail.com

The appearance of typography and, later, of discography, clearly added up to the power of administrative centers, thus putting Psaltiki in a course of homogenization. The dissemination of institutionalized education reinforced this process even more. The development of digital technology seems to subvert these conditions in the early 21st century, giving new possibilities to the individual servants of Psaltiki and subduing the centers of power, facilitating the access to private archives of recordings and paving the way for a bottom-up approach of Psaltiki. What's the meaning of notions like collective intelligence or peer-to-peer networks related to the art of chanting? Which misunderstandings of the previous years is the new technology trying to correct? Is it a return to pre-modern ways of dealing with Psaltiki, or is it exactly the opposite? The suggested proposal aims to approach issues like these.

-
- *Costis Drygianakis was born in Volos, Greece, 1965. He studied Physics in the University of Thessaloniki but involved with music right after graduation (mainly in the fields of record and concert production, computer applications for music and, later, music journalism). From 1987 till today he has also been active as a composer: 8 albums (LP's and CD's), plus music for theatre and documentary films. Currently he is a member of the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies and he continues his post-graduate studies in the field of Cultural Anthropology in the University of Thessaly.*

Ecclesiastical Music and Mission

fr Gregory Edwards *

fr.gregory.edwards@gmail.com

From the beginning, ecclesiastical music has been an integral part of Christian worship, which, for the Orthodox, constitutes the foundation of the faith. As Fr. Georges Florovsky never tired of reminding us: *Lex orandi, lex credendi*. Although, mainly for historical reasons, the Orthodox Churches have largely ignored mission for the past several centuries, it, too—as contemporary theologians such as Yannoulatos, Bria, and Vassiliadis, among others, remind us—constitutes an intrinsic part of the Christian faith, something which lies at the very core of the Church’s being. Ecclesiastical music and mission, then, have co-existed in the Church for 2000 years. This paper will reflect on this relationship, noting how missionary endeavors have utilized, developed, and/or adapted the Church’s music in order to “incarnate” Christ again and again in each time and place. Finally, the paper will present and analyze several different examples from contemporary missions in North America.

-
- *Fr. Gregory Edwards, Th.D., was born in Virginia, USA, in 1978, and was raised Episcopalian (Anglican). At Brown University, under the tutelage of Prof. Susan Ashbrook Harvey, a renowned Syriac scholar and Orthodox convert, Fr. Gregory discovered Orthodoxy in 2002. After a year of catechism, he was received into the Orthodox Church. In 2006, one of the pre-eminent Orthodox New Testament scholars, Prof. Petros Vassiliadis, accepted Fr. Gregory as a doctoral candidate in the School of Theology of Aristotle University of Thessaloniki. In the summer of 2006, Fr. Gregory moved with his wife to Panorama, Thessaloniki and began language school at the university. After passing the university language exam in 2007, Fr. Gregory officially began his doctoral work at the School of Theology. In December 2007, Fr. Gregory was ordained a deacon and accepted into the Holy Metropolis of Dimitriadou and Almyrou. While finishing his studies in Thessaloniki, Fr. Gregory collaborated with the Metropolis’ Volos Academy for Theological Studies, for which he has translated many published theological works. Independently, he also edited well-received collections of articles by Metropolitan John (Zizioulas) and Christos Yannaras. In 2009, Fr. Gregory was ordained a priest, and became the father of triplets. On June 5, 2012, Fr. Gregory successfully defended his doctoral dissertation entitled “«Η Διακονία των αγίων» (Α΄ Κορ. 16,15). Διακονία και Μαρτυρία κατά τον Απ. Παύλο και η Σύγχρονη Ορθόδοξη Χριστιανική Μαρτυρία στην Βόρεια Αμερική” and was awarded άριστα. On July 31, 2012, Fr. Gregory was appointed proistamenos of the Church of the Holy Unmercenarys, Portaria, Volos, where he now lives with his family. He continues to collaborate with the Volos Academy for Theological Studies as a translator. On June 3, 2013, Fr. Gregory and his wife welcomed a new daughter. Finally, in April 2014, he was appointed Sessional Assistant Professor of Missiology at St. Vladimir’s Orthodox Theological Seminary in Crestwood, New York.*

Church choir in the religious education system of cadet corps of Russia: lessons from the past

Svetlana Filaretova*

filaretovas@mail.ru

Cadet corps in the Imperial Russia was called boarding schools for noblemen from 10 to 17 years. They were established to prepare for military service. For a long time in the Russian Empire worked 31 cadet corps, the first of which was opened in 1732. According to the curriculum mid XIX century cadets was studied a twelve disciplines: God law, Russian language with Church Slavonic and Russian literature, French and German languages, Math and others. Music lessons - "singing" and "music" - was required, but had extracurricular status. Choral singing began with the first class, the church - the third. Each cadet corps had had a church choir, whose main task was to provide religious services in the corps during weekly church services, temple and twelve great feasts, activities of the Russian Imperial House. Lessons with the choir singers held not less two hours weekly, up to half an hour rehearsals before each service and one or two hours in addition before the holiday liturgy. Repertoire of cadet church choirs consisted of three parts: regular church chants (rus. "Obihod"), sacred and secular music. Obihod considered a priority in performance practice of pupils, but good known that no less attention was paid to the spiritual works by A.Arkhangel'sky, D. Bortniansky, A. Kastalsky, G. Lomakin. Secular music in the repertoire of church choirs was presented folk songs and choral excerpts from operas by M.Glinka, A. Dargomyzhsky, P. Tchaikovsky. Since the early 1990s began revival of the cadet corps in Russia, whose numbers have more than one hundred. Cadets learn the fundamentals of Orthodox culture, they visit temples, recite prayers. There is hope that church choirs will appear soon, which as before, will be an integral part of the musical and spiritual education of cadets.

• *PhD, Musicologist, Researcher, author of several publications about music education in the Cadet Corps of Imperial Russia.*

The art of singing Byzantine chant and the vocal technical issues

Dimosthenis Fistouris*

defist@otenet.gr

The Byzantine ecclesiastical music, as one of the most long-lived musical cultures with a duration over a millennium, is distinguished for its monophonic vocal chant, whose interpretation is based on the living tradition handed down from generation to generation. This chanting art - whose way of teaching carries common elements from the ancient Greek chant tutors – demands high vocal skills. Therefore, the knowledge of the vocal instrument and technique should be of paramount concern for the modern Byzantine chanters. The long and strenuous tutorial course experienced by the chanter so as to achieve a faithful and mature interpretation, according to the elements of tradition and the solid vocal technique as well, is full of ongoing diligent efforts. Occasionally in the effort to render the vocal timbre and the vocal projection of various prominent chanters, distortions of the personal vocal organ occur due to their imitations, as a pretext for the interpretive approach of their chanting style. At times changing perceptions and sensations about chant singing, phonation and articulation, where the interpretation in the context of the traditional style is ostensibly interweaved with the vocal technique. During the course of this process, occasional lessons with voice teachers are observed, either within a training tutorial or when vocal health problems arise. However in both cases, usually a doubt or a scruple about the desirable vocal projection, according to the standards of ecclesiastical tradition, underlies. In what ways are all the aforementioned issues combined, where do they conform and how do they conflict? What should the concern, the care and the vocal practicing be on behalf of a Byzantine chanter? How will a young Byzantine chanter cultivate his natural vocal talent and leave his own interpretational mark within the chant tradition? The purpose of this paper is to raise some issues of interpretation and to submit some recommendations based on the actual experience of chanting tradition and documented by the scientific knowledge and the classical vocal education.

-
- *Born in Istanbul. Student of the Megali tou Genous Scholi (Great School of the Nation) in Fanar of Constantinople, Prime kanonarches (child chanter) in the Ecumenical Patriarchal Church. Studies Byzantine music beside Basilis Nicolaides, the Protopsaltes (First chanter) of the Great Church of Christ. Later on in Athens, apprenticed to Constantine Mafides, the First chanter (protopsaltes) of the Holy Monastery of Zoodochos Pigi (Life Giving Spring) of the Archdiocese of Constantinople and Demosthenes Paikopoulos, Second Domestiko of the Great Church of Christ and eminent protopsaltes. Graduate of the Polytechnic School of Mining and Metallurgical Engineers of National Technical University of Athens. Ph.D. in musicology from the Faculty of Musical Studies of the University of Athens. Diplomas of Byzantine music, Opera singing, Harmony, Counterpoint and Fugue. Scholar of the Foundation "Alexander S. Onassis", studies in Italy. Soloist singer: National Opera of Athens, Megaron Concert Hall, Opera of Thessaloniki, Dimitria Festival of Thessaloniki and in Italian lyrical theaters. Solo recitals and participations in concerts: the Municipality of Athens, The Theocharakis Institute, the NTUA, the University of Athens, the Alexander Onassis Foundation, etc. International musicological conferences in Greece and abroad. Composer on music for the theater and radio producer.*

Demotic folk music: spread and practical application of new discoveries in the field of demotic Tradition

Andreas Giakoumakis*

angiak@yahoo.gr

Since July 2011 I have been honoured to research the collection of Pavlos G. Vlastos kept in the Historical Archives of Crete in Hania. A part of this collection concerns the Demotic song, which is documented through Byzantine music notation by P. Vlastos during the second half of the 19th century. A small part of this research has reached the students of the course on religious hymns of the Supreme Ecclesiastic Academy of Heraklion Crete attending the class on "Folk Greek Music" available in the 5th and 6th semester. The topic of my proposition concerns exactly this educational process which I followed up to the final recording in compact disk and its presentation in a musical event by a choir and orchestra comprising the students of the S.E.A.H.C. My desire and aim is to illustrate how the transition from research and theory to practice took place by the students themselves equipping them with new qualifications, special expertise and-hopefully!-new visions and ambitions.

-
- *Andreas Giakoumakis of Athanasios was born in Crete in 1962. He studied in the Rizarios Ecclesiastic School of Athens. He is a graduate of the Supreme Ecclesiastic School of Athens and the Theological School of the National Kapodistriac University of Athens. He is a holder of a Degree on Religious Chanting from the Auditorium of Athens and a Diploma of Byzantine music from the Auditorium "N. Skalkotas". In addition, he is a doctoral candidate in the Department of Musical Studies of the Ionian University. Since the school year 1990-91 he has taught music in the music high schools of Pallini and Rethimnon, while since the academic year of 1997-98 he has been teaching music in the Supreme Ecclesiastic Academy of Heraklion Crete and is an elected member of its Special Faculty. He can exhibit significant educational work and abundant artistic activity as the conductor of Byzantine and Traditional Choirs and has also recorded some of their works always keeping close at heart the documenting, researching and salvaging of the said musical styles. He is also the author of: "Systematic Teaching of Byzantine Music" (2002, Domos Publications), "Akathistos Imnos" (2011, published by the Company of the Greek Language and Music) and "Battle Hymns in Crete in the 19th century from the collection of Pavlos Vlastos" (2013, published by the Historical Archive of Crete). He has published articles and studies in scientific magazines and has taken part in international and other music forums. He has been chanting religious hymns since 1981, initially in Athens churches and since 1993 in the Church of Saint Titos in Heraklion crete. He is married and the father of three children.*

**How will anyone understand what you are talking about
if your message given in strange tongues is not clear?
Tongue and music in the worship of God**

Emmanouel Giannopoulos*

emmgian@gmail.com

Psaltic art is an unbreakable unity of the word (the verses of the hymns) and the melody. Music has the purpose to express the meaning of the hymns just like the ekphonic system has the purpose to emphasize the meaning of the excerpts of the Holy Gospels and the Epistles of the Apostles. According to these, the ecclesiastical musicians don't only have the duty to be the experts in the art of the various musical modes, but also to be the specialists of the liturgical rite, the hymns, the tongue of the ecclesiastical Services, and must have a solemn attitude and a comprehension of the worship. In the present paper I will do some practical observations on the aforementioned references, based also on scientific research.

-
- *Emmanouil St. Giannopoulos was born in Thessaloniki-Macedonia, Greece. Primarily a musicologist and elected as a lecturer at the Department of Music at the Aristotle University of Thessaloniki and as an assistant Professor in the city of Ioannina, in 2001 Giannopoulos was awarded 'Excellent' for his thesis *The flourishing of Psaltic Art in Crete (1566-1669)* (supervisor Professor: Gregorios Th. Stathis), a book which has been edited in 2004. This publication was completed following study of Byzantine Music ("Psaltic Art") at the Department of Music, University of Athens. Prior to this Giannopoulos had gained a degree in Physical Education (1984-1988), a second degree in Theology (1990-1994) and in 2000 a Postgraduate Diploma titled *Christian Archaeology and Liturgics*. He also holds a degree in Hellenic Palaeography. In parallel he has studied Byzantine Music at the Music School of Metropolis of Thessaloniki, at the New Conservatory and finally at the Municipal Conservatory of Thessaloniki. Giannopoulos taught for 25 years in a High School, at a Conservatory, at the Department of Theology, and at the Department of Music Studies, Aristotle University of Thessaloniki. In 2008 he systematically started teaching Byzantine music in Yekaterinburg-Russia, where now his students have achieved an excellent ecclesiastical music level, both in Greek and Slavonic language. He has written many books, articles, essays on Psaltic Art -its handwritten tradition, history, hymnography, theoretical treatises- and papers on the work of famous musicians. He takes part in the prestigious International Musicological Congress and his papers are published in the Proceedings and on the web. He has also edited numerous important music books and he has given many performances with his students' choir. He is a protopsaltes (first chanter) in the famous Byzantine Church of the Saints Apostles in Thessaloniki.*

Analysis of Byzantine Chant: Interdisciplinary approaches

Vasiliki Gousi*

vgousi@yahoo.gr

The analysis of a byzantine chant constitutes an unlimited field of investigation, as well as inspiration and fruitful reflection. Approaching and poring over the research fields of various sciences, one is impressed, as he/she traces common components, methodological techniques, philosophical principles etc., which, adjusted to the context of the principles of the psaltic art, open up horizons for a many-faceted and never-ending gaze at the infinite view of music creation. The current paper conveys the possibility of correlation between various scientific theories and issues regarding the analysis of the setting of Byzantine church music, as well as the resulting benefits of such an inquiry. Moreover, it contributes substantially to the development of speculation regarding the view of the psaltic art as an autonomous science, in its interdisciplinary approaches, and to any issues these involve.

-
- *Vasiliki Gousi was born in Volos. She graduated with the grade "Excellent 20" from the Music Junior High School of Volos and she entered the Faculty of Music Studies of the University of Athens with 19.503 points- fourth in order of admission, from which she graduated with First Class Honours, with the grade "Excellent 9,56." She completed the Postgraduate Study Programme of the School of Pastoral and Social Theology of the Aristotle University of Thessaloniki under the specialization of Byzantine Musicology and Psaltic Art, with the unanimously awarded grade "Excellent 10," having been granted a scholarship by the State Scholarships Foundation (IKY). She has acquired a Piano Certificate ("Excellent 10," unanimously awarded, and a special distinction of mastery) and a Piano Diploma ("Excellent 10," unanimously awarded, and First Award) from the Hellenic Conservatory, a Byzantine Music Diploma from the School of the Holy Diocese of Demetrias ("Excellent 10," unanimously awarded) and Certificates of Advanced Music Theory. She has been awarded prizes repeatedly in Pan-Hellenic music and literature competitions. She has taught in Primary and Secondary Education schools, as well as in the Experimental Music School of Athens. She conducted the Orchestra of the Faculty of Music Studies of the University of Athens. She has participated in numerous conferences related to musicology in Greece and abroad. She is a Ph.D. candidate in the Faculty of Musical Studies of the Aristotle University of Thessaloniki, with a scholarship of Excellence from the Research Committee of the same University.*

Older Dodecanesian Ecclesiastical Musicians (cantors - composers - theoreticians)

Georgios Hatzitheodorou*

maistwr@gmail.com

My current proposition will concentrate exclusively on composers, cantors and theoreticians of our ecclesiastical music, from older times up to and including the 19th Century, who descend from or were active in the area of the Dodecanese and have rendered unto us a body of work which is found in musical manuscripts and or printed books. Our knowledge of the musicians of the area of the Dodecanese is minimal. As a matter of fact, a few years ago we knew almost nothing. Thankfully, with the progress of today's musicological research, we have the names and works of musicians from this area and therefore, the contribution of the Dodecanese to the great musical structure of the Eastern Orthodox Church is becoming better known and documented. From the research conducted up to now on musical manuscripts and printed books, it is determined that the contribution of the Dodecanesians to the whole of the musical creation, although small in quantity, is quite important in quality. From the above determination arises the question as to if and to what degree there was a flourishing of byzantine music in the Dodecanese, comparable to that of Crete and Cyprus. A reference to the psaltic idiom of the Dodecanese is nowhere to be found, in contrast to almost all the other areas of Greece and elsewhere where we come across the Agiosophitic, Politic, Agioritic, Athenian, Eptanesian et.c. It is my opinion that since older times, there was a flourishing of ecclesiastical music in the area of the Dodecanese that did not, however, develop into a separate style, at least on paper due to the great cultural and spiritual attachment of our islands to the Great Church of Christ of Constantinople, the style and idiom of which was in greater part faithfully practiced in the Dodecanese, and to a lesser degree, the style and idiom of Smyrna. This may be the reason that musicological research has not encountered, at least up to today, a written reference to a notable Dodecanesian psaltic idiom, the essence of which I can discern.

-
- *Born in Athens on 28-10-1940 and grown in Kalymnos. He received the Degree of Cantor, Diplomas of Music Teacher, Harmony, Contrapunto and Fuga. Music teacher in Secondary Education. He Founded Schools of Music in Patmos, Chania, and in Kalymnos. From the year 1985 until today, he chants at the historic Cathedral of Panagia Kecharitomene of Chora, Kalymnos. He founded the Association of Cantors of Chania and served as its President for eight years. President of the Association of Cantors of Kalymnos for 15 years. President of the Vouvaleion General Hospital of Kalymnos and member of the executive board of the Cultural Association "Ai Mousai" consecutively since 1985. He founded the Music Workshop of the Holy Metropolis of Kalymnos and the Mixed Polyphonic Municipal Choir of Kalymnos, with which he presented works in Greece and abroad. Publishes many books about our ecclesiastical and traditional music and many other of folkloric interest. Recipient of the Award of the Academy of Athens for his book "Songs and Tunes in Kalymnos" and Pandodecanesian Award "Dimosthenis Chaviaras": "Songs and Tunes of Kos". Office of Archon Maistor of the Holy Great Church of Christ, 2008, by the Ecumenical Patriarchate of Constantinople. Been honored from the regional government of the Dodecanese for his contribution to the Education and Culture of the Dodecanese and Kalymnos and for his non-profit contribution to the cultural events of the island, and from many other entities, associations etc.*

The Psaltic Byzantine Chant in Paul Constantinescu's Creation

Madalina Anamaria Hotoran *

madalina.hotoran@emanuel.ro

By the end of the 19th century and the beginning of the 20th century, the Byzantine liturgical chant became a rich source of inspiration for the Romanian composers, such as Dumitru G. Kiriac, Gheorghe Cucu, Gavriil Musicescu, who used it exclusively in their Choral Creations. One of the most renowned Romanian composers, Paul Constantinescu (1909-1963) has been acknowledged also as the first Romanian composer who extended the psaltic monophony beyond its vocal tradition and transferred it into the instrumental and symphony genres, such as his Two Byzantine Studies for piano trio (1929), the Triple Concerto for violin, piano and cello (1963). In both his oratorios for soloists, choir and orchestra – the Easter Byzantine Oratorio The Dolorous Passion, Death and Resurrection of our Lord and the Christmas Byzantine Oratorio The Conception and Birth of our Lord - by adopting authentic sources from Petre Efesiul, Macarie Ieromonahul, Dimitrie Suceveanu, Stupcanu, Anton Pann, he achieves a synthesis between the autochthonous Byzantine melodic heritage with its modal style on one hand and the vocal-symphonic genre and the tonal harmony of the western musical tradition on the other. This study aims to offer a general view regarding the integration of the Byzantine chant into Paul Constantinescu's creation and the ways in which this heteroclitite fusion influenced the next generations of Romanian composers.

-
- (Born 1975) is Associate Professor at the Emanuel University of Oradea, Romania, Department of Music Pedagogy and Master of Musical Art, where she teaches Musical Forms, Strategies in Musical Analysis, Music Theory. She is the President of the Committee for Evaluation and Analysis of Education Quality, within the same institution. She read the musicology (degree and Masters of Arts) at the Academy of Music "Gh. Dima" of Cluj-Napoca, where she was awarded a Ph. D. in musicology *summa cum laudae* in 2004, with the doctoral thesis *The dolorous Passion and death of our Lord Jesus Christ in the works of the 20th century composers*, coordinated by Univ. Professor Eduard Terényi. She participated in numerous national and international conferences and symposiums, has directed 3 research grants and participated in 3 grants in the field of sacred music, has published over 20 articles in leading Romanian journals and two musicological books: *The Dolorous Passion and Death of our Lord Jesus Christ in the Works of the 20th Century Composers. The Passion Genre and The variational concept in Ede Terényi's organ music* (Risoprint Publishing House, Cluj-Napoca, 2008). From 2013, she organizes the *Ars Sacra international Festival* at Emanuel University of Oradea.

(Public) Feminine Side of Orthodox Sacred Music in Serbia

Duška Jelencović - Vidović

dusankajelenkovic@gmail.com

Contemporary music production in Serbia, mostly the choral practice and performance, has been greatly influenced by the rising interest in the Orthodox religion and spirituality during the last two decades. The church choirs have become more engaged, with many of them entering the concert stage, while the new ensembles with the repertoire mainly or exclusively orientated to the church or sacred music are being founded. Majority of them are led by women. In this study, the ways in which church and sacred music is being cherished and popularized in Serbia today is explored through the analysis of female choral conductors' personal views on spirituality and Orthodox church/sacred music, their repertoire politics, (mass) media visibility of their work, as well as the social and cultural tendencies reflecting on various aspects of contemporary sacred music choral practice and performance. Along these lines, special attention is given to the renowned festivals of sacred music such as "Horovi među freskama" (Choirs among frescoes). Using the interdisciplinary approach incorporating the elements of various disciplines such as sociology, cultural and religious studies and musicology, this study will show the aspects in which the work of female choral conductors gives insight both to the role of women and interest in church/sacred music in the contemporary Serbian music and society.

-
- *Musicologist, graduated in 2013 at the Department of Musicology, Faculty of Music, University of Arts, Belgrade, where she is currently a PhD student. During her studies she received a number of state scholarships and awards. She participated in conferences in Belgrade and Novi Sad (Serbia) and published articles on Serbian and French music. Her research interests include surveying the correlation between the politics, history and social-cultural background and music production. She holds special interest in contemporary Serbian music inspired by the Orthodox religion and spirituality which she is exploring in her PhD research.*

Ioannis Anagnostis Kontopoulos: a Pelion Music Teacher and Byzantine Hymnographer - his Life and Works

Charilaos K. Karagounis*

harilaos2009@hotmail.com

Ioannis Anagnostis Kontopoulos was a Pelion representative of the Psaltic Art and hymnographer from the second half of the 19th until the first quarter of the 20th century. Kontopoulos learned the art of chanting on Mount Athos from a monk named Dionysius. He taught and transmitted the art of chanting to many excellent students, who in turn continued the work of their teacher. He never held the position of chanter in any specific church because he did not have a particularly good voice. However, this did not prevent him from cultivating other skills, and thus becoming an excellent hymnographer, calligrapher of elegant manuscripts, and teacher of the Psaltic Art. Thanks to these talents, he made an impact on future generations of the students of the Psaltic Art and budding chanters, and also left a rich legacy of excellent hymns, Doxastika, Cheruvika, Anoixantaria in the Second Mode, Troparia of Psalm 50 in Mode Plagal of First, and more.

-
- *Charilaos Kon. Karagounis was born in Volos on August 20, 1992. He graduated from the renowned Music School of Volos. In October 2010, he was admitted to the Faculty of Arts and specifically the Department of Traditional Music of the ATEI Epeirus, located in Arta. He has completed his course work and is currently writing his thesis. He learned Byzantine church music from his father Constantinos Karagounis, with whom he served as Domestikos at the chanter's stand. In February 2014, he received his licentiate in Byzantine Music. He also plays the traditional musical instruments Tampoura, Kanonaki, and Traditional Percussion.*

Preventive Conservation of Ecclesiastical Archive Material

Christos Karydis*

c.karydis@gmail.com

The archival material that an ecclesiastical institute keeps most of the time are constructed by a mixture of materials (paper, leather, textiles). These materials can be preserved in their first stage or state with a small alteration, if the keepers of the collection follows basic rules of preventive conservation of work of art. The archival material beyond their use in the orthodox adoration, many times brings historical and artistic value. The aim of this paper is to present the different types of the preservation methods such as conservation, restoration and preventive conservation and their differences between them. Types and main reasons of deterioration factors are also mentioned giving examples. Finally, ethical questions for the current methods of storage and display of archival materials are also presented.

-
- *Dr. Christos Karydis is an assistant professor (407/80), at the A.T.E.I of Ionian Islands- Department of Protection & Conservation of Cultural Heritage (co-leader of the conservation labs), at the University Ecclesiastical Academy of Thessaloniki and at the Aristotle University of Thessalonica as a visitor lecturer. He specializes in the preventive conservation and history of religious Byzantine and post-Byzantine textiles. His undergraduate and postgraduate teaching has included history, interventive & preventive conservation of textiles, fibre identification analysis. He also contributes to the teaching of theory, practice and historiography of easel paintings, hagiography and fresco techniques. He completed his postdoctoral researcher in preventive conservation and history of ecclesiastical textiles with the collaboration of the Ormylia Diagnostic Art Centre and the Getty institute (Los Angeles). He was conferred with the Doctor of Philosophy award in 2010 at the University of Lincoln, UK. He received his Master of Arts in Preventive Conservation from Northumbria University and an MA in the Orthodox Theology from Greek Open University. After his first degree in Conservation from De Montfort University, UK he trained in textile conservation at the Textile Conservation Centre- University of Southampton, UK. He has been working in Churches and monasteries at Mount Athos, Jerusalem, Constantinople, Colombia, Spain, UK and Greece since 2002. He is an external advisor in monasteries at Mount Athos and at the Orthodox Ecumenical Patriarchate of Constantinople. He is a representative member of ICOMOS-Greek Group in the I.S committee of education and prevention. Additionally, he has published three monographs and many papers. He is the author of the first book of preventive conservation of textiles written in Greek appeared in 2006.*

Scholarship and tradition, pedagogical aspects and educational problems in Psaltic art

Antonis Konstantinidis* and Athanasios Stogiannidis[^]

antkonst@hotmail.com

While studying Psaltic art, a double character occurs over time. First of all, its specialized theoretical and historical aspects constitute a scholar, scientific view, that justifies the existence of an organized educational plan for learning it. On the other hand, the process of imitating the performance of the teacher and the assimilation of stimuli of the environment of the liturgy, reveal a folk, traditional character whose pedagogical value is based on the experiential personal relationship of the student with his teacher. Thus, the historically proven existence of schools specialized in teaching and learning of theory and technique, has always acted just to help support the music education practice of the live performance on the chanting lectern. This contradiction that emanates from both scholar and traditional character of chanting has direct instructional and pedagogical implications that can be examined from the point of view of pedagogy. The subject of my paper will be the theoretical analysis of general and specified characteristics of this complex, but interesting pedagogical problem.

**Dr. Antonis I. Konstantinidis is a music teacher at the Music School of Thessaloniki and a music critic. He was born in Kavala in 1972. He studied at the Aristotle University of Thessaloniki, at the departments of Mathematics (B.Sc. 1994) and Music Studies (B.A.1999). He has obtained a Doctorate Degree (Ph.D) in Musicology from the department of Music Studies of the University of Athens under the supervision of Prof. Gregorios Stathis. His research focused on the musicological study and mathematic proof of the micro-intervals in the theory of greek music. He also studied Harmony, Counterpoint and Fugue Technique at the Macedonian Conservatory of Thessaloniki and obtained a Diploma Degree in Byzantine Music, being a student of Archon Protopsaltes Charilaos Taliadoros. For four years, he taught Byzantine Music at the department of Music Studies of the Aristotle University of Thessaloniki. He has taken part, both as speaker and attendant, in many congresses, seminars, presentations and lectures and he has published papers in scientific reviews in Greece. As a music critic, he has been writing for the newspaper "Makedonia tis Kyriakis" on a weekly basis since 2000. Until today he has written hundreds of published papers and music critic notes for music concerts, opera performances, music recordings and other stage productions. He also writes introductory texts for various music events and organizations and has been a member to several judging committees of music competitions. In 2003 he has been elected a member of the "Association of Greek Music and Theatre Critics".*

[^] Dr. Athanasios Stogiannidis was born in Kavala (Greece) in 1977. He studied Theology at the Faculty of Theology in the Aristotle University of Thessaloniki, Greece. He graduated in June 1999 with the grade «excellent» (9, 48). Then continuing his studies at the same university, he specialized in Pedagogy, under the supervision of Professor Dr. Ioannis Kogoulis, acquiring the corresponding Master's Degree in April 2003 with the grade «excellent» (9, 93). The title of his postgraduate work was «interpersonal communication within the so-called postmodern era and the Orthodox Christian education.» He carried out an independent scientific research (eigenständige Forschungsprojekt) for three years at the Institute of Religious Education (Institut für Religionspädagogik) in the Faculty of Protestant Theology (Evangelisch-Theologische Fakultät) of the University of Bonn (Rheinische Friedrich-Wilhelms-Universität Bonn), during the years 1999-2002. The research

is related to a comparison among theories of education, based on Orthodox and Protestant pedagogical anthropology. This investigation resulted in writing a Dissertation entitled «Bildungstheorien im Vergleich. Eine Untersuchung zum Verhältnis von Evangelischer und Orthodoxer Religionspädagogik» («Comparing theories of education. A study on the relationship between the Protestant and Orthodox Religious Education»). This Dissertation had been developed under the supervision of Professor Dr. Michael Meyer-Blanck, in the Faculty of Protestant Theology (Evangelisch-Theologische Fakultät), of University of Bonn (Rheinische Friedrich-Wilhelms-Universität Bonn), and it was evaluated with the note «magna cum laude» (= excellent), whereas the oral examination (Rigorosum) was assessed with the note «summa cum laude» (= excellent with distinction). In April 2003 Athanasios Stogiannidis was awarded his Doctor's degree (Doctor Theologiae Bonnensis) in an official ceremony at the University of Bonn. Five years later, in July 2008, Athanasios Stogiannidis acquired his second Doctor's degree, this time by the Faculty of Theology of the Aristotle University of Thessaloniki in the scientific field of Didactics on Religious Education. His second Dissertation was a research on «The Teaching with the worship-symbols of the Orthodox Catholic Church. Primary and Secondary Education -»; it was evaluated with the grade «excellent». (Director Professor John Kogoulis). Athanasios Stogiannidis served, upon examination of the Supreme Council for Civil Personnel Selection (ΑΣΕΠ), as an appointed teacher of Religious Education in schools of Secondary Education in Greece, from September 2006 until January 2013. On 17 January 2013, he was appointed as a Lecturer in the Faculty of Theology in Aristotle University of Thessaloniki, on the scientific area entitled as below: «School Pedagogy and Teaching Methodology of Religious Education.» (Official Government Gazette for the notice of position vacancy: 87/5-2-2009, vol III. – Official Government Gazette for the Appointment: 1375/31-12-2012, vol III). Athanasios Stogiannidis has a diploma of piano and three other degrees regarding the theory of music. More specifically, those three degrees are related to Harmony, Counterpoint and Fugue. He speaks two languages, English at the level of First Certificate of English (Cambridge University) and German fluently at the level of Zentrale Oberstufe Prüfung (Goethe Institut). He is married to Athanasia Papaefthimiou and they have a daughter, Amalia.

An Intervallic Approach to Mode 2

Georgios Konstantinou*

gnkonou@yahoo.gr

With the implementation of the New Method (1814) for an easier and better look and study of, mainly, musical script, certain musical topics such as the intervallic progression of Mode 2, were approached as special cases and, though they were the exception, became, with time, the prevailing rule. By examining the intervallic progression of Mode 2 in its entirety, looking mainly at post-Petros Lampadariou script until today, it is possible to arrive at documented conclusions which deal not only with the explanation, analysis and understanding of certain musical choices, but also with the apparently self-contradictory positions in the writings of authors. Using this process of looking at compositions from an historical perspective, we will be able to understand the intervallic development and the various forms of Mode 2, and how it crossed over from being a diatonic mode to becoming a diatonic mode with chromatic nuances, and from there into the chromatic family. We will also look at the existing arithmetic constituents of Mode 2 in their theoretical framework and in their practical application.

-
- *Dr. George Konstantinou was born in Galatas, Mesologgi in 1961. He has a bachelor's degree of the Maraslios Educational Academy (Athens 1982) and of Gymnastic Academy TEFAA (Athens 1987). He served as a teacher in elementary school from 1989 to 2013. He also graduated from the Athinaion Conservatory (1980), where he got his diploma in Byzantine music and, since 1981, he became a member of the Greek Byzantine Choir. He collaborated with the radio stations of the Church of Greece and the Piraeus Church from 1989 to 2011. During that time, he also participated as a chanter in many churches of Athens and Piraeus. In 1991, he participated in a program of "Alexandros Onasis Foundation" under scholarship, with subject: "Ioannis Koukouzelis the Byzantine Maistor", until 1993. He worked as a byzantine music teacher at the music school of Zoodohos Pigi (1995-1998) and the music school of Fthiotida Metropolis (2001-2004), where he also participated with their choirs in various music festivals in Greece and abroad. He also was a music teacher at the Nikos Skalkotas Conservatory (1999-2001) and at the Athens Conservatory (2002-2012). He is the creator and director of the Master Program of Byzantine Church Music Training (TMEBEM) which associates with the "Educational Music" Department of the Filippoupolis' Academy of Music, Dance and Fine Arts (Bulgaria). He is also a visitor professor in the master class of Psaltic Art in Philipoupolis' and Iasi's Music Academies. He participated in many international Musicology and Educational Conferences in Greece and abroad. In 1997, he published his first Volume of "Theory and practice of Church Music". He also edited the republication of the music works of Konstantinos Prigos in collaboration with the Apostoliki Diakonia of the Church of Greece. During 2007, he published the "Theoritikon Mega", bringing to light an unpublished autography manuscript of Chrysanthos of Madytos. In July 2013 he presented his PhD on "The signage of the Musical Expression after the establishment of the New Method of writing in the Church Music (1814) through Greek and Romanian sources" and he designated as Doctor in the Department of Musical Studies of the Ionian University of Greece.*

The psychology of aesthetic communication

Spyridoula Kostara *

spydimi@otenet.gr

The Psychology of aesthetic Communication is also related to the psychology of the artist, the person who actively creates by expressing beauty, and to the psychology of the art lover, the person who passively appreciates. Aesthetic Communication, one of the many, perhaps countless forms of communicative relationships, cannot therefore be separated into objective and subjective. Beauty is to be found not only in conceivable or visible objects, but also in the persons who conceive or create. Aesthetic Communication is another way of life which takes place both “in the world” and at the same time “outside the world”. It is something like a sanctuary to which someone may withdraw in order to cut himself off. It is an “escape of the solitary to isolation” where he continues living a quiet, intellectual life. Aesthetic Communication has the duality of Janus that is, it functions firstly as relaxation from thinking and as a guarantee of the internal strength and spiritual health of ‘frenzied’ modern man. Secondly, the psychological Aesthetic is a Communication of appreciation of beauty and critical thinking. The artist and the art lover judge themselves and their creations that is, what they create in every field of art, as an expression of beauty. Aesthetic Communication leads to what is called psychological truth. Because nowhere else is the soul of the artist, for example, imprinted with such clarity and purity. In a portrait the internal life of the creator as an object and that of the sitter as a subject are portrayed with great power. Aesthetic Communication discloses and at the same time realises certain main relationships and aims such as the purpose of enjoyment, of catharsis of passions, the accomplishment of technical activity (i.e. the execution by a musician of a musical idea), the perfection and idealisation (i.e. what is missing from our real life) and finally, the aim of empowering and strengthening of life. The psychological aesthetic Communication functions as a “herald of happiness” and as “state of mind during a festive day”. It increases in Silence and Solitude. It is a silent communication and pleasantly accompanies quiet people. For example, Prayer is taken to be the highest form of communication or metaphysical relationship, where the sound of Silence rules. Karl Jaspers observes both in the “Allgemeine Psychopathologie” and in the “Die Psychologie der Weltanschauungen” that “Schweigen ist das Letzte”! (:Silence is the final, the supreme!)

-
- *After completing her secondary school education, Spiridoula Gr. Kostara attended the School of Philosophy at the University of Athens, from which she graduated with First Class Honours, obtaining the highest grade amongst all the students at the University. Having been an Honours student throughout her studies, she was granted a scholarship from the State Foundation of Scholarships, at the same time, following written examinations, she was also granted a scholarship from the Papadakis Endowment Fund, coming first among all the students of all the Schools of Athens University. Following her post-graduate studies and the writing of the requisite thesis on the subject of “Psychology of Sympathy and Attraction”, duly approved, she sat for oral examinations at the University of Athens, School of Philosophy (department: Philosophy, Pedagogy and Psychology) and she was awarded the title of Doctor of Psychology (First Class Honours). Further Education: Fluent in German and English. She graduated with First Class Honours from the Higher School of Piano and Music Theory of the National Athens Conservatoire. She has been a regular member of the choir of the Athens University. Teaching Experience: In 1990 she was appointed as High School teacher at the Arsakeion School. From 2004 she has*

been teaching Psychology at the School of National Security which, in accordance with P.D. 380/96, FEK A 251/4-11-96, is of post-graduate level. Since 2010 she has been teaching Psychology at the Police Academy, School of Retraining and Further Education. In 2007 she was employed by the Supreme Ecclesiastical Academy of Athens in the position of Assistant Professor in accordance with the procedure for employment of supply teachers (article 10, paragraph 3B of the relevant law 3442/3-2-2006) where she taught Psychology up to 2010 (i.e. Introduction to Psychology, History of Ancient Greek Psychology, Contemporary Psychological Trends, Depth Psychology, Psychology of Dialogue etc). In April 2010 she was unanimously elected to the position of Lecturer in Psychology of Communication. In November 2013 she was appointed to the vacant position of Lecturer in the gnostic subject "Psychology of Communication", at the Supreme Ecclesiastical Academy of Athens (FEK 1328/19-11-2013). She attended many conferences where she participated actively as well as Programmes for Further Education.

Ωραϊόν και Αγαθόν

Gregorios Kostaras*

president@redcross.gr

«Ο ωραίος κάλλει, παρά πάντας βροτούς, / ως ανείδεος νεκρός καταφαίνεται, / ο την κτίσιν ωραΐσας του παντός» (από τα εγκώμια της Μ. Παρασκευής). «Το ζωντανό κάλλος είναι ασυγκρίτως ωραιότερο από το ωραιότερο έργο τέχνης και ευγενικότερο και από αυτό ακόμη το πνεύμα· διότι αποτελεί την πηγή του πρώτου και το σκοπό του δευτέρου. Εάν η ζωή ήταν ωραία, δεν θα είχε ανάγκη πνεύματος· αν όμως ήταν πλήρης πνεύματος, θα αγωνιζόταν να γίνει ωραία». Γ. Ντιούραντ.

1. Η λατρεία του Ωραίου κάνει -φαίνεται- περιττή την λατρεία του Αγαθού. Διότι μέσα στο Ωραίο, το πνευματικό Ωραίο, περιέχεται και το Αγαθό. Η ομορφιά είναι ο ανώτατος νόμος της ζωής, η πρώτη και έσχατη Αρετή. Τότε -και έτσι- ο νους στολίζει τα πάντα! 2. Τότε η ευγενική ψυχή η ποιητική ζωγραφίζει καθαρό και ήσυχο και γερό και γεμάτο εύρωστη χαρά τον κύκλο της ζωής· τότε παρουσιάζεται λάμπουσα η δύναμη του πνεύματος, το φως της καθαρής διάνοιας, που πλημμυρίζει τα ανήλιαγα βάθη! 3. Και σκορπίζει το σκότος των ανθρωπίνων ψυχών: ανοίγει την ειλικρινή και φλογερή δίψα στις νέες αποκαλύψεις, στα νέα ρεύματα, που έτσι από το σπουδαίο διαλεκτικό τους πνεύμα έχουν αρχίσει να αντλούν οι ουρανοβάμονες ποιητές όλου του πολιτισμένου κόσμου. 4. Η ομορφιά της ψυχής, όταν γίνει στίχος ή ήχος, μπορεί να αισθητοποιήσει και του περιστεριού την τρυφερότητα και του λιονταριού την ισχύ και του νερού τον απαλό παφλασμό και της φλόγας το σελάγισμα και τον ψιθυρισμό του δένδρου, που το χορεύει ο άνεμος! 5. Το καθρέφτισμα του πνεύματος μετουσιώνεται και ουσιώνεται σε εντέλεια και αρμονία, πολυτέλεια και τέχνη και αισθητική αξιοπρέπεια. Οι στοχασμοί, στίγματα ζωντανού φέγγους, σπιθοβολούν στο σκοτάδι· ελευθερώνουν από την συμβατικότητα και προκαλούν φτερωτές εκπλήξεις και σιωπηρό δέος. 6. Η ομορφιά του καθαρού λόγου συνδυάζει τον πιο γλυκό πνευματικό βίο με την σοφία και την αρετή, την ευσέβεια και την λατρεία· τόση χάρη μαζί και μεγαλοπρέπεια, τόση ποικιλία μαζί κι ευγενική λιτότητα, τόση κίνηση μαζί και ηρεμία, τόση ωραιότητα και θαλερή νεότητα, τόση σύνεση και θεία αθωότητα. 7. Επάνω στη χώρα του φθαρτού το πνεύμα υψώνει κάτι αθάνατο, νικηφόρο μέσα σε αιώνιο φως, ανώτερο από την μεταβλητότητα των θνητών και την μικρόλογη δυστυχία της· εκλύει ουράνια πραότητα και μαζί υπέροχη σοβαρότητα, αμάραντη ομορφιά και θελκτική λάμψη. 8. Δεν πεθαίνουν της νεότητας τα όνειρα ούτε της φύσεως και της ζωής το χαμόγελο, όταν οι ανθρώπινες ψυχές δροσίζονται μέσα στο μεταφυσικό κάλλος, μέσα στο όραμα του ιδεατού, του οποίου το πνεύμα είναι θεϊκός υποφήτης και φανερωτής και εκφραστής του αοράτου μέσα στα αισθητά.

• *Gregory Phil. Kostaras was born in Pyrgi of the Municipality of Agrinion. He studied at the Faculty of Philosophy in the University of Athens and specialized in philosophy – psychology in the Universities of Hamburg and Copenhagen under the scientific guidance of well known professors: K.F. v Weizsäcker, P. Aubenque, Kl. Ochler, P. Hofstatter, K. Pawlik, H. Nickel, Tausch and others. He received his Doctor of Philosophy at the University of*

Hamburg and he graduated from the Faculty of Psychological Defence of Oiskirchen. He was elected as tutor, assistant professor, associate professor, deputy professor and finally professor of the Laboratory of Psychology of the Faculty of Philosophy at the University of Athens. He is an elected member in many national and international scientific societies and has a wide participation in international forums and scientific congresses. Apart from his position as professor at the Faculty of Philosophy, he is visiting professor in other Faculties of the University as well as in other foreign Universities and has participated in recognized scientific centers. His publications comprise 46 books and more than 255 theses, studies and reports published in recognized national and foreign magazines. In the frames of an industrious social, political and national activity he has published more than 300 articles in the largest newspapers. His publications both in the greek language and their translation in other languages have received significant resonance and have received many honorary distinctions.

Formant Tuning in Byzantine Chanting

Georgios Kouroupetroglou* and Georgios Chrysochoidis[^]

koupe@di.uoa.

Adjusting the vocal tract during singing in order to align formants (i.e. the resonance frequencies of the vocal tract) with harmonics is known as formant tuning. This intuitive act, that is highly dependent upon the vertical laryngeal positions, has been used from trained singers in the past, in cases where the singing voice should be heard across large spaces along with other sound sources. Formant tuning is considered as another vocal strategy used by trained singers when trying to produce the ideal voice and economizing on vocal effort. While literature on formant tuning continues to grow for other types of vocal music genres [2, 3], Byzantine Ecclesiastic chant voices haven't been studied in the same context. Current work tries to fill this gap by providing an initial approach, along the path followed, and presents the first results of this analysis. We present an investigation of formant tuning in the context of the Byzantine Ecclesiastic chant voice. The recordings selected for the analysis are part of the DAMASKINOS prototype acoustic corpus of Byzantine Ecclesiastic voices. More specifically, we analyzed recordings from ten different professional chanters in ascending musical scales of the diatonic genre, for the /a/ vowel. The method of analysis included a semi-automatic segmentation of the audio material, extraction of the measurements in PRAAT and the final post-processing in MATLAB. Results show clear evidence of formant tuning in at least 60% of the chanters, proving that the technique is in use by the modern Byzantine chanting professional performers.

[This research has been co-financed by the European Union (European Social Fund – ESF) and Greek national funds through the Operational Program "Education and Lifelong Learning" of the National Strategic Reference Framework (NSRF) - Research Funding Program: "THALES - Investing in knowledge society through the European Social Fund", under the project: "ERASITECHNIS: Processing, Analysis, Synthesis and Context-Based Retrieval for Multimedia Music-Related Data Bases of Traditional Music and Dancing Recordings", MIS 375435.]

* *Georgios Kouroupetroglou holds a B.Sc. in Physics and a Ph.D. in Communications and Signal Processing. Member of the Academic staff of the Division of Communication and Signal Processing, Department of Informatics and Telecommunications, National and Kapodistrian University of Athens and leader of the Speech and Accessibility Laboratory. His research interests focus on the area of Voice User Interfaces and Computer Accessibility, as a part of the major domain of Human-Computer Interaction, with emphasis in: Spoken Dialogue Human Computer Interaction, VoiceWeb, Voice Agents, Accessible Computing, Voice Processing; Analysis and Synthesis of Speech and Singing, Music Computing; Singing Voice Analysis, Virtual Musical Instruments, and Byzantine Chanting Analysis and Synthesis. Professor Kouroupetroglou has actively participated in a number of European Union funded and National research projects. He has been a reviewer / evaluator and member of working groups/technical panels of various European Union's projects/programs.*

[^] *George Chrysochoidis holds an MSc in Digital Signal Processing from the department of Informatics & Telecommunications at the National & Kapodistrian University of Athens and is currently pursuing a PhD program at the same department. As a freelancer, he has worked in the field of custom software development as well as providing IT consultancy services for companies. In 2005 he joined the signal processing team in the department of Informatics & Telecommunications at the National & Kapodistrian University of Athens and since then has worked on several projects. His research interests include speech recognition, singing voice analysis, modeling and synthesis, Byzantine Chant analysis and synthesis, natural language processing and machine learning.*

The Graeco-Slavic Contacts in Psaltic Art: The Case of Metropolitan Serafim of Bosnia

Svetlana Kujumdzieva*

svetk90@hotmail.com

The Metropolitan Serafim of Bosnia became known according to the so-called Yale fragment, discovered by Prof. Miloš Velimirović at the library of Yale University in 1964. The main part of the fragment contains thirteen chants in mode 1 for Saturday Vespers of the Oktoechos' repertory. The text is written in Slavic with Greek letters. The importance of this discovery threw a new light on the Graeco-Slavic contacts in the development of psaltic art in Balkan Orthodox countries and revealed new paths of investigation of both music and musicians. Serafim of Bosnia is very little known in Orthodox music. The focus of the paper is a musical manuscript from the library of Rila monastery (6/59), which contains two inscriptions with his name. The manuscript originates from the 18th century. It is of the Akolouthiai-Anthology type. The two inscriptions in which the name of Serafim is read are in Slavic and seemingly written by him. The question of who was Serafim is raised. The psaltic art from the 18th and the very beginning of the 19th century is discussed. Several layers of repertory are revealed: a traditional one with anonymous chants; an old composed layer with pieces from the 14th- and 15th-century composers; a newly composed first layer with pieces from the 17th- and 18th-century composers up to 1770; and a newly composed second layer with composers after 1770. The musical Anthology of the Metropolitan Serafim is one more proof about the great role that he played in the process of adopting the new Church Slavonic language to the psaltic art of the second half of the 18th century. As a result of Serafim's appeal to Peter Lampadarios for creating a repertory in Slavic, pieces for Vespers, the Orthros, and the three liturgies appeared. These pieces were used by the Slavs in their Worship.

-
- *Corresponding member of the Bulgarian Academy of Sciences (2012), professor (since 2000) at the Institute of Art Studies at the Bulgarian Academy of Sciences and at the National Musical Academy "Prof. Pantcho Vladigerov", Sofia. She is Ph.D. (1980) and Dr. of Sciences (1996) in the field of Orthodox Music. Kujumdzieva graduated from Bulgarian Conservatory and after that specialized on Byzantine and Slavic music at the Institute of Musicology, Hamburg (1986) and at the Dumbarton Oaks Center for Byzantine Studies, Harvard (1994). Her research and teaching experiences are on Byzantine Music and Hymnography, Byzantine and Slavic Music and Liturgy, Notations, Palaeography, Codicography, etc. She has published nine books and about 150 articles in twenty countries. Also, she gives lectures in Bulgaria and abroad. Kujumdzieva is a member of many national and international scientific organizations like the Union of Bulgarian Medievalists, the International Musicological Society, the Board of Advisors of the American Society for Byzantine Music and Hymnology, the International Study Group on Byzantine Music and the International Society of Orthodox Church Music.*

“I shall open my mouth...” Quantitative prosody, hirmological genus, psaltic chorus leader’s gesture: a common systemic overview

D e m e t r i o s L e k k a s *

ja-dim@hotmail.com

Classical ancient Greek stichurgy is structured along the basis of the quantitative / durative prosody of “syllabemes”, not along a pattern of syllables proper or of accents. Quantities, a rhythmic element of the signifier speech born out of language, form a dual pair: i. brevis, ii. de natura – de positione longa. For centuries, the understanding, description and vocal utterance of prosodic speech has been handled by scholars of Western and local theory of literature silently incorporating an underlying utterance of standardized speech which is structurally a single-quantity one, whether because their own mother tongue is such by nature, or because they are accustomed to a stichurgical practice utilizing some other irrelevant structural feature of their own spoken language.. By casting aside erratic definitions, groundless assumptions and other hystera-protera and non-sequiturs, this presentation restores the matter on epistemologically rigorous systemic foundations and, following a brief historical linguistic retrospection, shows that the living syllabic isorrhythmics of the hirmological genus, in conjunction to the physical corporal aspect of the chorus leader’s psaltic gesture, bears the first and foremost irrefutable witness of the true and continual lived rhythmic consistency of Greek chant. It argues that time and duration are presently no longer carried by single syllables, but by syllabic groups of indicated specific accentual-rhythmic patterns, it confirms its findings by further associating to the literal feet of folk-dancing tradition and it draws the standardized quantitative of classical Greek sung verse as a special ritual utterance, different in recitation and in song as regards actual lengths and vocal renditions and variabilities, with ample linguistic coverage. As an eloquent enlightening example, a chanting and gestural rendition of ode A of the Akathistos Hymn “I shall open my mouth” will be given, followed by a direct isosyllabic application of the identical rhythmic vessel as it figures in chant VII from the modern poetic composition Axion Esti by Odysseus Elytis, and finally a choral excerpt from Aeschylus’s Eumenides will be recited quantitatively.

-
- *BS, Mathematics, Carnegie – Mellon University, 1973; MBA, Operations Management, The University of Rochester, 1975; Ph.D., Dept of Music Studies, The University of Athens, 1996; Author, scientific supervisor and tutor (ca. 10 years). Studies in Greek Culture, The Greek Open University. Professional experience: several years’ experience in radio and television (Third Programme by Manos Madjidakis, ET1, ERA2, 902 Aristera). Texts in various media, musicological analyses in cd’s and books, teacher of seminars and classes on music and mathematics. Student of Catalan composer Leonardo Balada, he has composed a variety of works, pieces and songs for various ensembles. Music for radio, television, documentaries, drama, cinema (best soundtrack award, Greek cinematography festival 1980), ballets, cartoons, puppet theatre, art and scientific exhibitions, cdRom’s. Concerts, albums and cd’s with original, traditional and dubbed material, songs, scorings and instrumentations. An almost exclusive collaboration with illustrious shadow theatre master Eugenios Spatharis. Research interests and accomplishments in the fields of tonal and modal music theory, structural and historical approach to Greek music, pure mathematics, cosmology and astronomy, linguistics cultural studies and classical philosophy in what regards music. International conferences, lectures, publications.*

The Melkite Liturgical Chant, forms and musical structures: Oral and Written tradition

Bachir Fouad Osta*

bachirosta@hotmail.com

The Melchite liturgical Chant is the byzantine liturgical chant of the Church of Antioch, used in most byzantine churches in both orthodox and catholic section. In This Study, we will see a review, beginning from the unity of the musical tradition in Antioch before 17 -18th century, passing by the schism in the Antiochian church in 1724, and later in the 20 century. Studying the characteristics and the differences between Antiochian Melchites orthodox and catholics, by analyzing the oral and the written tradition, we will take partitions of the manuscripts and vocal records to try to recognize the aspects of this tradition.

-
- *Bachir Osta started taking interest in the Byzantine music at his early adolescence where he joined the Beirut Orthodox School of Church Music, led by Father Romanos Gebran. He moved to Greece to pursue advanced courses in Byzantine Music. He obtained a "Diploma" from the Yorgos Foudoulis Conservatory under the supervision of Konstandinos Karagounis, in addition pursuing a post-graduate program in the conservatory of Athens under the supervision of Yorgos Constandinou. Bachir currently teaches the Byzantine Music at the National Conservatory and the St Anne Seminary in Rabweh, and is the Protopsaltis (Leading Chanter and Trainer) of the St. Joachim and Anne Parish. In 2007, Bachir took in charge the Saint Stefanos The Melode School which was initially inaugurated by his brother Alain (Protopsalt of the Eparchy of Beirut and Jbail). The School Choir was later founded and it presented many recitals in Lebanon (including Beirut chants festival 2011 and 2012 amongst others...) and abroad (2012 Summer tour in France). Mr. Osta also obtained the first prize in the InterArtia International Festival of Music in 2009 and 2011 for the Byzantine Music. In 2013, he featured as main speaker at the seminar: "Musical Structures and Forms of the Liturgical Melkite Chanting", within the "Voice and Sound Prayer" Annual Seminars, organized by the Intercultural Institute of Comparative Music Studies established by the Giorgio Cini Foundation (Italy). In 2013, he presented a workshop on the Byzantine Music within the "Voices in Harmony International Workshop" held at the Holy Spirit University – Kaslik (USEK – Lebanon).*

The Use of Compound Time Measures of Rhythmic Syllabic Compositions in Byzantine Chant: Is it advisable?

Panagiotis Panagiotides*

panagio09@yahoo.gr

This paper attempts to address the issue of rhythm in Byzantine chant, as it has developed in recent years, in the practice of assigning compound (concise) time measures to syllabic forms of compositions. The question of using simple or compound time measures of rhythm is one that has to date, to our knowledge, only briefly been touched upon by Byzantine music scholarship. Thus, when one examines, the vast array of music scores published and/or produced and disseminated by different forms of electronic means a vague picture emerges that leave one wondering what is or what should be the case. Although both simple and compound time measures are used by church musicians and composers, it is not at all clear which of the two is to be preferred and why. It is precisely this perplexing question that this paper will try to deal with and attempt to shed new light by offering a precursory answer.

-
- *Panagiotis Ch. Panagiotides was born in Melbourne Australia where he completed his primary and secondary education. Renowned chanters both in Australia and Greece taught him Byzantine chant. He received his Bachelor of Theology from Saint Andrew's Greek Orthodox Theological College, Sydney College of Divinity and his Master of Theology from the School of Divinity of the University of Sydney, Australia. He is a Doctor of Theology of the Aristotle University of Thessaloniki (AUTH). He has a Degree of Byzantine Music and a Diploma (Teaching) of Byzantine Music from the School of Byzantine Music, Metropolis of Thessaloniki. He has collaborated in university research projects that related to Byzantine musical manuscripts and the first publications and recordings of Byzantine Chant. He has lectured at the Department of Pastoral and Social Theology, School of Theology AUTH, at the Institute of Further Education Neapolis in Thessaloniki and has taught music at Secondary Colleges. He currently lectures at the Department of Music Science and Art, School of Social Sciences, Humanities and Arts at the University of Macedonia and is a cantor, choirmaster and teacher of chant at the Parish of St. Xenii Charilaou, Metropolis of Thessaloniki. He has published in Greek and English on topics that relate to Byzantine music.*

Καταλογογράφηση των μουσικών συνθέσεων του Παναγιώτη Χρυσάφη του νέου για το Στιχηράριο του Νέου Καλλωπισμού, βάσει των ευρισκομένων αυτογράφων του

Dimos Papatzalakis *

dimospapatzalakis@yahoo.gr

Ο Παναγιώτης Χρυσάφης ο νέος είναι ο εισηγητής και ο κυριώτερος συνθέτης του Στιχηραρίου του Νέου Καλλωπισμού. Βασιζόμενος στο παλαιότερο Στιχηράριο του Μανουήλ Χρυσάφη (εποχή της Καλοφωνίας) προχώρησε στη νέα μελοποίησή του αποτυπώνοντας τη μουσική πραγματικότητα της εποχής του, καθώς ο ίδιος αναφέρει στον κολοφώνα του πρωτογράφου Στιχηραρίου του το έτος 1655 (Πατριαρχική Βιβλιοθήκη Ιεροσολύμων, Νέα Συλλογή, αρ. 4, φ. 395v-396r: "Εΐληφε τέλος ἡ παροῦσα ἄσματομελirρυτόφθογγος βίβλος [...] αὐτογραφεῖσα ἐκ τοῦ παλαιοῦ Στιχηραρίου καὶ ἰδιοχείρου γράμματος τοῦ παλαιοῦ κὺρ Χρυσάφου τοῦ Ἐμμανουὴλ καὶ λαμπαδαρίου τοῦ εὐαγοῦς καὶ βασιλικοῦ κλήρου ἐκτονισθεῖσα· ἀλλ' ἐν καινῷ τινι καλλωπισμῷ καὶ μελirρυτοφθόγγοις νεοφανέσι θέσεις, καθάπερ τὰ νῦν ἄσματολογεῖται τοῖς μελωδοῦσιν ἐν Κωνσταντινουπόλει..."). Με την παρούσα εισήγηση επιχειρείται η καταλογογράφηση των συνθέσεων του Στιχηραρίου του Παναγιώτη Χρυσάφη του νέου, βάσει των ευρισκομένων αυτογράφων του. Αφού γίνει μια σύντομη περιγραφή εκάστου χειρογράφου και σύγκριση των περιεχομένων έργων, παρουσιάζεται η προτεινόμενη γενική αρίθμησή τους σε παραλληλισμό με την αρίθμηση του Christian Troelsgård για τη Standard Abridged Version of the Sticherarion, για τον εορτολογικό κύκλο των ακινήτων εορτών (Σεπτέμβριος - Αύγουστος), και έπειτα για τις κινητές εορτές με επίκεντρο την εορτή του Πάσχα (Τριώδιο - Πεντηκοστάριο). Η έρευνα επί των αυτογράφων του Παναγιώτη Χρυσάφη του νέου, η σύγκριση των ευρισκομένων συνθέσεων και η καταλογογράφησή τους εξυπηρετεί τη διασάφηση των αυθεντικών έργων του μελωδού για το Στιχηράριο του Νέου Καλλωπισμού, το οποίο απετέλεσε τη βάση για την εξέλιξη όλων των μετέπειτα Στιχηραρίων έως τη σημερινή εποχή.

* Ο Δήμος Παπατζαλάκης είναι πτυχιούχος Θεολογίας στο τμήμα Ποιμαντικής και Κοινωνικής Θεολογίας της Θεολογικής Σχολής του ΑΠΘ (2005), κάτοχος μεταπτυχιακού τίτλου της ίδιας σχολής στην κατεύθυνση της Βυζαντινής Μουσικολογίας (2012), με το ειδικό θέμα «Οι μεταβυζαντινοί μελωργοί της Ανατολικής Θράκης και το έργο τους (15ος - 19ος αι.)», και υποψήφιος διδάκτωρ του Τμήματος Μουσικών Σπουδών της Σχολής Καλών Τεχνών του ΑΠΘ. Είναι κάτοχος διπλώματος Βυζαντινής Μουσικής (1999), πτυχίου Αρμονίας (1997), ενώ έχει σπουδάσει επί σειρά ετών ακκορντεόν, πιάνο, κλασικό τραγούδι, ανώτερα θεωρητικά (Αντίστιξη), ούτι και ασχολείται συστηματικά με την έρευνα της λόγιας ανατολικής μουσικής και του παραδοσιακού τραγουδιού. Είναι διευθυντής της Σχολής Βυζαντινής Μουσικής "Ιωσήφ ο Υμνογράφος" της Ιεράς Μητροπόλεως Νεαπόλεως και Σταυρουπόλεως και διακονεί ως Λαμπαδάριος στον Ι. Μ. Ν. Αγίου Γεωργίου Νεαπόλεως από το 2005. Έχει συμμετάσχει σε συνέδρια και σεμινάρια και έχει δώσει διαλέξεις στην Ελλάδα και το εξωτερικό (ΗΠΑ, Ρουμανία), ενώ έχει δώσει συναυλίες σε συνεργασία με μουσικά σύνολα εκκλησιαστικής αλλά και κοσμικής μουσικής σε Βέλγιο, Γερμανία, Η.Π.Α., Ιταλία, Κύπρο, Ρουμανία, Τουρκία.

The bibliography of Greek Ecclesiastic Music: Reference point - perspectives - organizing - evaluation

Miltiadis Pappas*

papmilt@sch.gr

At the time of tremendous technological developments and the rational use thereof as a human tool, Byzantine music, both an art and science with all their components, should not be left out of this reality. It is true that most of the researchers of Byzantine music, know a little more than the basic principles of using computers. Bibliography is a tool used worldwide for a variety of reasons, but mainly for researches. In Greece, bibliography-literature of Byzantine music is still in its early stages of organization. On one hand, the relatively new Academies hosting Byzantine music lessons are still in the process of organization and, on the other hand, the prolonged economic crisis, a reason for the shortage of staff, are some of the root causes that systematization of bibliography is almost absent. Thus, development and use of bibliography in general and specific indices, in a way that will be ergonomic for each scholar, depends on private sectors, scholars and people in general, who give higher priority in their love for B.M. for the common good of their fellow artists. This paper presents the situation nowadays with the respective historical origins of the past, as well as proposals for indexing and describing all relevant forms, independent publications, articles, studies and press releases in several languages. This way, apart from the fact of facilitating access to what's relevant to Byzantine music (Greek and foreign), the bases and conditions are grounded for studying, reading and eventually digitising the contents of any relevant text in printed form.

-
- *Born in Thessaloniki, graduate of the Technical University of Constantinople: - Undergraduate studies at the Department of Fundamental Sciences, Music Department (MA), - Postgraduate studies at the Institute of Social Sciences, Department of Classical and Artistic Turkish Music (BA) and - Doctoral studies at the Institute of Social Sciences, Department of Historical Musicology (PhD) He served as an assistant chanter of the Holy and Great Church at Constantinople for a decade and was tonsured as an Officium (honorary title) of 1st Archon Domestikos of the Holy and Great Church of Christ by the Ecumenical Patriarch. He was awarded an honorary scholarship by IKY (State Scholarships Foundation in Greece) and today lives in Thessaloniki and chants as the leading Cantor at the church of St. Catherine. He is the Director of the Byzantine Choir "Eastern Music Tradition", specializing on church and secular Byzantine music (instrumental and vocal). He is also appointed as professor of Byzantine music and traditional instruments at the Music School of Thessaloniki.*

Stylios Chourmouzos psaltic interpretation

fr Nektarios Paris *

nepa@uom.gr

Stylios Chourmouzos, living in an era when the contemporary Greek musicological research begins to develop, takes part in the musicological events as a publisher of ecclesiastical music books and as an associate in the music journal "Forminx", in which he extensively presents his views on rhythm and intervals of the scales of ecclesiastical music. Stylios Chourmouzos was the Master First Chanter of the Church of Cyprus, taught theory and practice of church music and published eleven music books with compositions of byzantine and folk music. Stylios Chourmouzos is a milestone in the Art of Chant in Cyprus and as a chanter, a composer and a theorist he reached a high level of performance, considering the circumstances under which he worked and the diffused chanting atmosphere of his time. He contributed enormously to the continuity of the art of chant in Cyprus. Equally important is the fact that he is the first one who published books on byzantine music in Cyprus and the only Cypriot chanter who left a voluminous work for that period (1848 – 1937).

-
- *He was born in Famagusta, Cyprus in 1956. He studied Electrical Engineering in Thessaloniki, where he was taught the Psaltic Art by eminent chanters Zacharias Paschalidis, Athanasios Karamanis and Charilaos Taliadoros. Between the years 1982-1988 he was the head chanter in Kykkos Monastery in Cyprus. In 1991 he completed his Bachelor of Theology (Hons) and subsequently (1991-1993) undertook the following subjects on the masters level: Liturgics, Canon Law and Psychology of Art. In 1999 he was conferred the title Doctor of Theology, and later the title Doctor of Music (UNM Bucuresti). He taught at the School of Byzantine Music of the Metropolis of Thessaloniki and the Department of Pastoral and Social Theology of the Aristotle University of Thessaloniki. He is an Assistant Professor at the Department of Music Science and Art of the University of Macedonia, in Thessaloniki and the head chanter at the Patriarchal and Stavropegic Monastery of Vlatadon.*

Music in Serbian sacred medieval literature

Ivana Perković*

ivanabperkovic@gmail.com

The wide range of research techniques is necessary when dealing with medieval sacred music preserved in a limited number of scattered sources, as in the case of Serbian culture. Turning to Serbian literary sources, particularly rich in mentions of music, is appropriate to the study of many phenomena relevant to music history. The interdisciplinary approach to music and literature has been attracting musicologists and literary scholars for a long time (Calvin Brown, Stephen Paul Scher, Lawrence Kramer, Eric Prieto, to mention just a few of them); however, in the past this method has not been used systematically in the study of musical culture of medieval Serbia. Any discourse embracing literature and music is encountered with different horizons of expectations. How could (if could at all) the literary sources be used as an evidence of musical realities of the time, especially in the devotional context? Is it possible to read Serbian hagiography (so called *žitija*, lives of the Saints) with the aim of revealing names and usage of hymns, descriptions of liturgical situations where music was present, or concrete historical personalities and their connections to sacred music, for example? I do not necessarily deny such a possibility, but I prefer different ways of understanding the relationship between music and literature. Basic premises run along the lines of what St Gregory of Nyssa (who influenced Serbian medieval culture) designates “meaning hidden <in simple melodies> behind the words”, or what Lawrence Kramer calls “mythical union of a lower reality embodied in language and a higher one embodied in music”. In other words, this interdisciplinary approach will help in broader theological, philosophical and ethical context of understanding of music, the understanding that would not be apparent from within the narrower perspective of the single discipline.

-
- *Graduated in musicology in 1995, received MA (1997) and PhD (2006) in musicology from Faculty of Music, University of Arts, Belgrade. Employed at the Faculty of Music since 1995. Associate professor: Serbian Orthodox church music, medieval, Romantic, as well as contemporary, and different aspects of the 18th century music. Author of the books: Music of Serbian Oktoechos, Belgrade, 2004, and From Angel Chant to Choral Art. Serbian Choral Church Music in the Period of Romanticism, Belgrade, 2008. Currently working on the new book on musical references in Serbian medieval liturgical poetry and hagiography. Numerous conferences, and published studies in Serbian, English and German. Research grants for her projects in Sofia (on comparative studies of Serbian and Bulgarian chant) and Vienna (on beginnings of Serbian choral church music in Vienna). Participant of the several research projects supported by the Serbian Ministry of Science (currently: Ministry of Education and Science). Chief of the project on endangered musical archives funded by British Library, 2006-2007. Similar activities in 2008 and 2009 in the Historical Archive in Pančevo, 2008, 2009. Main author and first coordinator of the still on-going TEMPUS multi-country project (10 countries, 18 partners) that encompasses high education (HE) in the field of music with the development of interdisciplinary approaches (2011). Member of the International musicological society, active in the Cantus planus group, member of the Serbian musicological society (president of the Board for several years), member of the International Society for Orthodox Church Music and member of the Editorial board of the Matica Srpska Journal of Stage Arts and Music.*

The recorded musical expression of Vasileios Nikolaidis in John Protopsaltis Eothina Doxastika

A n d r e a s P e t r a k i s *

andpetr@hotmail.com

Vasileios Nikolaidis maybe was the most prolific of the First Chanters of Christ's Great Church (Ecumenical Patriarchate of Constantinople), during the 20th century. His writings include such classic melodies, so newer compositions. This research is an attempt to expose the "exegesis" talent of Nikolaidis, who, in many examples analyses neither the quality characters ("chironomia"), nor the temporal characters ("argiai"), or music forms ("theseis"). The chants have chosen are the Eothina (Matins) Doxastika of John Protopsaltis Neochoritis, which prevailed in chanting tradition and teaching from the late 19th century, upon nowadays while considered the most widespread and the base for every new composition of the Eothina Doxastika. The purpose is to be indicated the continuous music tradition to the interpretative approach of the Archon Chanters of the Great Church of Christ, a tradition that Nikolaidis wanted to write down to remain to the future generations, so that everyone who wants to acquire knowledge of the oral tradition of chanting of Christ's Great Church, can be studied and interpreted the music text only those the acoustic tradition has rescued through the centuries. The presentation will be followed by recordings.

-
- *Andreas S. Petrakis was born in Athens, Greece, and lives in Elefsina, Greece. He has a bachelor of the faculty of Theology (National and Kapodistrian University of Athens) and is an undergraduate student of the Master Program "Music Culture and Communication" of the Music Studies and Communication and Mass Media, University of Athens Faculties. Also, he has studied Byzantine Music with Lykourgos Angelopoulos, at Philippos Nakas Conservatory in Athens, where he got a Diploma, and speech training with tenor Demosthenes Fistouris. He is a member of the Greek Byzantine Choir, with Lykourgos Angelopoulos as director, and of the choir "Nikaias Psalmodoi" of the Holy Metropolis of Nikaia, with director Dimitrios Papageorgiou. He serves as Chanter in various churches of Athens. He was participated in many symposiums and forums of Byzantine Music lectures. His searching interest focuses on the two last periods of the notation of Chanting Art and the signalization of the oral tradition, such as it imprints in the music compositions and the recordings.*

Ecclesiastical music and folklore research: the revival of an old relation

Ioannis Plemmenos*

jplemmenos@hotmail.com

Greek ecclesiastical music has been the object of Greek folklore during the first postwar decades of the 20th century, through the presence of the late Spyros Peristeris, a musical researcher in the then Folklore Archive (nowadays Hellenic Folklore Research Centre) of the Academy of Athens. Peristeris roamed many regions of the Hellenic countryside while recording hundreds of ecclesiastical melodies next to folk songs in the context of his commissioned musical folklore missions. This effort was left behind after his retirement but the demand for the recording and transcription of ecclesiastical music from folklorists returned with new intension in the past few years at the instigation of the last director of the Centre Dr. Aikaterini Polymerou-Kamilaki, under the supervision of the academician professor Stefanos Immelos. This author has already recorded a large number of cantors from various parts of continental and islander Greece, who belong both to educated and self-taught (empirical) cantors. Indeed, in his recent commissioned mission to Skiathos, he located a lot of charismatic cantors who preserve the so-called kollyvadic tradition that began from the monastic community of Mount Athos and passed through local intellectuals, such as Alexander Papadiamantis, Alexander Moraitidis and father Georgios Rigas. In this paper, the author attempts a) to offer a retrospection of the relation between ecclesiastical music and Greek folklore, b) to prove the value and necessity of studying ecclesiastical music from the perspective of folklore and c) to offer certain characteristic examples from older and recent missions by researchers of the Centre. He also throws light on certain aspects of this relation, such as the type of musical notation that can be used for the transcription of ecclesiastical melodies gathered from folklore missions, the contribution of self-taught cantors of the countryside to the creation and development of the ecclesiastical repertoire, and the methodology that should be followed during the process of collecting the material.

-
- *Academic Titles and Awards: Bachelor in Musicology, University of Athens Diploma in Byzantine Music, "Nikos Skalkotas" Conservatoire, Athens Master of Philosophy (MPhil) in Ethnomusicology, University of Cambridge, Thesis: "The Music of the Greek Refugees of Asia Minor: The Case of the Meliots, Megara" Doctor of Philosophy (PhD) in Ethnomusicology, University of Cambridge, Thesis: "Micromusics of the Ottoman Empire: The Music of the Greek Phanariots of Istanbul" (St Edmund's College) Scholarship from the British Academy, London. Teaching Experience: Lecturer in Music, University of the Aegean, Department of Education, Rhodes Visiting Scholar, University of Crete, School of Philosophy, Department of Philology, Rethymnon Lecturer in Ethnomusicology, Ionian University, Department of Musical Studies, Corfu Visiting Scholar, University of Peloponnese, School of Philosophy, Kalamata Research Fellow of the Hellenic Folklore Research Centre, Academy of Athens. With Principal English Publications and Principal Greek Publications. Other Activities: Contributor to Broadcast Series "Spirit of the Earth", BBC Radio 3, Host: Dr Christopher Page (1995). Recordings of the English Compositions by Eva Palmer-Sikelianou, ERA, Radio 3 (1997). Member of the "Greek Byzantine Choir", Director: Lykourgos Angelopoulos (1987-1997). Member of the Advisory Board in the Journal of Interdisciplinary Music Studies.*

Kyriazis Daskaloudis, the composer

Konstantinos Saitis*

saitisk@gmail.com

The Byzantine church music has its roots in tradition as well as to composers and their works. The composer and chanter knows this and must preserve this tradition, which survived many centuries and to continue and sustain substantially pure. In achieving this objective, should study and know the traditional positions so composing hymns not to resort to first imagine, new and first writing positions. The purpose of my suggestion is to highlight the personality of Cantor Kyriazis Daskaloudis through a few manuscripts as composer, but also to emphasize his traditional origins. From the few manuscripts of this Cantor, I choose to study and to present hymns of Vesper and Divine Liturgy: a) the doxastikon of Aposticha of the vesper of the feast of St. Achilles, mode pl. d and b) leitourgika in mode legetos. Considering the above compositions and comparing them with past compositions, we see that this modern cantor and composer based on traditional context as to the musical setting of the members.

-
- *Born in Larissa in 1979. He is graduate of Higher Ecclesiastical School of Thessaloniki and the School of Pastoral and Social Theology of the Aristotle University of Thessaloniki. Holder of MSc in Musicology and Byzantine Art and Chanting and Ph.D. student in Pastoral and Social Theology of Aristotle. He is degrees holder in English, German and Russian languages. He was taught the art of chanting of Cantor of the Metropolitan Church of St. Achilles in Larissa, Daskaloudis Kyriazis. From the year 2006 until today holds the left lectern of that church as Lambadarios. The degree of Byzantine Music received from School of Byzantine Music "St. Achillios" in Larissa in 1997 and the Diploma of the "Macedonian Odeon" in Thessaloniki by Mavroudis Pericles. High school teacher in Secondary Education from 2005 until today teaching religious and Ecclesiastical Byzantine music. He writes articles in scientific journals and has participated with scientific works in many scientific conferences, symposium and workshops in Greece and abroad. He has won awards from the National Foundation and religious reflection, Karipeion Melathron.*

Professional Voice and Voice Disorders in Professional Chanters

Ioannis Sampsakis *

sampsakisioannis@yahoo.gr

The vocal demands for byzantine music chanters are big and vocal disorders are observed very often due to this traditional chanting activity. The aim of this presentation is to describe in summary and picturesquely the voice disorders and to suggest the treatment which varies according to each particular cause. Primarily, terms, such as professional voice and its characteristics are defined. The vocal demands are classified in a specific scale by Koufman Blalock (1991) according to the qualifications of the works (e.g. opera singer, actor, byzantine music chanter et al) and a comprehensive description of 4 basic vocal demand levels is presents as well. The byzantine music chanter (ieropsaltes)) are classified according to the aforementioned scale. Furthermore the behavioral and organic causes of the voice disorders are described and classified with the presentation of a special analysis for the vocal fatigue and the common symptoms and manifestations caused during the byzantine chant activity. Finally the proper treatment for the above mentioned problems is suggested as well.

-
- *E.N.T. Doctor Ioannis Sampsakis is graduated from Faculty of Medicine of the University of Athens. He was graduated in ENT from University Hospital of Heraclion, Krete. He worked in British Hospitals and was specialized in Voice Pathology in UCL, UK. He has a special interest in Voice Pathology as he is a baryton who worked in National Opera of Athens and with other professional choruses. He also took elocution lessons.*

Repertorium of Codex – Writers of Greek Chanting music

Konstantinos Siachos*

konnsiax@gmail.com

The manuscripts of the Chanting Art are a source of research for a variety of scientific areas; regarding the science of History and Paleography, the manuscript, holding an important position in all Greek manuscripts are of particular interest for the history of Greek music (Church, cosmic, organic). The scribes of these musical manuscripts, with the written discourse, rescued and handed over to future generations in this musical wealth, in thousands anthologies, Calligraphic or in draft, elaborate gleaned, or simply stapled. Those scribes until the time of print publishing formed the human Traditional chain of the Romaiiko musical culture. Persons known and unknown, and/or even just with basic school knowledge, scholars, teachers and students, clergy and laymen, professionals and amateurs, composers and music-lovers, united all conceivable through the ages with a common bond of love and respect for their musical traditions, in order to perpetuate Chanting of Art and Greek music. A historical overview of the writers work as a project presentation of persons and the project, with the ultimate aim of mustering in a Repertoire scribes Greek musical codes. Based guide and lists of Greek manuscripts and libraries not only present a record percentage of musical codes from the 11th to the 19th century, in alphabetical presentation of the names of scribes and record their work. At the same time considering the extensive and rich Codex activity in 17th-19th centuries, as a continuation, preservation and development of the musical wealth of the Byzantine period. Finally, coded tables are presented as an attempt to create a corpus of scribes chanting Art.

-
- *Constantine G. Siachos was born in 1988 in Thermo of Aetolia. He is a graduate student of the Department of History, at Ionian University's which is located in Corfu, Greece in 2010. Back in the year 2008 received his Diploma in Byzantine Music from the School of Metropolis of Aetolia and Acarnania with marks 'Excellent' overall. He is the author of the following unpublished Books and Articles: 'Scholars in exile, Scholars and Scholarship in Mistra' during the Palaiologeian period (1262-1461), Corfu 2010, Catalogue of Byzantine Music Manuscripts of Corfu - Corfu 2009, Overview of the Byzantine music - Kalamata 2012. The period 2009-2011 recorded dozens of traditional songs in the region of Trichonida, and more specifically folklore music parts of the last century. At the year 2009 in Corfu, recorded with fellow chanters, hymns from the 12th to the 20th century and in 2011 with the chorus of the "Thermion chanters", recorded and took the general layout of the digital disc: Sequence Triherousa Blessed Virgin Mary, patron of Finikounta on behalf of the Metropolis of Messinia. In 2012 he gave a three-part interview, in the radio station of the Metropolis of Corfu regarding on general and specific issues of the Byzantine Music. In 2012 appeared as a Scientific speaker, in 5th International Conference of the Institution of Byzantine Musicology. Since 2011 is the cantor of the Church of Saints Constantine and Helen in Kalamata and Part-time teacher of the instrument tambour at the Music School of the city. Since 2012 he is the Director in the School of Byzantine Music of Metropolis Messinia, while preparing alongside Master Operations at UOA.*

**The kathisma-prosomion “Τον τάφον Σου Σωτήρ”,
by Mihalache Bucureşteanul (ms Lavra Z26) –
An Important Argument in Favour of Kathisma
Belonging to the Diphonic First Mode (νάος)**

Adrian Sîrbu*

adrian_sirbu2005@yahoo.com

In theory, “Τον τάφον Σου Σωτήρ” belongs to the first mode; however, today it is sung in the scale of the second mode, as almost all prints in a comparative study on a corpus of 30 Romanian and Greek sources indicate. The performance of the chant in the chromatic mode incontrovertibly represents an already established oral tradition. Theoretician Simon Karas poses the hypothesis that this prosomion belongs more precisely to the Diphonic First Mode, a mode whose sound differs from the oral tradition of present day. In the manuscripts in pre-Chrysanthic notation that have been studied there is note of the first mode and the thematismos eso together or separately, but there is no indication of the Diphonic First Mode. This has been conducive to disagreement among musicologists. The Romanian ms. Lavra Z26 is an Anastasimatarion written in 1805 by Mihalache Bucureşteanul “after the Greek yphos”. The codex is highly relevant for the study of the “Romanisation” of the chants before 1814. On studying this manuscript, we were surprised to find the martyria of the Diphonic First mode for the prosomia “Τον τάφον Σου Σωτήρ”. This study which represents cross-references between Greek and Romanian oral and written tradition, and between theory and practice, emphasises the uncontroversial proof that the prosomia belongs to the Diphonic First Mode. Once more the idea re-emerges that basically there exists a melody with the sound of mode νάος which has gradually undergone interval changes that represented changes at mode level conducive to the emergence of a new oral tradition, possibly co-existing with the older one. The composition by Mihalache Bucureşteanul is an important document for the psalm chanting tradition in late 18th century Romania which can be seen as the missing link in establishing the evolution of this chant in terms of mode.

-
- *Ο Adrian Sirbu γεννήθηκε στο Ιάσι της Ρουμανίας. Είναι πτυχιούχος της Σχολής Μουσικής Παιδαγωγικής του Πανεπιστημίου «George Enescu» του Ιασίου, πτυχιούχος της Θεολογικής Σχολής "Dimitru Stăniloae" και του Master "Χριστιανική Φιλοσοφία και Πολιτιστικός Διάλογος" της Φιλοσοφικής Σχολής του Πανεπιστημίου "Al. I. Cuza" του Ιασίου. Έχει Δίπλωμα Βυζαντινής Μουσικής από το Ωδείο Αθηνών και τη Σχολή Βυζαντινής Μουσικής της Ζωοδόχου Πηγής (οδού Ακαδημίας) Αθηνών. Έχει παρακολουθήσει με επιτυχία το Τμήμα Μεταπτυχιακής Επιμόρφωσης Βυζαντινής Μουσικής (TMEBEM) του Ωδείου Αθηνών. Από το 1997 είναι διευθυντής της Βυζαντινής Χορωδίας «Βυζάντιον» και πρόεδρος της Πολιτιστικής Εταιρείας «Βυζάντιον». Από το 2008 είναι οργανωτής του διεθνούς "Masterclass Βυζαντινού Μέλους" στο Ιάσιο. Από το 2008 είναι βοηθός καθηγητής του Τμήματος Θρησκευτικής Μουσικής του Πανεπιστημίου «George Enescu» του Ιασίου. Είναι υποψήφιος διδάκτορας στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης.*

The sound of prayer in the modern Orthodox Holy Church

Spyridon Skortsis *

spyrosko@gmail.com

The sound of prayer in the modern Orthodox Holy Church Christ mentioned in the Gospels as "Logos". So the sound is a fundamental means of bringing the truths of our faith. The Byzantine church architecture until 1200 AD utilizing the experience and expertise of the ancient Greeks and Romans in closed and open ancient theaters tried the sound through the Byzantine church is austere, plain, natural as befits souls who pray, highlighted with some frequencies that cause the emotion and devotion. That's why they built domes and domes with specific heights and dimensions created suitable number of windows that without the existence of provisions reinforcing the sound reaches all parts of the uniform and of course giving the grandeur befitting. In the modern church today because of the multitude of believers and noise of modern cities is not enough to listen to the voice of the intensity operator, and the chanter but needed to be magnified a natural sounding unchanged from machines and settings, resting souls. Sound engineers around the world with the help of modern technology and sound studying, observing, experimenting on the acoustic behavior of Christian churches and make appropriate recommendations. Yes we are now in a position to give a tone of prayer in the modern orthodox church. How to talk about a sound that corresponds to a place of worship and not a concert.

-
- *Spyros Skortsis born in December 1964 in Athens. He studied in Athens Electrical Engineering at the Technological Educational Institute of Piraeus and he specialized in Automatic Control Systems. He continued at the National Technical University of Athens and specialized in Acoustic Engineering. At the same time he took part in the study and installation of sound installation at the Peace and Friendship Stadium in Piraeus as the Greek scholar Agency Certification. He worked as a sound engineer in Greek Radio (as an assistant sound engineer Manos Hadjidakis). Alongside studying teacher at the Pedagogical Academy and from 1988 he worked for 18 consecutive years in large private schools in Athens. Simultaneously working on internal and external mission by making small temples, halls for young people with special supervision in acoustics. Create small studio for young talented musicians who did not have the financial ability to create something of their own. In 2000 was awarded by the then President of the Greek Republic Mr Costis Stephanopoulos. as part of a three-member team that created visual material friendly to students who contribute significantly to the learning process. Create audios in excellent picture and sound quality for innovative educational reality of Greece. From 2002 and earlier has worked as a trainer of teachers and secondary school teachers on computer technologies. Since 2005 serving in Public Education. In recent years, practicing the sound engineer and designer sound installations in churches and spiritual centers. Run the sound installation 19 churches in various cities in Northern Greece upsetting the existing audio experience of the faithful and the clergy with the technique of ichomegethynsis. The same work continued in the Athens area In 2013 he visited the U.S. where he advised Parish councils in Washington and New York about the sound in their churches and making High Definition recordings. Guided by experienced mastering engineer Chris Hatzistamou out on location recordings in HD mainly Byzantine and traditional music.*

Neuromusicology and the Science of Byzantine Chant: An interdisciplinary approach with multiple benefits

Dimosthenis Spanoudakis*

dimosmusic@yahoo.gr

Neuromusicology is a rapidly developing scientific branch of Musicology and Neurology. It explores, among many others, the neuropsychological impact of music, the potential treatment of human diseases through music and the perceptual brain mechanisms in auditory stimulation. In this presentation we approach the trend of Neuromusicological research at global level. We comment on the main goals, the methods (questionnaire, use of high technology fMRI [Functional Magnetic Resonance Imaging] e.t.c.) and some important findings of the current research. We emphasize the reasons why the science dealing with Byzantine Chant has a special position in this discipline and we underline the Neuromusicological approach of it since the first Christian centuries by Holy Church Fathers such as Saint Basil the Great, Saint John Chrysostom and others. Finally, we highlight the multiple benefits that can be gained through a systematic and multifaceted approach of the Chanting Science and Neuromusicology.

-
- *Dimosthenis Spanoudakis was born in Thessaloniki and started his musical studies with tzoura (traditional-folk music instrument) in 1989. He graduated from the Music High School of Thessaloniki (2001) while he also studied Byzantine music (certificate 2006 & diploma 2009 with Petros Papaemmanouil) and classical harmony-counterpoint (2007 with Vasileios Kitsos). He studied Musicology in Aristotle University of Thessaloniki (2008, School of Musical Studies, Faculty of Fine Arts). He continued his post-graduate studies in "Byzantine Musicology and Chanting Art" with Prof. Fr. Spyridon Antoniou (School of Theology, Department of Pastoral Theology, A.U.Th). Now he is continuing his PhD studies in Byzantine Music with Prof. Maria Alexandru (School of Music Studies, A.U.Th.). He is a member of the Study Group for Byzantine Musical Palaeography from the School of Musical Studies of the A.U.Th (scient. supervisor Maria Alexandru) since 2006. He had presentations in International Musicological Conferences in Athens, Thessaloniki, Belgrade and Iasi. Interests: Analysis and Palaeography of Byzantine Music. Neuromusicology and Cognitive Sciences of Music, Traditional singing and Chanting Art.*

Orthography of Ison, Oligon and Oxeia

Gregorios Th. Stathis*

gregorios.stathis@gmail.com

The careful observation of the orthography rules in all kinds of theoretical texts, Byzantine and post-Byzantine, published and unpublished, regarding the three main signs of the Byzantine notation, i.e. Ison, Oligon and Apostrofos, and similarly Oxeia and Petasti, dictates the correct use of the Oxeia, and thus its reprise to our contemporary analytical notation. It is about the orthography of notation in the cases, where the rules dictate the use of Oxeia instead of Oligon, bearing the rising pneumata Kentima and Ipsili, and in other cases the descending pneumata Elafron and Khamili, and the somata Apostrofos and Syndesmoi (double Apostrofos), and the necessary use of Ison.

-
- *Gregorios Th. Stathis was born in Platania-Gerakarion, Ioannina (Greece) on November 8, 1939. His fundamental education was received in Athens, Rome, Copenhagen and Oxford, and encompasses the disciplines of Theology, Byzantine Literature and Byzantine Musicology. An internationally renowned researcher and author in musicology, Gregorios Stathis has been professor of Byzantine Musicology and the Psaltic Art at the Department of Music Studies (1991 - 2007) of the National and Kapodistrian University of Athens. Since 2007 he is Emeritus Professor of the National and Kapodistrian University of Athens. He also serves as Director at the Church of Greece's Institute of Byzantine Musicology. He has been honoured with the award of the Church of Greece (1977), the award of the Academy of Athens (1976), the golden cross of Apostle Paul's medal by the Church of Greece (2006), medals by the Ecumenical Patriarchate of Constantinople, the Patriarchate of Jerusalem, Mount Athos, the Holy Monastery of Patmos, Meteora et.al. He has been honoured, also, with the high distinction of Doctor Honoris Causa of the Academy "Gheorghe Dima" of Cluj-Napoca (Roumania, July 31, 2012), "as a sign of appreciation for the outstanding achievements in the field of Byzantine music research". Gregorios Stathis is a multidimensional intellectual personality who has authored a large and important corpus of writings. His publications to date, in the form of books, articles, studies and presentations at international conferences, as well as publications in collections (Scholarly Journals, Conference Minutes, Dedications, etc.), in Greece and abroad number well over five hundred. The central axis of both his scholarly activity and his monumental promotion of the Greek musical culture, together with his foundational contribution to international musicology, is his massive and momentous seven volume catalogue, "The Byzantine Music Manuscripts – Mount Athos". This work received a special award from the Academy of Athens on Christmas, 1976, which resulted in the publication of the second volume. Along with the scientific and teaching work, and inseparable in his life, is the composing and artistic work. Gregorios Th. Stathis is a composer and specialist ("εξηγητής") in the pre-1814 notation. As an artist, Gregorios Th. Stathis is a "Maestor of the Psaltic Art", that is the master and choir-leader of the famous choir of chanters "The Maistores of the Psaltic Art", which he founded in 1983, whose primary aim, by way of scholarly precision and artistic excellence, is to contribute to the correct international promotion of the compositions of both Byzantine and Post-Byzantine composers and to establish and define the criteria for a renewal of the Psaltic Art in Orthodox worship. As a university professor, Gregorios Th. Stathis is the spiritual "Father of Doctors", a whole generation of fifty young researchers-intellectuals and he is, with his varied and multiple offer, the basic founder of the science of Byzantine Musicology in Greece and the renovator of the Psaltic Art, with a global reach. The topics of the doctoral dissertations that he has assigned to his PhD candidates concern the whole range of the Byzantine Music, as a unified and autonomous Greek musical civilization. The Institute of Byzantine Musicology has already published fifteen doctoral dissertations of his students. With his decisive contribution and the electronic design of the notation (Stathis Series) based on their diachronic manuscript form, all the signs (246 in total) of the Psaltic Art, from their first appearance in the 10th century, as coming from the greek alphabet, until now, have been digitalised (1997) by the International Organization for Standardization (ISO)*

through the Hellenic Organization for Standardization (ELOT). In 2000 he established the tradition of a triennial International Conference of "Theory and Practice of the Psaltic Art" that takes place in Athens. The first Greek-only conference took place in 2000 and the 2nd, 3rd, 4th and 5th international conferences (2003, 2006, 2009, 2012) were also completed with the publication of their proceedings and their psaltic performances. Principally, Gregorios Th. Stathis is a poet: His first ever writings, from his childhood are poems. His poetic works –many collections of poems and other large and theatrical works– remains mostly unpublished. Published works include his epos of Cyprus "The Unredeemed" (1965), a drama in five acts utilizing 3.612 dekapenta-syllabic verses, as well as scattered poems published in various periodicals. Three collections, 'The Love Antiphons', 'The Troparia of Love' and 'Rozantelfa's Songs' were published ten years ago in a volume entitled "Erotikos Logos" (Athens, 2001) and two other collections, 'The Ballads of the Emprisoned One' and 'The Hagiorite Enneades', were printed in the Dedication, "Honour to the Teacher" [Τιμή προς τον διδάσκαλον] (Athens, 2001), a publication by which his numerous students, PhDs and the University of Athens honoured him on 10 December 2001. Finally, his notable Diaries, Journals, The Sinai Mnemonari and The Mount Athos Mnemonari, a few pages of which were published in the introductory comments of the first three volumes of the Catalogue, "The Byzantine Music Manuscripts – Mount Athos". And of course, Gregorios Stathis is an elegant word-artist/poet. His autobiography, an eloquent manuscript of seventy pages, that was written in nine days 'at the request of his students' and is at the prologue of the publication of the honorary volume for his 60 years of age and his 30 years of scientific and artistic contribution, unravels with love and care but also with sharp honesty, all his aspects and reveals many secrets and unspoken truths. And there are many more things that God and his soul only knows. Hopefully some day they will be brought to light "for the common good".

The two hundredth anniversary of the musical reform, as spark for the restatement of the Theory of psaltic art

Haris Symeonidis*

aigli.mail@gmail.com

The paper will begin with a concise presentation of the historical development of psaltic art theory, from the “pre-theories” of “papadikai” until the three Teachers reform, with its “ambient” historical musical reality. Afterwards, will be presented a series of examples of “troubulous” musical phrases, which is very difficult (if not impossible) to be explained sufficiently, using the theory of the new method. Moreover, will be presented examples of different approach from various explicators in the same “melos”, on issues of intervals and duration of musical phrases (shorter or slower explanation of same musical phrase). Then, will be presented possible “solutions” to the problems identified, based on either prior three Teachers theoretical treatises, or on a different approach to the new method theory (especially with the “form” that it took, afterwards the works of the Commission of 1881-88). As supportive to those theoretical approaches, there will be also presented spectral pitch analysis to various recordings, mainly from patriarchal chanters of the 20th century. In conclusion, it will be placed as question, the title of present paper, born by the findings and ascertainments of modern psaltic art’s science.

-
- *Born in Athens in 1963, works at the Music School of Pallini. Cantor in Church of St. Anargyroi in Maroussi. He holds a diploma in byzantine music, as well as a diploma in classical guitar and degrees in counterpoint and music harmony. Cantor and Choir Director at Holy Temple of Thessaloniki (Vlatadon Abbey, Pr. Elias church etc), 1991-2010, while indulging in genuine Mount Athos chanting style during frequent visits there, where he chanted in numerous vigils alongside great Athonites Psalters as Daniilaidoi, Thomades, Spyridonaioi and Kartsonaioi. Also, in frequent visits to Constantinople he sang beside the archon Protopsaltis Leonidas Asteris, while he also chanted as protopsaltis in numerous churches in this city. Moreover, since 1997 he is folk music singer of the music group "KAFE AMAN" specialized in Asia Minor songs and «Amane». He has collaborated on stage with renowned artists such as Xanthippe Karathanassi, Manolis Rasoulis, Solon Lekkas, Ross Daly etc. Up to 1991, he was a classical guitar soloist, also performed in duos with flute, piano and violin, while he taught Master Classes in international festivals. At the same time, from 1981 to 2005 he worked as a guitar teacher at conservatories in Kavala and Salonika. In 1999 he taught byzantine notation at PC in the Cultural High School. From 1991 to 2006 he was in charge of studies at the Galaxias Conservatory in Salonika, where initially taught guitar and music theory, and then (since 1996) byzantine & traditional music, traditional music theory, byzantine choir, folk singing & tambour. From 2001 until 2004, he was organizer and artistic director of the annual festival "Musical Homelands" for the promotion of traditional music, in collaboration with the Greek Ministry of Culture. Still, he collaborated with the Ministry of Culture as organizer of major cultural events at Megaron Mousikis and the Royal Theatre in Salonika. In 2000 creates and manages Salonika's traditional music scene "Bam Terlele", while from 2005 to 2009 was artistic director of the historical cultural centre of Salonika "Aigli - Yeni Hamam". Since 2009 dealing systematically with the musicological and technological research in the field of Ecclesiastical Byzantine music and presents his work at many conferences and journals.*

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

Agamemnon Tentés*

agamemnontentes@gmail.com

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.

-
- *Agamemnon Tentés has acquired a PhD in musicology by the University of Copenhagen (2009), specializing in historical musicology, theory of humanistic research, and the theory of the New Method of Ecclesiastical Music. He has delivered lectures as an external speaker in university classes on relevant topics (since 2004), has participated in musicological conferences, delivering speeches in Greece and abroad (since 2002), is a writer of articles on the same topic (since 2003), and has directed the organization, registering, and digitalizing of the post-Byzantine musical archive of Neleus Camarados at the 'Great Music Library of Greece' 'Lilian Voudoure' in the Athens Megaron of Music (2005-2006) (www.digma.mmb.org.gr) 'Νηλεὺς Καμαράδος'. Among other activities, his research work also includes participation in the Ethno-musicological program 'Thrace' of the Association 'Friends of Music' (2000-2001), participation in the Greek Byzantine Choir of the Archon Protopsaltes Lycourgos Angelopoulos (†2014) as a chanter (1995-1996, 2008), work as a right-hand chanter in churches, teaching work on the field of Byzantine and Greek folk music in public and private institutions (Institute of Occupational Training (IEK) at Neapolis, Thessalonike, Conservatory of Northern Greece), as well as in church schools and private lessons. In the years 2012-2013, he was a member of the Research Group on Palaeography of Maria Alexandru at the Aristotle University of Thessalonike, and, since 2002, he has been a corresponding member of the Centre of Byzantine Studies ('CSBI').*

Aspects regarding music and cult in early Christianity

fr Marius Tepelea *

mariustepelea@yahoo.com

We don't have manuscripts with notations regarding music in the early Christian period. But we have, instead, literary references to cult and music, in antiquity and there is a fragment from a papyrus, called Oxyrhynchus Papyrus 1786, from the third century, which contain a fragment from a Trinitarian hymn from Egypt. From there a musical fragment survived to our days. The Greek text is surmounted by letters who appear as a kind of musical notation, decipherable with the aid from other contemporary Greek treatises. As precious as it is, we don't know if this hymn is representative for the music from that period. The Christian authors from antiquity denounced the majority of them, the pagan musical display, focusing on musical instruments. On the other part, there was very familiar in the early Church the synagogue music, involving the chanting of Psalms. The majority of the Fathers of the Church accepted musica as a liberal art, music that was very apart from the music of the pagan cult. There are references, in the Christian authors, referring of the Christian music itself, precursor of Psaltic music.

-
- *Marius Tepelea, born in 12.01.1971, in Oradea, Romania. Graduate the High School in 1989 and the Faculty of Orthodox Theology form University of Oradea in 1995. Teaching at the University of Oradea, in the Faculty of Orthodox Theology, from 1995, being Assistant Profesor, Lecturer from 2002, Associate Professor from 2005 and Professor from 2009, in the same institution. Ph. D. in Theology from 2003, with the thesis Mariology in the first three centuries. The Virgin Mary in the Tradition of the Early Church. Author of 12 books from 2004 and more then 65 articles. Teaching History of Christianity at the University of Oradea. Area of research is the Primary Church, the relations between Pagans and Christians in Antiquity, Christianity in the Roman Empire.*

Intercultural relationships of the chanters in Istanbul during the post-byzantine period

Achilleas – Apostolos Tigkas*

atigkas@gmail.com

A review throughout the historical sources and music texts that will point out the influences by classical ottoman music among compositions composed by chanters of Istanbul during the ottoman era. From the “kratemata” by Patriarch Theofanis Karykis to the Reformation made by the three teachers in 1814. The way that the Reformation acted as a tool to approach further music traditions of different ethnic communities of Istanbul.

-
- *Achilleas – Apostolos Tigkas was born in Volos in 1984. He started his music studies in western classical music and in byzantine church music in a very young age. He has a diploma in Byzantine Music from Thessaloniki's State Conservatory. He has graduated from the University of Macedonia, Department of Music Science and Art, sector of traditional greek music. He graduated from a master program of Istanbul Technical University, Department M.I.A.M. (Center for Advanced Studies in Music). Since May 2014 he is a PhD student of National and Kapodistrian University of Athens, Department of Music Studies, sector of Byzantine Musicology.*

Emotions and virtues in Byzantine Music: Exploring the relevance or complementarity with Positive Psychology - The impact on everyday human life

Ariadni Tsalouchou*

ariadtsa@gmail.com

The paper addresses the affect that Byzantine music and more specifically the sounds of Byzantine music has on the well being of people from the theoretical framework of positive psychology, a new branch of psychology that aims to develop interventions that promote well-being and the possible conditions of life. It's another thing to build capacities to combat depression, anxiety and anger and another to build skills (hope, optimism) that will help you have better relationships, more meaning in life, more commitment more positive emotions. Moreover describes well being from the aspect of positive psychology while analyses goals and philosophy of positive psychology and the effects in different areas of our life (education, health, work, interculturalism, maternity). Also describes the role of Byzantine music in people's mental and spiritual health through the emotional dimensions of well being from the perspective of positive psychology. Especially, describes the role and the importance of emotions in human life while presented emotions arising from Byzantine music according to the church fathers emphasizing positive emotions. Finally, suggests qualitative research which is going to study the positive impact of Byzantine music to individuals using a theoretical framework and methodology of positive psychology. The goal for this suggestion is the use of Byzantine music in interventions that aim to develop the positive characteristics of human beings and thus the personal and social development.

-
- *She studied Counseling and Vocational Guidance and Psychology at the University of Athens. She is at process of PhD candidate at the University of Athens. She has been trained in multicultural Counseling of the National Certifying body qualification and Career guidance (EOPPEP). She has also been trained in Counseling and Vocational Education at the University of Cyprus as well as in Human Resources management at the University of Aegean. Trained moreover in special needs individuals (Braille, Sign language, disabled), in Violence and conflict in education – experiential activities. Participates in employers' organizations, municipal enterprises and educational and vocational institutes in Europe and Greece. Scientifically responsible for the Employment Support Center at municipality of Volos supporting unemployed, parents and students, minorities, special needs individuals from 2005 aimed at the professional development and career guidance. She worked also in private companies at human resources departments and in public schools in Greece and Cyprus. She has recent research a. in stress, b. in diversity management, c. in counseling and vocational guidance to the unemployed people, d. in people with disabilities, e. in lifelong career management. She is Member of the Hellenic Society of Counseling and Guidance, Hellenic Association of Positive Psychology, Greek Scientific Company of Peer Counseling. She is a student of Byzantine music for almost two years, member of the department of Psaltic Art and Musicology of the Volos Academy for Theological studies and member of the orchestra guitarists "Sempre Viva & Sempre Viva Junior". She has gained scholarship of the State Scholarships Foundation of Greek democracy as she was a higher education student at University of Athens for excellent score. Research fields: Positive Psychology, Career decision making, Counselling, Intervention programs.*

The composition and performing the hymns with emphasis at the meaning of the lyrics: historical overview and contemporary reality

Konstantinos Vagenas*

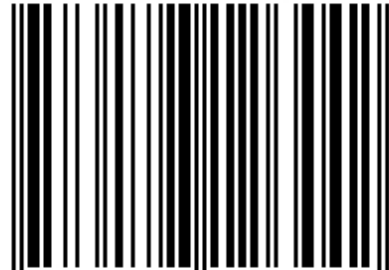
kwnstantinos.b@gmail.com

Το ζητούμενο της κατ' έννοιαν ερμηνείας ή εκ νέου μελοποίησης των ύμνων της Εκκλησίας μας αλλά και της κατ' έννοιαν μελοποίησης νέων μουσικών συνθέσεων προκύπτει από την ανάγκη διατήρησης της αρχής πως «η μουσική είναι το ένδυμα του λόγου» και δεν μπορεί παρά να τον υπηρετεί. Ταυτόχρονα, όμως, και η ίδια η μουσική και ειδικά η μελοποιία διέπεται από εσωτερικούς, ενίοτε αυστηρούς κανόνες οι οποίοι θα πρέπει να γίνονται σεβαστοί. Οι όποιες μεταβολές σε υπάρχουσες μουσικές συνθέσεις, εφόσον κρίνονται αναγκαίες, θα πρέπει να επιφέρονται με ιδιαίτερη προσοχή, προϋποτιθέμενης της τελείας γνώσεως των κανόνων αυτών, ώστε λόγος και μέλος να συνυπάρχουν αρμονικά χωρίς να αλληλοϋπονομεύονται. Η εισήγηση, σύμφωνα με τους δύο άξονες γύρω απ' τους οποίους περιστρέφεται, μελετά την συναλληλία λόγου και μέλους στην υμνογραφία από την ίδια την ταυτόχρονη σύνθεσή τους μέχρι τις ημέρες μας και επιχειρεί να δώσει κατευθυντήριες γραμμές διαχείρισης του προβλήματος από τους σύγχρονους μελοποιούς αλλά και τους απλούς ψάλτες.

-
- *Born in 1989 in Athens. Bachelor of Greek Language and Literature (School of Philosophy of National and Kapodistrian University of Athens). Diploma of Byzantine Music (Music School "Nikos Skalkotas", teacher: L. Angelopoulos). He teaches Greek Language and Literature. He is the conductor of the Choir of the Church of St. Spyridon (Athens). Interests: Greek traditional and folk music (he plays the bouzouki, tzouras, guitar, tambour) and Orthodox Polyphonic Music. He is writing an study on "I. Sakellarides. His life and work" and he has under edition a series with the complete works of the Ioannis Sakellarides in Byzantine and European music notation.*

Handwritten text in a cursive script, likely a mix of Greek and Latin characters, on aged parchment. The text is arranged in three lines. The first line contains several characters, some with diacritics. The second line starts with 'τασ τε ελβτασ αα ω ω'. The third line starts with 'σπ α α α σσ πρ α α α'. There are some red markings above the text, possibly indicating accents or specific characters.

ISBN 978-618-81264-4-2



9 786188 126442 >