

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

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Abstract: 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.

1. INTRODUCTORY REMARKS

Your Eminence, professors, music lovers, this keynote address is designed to set the stage, so to speak, for the work of the First International Interdisciplinary Musicology Conference of the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies. It also serves as an introduction to the newly founded Department. Of course, this was also accomplished, in a way, in the official opening remarks that I presented just a short while ago, in which I outlined the Department's activities to date. Now, however, with your permission, I would like to introduce you to the Department of Psaltic Art from another perspective. I would like to describe for you, as succinctly as possible, the Department's academic orientation, interests, goals, and planned activities, as envisioned for this current phase under my humble leadership. And this is intimately related to the present conference, since the conference itself is a fruit of the Department's academic orientation. In other words, the conference is itself a fundamental activity of the Department, designed to make known its objectives and to seek potential partnerships that could further its goals. At some point, in the near or distant future—the Lord knows what is best—another director may shift the Department's orientation. My hope is that, when that baton is passed, everything will have been done that is humanly possible for the advancement of the Psaltic Art as an art and a science, not only here in Volos, but also in the Greek and international chanting and musicological community.

2. THE FIRST INTERNATIONAL INTERDISCIPLINARY MUSICOLOGICAL CONFERENCE

I will begin by describing the academic orientation of the Department, referring specifically to the First International Interdisciplinary Musicological Conference, since the goals of the two are identical.

♦ **International.** We labeled the current conference as "International," and it truly is, as we will interact with colleagues not only from Greece, but also Bulgaria, Lebanon, Romania, Russia, Serbia, and the United States (listed in alphabetical order). Cyprus and Poland would also be on this list, if extraordinary circumstances had not deprived us of two exceptional colleagues from these countries.

♦ **Interdisciplinary.** We characterized this conference as "Interdisciplinary Musicological," because we have attempted—successfully, I think, as we see from the participants and the program—to bring together scholars and researchers who may not be directly involved with chanting, but who can, however, find intersections between it and their own field. Thus, over the next four days, the array of musicological disciplines will meet here with philosophy, literature, theology, and the other branches of the human sciences, as well as with Mathematics, Physics, Technology, and Medicine together with its branches, such as voice therapy, neurology, psychology, and others.

♦ **First.** Whether we like it or not, this conference is called the "first," and this may beget questions and objections, or it may even create bitterness and justified resentment. However, in no way do we mean that this is the first international or national interdisciplinary musicological conference, and that nothing else has preceded it.

From the time I was a student, when I was invited and encouraged by my teacher, Prof. Grigorios Stathis, to attend the important musicological conferences in Delphi in the 1980s, as well as the many subsequent musicological conferences I have attended—with the five best being those put on by the Institute of Byzantine Musicology—all the conferences have actually been interdisciplinary, even if it is not written specifically in the title of the conference. It is well known to those interested in chant—either at the practical or academic level—that interdisciplinarity, about which there has been much discussion over the past two decades, has always been implicit in the circle of teachers and scholars of ecclesiastical music, since none of them ever thought to consider it independent of the other ecclesiastical arts and human sciences, nor did they ever try to impede the positive sciences from studying Byzantine music, nor moreover did they exclude comparative studies with other eastern musical forms or even with western music.

The "first," then, refers simply to the fact that this is our Department's first conference. The conference was called "Interdisciplinary," however, in order to encourage the participation of non-musicologists who nonetheless could prove valuable to the study of the Psaltic Art.

♦ **The First International Interdisciplinary Musicological Conference.** The First International Interdisciplinary Conference of the Department of Psaltic Art, therefore, aims:

- to emphasize that ecclesiastical music is an important independent musical culture,
- to recognize and highlight the superhuman efforts in this direction of the teachers of the contemporary musicologists of the Psaltic Art,
- to identify and formally categorize Byzantine Musicology's academic branches, departments, and auxiliary sciences,
- to encourage interdisciplinary collaborations in order for the Psaltic Art to acquire new tools for research from other academic areas, and for the other sciences to discover chanting either as a new field or as a valuable new tool in advancing their own research.

At this point, I would like to emphasize that our conference is not only intended for researchers, but can—and should—be of particular interest to fellow chanters, who, by following the developments in the relevant academic research, may

- solve many murky technical issues in chanting which have preoccupied them for many years but for which they have not yet found satisfactory answers,
- be aided practically in vital issues related to the maintenance and/or treatment of their voices,
- receive helpful instructions on the proper use of microphones in their churches, but primarily

- understand more deeply the grandeur of their art, which they minister from their chanters' stands for the glory of the Holy Triune God and His Church.

3. THE PSALTIC ART AS AN AUTONOMOUS SCIENCE

I now come to the actual subject of this conference. First let's look at the controversial title: "The Psaltic Art as an Autonomous Art."

♦ **The Psaltic Art and Science.** We spent a lot of time thinking about the terminology that we should use to accurately convey what we wanted to say. There are, of course, objective problems, which are difficult to overcome here.

First of all, we are troubled by the term "Byzantine Music" and, by extension, Byzantine Musicology. The objections to the term "Byzantine" are well known, so we tried to avoid it. We preferred the Greek term "Ψαλτική Τέχνη," which has long been established by Prof. Gregorios Stathis. We also kept its English translation as the "Psaltic Art," but, as we know, "Art" does not adequately render the Greek word "Τέχνη," nor is it used, in its basic version, for music as an art, but rather primarily refers to the so-called fine arts. On the other hand, the translation of "Ψαλτική" into English as "Psaltic" is rather arbitrary. Thus, we would prefer to keep the word "Ψαλτική" unchanged in its English transcription as "Psaltiki," without the word "Art."

We confronted the same problem with the term "science," which clearly does not have the same breadth of meaning as the term "επιστήμη" in Greek, but refers primarily, rather to the positive sciences. I don't know, in this case, whether we have better alternatives.

✓ From all the above, it is already clear that there is a need for a conference for the international definition and standardization of the terminology for Psaltiki, at least in English. This is one of our Department's next immediate goals.

♦ **Autonomous Science.** Before we say anything else about the phrase "The Psaltic Art as an Autonomous Science," I must admit that—based on the preceding—it probably would have been better to render it as "Psaltiki as an Autonomous Science," without the word "Art," so that the terms "Art" and "Science" did not come into conflict, at least to the ears. Nevertheless, it is commonplace in our ecclesiastical music tradition that "Psaltiki is an Art and a Science," without any implied antithesis. A second observation is that the phrase "autonomous musical culture" was first formulated, again, by Prof. Grigorios Stathis. In the title of our conference, we use the expression "autonomous science." I will explain forthwith what we mean and imply with this phrase through the following example:

The science of medicine, of course, is one, united, and autonomous - a scientific "umbrella" of its countless specializations. No one, however, would consider Veterinary Medicine as a specialization of this umbrella field of Medicine, and therefore teach the "class" of Veterinary Medicine in just one or two semesters, considering this sufficient to make someone a veterinary practitioner. Nor has Plant Pathology ever constituted a course of Medicine, as the "Medicine of plants"; it is, rather, from what I can gather, a specialization within another autonomous science, that of Agriculture. How, then, can we consider Byzantine Music as a specialization within European Musicology and therefore consider its subject-matter exhausted within one or two semesters, when we have to do with an autonomous musical culture with a completely different systemic and intervallic theory, and its own musical notation, completely original from and unrelated to that of Western music?

What, however, is the situation in Greece? That which, I think, should never occur in any country:

In accordance with the spirit and attitudes of its exponents, the science of musicology in general developed over the last decades in Greece with the core conviction that music is one—that of so-called European music—and any other musical expression represents a lesser art, unworthy even of mention, and therefore completely unworthy of study and scientific investigation. In this light, Psaltiki, the important centuries-old Byzantine and post-Byzantine musical culture (as well as, more generally, any expression of traditional music) is seen even today, by both Greek culture and a large part of the Greek

musical and musicological community, as a minor, unimportant art, about which it is enough for Greeks to have a cursory knowledge.

These perceptions, unfortunately, have become embedded in the Greek educational system. It is indicative that all four of Greece's "supreme" music schools have an exclusively western orientation, researching and teaching about the European musical system, while Byzantine Music is taught as a mandatory subject in just one or two semesters, or perhaps slightly more. The same happens in our theological faculties, where over the course of the last decades, the subject was occasionally downgraded to an elective, and then returned to mandatory; here, however, the treatment is somewhat justified, since they are not musicological faculties. In the one and only Greek Supreme Technological Institute focused on Greek Folk and Traditional Music, Byzantine Music is taught in just two semesters. The theoretical background for teaching Greek folk and traditional musical instruments is the Arabo-Persian musical system of makams and its hybrid of the supposedly "Greek musical modes" with, however, Arabo-Persian nomenclature. Even the elevation of the four Greek Ecclesiastical Academies to "Supreme" status involved downgrading Ecclesiastical Music in the Programs of Priestly Studies from eight to just three semesters. The only moment of relief in the past years came with the creation of two Programs of Psaltiki in the Supreme Ecclesiastical Academies of Ioannina and Heraklion, Crete, the curricula for which were jointly overseen by the late Archbishop Christodoulos of Athens, a music lover, and Prof. Grigorios Stathis. Unfortunately, however, the "sword of Damocles"—i.e., the economic crisis—hangs over the head of these programs, while the indifference of both society and the Church to the issue of professionally accrediting their graduates' degrees has seriously undermined the enthusiasm with which these programs were initially begun.

Make no mistake, the lack of higher education for Greek Ecclesiastical Music has direct and immediate consequences at the lower levels of the educational system; however, this is not the time to elaborate on those. I will cite them in footnote in the final text of my speech. Here I would just like to highlight the following: Even if today the Music Curriculum of the 1st and 2nd levels of the Greek educational system were radically overhauled to give it a Greek musical orientation, there are no teachers, graduates of a Supreme Institute, who are adequately prepared to undertake this task. For decades now at the Greek music schools, the Ministry of Education, in order to fill out the classes on traditional and folk musical instruments—and of course Traditional Greek and Byzantine music, as it is characterized (I do not know if it is still)—, resorts every year to the tactic of the Gospel parable of the "Royal Supper": "Go out to the highways and hedges, and compel people to come in" (Lk. 14:23 RSV). The Ministry refuses, however, to address the problem at its root by creating a serious Supreme School of Greek Music. We cannot help but reflect on the words of the late, great Volos musicologist Agamemnon (Menios) Mourtzopoulos, when he publicly railed that "the Greek state is musically corrupting Greek children."

I personally know only all too well the lonely battles fought for years now by our teachers to uproot this mindset. I know, too, that these efforts have run into the brick walls of narrow-minded and unpatriotic politicians, and the powerful interests of the unions of musicians and musicologists. This is hardly surprising. Indeed, the moment that Psaltiki fails to serve the economic interests of the global music lobby, it will not simply slide into oblivion, but perhaps even come to be an irritant, since it steals a piece, however small, of the global pie, due to the insatiable usurper "Mammon."

With the title, therefore, "The Psaltic Art (or Psaltiki) as an Autonomous Science," we are arguing, first of all, for the recognition of Psaltiki's right to be treated as a complete, separate, and autonomous discipline, with its own branches and academic disciplines. In my view, the three leading Greek musicologists of the twentieth century—Constantinos Psachos, Simon Karas, and Gregorios Stathis (in chronological order)—have earned the title of the "Aristotles of Musicology." They labored, truly alone, on all aspects of musicology. The latter, Prof. Gregorios Stathis—especially active also in the present conference, serving as the chairman of its Academic Committee—was really the first to explore nearly every academic aspect of Psaltiki and to lay out the research methodology. We, the younger generation of musicologists—both those who were his students and those who were not—

have, I believe, the obligation of a personal academic self-determination. This self-determination will help us as musicologists to specialize and focus on specific, cognitive fields of research, and also to provide Psaltiki with all the necessary academic tools for its emergence as an autonomous science.

Secondly, by asserting "Psaltiki as an Autonomous Science," we are also proclaiming the establishment of an autonomous musicological school for Psaltiki (or, at least, the support and staffing of the existing Programs of Psaltiki at the Ecclesiastical Academies), which will not be forced to identify itself using western or eastern musicological methodologies, or to be treated as a part thereof.

- ✓ If the Greek educational system continues to fail in its obligation toward the Byzantine musical culture, I think we need to find ways to move collectively toward the establishment of a non-governmental Supreme School of Musicology and Psaltiki, perhaps in connection with Greek traditional and folk music. This is, admittedly, a Herculean task, but we must try.

4. ACADEMIC BRANCHES, RELATED ACADEMIC SUBJECTS, AND THEIR CONTENT

Let us now turn to the very important issue of determining the branches and the related academic subjects of an autonomous Musicology of Psaltiki. I looked first at the curricula of the two Greek Departments of Musical Studies - that of the School of Fine Arts of Aristotle University of Thessaloniki (AUTH), and that of the Philosophical School of the National and Kapodistrian University of Athens - to see how those departments identify and describe the internationally accepted musicological branches.

According to the curriculum of the University of Thessaloniki: "Today, the consensus divides musicology into three major branches: Historical Musicology; Systematic Musicology; and Ethnomusicology/Musical Folklore," or Cultural Anthropology as it is characterized by the Department of Musical Studies of the University of Athens. However, the curriculum of the University of Thessaloniki also refers to a fourth branch, that of Applied Musicology, which deals with issues of learning and teaching music, to which Musical Education belongs.

When, therefore, Byzantine Musicology is finally treated as an independent science and not as a branch of universal musicology, we will need to enumerate also within Byzantine Musicology the internationally recognized musicological branches, as well as a significant number of other branches, disciplines, sub-disciplines and subjects, which can be roughly classified as follows: (NB: the order is random, while the names of the fields, their precise content, and any divisions thereof must, of course, be discussed before they are finalized. Therefore, I would ask that the following be considered merely as suggestions):

4.1 Codicological / Paleographic / Figurative Branch

This is the branch that, to this point, has captivated the largest part of the younger generation of musicologists, who were probably inspired by the enormous, foundational work done by Gregorios Stathis. It is also the path every researcher must traverse in looking for the source material for his research. It consists of the labeling, description, and study of the Psaltic manuscript tradition. The genres and types of codices, the writing materials, the biographies of the scribes, the attribution of works, as well as every aesthetic aspect of the sources (thumbnails, representations, illustrations, decorations, etc.) are only a small part of the matter to be investigated by this branch.

4.2 Systematic Branch

The branch of Systematic Musicology is called to study subjects related to the theory, composition, morphological structure, and analysis of all the melodies and everything related, which are well known here and need no further elaboration. In this branch, we might also have to include mathematics, with the help of which we can study the intervallic and systemic issues of Psaltic theory, in relation also to the ancient and Byzantine composers, as well as with the help of the new mathematical data in the service of musicology.

4.3 Practical Branch

The branch of Practical Musicology, which would be focused on the performance and musical interpretation of the compositions, in collaboration with the Historical Branch, should collect data on Psaltic practice: Evidence concerning musical terminology, musico-liturgical practice, studies on the temporal duration of musical compositions and variations in time over the centuries, on the voices and interpretive abilities of the chanters, on the character of the melodies; this and more is data that can help in understanding not only Psaltiki but also liturgical praxis. Perhaps we should also include here special studies on Psaltic Voice Work, and Interpretative Technique of Psaltiki, things unknown even in the teaching of Psaltiki.

4.4 Notational / Transcriptional Branch

This is another captivating branch, which includes observation, comparison, study and exegesis of the musical notation of Ecclesiastical Music from the time of its first appearance, through the printed editions, to today's digital form. However, apart from the study of the development of Byzantine, Post-Byzantine, and Modern musical notation, this branch has taken on an understanding of the explanatory phases of notation, as well as the possibilities for transcribing ecclesiastical melodies, either from one notational phase to another, or from the Psaltic notation to other musical systems, such as modern staff notation, Kievan notation, the Lesbos system, or alphabetical or numerical systems, both older and newer.

4.5 Branch of Applied Musicology

Traditionally, the areas of Musical Pedagogy and Musical Didactics belong to this branch. Therefore, studies and research would need to be developed on a practical, applied level for the Didactics and Pedagogy (respectively) of Psaltiki. They should also include, however, all the historical data related to the teaching of Ecclesiastical Music (e.g., teaching methods, the teacher-student relationship, etc.), thus "giving away" the chanters' musical and educational levels to the various chanting traditions.

4.6 Branch of Comparative Musicology

In the framework of this branch, Psaltiki can be studied comparatively with Ancient Greek Music, Ambrosian and Gregorian Chant, Byzantine and Post-Byzantine secular music, modern folk and traditional Greek music (folk songs) from the period of Ottoman occupation until recent times, modern Greek rebetiko and folk songs, the neighboring ethnic folk musical traditions of the Balkans and the East, the classical musical traditions of the Arabo-Persian, Turkish, and Muslim world in general, Western -and now global- music, either in its classical or modern version, and anything else that is relevant.

4.7 Historical Branch

Here I will make only one observation regarding the content of this branch: We musicologists who have worked in the field of historical documentation have focused mainly on manuscript musical sources and musical codices, which, of course, are valuable sources of material. However, we do Psaltiki a disservice when we treat it as a matter of ten or a hundred or even a thousand Byzantine and post-Byzantine compositions, while not taking into account the millions of invisible and unknown ministers of Psaltiki, who, throughout the centuries and across all of Orthodoxy, manned the chanters' stands and—whether skillfully or clumsily, zealously or carelessly, reverently or impiously—either pleased or piqued the Holy Triune God. The same chanters, in one way or another, were clearly also responsible for any progress and development, as well as any stagnation or deterioration of Psaltiki in its "microcosm,"—i.e., in the minor, local traditions. The Historical Branch, therefore, should also address this aspect of the history of Byzantine, post-Byzantine, Modern, and Contemporary Psaltiki.

4.8 Anthropological/Ethnographic/Sociological Branch

This branch cannot be absent from an autonomous science of Psaltic Musicology. It is very closely connected with Historical Musicology, which, obviously, constitutes its primary methodological basis.

This branch will provide an outline of the social and religious conditions that molded and nurtured Psaltiki, determine the interactions between the individual local chanting traditions, study the correlation between popular piety and chanting, examine the role of chanting in shaping social and ecclesiastical behaviors—both individual and collective—, and more. It will also be called to answer the following questions: How has Psalmody been able to go beyond the time and space of worship and become a “game” for children, recreation for young people, solace for prisoners, support for future martyrs facing death, a companion in travel, at work, and at meals, and a tool in various customary festive events? How has secular music influenced Psalmody, and vice versa? What role does social, class, and economic stratification play in regards to the people who practice Psaltiki, and those who rise to high chanting positions? How can the family play a positive or negative role in the creation of a family chanting tradition? And many more.

4.9 Liturgical / Teleturgic / Typikologic Branch

Here we have to do with a broad interdisciplinary branch, which studies the role of Psaltiki in Orthodox worship. Liturgics, Teleturgics, and the Typikon of divine worship belong, primarily, to the science of theology. Through them, however, Psaltiki can be studied through the prism of liturgical time and space, even in parallel and correlation with the other liturgical arts and expressions.

4.10 Philological / Literary Branch

This is a very important branch, which examines Psaltiki’s context, first and foremost through the hymnography, but also through anything else that falls under the umbrella of the term “literature,” such as the Synaxaria and other hagiographic texts, Church Histories, religious poetry, homilies and other patristic works directly or indirectly related to ecclesiastical music. Here we should also include non-religious texts, from all literary genres, and both ancient and modern authors, which may refer directly or indirectly to Psaltiki.

4.11 Hermeneutical / Theological Branch

Allow me to repeat here an excerpt from an earlier work of mine: “Further research into the Orthodox ecclesiastical literature is henceforth imperative, collecting and studying patristic theological works concerning the music of worship, in the framework of an autonomous subject entitled ‘Theology of Psaltiki.’ This branch, however, should not be seen as secondary to the subject of ‘Theology of Worship’—to have, in other words, only a theological orientation, but should primarily examine the musicological issues, which are interpreted or associated directly or indirectly with the relevant patristic theological works. In this way, ‘Theology of Psaltiki’ would be in a position to connect its findings with the historical, paleographic, notational, compositional, morphological, theoretical etc. formation and evolution of Psaltiki, and to use these findings as tools for a deeper understanding of the art.” The Hermeneutic/Theological Branch could also include subjects such as Pastoral Music and the Ethics of Psaltiki.

4.12 Legal / Canonical Branch

This is yet another indispensable branch, which would study Psaltiki from the perspective of Ecclesiastical Canon Law, as well as Civil Law, which define the relationship between the Psaltic institutions and the Church (at the spiritual and administrative levels), as well as with the state (at the administrative level), taking into account the formation of these relationships throughout the centuries of the historical development of Psaltiki.

4.13 Positive / Electronic / Technological Branch

The natural, technological, and electronic sciences here come to the aid of Psaltiki. For example: physics through acoustics, architecture through audio mechanics, electronics through audio technology (sound systems, microphones) and the recording, editing, and reproduction of sound, as well as the electronic measurement of musical intervals, the study of various voice ranges, and, undoubtedly,

many more that are as yet unknown to me. I note here the enormous importance of good audio in our churches to assist in the prayerful disposition of the faithful, but also the immense spiritual responsibility shouldered by clerics and chanters for bad, sometimes unbearable, sound systems, or the poor settings of an otherwise excellent sound system. Is it not musicology's responsibility to intervene, in an advisory and educational capacity, on this issue?

4.14 Branch of Therapeutic Musicology

Finally, medical science has made great strides today in all areas. Music is now another medical tool, able to help in areas such as psychotherapy and related medical fields, such that there is now much talk about music therapy or, to be more precise, musico-therapeutic methods. Beyond that, other medical fields are also trying to reap the potential benefits of music, such as in the development of embryos during pregnancy, in easing the birth process, in the development of infants and toddlers, etc. Perhaps it is time to begin similar studies on the potential benefits of Psaltiki as a psychotherapeutic tool? Let us not forget that the theory of Psaltiki has always reflected on the "ethos" of sound, that "magical" ability of the eight tones to operate on the human soul and nous, and to mold its spiritual states (creating an ethos either festive, exciting, expansive, heroic, mournful, etc.). Neurology and Counseling Psychology, for example, could use Psaltiki as a tool in their research. Subjects such as Psychology of Psaltiki, Congregational Psychology, etc. could be developed. Additionally, the Branch of Therapeutic Musicology could include research on voice therapy for chanters, as well as other medical fields, but I will leave that to the medical specialists.

There may well be still other branches that I have overlooked, or perhaps some of the descriptions I have provided above are exaggerated and pedantic; perhaps, finally, in the future, new branches will emerge along with the evolution of science itself. Regarding terminology and the nomenclature of the branches, disciplines, and subjects, there may, of course, be some objections or better proposals. Some branches may need to be divided, or combined, or subsumed under a broader "umbrella." This is all to be expected and quite logical, but I would ask that we not focus on these details now but rather concentrate on whether or not the proposal as a whole has merit.

- ✓ The Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies plans to promote partnerships with each of the aforementioned musicological branches, assigning a research member of the department—not only from Greece, but also from abroad - to each branch.

5. INTERDISCIPLINARY PARTNERSHIPS / INTERDISCIPLINARITY / INTERACTION

O A clear and detailed description of the academic branches of the Musicology of Psaltiki not only highlights the latter as a multidimensional and autonomous science, but dictates the various interdisciplinary collaborations, which must occur in order to develop a reciprocal relationship between Musicology and the other sciences. It is, of course, obvious that research inevitably passes through more than one branch of Psaltiki, but it also becomes clear that it passes many times through more than one science. For example, it is simply not possible for one to work in the subject of Psaltiki Didactics (within the Branch of Applied Musicology), without being well versed in the Musical Theory of Psaltiki (Systematic Branch). Just as one cannot specialize in the subject of Pedagogy of Ecclesiastical Music (Applied Musicology) without first having a deep knowledge of the broader field of Pedagogy. Nor can one study the practice of chanting (Practical Branch) without having an adequate knowledge of the Liturgical / Teleturgic / Typikologic Branch. Excellent cooperation between Musicology and Theology is needed here, as well as facility with the methodological research tools of the sciences of History and Anthropology. I could cite scores of examples.

The aim, therefore, of this conference is to encourage scientists and researchers of various disciplines, who also have a sufficient knowledge of Psaltiki, to consider—even experimentally—the possibility of crossing their primary research interests with Psaltiki. Perhaps this will at some point give

rise to research that today we might not even be able to imagine. Let's say, for example, that a cardiologist will begin to examine what happens to the human heart beat in a group of subjects under observation when they listen to a Byzantine composition, and how their response differs according to their age or sex, or according to the tone or rhythm of the ecclesiastical melody. Or perhaps a neurologist or psychologist, in collaboration with a sound engineer, could record, from the standpoint of medical science, what happens to the faithful when they are trying to attend Liturgy in a church in which the sound system is set to surpass the decibel level of an aircraft engine; I jest.

This, then, was the goal of our conference when we added the phrases "Interdisciplinary Collaborations" and "Interaction" to the subtitle.

6. BY WAY OF CONCLUSION

I will now conclude my talk with a series of proposals, which extend in every direction, to anyone willing to listen. I hasten to clarify that these proposals are not based on original ideas, but rather reflect our teachers' anxieties and visions. They never came to fruition in the past because they were very innovative for their time, and technology had not yet reached the point where it could support them. Today, the Department of Psaltic Art and Musicology of the Volos Academy for Theological Studies, having at its disposal the technological wherewithal and desire to broach new academic endeavors, is already in discussion with leading specialists to initiate the following (apart from the obvious, such as workshops, conferences, seminars, artistic activities, and the publication of books and CDs):

- The publication of an international scientific musicological/liturgical journal, the first volume of which is planned for the coming Christmas. Although we have already gathered enough material from members of our Department for at least the first three issues, we welcome your contributions, either in Greek or in any other international language. Naturally, we will give priority to your papers.

- The compilation and publication of a multi-volume dictionary for Psaltiki and related academic disciplines. The work, in fact, has not only begun but has reached an advanced stage, in the framework of the Great Orthodox Christian Encyclopedia, which already has entries on nearly 2000 musicological terms, written by a great number of musicologists, including me. We estimate that there are approximately 8000 more articles to be written, and we are looking for partners, who can work via the Internet.

- The creation of an organized, self-financing, interactive website for posting translations of timely musicological studies about Psaltiki from Greek and other languages into English, and vice versa.

- The creation of another website to serve as an archive of Psaltiki, which again is interactive and self-financed, and which can help in the official codification of all the expressions of Psaltiki—i.e., compositions (ancient and modern), recordings of all kinds, photographs, manuscripts, books, etc. This material would be archived in accordance with the international archiving and library standards, would be supplied by trusted Greek and foreign partners and, naturally, would be open to the research community. Obviously, this constitutes an enormous undertaking, but there is no reason to fear, because the goal is not to have it completed immediately, but rather to launch it and then hand it on to future generations.

I will stop here with my outline of the specific objectives of our department, in order to briefly describe the most important goal, which is also the aim of the present conference:

The Department of Psaltic Art and Musicology proposes the establishment of an international musicological network for Psaltiki, which would be tasked with initiating all of the aforementioned proposals, and whatever other good ideas are born from it. Over the next few days, we will distribute to all our dear colleagues a handout asking you all to register as a participant in this network, without any obligation. The colleagues who assent will be invited to participate in a broad email discussion in order to formulate the wording of the network's charter and internal by-laws by the following autumn. I hope, then, to be able to announce the official establishment of the network for the common good—primarily of the most direct Psaltic actors, the chanters and the researchers—in order to promote the art and science of Psaltiki, and, first and foremost, for the glory of Holy Triune God and His Church,

which I hope will bless and support every academic, artistic, personal, family, and, most importantly, spiritual goal.

Thank you for your patience.

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