

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

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**Abstract.** 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 "troublesome" 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.

**Περίληψη.** Η εισήγηση θα ξεκινήσει με μια συνοπτική παρουσίαση της ιστορικής εξέλιξης της θεωρίας της ψαλτικής τέχνης από τις "προθεωρίες" των παπαδικών, ως τη μεταρρύθμιση των τριών δασκάλων και την περί αυτήν "περιρρέουσα" μουσική πραγματικότητα. Στη συνέχεια, θα παρουσιαστεί μια σειρά παραδειγμάτων από "δεινές" μουσικές θέσεις, οι οποίες είναι πολύ δύσκολο (έως αδύνατον) να εξηγηθούν επαρκώς με τη θεωρία της νέας μεθόδου. Επιπλέον, θα παρουσιαστούν παραδείγματα διαφορετικής προσέγγισης των εξηγητών στο ίδιο μάθημα, σε θέματα διαστημάτων και διάρκειας μουσικών φράσεων (συντομότερη ή αργότερη εξήγηση της ίδιας μουσικής θέσης). Κατόπιν, θα παρουσιαστούν πιθανές "λύσεις" των προβλημάτων που διαπιστώθηκαν, βασισμένες είτε σε προ των τριών θεωρητικές πραγματείες, είτε σε διαφορετική προσέγγιση της θεωρίας της νέας μεθόδου (ειδικά με την τροπή που πήρε, μετά τις εργασίες της Επιτροπής του 1881 – 88). Ως υποστηρικτικές των προσεγγίσεων που θα γίνουν, θα παρουσιαστούν και φασματογραφημένες ηχογραφήσεις, κυρίως πατριαρχικών ψαλτών του 20ού αιώνα. Εν κατακλείδι, θα τεθεί ως ερώτημα, ο τίτλος της παρούσας εισήγησης, δεδομένων των ευρημάτων και των διαπιστώσεων της σύγχρονης ψαλτικής επιστήμης.

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**Haris Symeonidis.** 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 (Vlatodon 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 Daniilaioi, 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

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