

The Current Tradition of Orthodox Monodic Chant (1814-2016)

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August 2016

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1. The Living Tradition of Orthodox Chant and Its Books

1.1. Introduction into the basic terms

1.1.1. Tone system

systema (τὸ σύστημα, τὰ συστήματα)

1. Great perfect system (GPS) or heptaphonia

τὸ σύστημα κατὰ ἑπταφωνίαν

the system of solfège according to Chrysanthos' New Method

1. Tetrachordia also known as Trochos system

τὸ σύστημα κατὰ τετραφωνίαν

the Papadic system of solfège (fifth equivalence)

τροχὸς "the wheel" (usually ascribed to Ioannis Koukouzelis)

1. Lesser perfect system (LPS) or triphonia

τὸ σύστημα κατὰ τριφωνίαν

the system of the phthora nana (fourth equivalence)

1.1.2. Phthongos and phone

the phthongos (ὁ φθόγγος) "the voice"

memorial place of a tone in the local imagination of a tone system (like a fret on the keyboard of an 'ud or a tanbur) where each element has its place.

A phthongos can be regarded as well

- as dynamic (with respect to the intervals, called diastemata between these elements)
- as thetic, independent from the possibility, that a genus change or transposition might alter these intervals.

the term should not be confused with the step between two phthongoi which is phone (ἡ φωνή, pl. αἱ φωναὶ "voice"):

1 phone (e.g. ascending $\alpha' - \beta'$, $\beta' - \gamma'$, etc. or downwards $\alpha' - \pi\lambda\delta'$)

2 phonai (e.g. ascending $\alpha' - \gamma'$, $\beta' - \delta'$, etc. or downwards $\alpha' - \upsilon\alpha\rho$)

3 phonai (e.g. ascending $\alpha' - \delta'$, $\beta' - \alpha'$, etc. or downwards $\alpha' - \pi\lambda\beta'$)

Latin treatises concerned about tone steps (Klangschrittlehre), here a third is called a step of two phonai (modern Greek phones), translated as "vox, voces".

1.1.3. Genus

genos (τὸ γένος, τὰ γένη, genus, genera)

1. the diatonic genus

soft diatonic genus

$\alpha' \beta' \gamma' \delta'$

12:11 88:81 9:8

9 + 7 + 12

πα βου γα δι

Demosthenis Paikopoulos: Bereketes' Θεοτοκε παρθενε

<https://www.youtube.com/watch?v=K93tEeejzcg>

beginning in echos protos

1. the chromatic genus

hard chromatic genus (echos plagios devteros)

$\alpha' \beta' \gamma' \delta'$

7 + 18 + 3

$\pi\lambda\alpha' \pi\lambda\beta' \upsilon\alpha\rho$

7 + 16 + 5

πα βου γα δι

Demosthenis Paikopoulos: Bereketes' Θεοτοκε παρθενε

<https://www.youtube.com/watch?v=K93tEeejzcg&feature=youtu.be&t=24m2s>

section of echos plagios devteros

soft chromatic genus (echos devteros)

$\pi\lambda\beta' \upsilon\alpha\rho \mid \delta' \alpha' \beta' \gamma'$

7 + 12 + 7 + 14 + 7

βου γα δι κε ζω' νη'

Thrasylvoulos Stanitsas: Cherouvikon echos devteros

<https://www.youtube.com/watch?v=fYfnQJ067xU>

1. the enharmonic genus

genus of the phthora nana (echos tritos, echos varys, papadic echos plagios tetartos)

πλδ' α' β' γ'

12 + 13 + 3

νη πα βου γα

Demosthenis Paikopoulos: Bereketes' Θεοτοκε παρθενε

<https://www.youtube.com/watch?v=K93tEeejzcg&feature=youtu.be&t=9m15s>

section of echos tritos

like Pythagorean tuning, so that nana was also during the 20th century defined as hard diatonic, but the Papadike regarded nana always as enharmonic

1.1.4. Diastemata

Since we spoke about the steps (phoniai), we can now talk about intervals which are called diastemata

Hence, we can define all possible monophoniai (one-step-intervals) of the soft diatonic genus:

- the great or major tone (ὁ μείζων τόνος)

the largest interval of those three which divide the tetrachord (Chrysanthos 9:8)

- the middle tone (ὁ ἐλάσσων τόνος)

the mediating interval between the largest and the smallest which divide the tetrachord (Chrysanthos 12:11)

- the small or minor tone (ὁ ἐλάχιστος τόνος)

the smallest interval of three which divide the tetrachord (Chrysanthos 88:81)

the tone (τόνος, tonus) was also used as Latin term for church mode as **tonus ecclesiasticus**, parallel to related terms like modus and tropus.

Since the triphonos (three-step-interval) was usually a pure fourth (4:3), it consisted of four phthongoi or chords and was called tetrachordon (τὸ τετράχορδον, tetrachordum), whereas the tetraphonos (four-step-interval) was usually a pure fifth (3:2), consisted of five phthongoi or cords and was called pentachord (τὸ πεντάχορδον).

The tetrachord in itself represented the system of intervals (as we have seen by the discussion of monophoniai), while the pentachord was the one which usually represented the repetition of the same order, since the (tetraphonic) system was based on fifth equivalence.

1.1.5. Phthora

phthora (ἡ φθορά) "destroyer"

a) a sign for a mesos echos ("medial echos"), but also with an own melos that it is like an additional echos (within the system of eight diatonic echoi)

b) a sign for a genus change, as it was used to change into the chromatic genos of nenano, while phthora nana was usually not indicated by a phthora, but by the great sign "xeron klasma"

c) since the Papadike (14th century) a sign for a transposition, which usually referred to the diatonic tetraphonia symbols or to the chromatic phthora

d) since Chrysanthos it also was used as an alteration sign as well in ascending (δίεση) as in descending direction (ὑφεση)

Chrysanthos used them to tune the "Byzantine" soft diatonic scale according to the intervals of a certain makam, Georgios Konstantinou used it to codify the microtonal attraction within the mele

e) since the 19th century additional shapes of phthorai could also indicate an exotic interval structure different from nana and nenano, and it was usually called after a certain makam. Especially frequented are three among them:

- nisabur / kliton:

an attraction to the diatonic kyrios tetartos

πλδ' πλα' β' γ' δ'

12 + 20 + 4 + 4

νη πα βου γα δι

this intonation is used also for lessons recited according to the patriarchal style

Panayotis Koutras (Greek Byzantine Choir):

<http://home.arcor.de/olins/publications/organum/klang/epistel.mp3>

- müstear

a simultaneous attraction of kyrios and mesos within the diatonic tetartos melos

πλδ' α' β' γ' δ'

18 + 3 + 16 + 3

νη πα βου γα δι

Konstantinos Pringos: Heirmos kalophonikos Πάσαν τὴν ἐλπίδα μου in echos varys

<https://www.youtube.com/watch?v=zp0FJMUIzOU&feature=youtu.be&t=7m23s>

- hisar:

an attraction of the plagios, mesos, or kyrios within the diatonic protos melos

πλα' β' γ' δ' α' β' γ'

9 + 7 + 21 + 3 + 3 + 13

πα βου γα δι κε ζω' νη'

Konstantinos Pringos: Heirmos kalophonikos Πάσαν τὴν ἐλπίδα μου in echos varys

<https://www.youtube.com/watch?v=zp0FJMUIzOU&feature=youtu.be&t=2m58s>

<https://www.youtube.com/watch?v=zp0FJMUIzOU&feature=youtu.be&t=4m39s>

Panagiotis Keltzanidis integrated all the makamlar within the Byzantine oktoechos as certain aspects the echoi

1.1.6. Metabolai

metabole (ἡ μεταβολή, pl. αἱ μεταβολαὶ) "the change, variation". We have to distinct four different changes, often two or three of them occur at the same time.

1. ἡ μεταβολή κατὰ ἦχον

the change of the echos within the melos (used within the papadic or sticheraric method to do the thesis of the melos)

1. ἡ μεταβολὴ κατὰ γένος

the genus change usually caused by pthora nana, pthora nenano, or one of the exotic pthorai

1. ἡ μεταβολὴ κατὰ σύστημα

the change of the tone system, the most common one is the change of pthora nana, because it changes as well from the diatonic into the enharmonic genus, but also into the triphonic tone system

1. ἡ μεταβολὴ κατὰ τόνον

the transposition which shifts the whole system of echos references (δύναμις) with respect to the pthongoi

1.1.7. Oktoechos, Echos, Melos, Method and Thesis

the oktoechos (ὁ ὀκτώηχος), the book oktoechos (ἡ βίβλιος ὀκτώηχος)

the system of eight diatonic sounds (and two pthorai), the eightfold sound or voice, the cycle of eight weeks, each one in a certain mode called echos (ὁ ἦχος, "sound, voice", Old Church Slavonic гласъ "voice")

there is another term with a very similar meaning which is melos (τὸ μέλος, τὰ μέλη)

it is partly used as a subcategory of echos, specified by a certain chant genre like the "papadic echos plagios tetartos", but the term originally was connected with the process of melos creation (melopoeia) like the method to do the thesis of the sticheraric melos, since the modal formulas and patterns were known by heart, that there was no reason to write them down.

On the other hand the papadic and sticheraric method included changes between the echoi, so that a melos could also change from one to another echos.

The question is, what do experienced singers associate with the melos of a certain echos?

1. Melopœia

the melopœia (ἡ μελοποιΐα) are the generative rules which make up a certain melos.

The rules to create and to memorise modal patterns belonging to a certain melos have various parameters, which are:

- a) ambitus
 - b) the particular function that certain tones (pthongoi) have within a melos
 - c) an intonation formula called "echema", "enechema" or "apechema"
 - d) cadence formulas (katálexeis) and their particular formal function
 - e) a microtonal attraction called "melodic drives" (αἱ μελωδικές ἔλξεις)
 - f) accentuation patterns which usually refer to simple psalmody
- functions of the pthongoi

the principal notes with a certain emphasise can be characterised by three functions

K: cadential notes are those pthongoi used for open and final cadences, and the usually cause a microtonal attraction

F: the "finalis" is that pthongos which is aimed by the concluding cadence, usually it is

identical with the phthongos of the final cadences, but in certain cases they are different

B: the base note is or base notes are simply called basis (ἡ βάση), in certain mele it is not just one phthongos. The echos tritos has three base notes, which are all sung by the ison singers (ισόκρατες). If there is only one base note it is often the same phthongos, where the concluding and final cadences are made, but certain mele do not confirm this as a rule.

- cadences

sing liturgical texts (canticles, psalms, scriptural readings, homiletic poetry like kontakion, stichera or odes of the canon) was always called "to say" them

if you try to speak, you will see that nobody can understand a word, but if you sing it they will understand

the concept recitation: a special vocal technique working with simple accentuation patterns and melodic endings which correspond to the melodic structure of the text

The so-called cadences derive from the term katálexe, and its organisation imitates the syntactical structure of the text.

ἡ κατάληξις "the ending, termination"

++ open endings:

αἱ ἀτελεῖς καταλήξεις

all cadences which are not final, but on cadential notes

++ closed endings:

αἱ ἐντελεῖς καταλήξεις

Final cadences, which should not be mistaken as the concluding cadences

explain the ambiguity of final cadences within the changing context between two echos (rather a concept of transition)

++ concluding endings:

αἱ τελικαὶ καταλήξεις

Concluding cadences are different from final cadences, because they clearly indicate the end of whatever chant, so that the diacon or hieromonachos behind the iconostasis knows that he has to continue his dialogues with the choir.

2. Simple and complex psalmody

psalmody and accentuation patterns (I already did a whole workshop at Bratislava which was just about the medieval form of simple psalmody), not as monotonous as Carolingian psalmody)

simple psalmody appeared first in Papadikai (as introduction to the sticherarion)

in the old books of the cathedral rite the melismatic style of the cherouvikon and koinonikon are very close to accentuation pattern of simple psalmody

modern psalmody is defined according to New Method by the chant genres and their tempo, there is

- troparic psalmody in a fast tempo,
- sticheraric psalmody in a medial tempo,

- slow sticheraric psalmody in a slow tempo (sometimes even with genus changes)

the past:

traditional (palaion), or local differences between the Constantinopolitan (politikon, hagiiosophitikon), the Thessalonian (thessalonikaion), the Hierosolymitan (hagiopolitikon) or the Athonite (hagioreitikon) way to recite psalms

between past and present:

more complex forms of psalmody developed for the Ainoi-psalms (Laudate), the so-called Polyeleoi

:sound: Chourmouziotis' Triadika polyeleon in echos legetos (Leonidas Sphekas, Chios)

3. Kalophonia

"beautified sound" (καλοφωνία) usually refers to the school of Ioannis Glykys and Ioannis Koukouzelis

today it is known as the papadic chant genre (slow tempo, highly melismatic style with occasional repetitions of syllables, with fast, sometimes even intersections using abstract syllables like teretismata, or nenanismata)

all kinds of metabolai (echos, genus, tone system, transposition) can be occur

concerning koinonika, they are sometimes also replaced by heirmoi kalophonikoi

1.2. The Different Chant Genres and Their Books

all created during the 18th century as Constantinopolitan hyphos which means "the style of the Polis" (τὸ ὕφος πολιτικόν)

every genre has a fixed repertoire of formulas, the accentuation patterns and a certain tempo

accentuation is defined by the treatment of the text

- syllabic genres like troparic and heirmologic chant are sung in a rather fast tempo
- stichera are regarded as a rather pneumatic genre which is supposed to be sung in a slower tempo
- melismatic genre is called papadic, the term derives from a theoretic manual called papadike (παπαδική) which has originally used between the 13th and 19th century, but it basically refers to techniques of kalophonia (slow tempo, changes between echoi, genus, and tone system, prolongation by repetition of sections or kratemata, sections sung over abstract syllables)

one mathema in particular made up the most common method of papadic melopoeia: Ioannis Koukouzelis' Mega Ison defined more or less the current understanding of psaltic art (ἡ ψαλτικὴ τέχνη) and its kalophonia

1.2.1. Transition from Chant Manuscripts to Printed Chant Books

- the hyphos and the integration of exoteric thesis of the melos (which had no traditional method)
- the New Method as a neutralised use of neumes (details of performance became part of an oral tradition) in order to turn the Byzantine round notation into a universal notation suitable to transcribe all music traditions of the Ottoman empire and Europe (from Italian opera to

Ottoman makam music)

- oktoechos chant refers to composers of the hyphos like Petros Peloponnesios, Petros Byzantios, Daniel the Protopsaltis, and Iakovos the Protopsaltis, although it delivers their compositions in transcriptions made by Gregorios the Protopsaltis, Georgios of Crete, and Chourmouzos the Archivist, students of Petros Byzantios and Iakovos
- we should not only mention books of church music, but also anthologies of makam music (and patriotic anthologies in order to teach music in Greek schools)

1.2.2. The Oktoechos or Anastasimaron and the Troparic Melos

the earliest editions were

- Petros Ephesios' **Anastasimatarion neon** ascribed to Petros Peloponnesios (Bucharest 1820)

:slide: extract of printed Anastasimatarion which has still the qualitative sign of oxeia

- Macarie Ieromonahul's **Anastasimatariu Bisericesc** (Romanian version transcribed in Old Church Slavonic letters) (Vienna 1823)

:slide: extract of printed Anastasimatariu by Macarie Ieromonahul

today it is used in another version transcribed into Latin letters by Dimitrie Suceanu

- Nikolay Triandafilov's **Voskresnik nov** (Old Church Slavonic version for the Patriarchate of Bulgaria) (Bucharest 1847)

:slide: Triandafilov's Voskresnik

today Manasij Pop Todorov's edition (Sofia 1914) is more common

The cycle of apolytikia anastasima and theotokia which has to be sung each day

Each section is dedicated to one of eight echoi and starts with the hesperinos psalm (Ps. 140)

Daniel's Anastasimatarion syntomon, Petros' Anastasimatarion neon, and the short sticheraric versions of the Hesperinos psalm

:folio: Birmingham, Cadbury Research Library, Mingana Collection, Ms. gr. 8, fol. 55r

1.2.3. The Heirmologion or Anthology of Orthros and the Heirmologic Melos

The canon of the odes and eight mele within the modern heirmologic oktoechos (Petros the Peloponnesios' Katavasies, Petros Vyzantios' Heirmologion syntomon)

- Chourmouzos' transcription of the Heirmologion argon (Katavaseion) by Petros Peloponnesios, and the Heirmologion syntomon by Petros Vyzantios (Istanbul 1825)

:slide: extract taken from Petros Peloponnesios' Katavaseion

:sound: Thrasyvoulos Stanitsas with the diatonic tritos intonation (officially echos legetos, mesos tetartos)

:slide: extract taken from Petros Byzantios' Heirmologion syntomon

still in use today (in reprint)

In Bulgaria today, there is no print version of pure heirmologion, it is rather a combination of the

Anthology of Orthros and the heirmologion (in fact, only Petros Peloponnesios' katavaseion):

- Manasiy Pop Todorov's **Psaltikiyna Utrenna** (Sofia 1914)

still in use today (in reprint)

1.2.4. The Doxastaria and its Parts and the Sticheraric Mele

The old sticherarion, the mathemata, and the abridged version of the doxastarion (Petros' Doxastarion syntomon, Iakovos' Doxastarion argon, Konstantinos' Doxastarion argosyntomon) the transformation of the old sticherarion between Georgios Raidestinos, Panagiotes the New Chrysaphes, Germanos of Neo Patras

Chourmouzos' transcription into the New Method (Doxastarion of Germanos of Neo Patras: EBE 747-750; Doxastarion of New Chrysaphes: EBE 761-165; own transcription of the old sticherarion: EBE 707-709, 715)

Petros Peloponnesios' Doxastarion syntomon (many copies in manuscript)

- Petros Ephesios' Doxastarion (Bucharest 1820)

:slide: extract with the Doxastikon oktaechon (end plagios protos, beginning echos devteros section)

Iakovos the Protopsaltes' Doxastarion argon was transcribed by his student Georgios of Crete (many copies in manuscript)

- Chourmouzos' transcription of the Doxastarion argon into the New Method (Constantinople 1836)

:slide: same extract in the melos sticherarikon argon

Constantinos the Protopsaltes' Doxastarion argosyntomon was written in the old notation, since Constantinos refused the New Method

- Stephanos the Domestikos' transcription of Constantinos the Protopsaltes' Doxastarion argosyntomon (Constantinople 1841)

:slide: same extract in the melos sticherarikon argosyntomon

Iakovos Nafpliotis hyphos version of the Doxastarion was taught as an oral tradition, but transcribed by one of his students, Angelos Boudouris

1.2.5. The Anthology of the Liturgies and the Mathemataria and the Papadic Melos

The papadic melos and the psaltic art (cherouvika, koinonika, sticheron kalophonikon/anagrammatismos, heirmos kalophonikos, Polyeleos)

the usual composition of an Anthology of the Liturgies is despotika (processional acclamations during the entrance of an abbot or bishop, sometimes the oktoechos cycle for the ektenia, the typika (entrance psalms and makarismoi), the trisagia and anti-trisagia, the cherouvikon cycles, the cycle for the dialogues for the liturgy, the Axion estin or their heirmologic substitutes, the koinonikon cycles, a separate heirmologion kalophonikon on the last pages (rarely in the usual oktoechos order)

Heirmologion kalophonikon in exegetic notation, mainly Petros Bereketes, Balasios the Priest, Ioannis Trapezountios etc. (many copies in manuscript, Birmingham, Cadbury Research Library, like Ms. Mingana gr. 6)

- Gregorios the Protopsaltes' transcription of the heirmologion kalophonikon with

kratimatarion (published by Theodoros Phokaeos, Istanbul 1835)

Chourmouzos' transcription of the mathematarion / sticherarion kalophonikon (8 volumes, EBE 727-734)

- Print edition of the mathematarion

2. The Social Context of Chrysanthos' Great Theoretikon

The creation of a universal notation system for Mediterranean Music

2.1. The New Method and the Universal Approach to Ottoman Music

The tanbur as common reference of the tone system, the discrepancy between the heptaphonia of monosyllabic solfège and the tetraphonia of the polysyllabic solfège

:slide:

Chrysanthos' method to adapt to various makam intervals

:slide:

Keltzanides' method

:slide:

2.2. Printed Medzmuai (Mecmua)

The secret about Petros and the Mevlevi of Pera

Printed anthologies by Keivelis (Apanthisma & Medzmouai), Keltzandidis (Didactic method), Phokaeos & Chourmouzos (Evterpe).

3. The Great Masters of the Living Tradition of Psaltic Art

3.1. Iakovos the Protopsaltes & Petros Vyzantios

Iakovos was originally a rival of Petros Peloponnesios, since Petros jumped the cue and took the position as Lampadarios which was supposed to become the one of Iakovos, since he was the first domestikos. When Petros promoted, he invited Petros Vyzantios, a gifted musician and ney player who had grown up in Yeniköy (Neochori), to follow him in the position of the second domestikos.

After Petros Peloponnesios' death during a plague in 1778, Iakovos left the Patriarchate, and continued decades later his career there. It was Petros Vyzantios who followed his teacher and mentor as Lampadarios. Both were teachers at the New Music School, but Iakovos refused the rhythmic style of Petros' Doxastarion which he taught his follower.

3.2. Georgios of Crete

Georgios of Crete (ca. 1790-1815) was student of Iakovos the Protopsaltes and a very important figure of the current tradition, since he transcribed Iakovos' Doxastarion into exegetic neume notation, and he taught the great teachers like Gregorios the Protopsaltes and Chourmouzos who will transcribe the whole repertoire (including Iakovos' contributions) according to the New Method.

3.3. Gregorios the Protopsaltes & Dede Efendi

Gregorios the Protopsaltes was a very modern and open-minded composer, his parents always emphasised he was born on the same day, when Petros Peloponnesios died. The parents also said that their son was teaching himself Armenian and Armenian chant, when he was young. In order to be educated in Greek grammar he was sent to the Lavra of Saint Catherine in Mount Sinai.

His completed his education as chanter at the Patriarchate as a student of Georgios of Crete, Georgios' teacher Iakovos, but also of Petros Vyzantios. Already in a later age, he learnt Turkish, because it was the condition of the Mevlevi composer Dede Efendi, after he asked him to join him as student.

3.4. Chourmouzos the Archivist and the Repertoire of Byzantine Music

Chourmouzos was born in Halke (Heybeliada). He studied Orthodox chant and the Byzantine heritage with Georgios of Crete, Petros Vyzantios, and Iakovos. Since he made no career as an Archon Protopsaltes at the Patriarchate, he got the title "Archivist" (Chartophylakos), but as student of such illustrious teachers and the best skilled concerning the huge Byzantine repertoire (including the sticherarion kalophonikon) he sang in other churches and also at St Catherine's in Sinai. Like Gregorios the Protopsaltes he was in charge to transcribe, and he had to continue alone after the early death of Gregorios in 1821.

Manuscript collection with Chourmouzos' transcriptions (within the collection of the Metochion of the Holy Sepulchre, MPT):

1. Kratemataria, 2 vol. (EBE-MPT 710-711)
2. Anthologia of the Papadike, 3 vol. (EBE-MPT 703-705)
3. Mathematarion of the Papadike, 2 vol. (EBE-MPT 706, 722)
4. Anastasimatarion of Panagiotes the New Chrysaphes (EBE-MPT 758)
5. Sticherarion of Germanos the New Patras, 4 vol. (EBE-MPT 747-750)
6. Sticherarion of Panagiotes the New Chrysaphes, 5 vol. (EBE-MPT 761-765)
7. Complete works by Petros Bereketes (EBE-MPT 712)
8. Anastasimatarion of the Old Sticherarion (EBE-MPT 702)
9. Old Sticherarion, 4 vol. (EBE-MPT 707, 715)
10. Mathemataria of the Sticherarion, 8 vol. (EBE-MPT 727-734)
11. Oikematarion, 2 vol. (EBE-MPT 713-714)

An early autograph dating 1792 was still written in Middle Byzantine notation.

3.5. Petros Ephesios

He was born at Kusadasi, he lived in Constantinople and Bucarest, where he became active as the editor of the first print publications of the New Method (Petros Peloponnesios' Doxastarion and Anastasimatarion) and a first Anthology for Orthros (Bucarest 1830). The early typography he used still included the neume sign of oxeia, after he decided in exchange with the Great teachers to replace the ornamental sign oxeia by a simple oligon combined with psephiston (one step up with accent).

3.6. Konstantinos the Protopsaltes and the Refuse of the New Method

Like Chrysanthos, Chourmouziou and Gregorios Konstantinos was born in the seventies (1777) and actually belonged to the same generation, but unlike the three "Great Teachers" he refused Chrysanthos' New Method and stuck to the exegetic notation of the hyphos school. Georgios Papadopoulos wrote about his use of notation that "he surpassed in the analytical form of composition, writing melodic lines by the simple use the characters of quantity, without the hieroglyphic great signs." After Iakovos' death in 23 April 1800, Konstantinos entered the Patriarchate as second domestikos, after Petros Byzantios left, he became first domestikos, and with the death of his teacher Manuel the Protopsaltes (21.6.1819) he promoted to the position of Lampadarios, where he replied to the great teachers, but only two years later Gregorios left due to an illness, so that he already became Protopsaltes in 1821, and stayed there until 1855, when he left "for an air change" to Halke. But he kept his title until his death on 30 June 1862. He served for 55 years at the klir.

And his contribution is not only his own abridged sticherarion, mediating between Iakovos and Petros Peloponnesios and transcribed by Stephanos the Domestikos, but also his contribution to Keltzanides' book concerning the transcription of a mathema to learn all the makamlar by a sequence of seyirler. There is a hand-drawing in Keltzanides' book which shows a Persian tanbur, the common reference of the tone system for Ottoman musicians (similar to the 'ud in medieval times), it represents the heptaphonic tone system of the New Method, but there are also calculation of makam intervals.

3.7. Ioannes Vyzantios & Theodoros Phokaevs

Next Konstantinos and his alumni Stephanos, there are two Archon Protopsaltes of a fine reputation who were very active as publishers of chant books which are still in use today.

Ioannis should not be confused with Ioannis Trapezountios who died in 1770. As usual we do not his exact birth date, but he was doestikos (1824-1831), lampadarios (1831-1855) and first protopsaltes of the Great Church (1855- † 1866).

Theodoros name Phokaevs refers to his birthplace Phokaia (Turkish Foça) near Smyrna (ca. 1790), he studied with Georgios of Crete, Gregorios the Protopsaltes und Chourmouziou at the Third Music School of the Patriarchate (1815-1821). He sang with Chourmouziou in two churches Agios Demetrios of Tatavla (Tr. Kurtuluş) and Agios Nikolaos in the Galata district of the Polis. Theodoros was involved in all important chant editions, including the famous and vast collections of makam music published under the name "Evterpe" and "Pandora."

3.8. Iakovos Nafliotes & Konstantinos Pringos

Iakovos Nafliotes, born in 1864 on the island of Naxos, was as a protopsaltis one of the first musicians who had been recorded and published by Odeon. After his family moved to the Polis in 1870, he went to the school of Fener (Fener Rum Lisesi, the buidling today was constructed between 1881-1883). He served first as a kanonarchis at the Patriarchal cathedral, when he was only ten years old. His career at the Patriarchate: first domestikos (1882-1888), second domestikos (1888-1905), lampadarios (1905-1911) and finally archon protopsaltes (1911-1939).

Iakovos refused notation as a whole, although he founded a series of publications called "Phorminx" which was later continued by Konstantinos Psachos, he also contributed to a second edition of Petros Peloponnesios' Doxastarion after Petros Ephesios' first edition published in 1820.

Today, Iakovos and his followers (after such a long period of service he had plenty, including Konstantinos Pringos) are called the "Old School of the Patriarchate", because they relied (like

Konstantinos the Protopsaltes) entirely on an oral tradition of the hyphos. Nevertheless, one of his numerous students, Angelos Voudouris, transcribed it manually according to the New Method. Together with the early recordings, his art could be preserved into the very detail, while earlier Protopsaltes are usually just known by their printed publications and the entry about their services at the Patriarchate.

Konstantinos Pringos (1892-1964) joined the Patriarchate as an already famous psaltis who did numerous services in Greece, Chios, and Bosphorus, in 1911: second domestikos (1911-1913), archon lampadarios (1938-1939) and archon protopsaltes (1939-1959). He continued Iakovos' series under the name "The Patriarchal Phormix", and he planned many editions of the whole repertoire, including an own Doxastarion out of the oral hyphos tradition he learnt from the Archon Protopsaltes Iakovos Nafpliotis, but he contributed to it an own innovative way. Vasileios Nikolaides, another important protopsaltes of the Patriarchate, assisted him.

3.9. Thrasyvoulos Stanitsas

Thrasyvoulos (1910-1987) was born in the Polis like Konstantinos Pringos, but one generation later. Nevertheless, he already joined the Great Church in charge of the Lampadarios (1939-1959), and during this twenty years, he experienced Konstantinos Pringos as lampadarios and archon protopsaltes for about 20 years. He followed as archon protopsaltes in 1959, and served until 1964, when he was forced into "exile" in Athens.

Today, as somebody who experienced the end of the Ottoman Empire as a teenager, he is regarded as the last representant of the Patriarchal style (hyphos) which once started 100 years ago with Panagiotes Halacoğlu. Although his style was very distinctive and personal with respect to Konstantinos Pringos, he found numerous imitators until today.

His own contributions are his cherouvika which he always realised in a very individual way, even following well-known models, he composed (like Pringos) an own oktoechos cycle for the dialogue during the Anaphora of the Divine Liturgy of St John Chrysostom (Leitourgika).

In this lecture I will present his interpretation of the canon for the Theotokos (Orthros 15 August), and field recordings of his own versions of the cherouvika.

3.10. Leonidas Sphekas & Demosthenis Paikopoulos

Leonidas Sphekas (1921-2000) was born in Chios and he studied Orthodox Chant with Protopsaltes of the Patriarchate like Georgios Vinakes, himself a student of Georgios Raidestinos, but also a rival of Iakovos Nafpliotis. He served about 30 years (1945-1975) at Hagia Anna on the island of Chios. Between 1975 and 1995 he served in various churches of Athens (Hagios Georgios Nea Ionia, Hagios Nikolaos Glyfada, Hagios Sostis Syngrou, Hagios Nikolaos Kallithea). He died in 2000 on his home island Chios.

Demosthenis Paikopoulos was born on 7 October 1929. His chanting education started when he was only four years old, with the assistance of his father.

In 1939 he was selected to be Canonarch in the Ecumenical Patriarchate. There he studied under to Constantine Priggos and Thrasyvoulos Stanitsas who tutored him in Byzantine Music at the Patriarchal Byzantine School.

After 1950 he progressed to the following positions: First Psaltes in the Church of Saint Nicholas in Topkapi. First Domestikos in the Church of the Holy Trinity in Stavrodromion. First Domestikos in the Church of Mother of God in Stavrodromion. First Psaltes in the Church of Prophet Elias in Chrysoupolis.

Later, he was called by the Patriarch Athinagoras to take over the position of the Second Domestikos in the Ecumenical Patriarchate, next to the Lampadarios Thrasyvoulos Stanitsas (period 1958-1962).

In 1962, he was appointed archon protopsaltes in the Church of the Great Taxiarches in Mega Revma where he remained till September of 1964 when he was deported by the Turkish authorities because of his Greek nationality (like his teacher Stanitsas).

3.11. The singers of the Athonite school

The monastic state of Holy Mount Athos had a preserving function at least since the fall of Constantinople, many manuscripts survived only here (many others were burned, because Orthodox Lavras including their libraries caught easily fire, other collections were stolen or transferred to Moscow, Florence and Paris). For these reasons their libraries attracted many protopsaltes over the centuries, as well to study the Byzantine tradition as to innovate psaltic art, after compositions had been grown too long between oral and written transmission. Panagiotes Halacoğlu's hyphos project was born also in exchange with his former teachers Damianos of Vatopedi and Kosmas of Makedonia at the Lavra of Iveron.

Since Arsenios Mikros (early 17th century) the rather representative style of kalophonia spread also within the Holy Mount Athos. More famous became the Moldavian Nektarios Vlachos Monachos, he found his refuge in 1842 and died in December 1899 (95 years old). His editions are still very important not only for the Romanian tradition.

Among the older generation of currently known singers who passed away during the late 1980s and early 1990s, are Dionysios Firfiris and the blind monk Dositheos Katounakiotis. I should mention certain sketai (brotherhoods) who are specialised in liturgical chant like the Danielaioi, the Thomades, and the Ioasafaioi (also the fathers of the Gregorios Monastery).

Recently around Spyridon Mikragiannanitis and the context of the Simon Karas school (students are Lykourgos Angelopoulos and Ioannes Arvanites) also younger singers joined the Lavra Vatopaidiou in order to improve their knowledge of the psaltic art.

3.12. Otec Stiliyan & Patriarch Neofit (Bulgaria)

We could meet and record Otec Stiliyan, who was the former tipikar at Bačkovsky Manastir (Popova & Gerlach 2012).

We also met Neofit and recorded, when he worked with Bulgarian seminarist in Troyansky Manastir and he was still Metropolit of Russe.

4. Field recordings of traditional singers

4.1. Istanbul

4.1.1. Patriarchate

Homepage about Byzantine Music of the Patriarchate in Fener (Istanbul):

<http://www.ec-patr.net/en/>

My radio episode about the Old School of the Patriarchate:

Iakovos Nafpliotis & Konstantinos Pringos:

<http://www.concertzender.nl/programma/bonum-est-534/>

Thrasylvoulos Stanitsas:

1. Canon for the Theotokos (Petros' Katavaseion) in Patriarchal intonation:

<https://www.youtube.com/watch?v=DKzxqd7mfDY>

1. Own cherouvikon with Stanitsas' autograph:

echos plagios devteros

<https://www.youtube.com/watch?v=6lVAOFZaNbA>

echos protos

https://www.youtube.com/watch?v=2QRsYODH_B8

1. Playlist

https://www.youtube.com/watch?v=c9ShzQ0hAa0&list=PL9ZVUQEiEwO2VTA3RSj9t3EnkII8o_ZVo

Demosthenis Paikopoulos:

Petros Bereketes' Θεοτόκε παρθένε (Koinonikon oktaechon)

<https://www.youtube.com/watch?v=K93tEeejzcg>

Leonidas Sphekas:

Playlist

https://www.youtube.com/watch?v=I_mQPWFcCcg&list=PLa2tWxHOUzFMCVfevG-Ze1Rdtv7odIbUq

4.1.2. Makam traditions

Other episodes about Istanbul:

Mevlevi dervishes and their ceremony

<http://www.concertzender.nl/programma/bonum-est-613/>

Cerrahi dervishes and their zikir ceremony

<http://www.concertzender.nl/programma/bonum-est-713/>

Maftirim (synagogal brotherhood)

<http://www.concertzender.nl/programma/bonum-est-614/>

4.2. Athos

Father Dositheos

<http://www.concertzender.nl/programma/bonum-est-502/>

Community of Lavra Vatopaidiou with Iakovos' Doxastikon oktaechon Θεαρχίω νεύματι

<http://www.pemptousia.gr/2012/09/i-agripnia-tis-kimiseos-tis-theotokou-2/>

Dionysios Firfiris (Playlist)

https://www.youtube.com/watch?v=vow9ozln9fl&list=PLh9RoC1GDQrMsP5UQIgd_Pk8eKp3G4NST

4.3. Bulgaria

Otec Stiliyan, Atanas Nikolov, and Symeon Hiermonachos (now abbot of Bačkovo):

<http://www.concertzender.nl/programma/bonum-est-621/>

Metropolit Neofit (now Patriarch):

<https://www.youtube.com/watch?v=mhm97snXCEg>

5. Bibliography and Links

5.1. Common printed chant books

5.1.1. Greek-Orthodox Books

Links for download:

<http://analogion.com/site/html/Library.html>

5.1.2. Old Church Slavonic Books

Links for download:

<http://analogion.com/site/html/SlavonicBooks.html>

5.1.3. Romanian Books

Links for download:

<http://www.stavropoleos.ro/biblioteca-digitala/psaltichie/psaltichie-carte-noua/>

5.2. Manuscripts

The Greek manuscripts of the Mingana Collection (University Library of Birmingham)

<http://vmr.bham.ac.uk/Collections/Mingana/part/Greek/>

Current links to digitised sources and precise signatures can be found in certain English wikipedia articles:

[Petros Peloponnesios](#)

[Cherouvikon](#)

The Oktoechos according to the New Method:

https://en.wikipedia.org/wiki/Neobyzantine_Octoechos

5.3. Introductions

5.3.1. Books

Chrysanthos, the Father of the New Method, about Orthodox Chant during the Ottoman empire

Chrysanthos of Madytos (1832). Pelopides, Panagiotos G., ed. Θεωρητικόν μέγα της μουσικής συνταχθέν μεν παρά Χρυσάνθου αρχιεπισκόπου Διρραχίου του εκ Μαδύτων εκδοθέν δε υπό

Παναγιώτου Γ. Πελοπίδου Πελοποννησίου διά φιλοτίμου συνδρομής των ομογενών. Triest: Michele Weis. <https://archive.org/details/theoretikonmegat00chry> English translation by Katy Romanou: <https://www.academia.edu/2071828/>

Official version of the church music history by the Ecumenical Patriarchate

Papadopoulos, Georgios. Ιστορική επισκόπησις της βυζαντινής εκκλησιαστικής μουσικής από των αποστολικών χρόνων μέχρι των καθ' ημάς (1-1900 μ.Χ.). Athens: Typois Praxitelous, 1904. http://www.myriobiblos.gr/texts/greek/papadopoulos_music.html

About the Romanian tradition and the Boyars among the Phanariotes:

Gheorghită, Nicolae (2010). "Secular Music at the Romanian Princely Courts during the Phanariot Epoch (1711-1821)". Byzantine Chant between Constantinople and the Danubian Principalities: Studies in Byzantine Musicology. Bucharest: Sophia. ISBN 978-973-136-227-4. <https://www.academia.edu/10862697/>

About the post-Byzantine since the 16th century until today (sources of the Viennese collection)

Wanek, Nina-Maria. Nachbyzantinischer liturgischer Gesang im Wandel: Studien zu den Musikhandschriften des Supplementum graecum der Österreichischen Nationalbibliothek. Bd. 12. Veröffentlichungen zur Byzanzforschung. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 2007. Open access: <http://hw.oeaw.ac.at/3543-2>

About medieval psaltic art and its reception among the Phanariotes and within the current Bulgarian tradition

Gerlach, Oliver. Studies of the Dark Continent in European Music History – Collected Essays on Traditions of Religious Chant in the Balkans. Rome: Aracne, 2011. Publicity for my own book ;)

5.3.2. Internet articles

Homepage about Byzantine Music of the Patriarchate in Fener (Istanbul):

<http://www.ec-patr.net/en/>

Dimitri Conomos: Orthodox Byzantine Music

<http://www.asbm.goarch.org/articles/orthodox-byzantine-music/>

Dimitri Conomos: Early Christian and Byzantine Music: History and Performance

<http://www.asbm.goarch.org/articles/early-christian-and-byzantine-music-history-and-performance/>

Grammenos Karanos: A Brief Overview of the Psaltic Art

<http://www.asbm.goarch.org/articles/a-brief-overview-of-the-psaltic-art/>

Gregorios Stathis: Byzantine Church Music

http://www.psaltiki.org/journal/1.1/stathes_bcm/bcm.html

5.3.3. Exercises for modern (Chrysanthine) neumes

free download:

<https://www.stanthonysmonastery.org/music/Margaziotis.pdf>

online course:

<http://www.kelfar.net/orthodoxiaradio/byzantinelessons.html>

5.3.4. Chant lessons (videos)

Introduction with modern solfège by Georgios Hatzichronoglou:

<http://www.asbmh.pitt.edu/HHronoglou/index.html>

5.3.5. Chant manuals for Church and Makam Music

Chrysanthos of Madytos (1832). Pelopides, Panagiotes G., ed. Θεωρητικόν μέγα της μουσικής συνταχθέν μεν παρά Χρυσάνθου αρχιεπισκόπου Διρραχίου του εκ Μαδύτων εκδοθέν δε υπό Παναγιώτου Γ. Πελοπίδου Πελοποννησίου διά φιλοτίμου συνδρομής των ομογενών. Triest: Michele Weis. <https://archive.org/details/theoretikonmegat00chry> English translation by Katy Romanou: <https://www.academia.edu/2071828/>

Keltzanides, Panagiotes (1881). Μεθοδική διδασκαλία θεωρητική τὲ καὶ πρακτικὴ πρὸς ἐκμάθησιν καὶ διάδοσιν τοῦ γνησίου ἐξωτερικοῦ μέλους τῆς καθ' ἡμᾶς Ἑλληνικῆς Μουσικῆς κατ' ἀντιπαράθεσιν πρὸς τὴν Ἀραβοπερσικὴν. Istanbul: A. Koromela & Sons. http://anemi.lib.uoc.gr/metadata/9/8/c/metadata-00did7jj657f0ugrck8rj8t5u4_1295859324.tkl

Kosmas Metropolit of Madyta (1897). Ποιμενικός αὐλὸς περιέχων μουσικὰ ἔργα ἐκδιδόμενα ἀδεία του Υπουργείου της Δημοσίας Ἐκπαιδεύσεως ὑπὸ ἡμερομηνίαν 25 Ραμαζάν 313 και 15 Φεβρουαρίου 312 (1897) και ὑπ' αριθμὸν 552. Διηρημένα εἰς τρία τεύχη Κοσμά του εκ Μαδύτων μητροπολίτου Πελαγονίας. 1. Athens: Spyridones Kousoulinos. <http://anemi.lib.uoc.gr/metadata/4/2/5/metadata-141-0000328.tkl>

5.4. More particular studies

Angelopoulos, Lykourgos. „The Importance of Simon Karas’ Research and Teaching Regarding the Taxonomy and Transcription of the Effect of the Signs of Cheironomy: Oral Interpretation of the Written Interpretation“ Online Journal (multimedialer Artikel). psaltiki: the Online Journal 2.1 - Article: L. Angelopoulos, The Importance of Simon Karas’ Research and Teaching, 2009. http://www.psaltiki.net/journal/2.1/angelopoulos/angelopoulos_karas.html.

Chaldaiakis, Achilleas G. „The Greek-speaking Instruction of the Psaltic Art. Past, Present and Future.“ Musicology Today 12 (2012): 87–129. <http://www.musicologytoday.ro/BackIssues/Nr.12/studies2.php>

See also: <https://uoa.academia.edu/AchilleasChaldaeakes>

Gerlach, Oliver, und Deniza Popova. „Vater Stilijan – ein Mönch aus Bačkovo-Kloster: Seine Persönlichkeit und seine Bedeutung für die bulgarisch-orthodoxe Gesangspraxis.“ Bulgarien-Jahrbuch 2012 (2014): 129–57. <https://www.academia.edu/2703800/>

Kalaitzidis, Kyriakos. Post-Byzantine music manuscripts as a source for Oriental secular music (15th to early 19th century). Übersetzt von Kiriaki Koubaroulis und Dimitri Koubaroulis. Istanbul: Texte und Studien 28. Würzburg: Ergon-Verl., 2012. <http://bookview.libreka.de/preview/100421/9783899139471>.