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Achilleus Chaldaeakes from Greece.

(Photo: Melitina Makarovskaya)

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THE FIGURES OF COMPOSER AND CHANTER IN GREEK PSALTIC ART

The theme of the present paper is the *composer and chanter in Greek* (as well as in every other language's) *Psaltic Art*. Nowadays, we all – obviously – understand what a composer and a chanter means: **the composer** is the one who has the “creative state” and therefore the “capability to construct a chant, by inventing and writing new chants that are pleasing to his audience”, whereas **the chanter** is just the one who is called to “recite this chant”, to sing, to perform “various long known psalmodies”. Precisely what results from Chrysanthos' relevant writings in his *Great Theory of Music* [Chrysanthos, *Great Theory of Music*, p. 165, § 389]:

Chant-making is the power to construct chant. We construct chant, not just by chanting various long-known psalmodies, but also by inventing and writing our new chants, pleasing to listeners. Chant-making, therefore, differs from chant-singing because the latter is the recitation of a chant, while chant-making is a creative state.

We realize nevertheless that many more latent skills are needed in both cases, skills which may be misunderstood or unknown to people nowadays: a real

chanter should also be characterized by other special talents, just as a real composer should have a full knowledge of, and constantly follow, some specific rules. Nowadays, all these have been weakened; the criteria have been relaxed for a very long time. It is common, today, to characterize someone as a composer or chanter without much thought. At all events, we need to be much more careful and (even) more cautious in both cases. Let us recall, at this point, how these two figures that concern us (the chanter and the composer) are described in Greek musical sources.

By the 15th century, the monk Gabriel had already thought that it was advisable to “picture the perfect chanter” [Gabriel, pp. 100-103⁶⁹⁶⁻⁷²⁶]. He established, therefore, six criteria, which “should be met by any chanter who does not want to contradict his reputation” [Gabriel, pp. 88-89⁵⁸⁵⁻⁵⁸⁶]. Three of them are connected with the use of notation:

- *A knowledge of the musical notation’s “dictation”*
- *An ability to write music without the use of any reference book*
- *An immediate (and flawless) transcription of any music heard*

Whereas only two of them refer to the chanter’s vocal capabilities:

- *tonally correct vocal placement*
- *euphony*

Moreover, it is remarkable that the ability to

- *compose new melodies*

is included among the talents of a chanter.

Manuel Chrysaphes [Chrysaphes, pp. 46-47¹⁷⁶⁻¹⁹⁶], agrees with Gabriel’s observations; during the same period, he mentioned six respective “categories”,

which are not known to all but which ought to be known by all, especially to those who lay claim to this science. First, therefore, there is the ability to compose appropriate and fitting theseis following the rules of the art. Secondly, the ability not to follow slavishly and copy from the book, but to write with certainty without the book and as required by the art, whenever a composition is requested. Thirdly, the ability to sing at sight every kind of lesson, old and new, flawlessly, at any time and on every occasion, without previous study or thought. Fourthly, the ability to write and to chant exactly the melody that another singer performs. Fifthly, the ability to compose all kinds of original pieces either on one’s own initiative or from an outside commission both with and without preparation. Sixthly comes the judgment of the compositions, which is partly the ability to judge what is good and accurate in the work and what is not, and partly the ability to recognize someone’s work simply by hearing it. This is indeed the greatest achievement of all in the art.

And indeed, one particular question arises at this point: who exactly is Manuel Chrysaphes describing? The chanter or the composer? He proceeds [Chrysaphes, pp. 48-49¹⁹⁷⁻²¹²], by saying:

The man who is scientifically skilled and capable of using these above-mentioned six categories as the art requires, is now a perfect teacher: let him compose and write and teach and make judgments, let him discourse on his own and others’ works, especially the latter. For he will create his own compositions following

the art while others will pass judgments on them, since partiality prevents an unbiased judgment and he is inevitably partial to his own works regardless of their true quality. If he does not possess knowledge of these categories and is unable to use them, then he should be silent, because it is better and surer than not being silent. Or, if he does not wish to be silent – and this is entirely his own decision – he should not try to criticize the work of other composers, knowing that he will not be able to persuade even a fool such as himself to take on his attitudes willingly and to think as he himself thinks.

So, I can now approach my theme anew: *The composer and chanter in Greek* (as well as in every other language's) *Psaltic Art*. Are their roles distinct? Are they two different figures or do they meet (in some aspects of their activities) and interact? *I wonder if the composer needs the chanter or the chanter needs the composer*. I put this question forward at this point (in the form of a well-known piece of Greek folk wisdom) not as a spark of general philosophic speculation but as an opportunity for a more specific examination of the figures that are being discussed in the present paper.

At least, from what Manuel Chrysaphes writes, it is obvious that both figures (the chanter and the composer) start – at some point – to become interwoven and “transform” into their ideal version, to another form: to the perfect teacher of the Psaltic Art, who combines the role of chanter, composer, teacher, writer and also a critic of the work of others; in other words, he must correspond to today's ideal musicologist, who has the ability to philosophize about art, beyond the theoretical and practical knowledge of chanting, by formulating judgments about specific chants or by judging the phenomenon of the creation of music in general.

This opinion is substantiated by subsequent relevant sources, such as, for example, Chrysanthos' *Great Theory of Music*; here, Chrysanthos, tries to give an outline of the composer's makeup, by providing three steps, through which this “evolution” of the two figures (chanter and composer) evolves to a common property: that of the musicologist (as described above by Manuel Chrysaphes), is clearly obvious. Chrysanthos writes in his *Great Theory of Music* [Chrysanthos, *Great Theory of Music*, pp. 172-173, §§ 409-411]:

Familiarity with the modes teaches our contemporaries to compose empirically, artistically and scientifically. The ones that compose **empirically** do not know the musical neumes or anything else amongst what is taught artistically or scientifically in music. Through much exercise and long practice in chanting, though, they obtain the facility and skill to compose troparia in any of the eight modes suggested. A chanter chants empirically a troparion in the first mode, for example, and he is in no doubt that he is indeed chanting in the first mode, nor do the listeners think otherwise, even if they are scientifically trained musicians. Nevertheless, they compose imperfectly because they do not write the chant with musical neumes and are unable, whenever needed, to perform it always identically.

The ones that compose **artistically** know the musical neumes and keep in their imagination, as far as their sense can judge, what they have been orally taught. When they have a natural aptitude for music, and if they do much exercise and

training, they gain the ability to write with musical neumes whatever chant they hear or imagine and to chant it always in exactly the same way, because they do chant artistically.

The ones who compose **scientifically** know the musical neumes and keep in their imagination, as far as their intellect can judge, what they have been orally taught. They know the causes of and reasons for the musical outcome. When their nature has an aptitude for music and they consistently train and exercise themselves, they obtain the power to invent chants that can move the soul of the listener to whatever state they wish. They create imposing melodies and use the neumes appropriately. Besides, being men of the highest rank and philosophers, they compose their own verses, choosing words that suit their aim. Thus, with three powerful means, melody, rhythm and text, they accomplish every aim.

Whatever Chrysanthos comments on subsequently confirms this desirable “transformation”. Empirical chanters do not differ from the very well-known category of practical chanters¹, who, evidently, combine (even in their own particular way) the properties of the composer and chanter, as through their chanting they create different melodies each time. Those are the ones whom Chrysanthos [Chrysanthos, *Great Theory of Music*, p. 173, § 412] advises:

to imitate as closely as possible the ones that compose artistically or scientifically. If they wish any of their chants to be preserved, they should dictate them to some artisan musician to write the chant he considers worthy².

1 Perhaps the best description of the character and moral qualities of such a chanter is the one provided by Alexandros Papadiamantis, in his well-known story *At the Christ at the Castle* [Papadiamantis, *Oeuvre 2*, p. 295], referring to a chanter named Alexandris:

The good old man belonged to that inimitable type of chanters whose kind unfortunately no longer exists. Indeed he chanted badly, but with devotion and feeling. Hardly ever did he chant correctly a single colon, either musically or grammatically. He would frequently blend one and a half colons into a single one, or divide two and a half of them in four. Nevertheless, ignorance is better than pretentious wisdom...

2 Cf. Chrysanthos, *Great Theory of Music*, p. 180, §§ 429-431:

When some empirical chanter sings a melody in order that an artisan musician write it down in musical neumes, the empirical chanter should repeat the same melody two or three times and the artisan should listen carefully to find, first, the echos of the melody and second, its tempo. The echos is found from its four components. The tempo is found from those among the syllables of the chant that use short chronoi; because it is easier to determine the long chronoi, based on the short, than the short, based on the long.

The empiric chanter repeats a fragment of the melody once or twice, until the artisan understands it, notates it and puts in the martyria. Then, the empiric chanter performs another fragment of the melody and then some more, until the artisan writes the entire melody in sections. Next, the empiric chanter sings the entire melody and the artisan revises what he has notated and corrects the errors.


Finally, what has been notated is tested by the artisan musician, who sings the parallage; because, if there is an error of one tone lower or higher, it is found with the parallage. An even better and more reliable test can be made with an instrument, since one could thereby even find errors of a semitone or a quarter-tone.


Only by learning the rules of the art can they pass through the stages and reach the musical scientist's perfection (just like the artisan chanter-composers). More specifically, we can detect some useful rules of the psaltic melopoeia in Chrysanthos' advice³, which he addresses to the artisan composers in order to resemble the scientists, in addition to his exact description of a music scientist. Thus, this ideal composer should be characterized by the following skills:

- The first is: **Mimetic disposition** [Chrysanthos, *Great Theory of Music*, p. 173, § 413]:

Our advice to those who compose artistically is, as regards the composition of a prosomoion, to use the chant exactly as preserved by Peter or some other teacher or, at least, to not deviate from the melody and the rhythm with which the teachers before him rendered the original prosomoion.

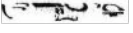
3 Cf. Chrysanthos, *Great Theory of Music*, pp. 176-178, §§ 419-423:

The chants are enriched with restatement, repetition, literal imitation, alteration and restitution. Restatement is making the ascent or the descent of a melody with the same thesis. Peter, for example, at the beginning of the koinonikon Ἀνέβη ὁ Θεὸς ἐν ἀλαλαγμῶ, ascends from the ne to the di with restatement [see EXAMPLE 1]. In the Ἐπεφάνη ἡ χάρις τοῦ Θεοῦ, in the echos , he twice uses the restatement on Ἐπεφάνη, and on σοτήριος, he uses the first restatement twice, and the two following, many times [see EXAMPLE 2].

Repetition is applying twice a thesis or an entire melodic period on the same notes. This is very usual in the old mathemata and kratemata. Repetition was also used by the protopsaltes John at the beginning of the kratema preceding his doxastikon of the polyeleos in the echos  [see EXAMPLE 3].

Literal imitation is to compose a high pitch melody for the meaning that suggest high – such as heaven, mountain –, a low pitch melody for those that suggest something low – such as earth, abyss, hell –, a joyful sound for the meanings that suggest joy – such as paradise, victory –, and a morose sound for the meanings that suggest sadness – such as death, condemnation –, etc.

Alteration is the transposition of something similar to a dissimilar place. It may be categorized in four ways; of the genus, of the echos, of the system, and of chant-making. We alter the genus when from the diatonic we go to the chromatic or the enharmonic or vice-versa. We alter the echos when from one echos we go to another. We alter the system when from the diapason we go to the pentachord or the tetrachord and vice-versa. We alter chant-making when from the diastolic ethos we go to the systaltic or the hesychastic and vice-versa.

Restitution is composing for all the endings of the text's periods one cadence only, the melody of which should be no longer than two or three four-beat measures in the new sticherarion, and several metres long in the papadike. Examples are found in the Τὰς ἐσπερινὰς ἡμῶν εὐχὰς (at ἄγιε κύριε, ἄφεισιν ἁμαρτιῶν and ἐν κόσμῳ τὴν ἀνάστασιν) [see EXAMPLE 4] and in the cheroubicon of Peter the Peloponnesian, where he composed εἰκονίζοντες, προσαδόντες and μέρμιναν with the thesis  [see EXAMPLE 5].



Example 1a: BKΨ 223, ff. 141v-143r

Πέτρου Λαμπαδαρ.

ἤχος δ΄. Δι.

Α α α α α γα α α α α α γα α α

α α α γα α α α α α νε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

α α α α α νε ε ε ε ε ε ε ε ε ε ε ε ε

η η η η η ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο

ο ο ο ο θι ε ε ε ε ε ε ε ε ε ε ε ε ε ε

γα νε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

α α α α α γα α α α α α α α α α α γα α

α α α α α α α α α α α α α α α α α α

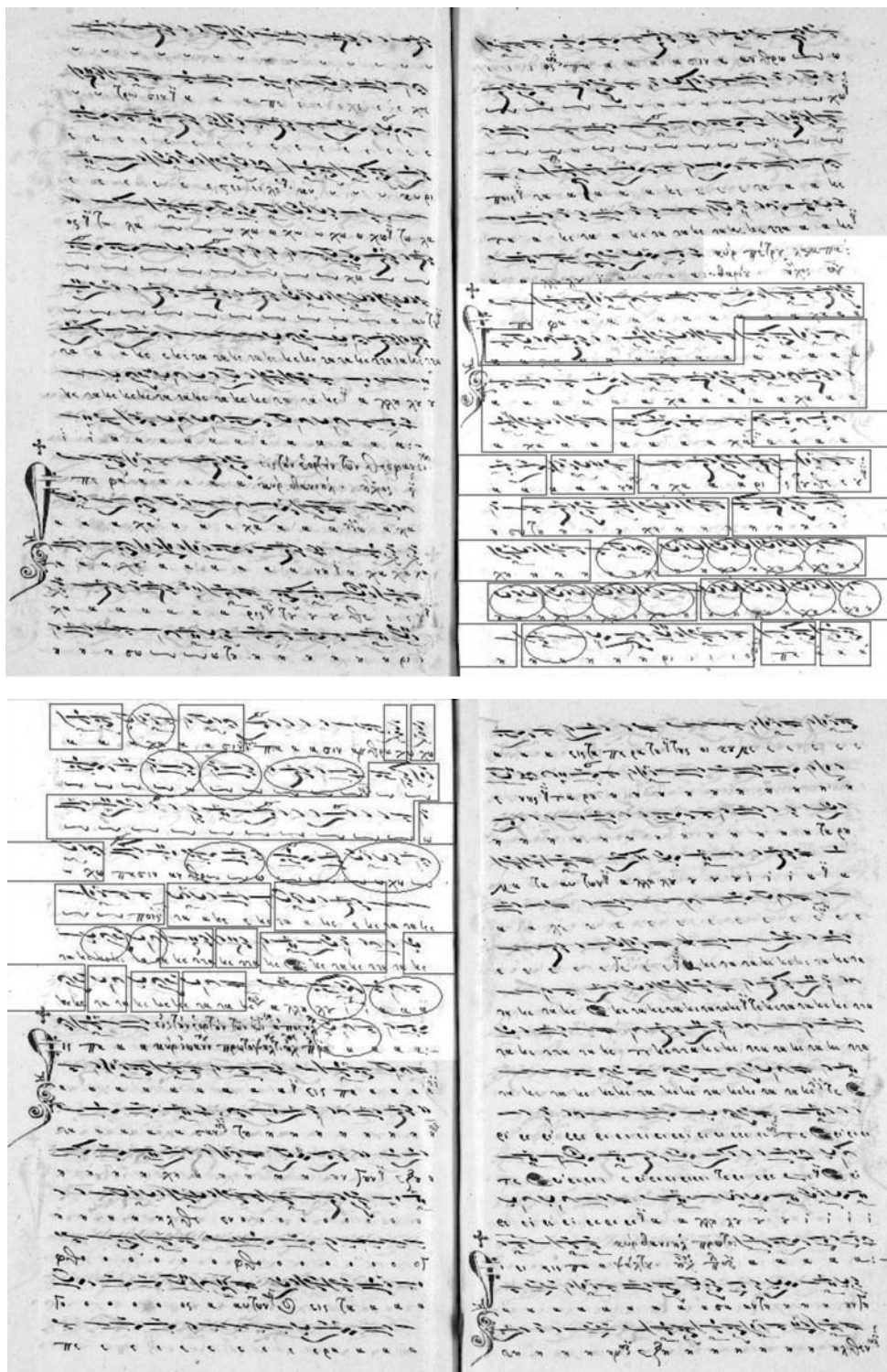
α α εν α α λα α α α α α α α α α α γα α

α α α α α α α α α α α α α α α α α α

α α α α α α α α α α α α α α α α α α

λα α α α α α α α α α α α α α α α εν α

α λα α α α λα γ μ ω ω Κυ υ υ υ υ υ υ ρι ε



Example 2a: BKΨ 223, ff. 132v-134r

The image displays a musical score in a unique notation system. The notation consists of horizontal lines with various symbols, including vertical strokes, horizontal bars, and curved lines, placed above and below the lines. Below the notation, there are several rows of letters, including Greek letters like alpha (α), omega (ω), gamma (γ), and chi (χ), as well as Latin letters like 'p' and 's'. Some letters are accompanied by small numbers or symbols. The score is organized into several sections, with some parts enclosed in boxes or circles. The overall layout is structured and systematic, suggesting a complex musical or linguistic system.



Example 3a: BKΨ 223, ff. 23v-25r

Γ
 χ
 π
 q A ke e e ra ke ke ke ra ra

ke e ke ra ra ke ra ke ke ra ra ke ke ke ra ra ke

ra ke e e ra ke ke ke ra ra ke e ke ra ra ke

ra ke ke ra ra ke ke ra ke a a ke e ra e

ke ra ra ke ra ke ke ke ra ra ke e e ke ra ra

ke e ke ra ra ke e e ra te ke ra ra ke ra ke

ke ke ra ra ke e e ke ra ra ke e ke ra ra a

ke e e ra te e ke ra ra ke ra te e ke ra ra ke e

ke ke ra ke e ke ra ke ra ra ke e ke ra a ke

ra ra ke ra ke ra ke ke e ke ra ke e ke ra ra

ke e ke ra ke ra ra ke e q te ke ra ra ke ke

ra ra ke ra a ke ke ra ra ke ra a ke ke ra ra ke

ρα λε q ε les ρα ρα λε Δ ε les ρα α ρα λε ρ ε λε

ρα α ρα λε ε λε ρα α ρα λε ε ε ε ρα α q α α

α λε ε ε λε ρα α α λε ε ε ρα ρα λε τε λε

ρα α ρα λε ε ε ε ρα α q τε λε ρα λε λε ρα ρα

λε λε ρα λε ρα ρα λε ε λε ρα q τε λε ρα λε λε

ρα ρα λε λε ρα λε ρα ρα λε ε λε ρα α λε ρα

ρα λε ρα ρα λε ρα α ρα λε ρα α ρα α λε ε λε λε ρα ε

λε ρα ρα λε ρα λε ρα ρα λε λε ρα ρα λε λε ρα α ρα

λε ε q ε ρι ρε ρι ρι ρι ρι ρε ρε ρε ρε ρε ρε ρε μ τε

ε ρι ρε ε ρε ε ε ρι ρρε ε ε ρι ρε ε ρι ρε μ q τε ρι

ρε ρι ρι ρι ρι ρε ρε ρε ρι ρε ρε μ q τε ε ρι ρε ε

ρε ε ε ρι ρρε ε ε ρι ρε ε ρι ρε μ q ε ρε ρε ρι ρι

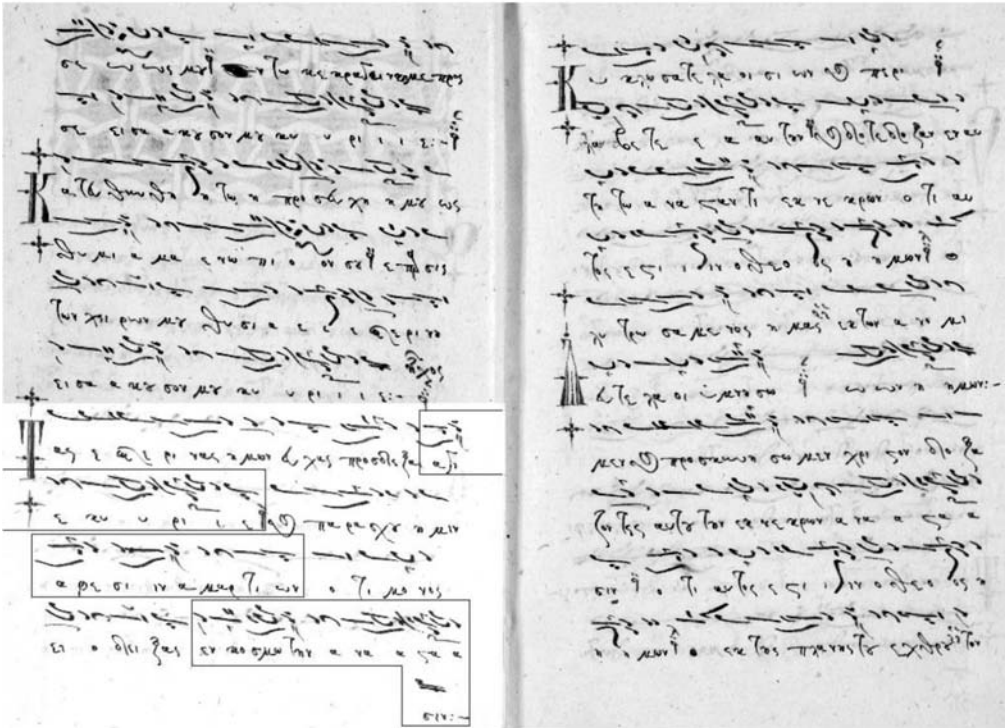
ρε ρι ρι ρι ρε ε ε ε ε ρε ε ε ε ε μ Δ

τε ρε ρε ρε ρι ρι ρε ρι ρι ρι ρε ε ε ε ρι
ρε ε εμ ε ρι ρε ρου τε τε ε ε ρι ρε ε ε
ρι ρε ρι ρι ρρεμ ε ρε ρε ρε ε ρρι ρι ρε ρε ρε ρι ρερεμ
ε ρι ρρε ε ρι ρε εμ ρι ε ρι ρι ρι ρε ρε ρε ρε ρε
ρε ρε ρι ρε ρι ρι ρρε τε ρι ρι ρι ρε ρε ρε ρε ρε
ρε ρι ρε ρε ρι ρρε ε ρι ρε ε ρι ρε ε ρε ε ρε ε ε
ρι ρι ρε ε ε ρε ε ε ρι ρρε ε ρε ε ρι ρε ρε ρε ε
ε ρε ρεμ ε ρι ρε ρε ρε ε ε ρι ρε ρε ρε ρι ρε ρε ρι
ρρε ε ε ρι ρε ρε ρε ρι ρε ρε ρι ρε ρε ρε ρε ρε ρε ε
ε ρε ρε ε ρι ρε ρρε ρε ρε ρε ε ρι ρε ρου τε τε ρι ρε
ρου τε π ε ρε ρε ε ε ρι ρε ρε ε ε ρι ρε ρε ρε ρε
ε ρι ρρεμ τε ρι ρε ρε ρε ε ρι ρε ε ρε ε ε ρι ρε
ρε ρεμ τε ε ε ρε ε ε ρι ρρε τι ρι ρε ρε ρε ρε ρε

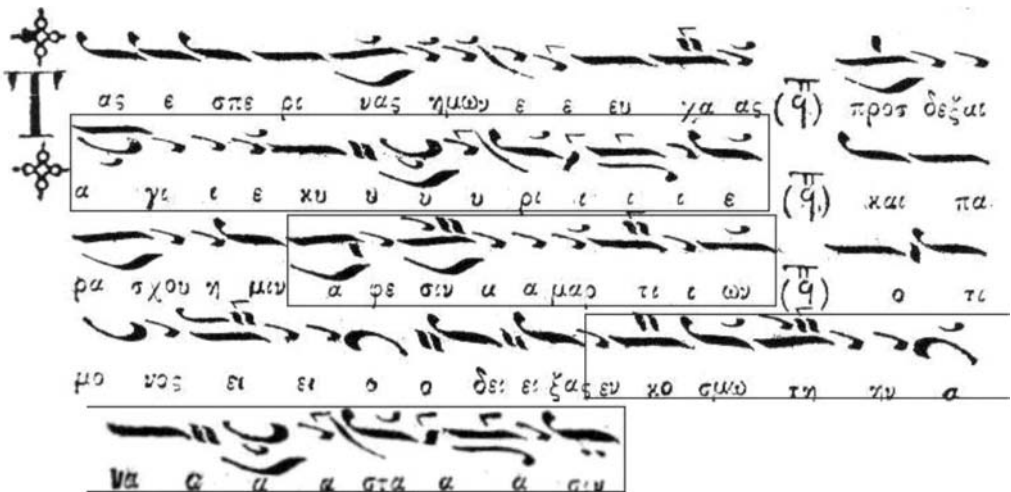
The image displays a musical score for a piece titled "Achilleus Chaldaeakes". The notation is a form of neumes, consisting of horizontal lines with various symbols (dots, dashes, curves) placed above and below them. Below the lines are syllables written in a cursive script. The score is organized into a grid of measures. Several measures are enclosed in rectangular boxes, and some notes are circled. The syllables include characters such as ρε, ρι, ε, π, and combinations thereof, often with diacritics. The overall layout is a series of horizontal lines, each representing a measure or a group of notes, with the syllables aligned underneath.

pe ri te ri pe ri ri ri pe e ri pe ri ri ri pe e e
pe e e ri ppe q e ri pe ri pe ri pe ri pe ri
pe e e pe e e ri ppe q te e ri pe ri ri ri ppe pe e
pe e q e ri pe pe e e pe pe e e pe e e
pe ppe pe pe ri pe e ri pe pe pe pe ri ri ri ppe pe pe
e ri ri ri ppe ri pe pe e e ri ri pe pe ri ri ri
ri e e ri pe pe pe pe e e pe e e pe e e pe
pe e ri ri ri pe pe e ri ri ri ri pe e
ri ri pe e pe e e pe pe ri pe ri ri ri pe e ri
pe ppe q te ri pe ppe e ri pe ri ri pe e ri ri

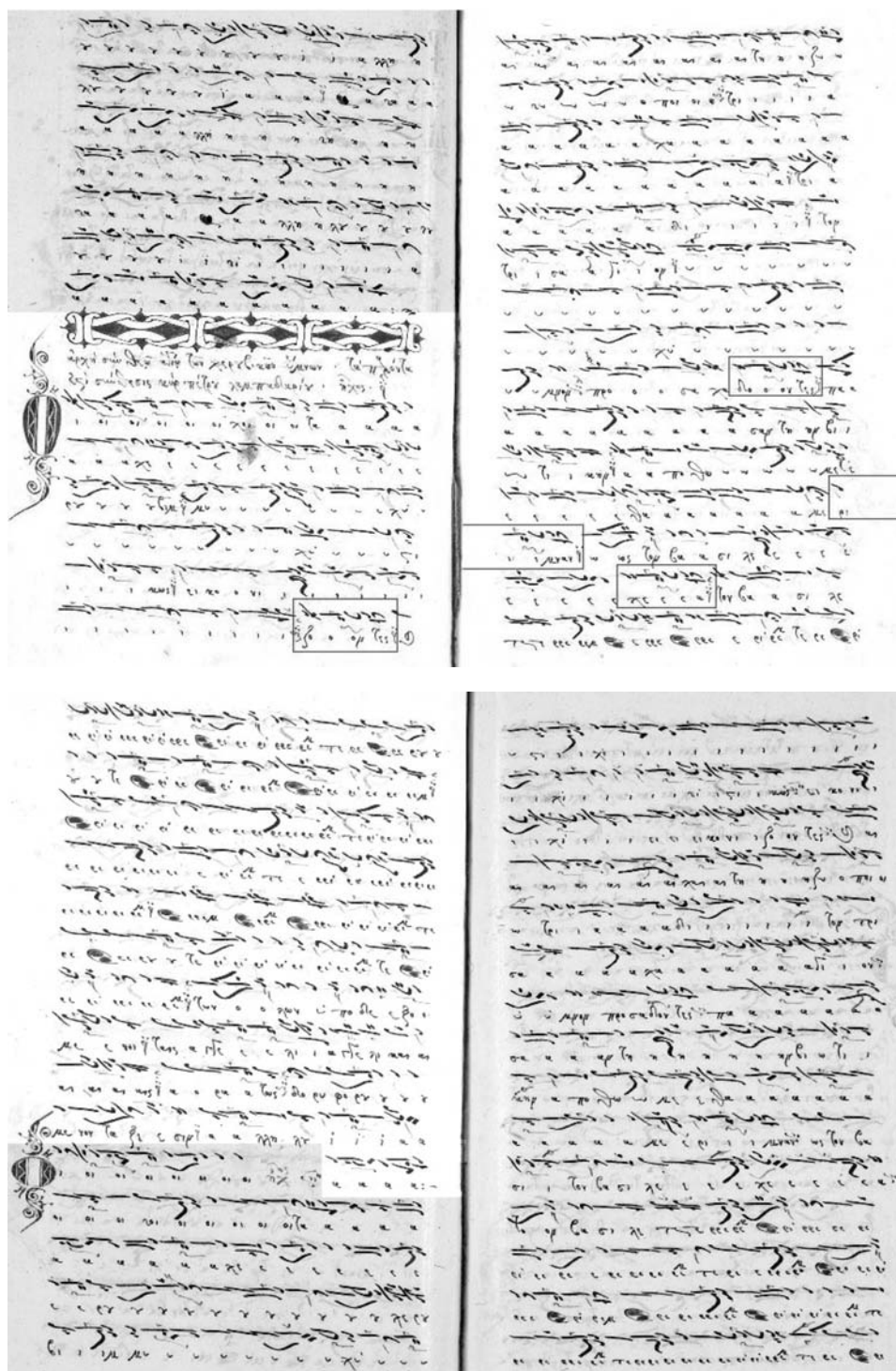
Example 3b: Pandekti 2 (1851), pp. 50-55



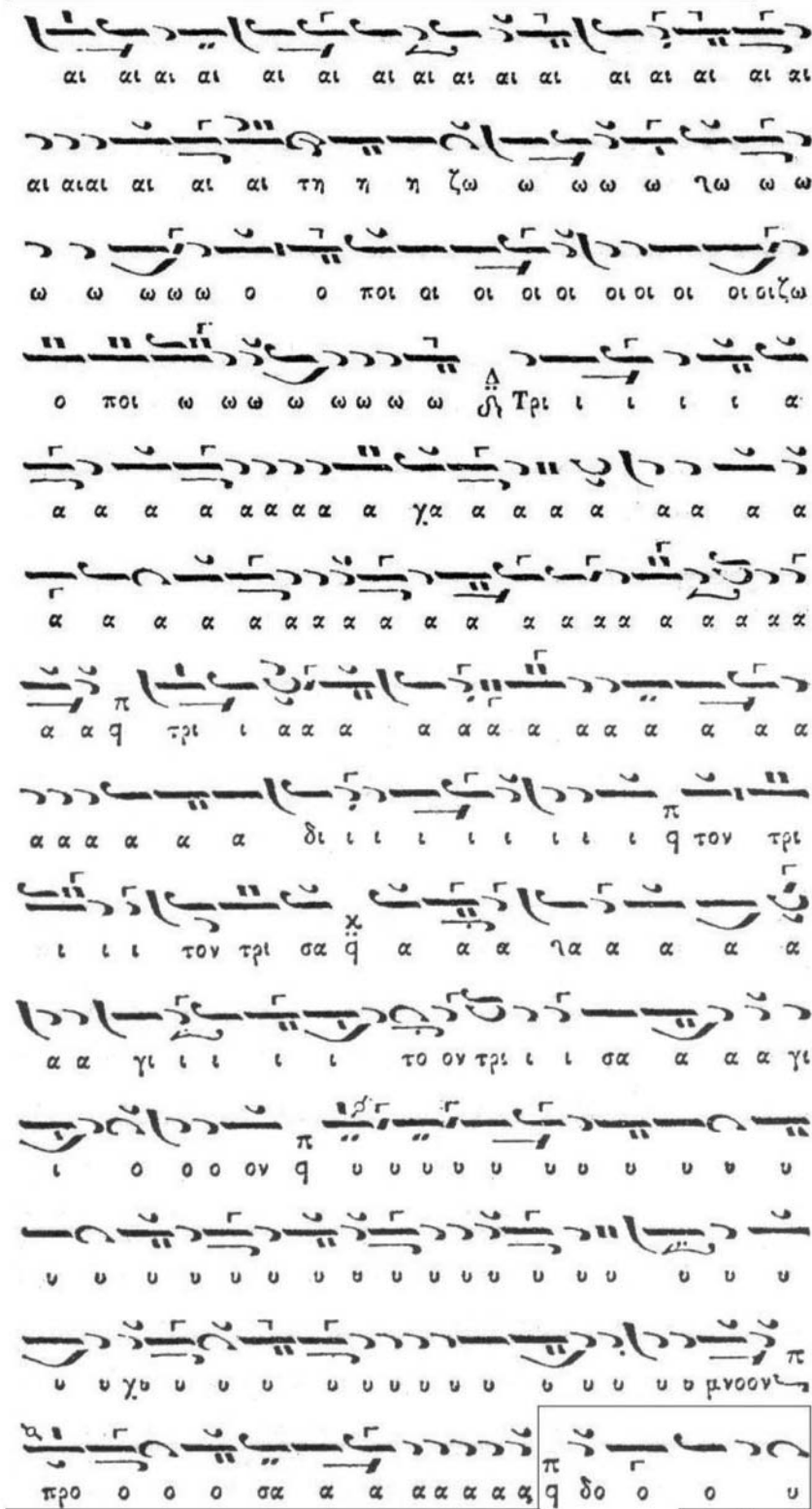
Example 4a: BKΨ 227, ff. 1v-2r



Example 4b: Peter's Anastasimatarion (1820), pp. 5-6



Example 5a: BKΨ 223, ff. 97v-99r



αι αι αι αι αι αι αι αι αι αι αι αι αι αι αι αι αι

αι αιαι αι αι αι τη η η ζω ω ω ω ω ζω ω ω

ω ω ω ω ω ο ο ποι αι οι οι οι οι οι οι οι αι ζω

ο ποι ω ω ω ω ω ω ω Δ Τρι ι ι ι ι α

α α α α α α α α γα α α α α α α α α

α α α α α α α α α α α α α α α α α α α

α α ρ ρι ι α α α α α α α α α α α α α

α α α α α α δι ι ι ι ι ι ι ι ι ρ τον τρι

ι ι ι τον τρι σα ρ α α α ρα α α α α α

α α ρι ι ι ι ι ι τον τρι ι ι σα α α α ρι

ι ο ο ο ον ρ υ υ υ υ υ υ υ υ υ υ υ υ υ

υ υ

υ υ ρ υ π

πρ ο ο ο σα α α α α α α ρ δο ο ο υ

μον προ σα α α αδο ον τε ε ε ες π πα α α
α α α α α α α α α α α σαν q τη η
η η η η η η η η η η η βι ε ε ε τη η η βι
ω ω ω ω ω τι ε βι ω ω ω ω ω ω ω ω ω ω ω
τη η η η η q α α α πο θω ω ω ω ω ω ω ω ω
ω ω ω ω με ε ε ε ε ε ε ε ε ε ε ε
θα α α α α α α α α α α α α α α α
με ε ρι ε ε ε ε ε ε με ε ε ρι ε μνα α α
αν q ω ω ως τον Βα α σι ε λε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
ε ε ε ε ε ε ε ε ε ε ε ε ε βα α σι λε ε
ε ε ε ε α α α α q τον βα α α α σι λε q
χ τε ε ε τε ε ε ρι ρε ρμ ε ε ε ρι ρε ε ε ε ρι ρε
ε ε ρι ρε μ τε ρε ε ρι ρε ρι ρι ε ρι ρε ρι ρι

ρι ρε ε ρι ρε ρι ρρε ρεμ. Δ τε ρε ε ρε ρε ς ς
ς τε ε ρι ρε ε ρι ρε ρεμ ε ρι ρε ρι ρε ρε ρεμ. ς
ε ρι ρε ρι ρι. ρι ρε ρε ρε ε ε ρε ε ε ρι ρρε
ρεμ. Δ ε ρι ρε ρι ρρε ρε ρε ρε ε ε ρι ρρε ε ε ρι ρεμ.
ε ε ε ρι ρι ρε ρι ρι. ρι ρε ρε ρε ε ε ρι ρι ρε ε ε
ρε ε ε ρι ρρεμ. ς ε ρι ρεμ. ς ε ρι ρεμ. ς ε ρι ρε ρι ρε ρι.
ρεμ. Δ τε ρε ε ρε ρε ς τε ε ε ρι ρι ρι ρι ρε ρι
ρε ρεμ τε ε ρι ρε ρι ρι ρρε ρε ε ρε εμ. ς χ των ο ο ο
λωνυ πο ο δε ε ξο ο ο ο με ε ε νοι. ς ταις π
αγ γε ε ε λι ι αγ γε λι και αι αι αι αι αι αι
αις. ς α ο ρα α τωωως. ς δο ρυ φο ρε ς ς ς ς
νον τα α α α α ξε ε ε ε ε ε ε σι
ι ι ιν. ς Α α αλ λη λυ ι ι ι α α α α α
α α α α α α α α α α

Example 5b: Pandekti 4 (1851), pp. 77-81

- The second: **Knowledge of the rules of the language rules in which he composes** [Chrysanthos, *Great Theory of Music*, pp. 173-174, § 414]:

If it is an idiomelon, he should take care primarily with the modes' ethos. After writing down the martyria, he ought to start the melody with the principal notes. Whenever he comes across a comma in the words of the text, he should make in his melody too an imperfect cadence in the mode. Whenever he comes across a semicolon, he ought to make a perfect cadence of the mode. Whenever he come across a full-stop in the middle of the text, if this is the end of a large period followed by another large period, he should make a perfect cadence, but if it is the end of a short clause or a regular clause followed by the same, he should make an imperfect cadence. He can only make a final cadence when the text finishes and there follows an intervention by the priest⁴.

- The third: **Persistence in essence and not in impression** [Chrysanthos, *Great Theory of Music*, p. 174, § 415]:

The artisan chant-maker can also make use in his chant of a phthora, depending on the meaning of the text. He should do this rarely, however, imitating Peter the Peloponnesian, who made many troparia without a single phthora. For frequent phthorae are evidence of some weakness in the chant-maker, as he is not able to find sufficient material in one mode and finds refuge in many modes. When he is to tie and untie the phthora, he should look for what is pleasing in the listeners' judgment and in agreement with the melodic alteration. All this should also be observed when one is asked to compose any other species of psalmody associated with the chant of the new sticherarion.

- The fourth: **Avoidance of innovations** [Chrysanthos, *Great Theory of Music*, p. 175, § 416]:


In brief, this is the way an artistic musician ought to compose the chants for the new sticherarion. Now we ask, how should he compose chants for the old sticherarion? Nowadays, it is very seldom required to compose on the old sticherarion, because there exist stichera, doxastika and the rest, composed by ancient musicians, to be used by anyone. Nevertheless, if one of the chant-makers wishes to compose such a chant, we advise him to undertake a great deal of exercise and training and study the old sticherarion thoroughly and then, drawing upon it, to adapt the old chants to the words of his text. Because up to now no foreign chants have ever been introduced in the old sticherarion and he need not set such a precedent. When he borrows the chants and interprets them in our method, he should take them in their entirety, not truncated, and observe by comparing

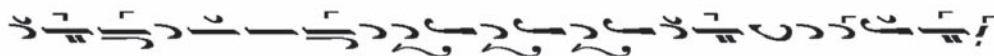
4 Cfr. Chrysanthos, *Great Theory of Music*, p. 178, § 424:

Since in the text of the cheroubika and the koinonika there is no final or mid full-stop, but only commas, the perfect cadences occur on the commas, the imperfect on the ends of the words, and the final at the end of the Alleluia. As an example, see the cheroubikon by Peter mentioned. When, however, the melismas of the cheroubika are very extended, it is permitted to have perfect cadences even where there is no comma. The same holds for the koinonikon when it has many words, such as "Whoever eats my flesh and drinks my blood dwells continually in me and I dwell in him, said the Lord". When, on the other hand, the koinonikon has three words, then, on each word occurs a perfect cadence. It should be known that the perfect and final cadences are done as determined for every echos, but the imperfect are done at the chant-maker's will.

them to the way the neumes mentioned and the hypostaseis were used in old times. If at the beginning, we did not adopt all the neumes and hypostaseis with their old values, it was because we wanted to keep only what is elementary. But the chant-maker who wishes to work with all of them is advised to give them much attention and, by comparing them, to penetrate deeply into the manner in which they were used by our fathers and understand them well. Then, having discovered their interpretation, he might use them, depending on the requirements. Only thus might one ever dare to hope that one is composing a melody with the ecclesiastical theseis transmitted by our fathers.

- The fifth: **Seeking for, understanding and application of the rules of melopoeia** [Chrysanthos, *Great Theory of Music*, pp. 175-176, § 417]:

Compositions on the papadika chants are in great demand today, especially, the cheroubika and koinonika. The chant-maker ought to know that after the martyria of the mode, the starts a rhythmless melody that appears as a prelude. It indicates the direction of the mode in ascent and descent. Next comes a perfect cadence on the ison of the mode. This kind of melody is called parakletike, because in old times it was expressed with the parakletike, which originally was written  [see EXAMPLE 6].



Example 6a: The thesis of the parakletike

- And – finally – the sixth skill: **Evidence of certain personal elements giving a fresh and innovative contribution to given melopoeia, is indispensable** [Chrysanthos, *Great Theory of Music*, p. 176, § 418]:

The chant-maker draws most of his material from melodies of similar works left by the old musicians. Frequent reading and study, by comparing the old works, is most helpful. For when one comes to master the interpretation of a large number of neumes and hypostaseis, and acquires the ability to adapt them on various notes, one may use them repeatedly without being accused of plagiarism. Daniel, in one koinonikon in the first plagal mode, used the kratemohyporhooon eleven times [see EXAMPLE 7· cfr. Stathis, *The exegeses*, pp. 58, 113]. Peter, in the koinonikon Σωτηρίαν εἰργάσω, used the pelaston six times [see EXAMPLE 8· cfr. Stathis, *The exegeses*, pp. 55, 113, 122-127]. The newly notated piece should be – or at least seem to be – an invention of the chant-maker. For it is not enough to draw chants from others and use them excessively, but the chant-maker too should have some recently invented material, either his own or from others. He should, however, use this material in a different way, so that the newly notated piece will be something distinct. And indeed, various new melodies and scales do appear at times. If he has nothing original to say, he need not attempt to make a new chant, but use the existing chants.

It is useful, at any rate, to juxtapose the aforementioned talents of the man that Chrysanthos describes as the model of the perfect chanter-composer, with respective modern perceptions; thus, great conclusions should be drawn directly. Yet I am afraid that not only do we hesitate but we also systematically avoid such an attempt. Personally, what particularly impresses me is the fact that Chrysanthos ends his *Great Theory of Music* by re-iterating (concisely) exactly the same talents [Chrysanthos, *Great Theory of Music*, pp. 255-257, §§ 82-84]; and it seems as though he is giving his last and most important piece of advice:

Whence, in order that a chanter be beloved and not despised by the audience, he should be beautiful. In chanting, beauty consists of:

I. Euphony [...] Euphony is not only sweetness of the voice (which is desired by everybody but given by nature to very few) but also the ability to utter the notes correctly, obeying the tones as defined.

II. In addition, it consists of the mimetic disposition of the chanter that might either be natural or acquired through education. For the chanter is often obliged by certain melodies common in a particular place or, rather, by the customs of its inhabitants (since every place has its own habits as regards pronunciation in chanting and speech) to pronounce the words of the verses as well as their melodies. If he is able to imitate them, he is successful; if not, he achieves nothing.

III. These being granted, it consists also of the chanter's adequate education in his own language (because it is certainly not possible that every musician be a philosopher too), in order to understand the meaning of what he chants. For a chanter ought to chant joy merrily and sorrow grievously. He ought to ascend wherever height is understood and descend wherever depth is understood and realize the melodies, following the meaning strictly.

Whoever is such a person and wishes to be taught music, should not be too young or too old. He should, that is, be neither below the age of thirteen nor an old man. He has to be instructed in vocal or instrumental music during one, two, or at the most, three years [...]

When taught music, he should take care with the following four things:

I. To pay much attention to the teacher and learn the chant taught, in such a way that there will be no obvious difference in pronunciation. Because, in chanting more than anywhere else, vanity enslaves most people, not letting them judge correctly. One should have, therefore, judges who know the chant perfectly, in order to judge one's correctness [...]

II. He should not want to innovate in the pronunciation, the writing or the realization of unfamiliar chants, embellishing or abridging them. Usually, the more ignorant people are in music, the more they have the insolence to correct unfamiliar chants. Since, however, it is permitted to anybody to compose whatever he wishes, is it reasonable that people modify and transform unfamiliar chants?

III. He should try to make his own chants, imitating those of his teachers, and showing them to impartial judges. He should correct what is criticized with tolerance, without insisting obstinately on the errors ignored, which are frequently covered by arrogance disguised as correctness [...]

IV. He should not become disgusted on first contact with unfamiliar chants, or

criticize them before studying them for a long time in detail. Only when he has learnt them well and mastered them perfectly can he criticize them properly. Because, as Plutarch said, familiarity is everything in music and the quality of a new and unusual chant, therefore, cannot be known unless one is familiar with the chant. Besides, many chants that disgust the auditor in the morning please him in the evening.

The conclusion, therefore, is self-evident and easily applied nowadays; provided that we better follow the advice of those Greek mentors from a previous time and undertake Manuel Chrysaphes' [Chrysaphes, pp. 46-47¹⁶³⁻¹⁶⁶] urging that:

We – if we do not wish to distort the truth and precision of our science – must act in this way, and no one will with justice reproach us for this action but rather will praise us.

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EDITIONS

Peter's Anastasimatarion (1820): *Νέον Ἀναστασιματάριον, μεταφρασθὲν κατὰ τὴν νεοφανῆ μέθοδον τῆς μουσικῆς ὑπὸ τῶν ἐν Κωνσταντινουπόλει μουσικολογιωτάτων διδασκάλων καὶ ἐφευρετῶν τοῦ νέου μουσικοῦ συστήματος, νῦν πρῶτον εἰς φῶς ἀχθὲν διὰ τυπογραφικῶν χαρακτήρων τῆς μουσικῆς, ἐπὶ τῆς θεοστηρίκτου ἡγεμονίας τοῦ ὑψηλοτάτου ἡμῶν αὐθέντου πάσης Οὐγγροβλαχίας κυρίου κυρίου Ἀλεξάνδρου Νικολάου Σούτσου Βοεβόδα, ἀρχιερατεύοντος τοῦ πανιερωτάτου Μητροπολίτου Οὐγγροβλαχίας κυρίου Διονυσίου, ἐκδοθὲν σπουδῇ μὲν ἐπιπόνῳ τοῦ μουσικολογιωτάτου κυρίου Πέτρου τοῦ Ἐφεσίου, φιλοτίμῳ δὲ προκαταβολῇ τοῦ πανευγενεστάτου ἀρχοντος μεγάλου Βορνίκου κυρίου Γρηγορίου Μπαλλιάνου, ἐν τῷ τοῦ Βουκουρεστίου νεοσυστάτῳ τυπογραφείῳ, 1820.*

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Pandekti 4 (1851): *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὕμνωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, τόμος 4, φυλλάδιον 1, περιέχων ὅλα τὰ μαθήματα τῆς ἱερᾶς Λειτουργίας, ἐν Κωνσταντινουπόλει, αῶνα'.*

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