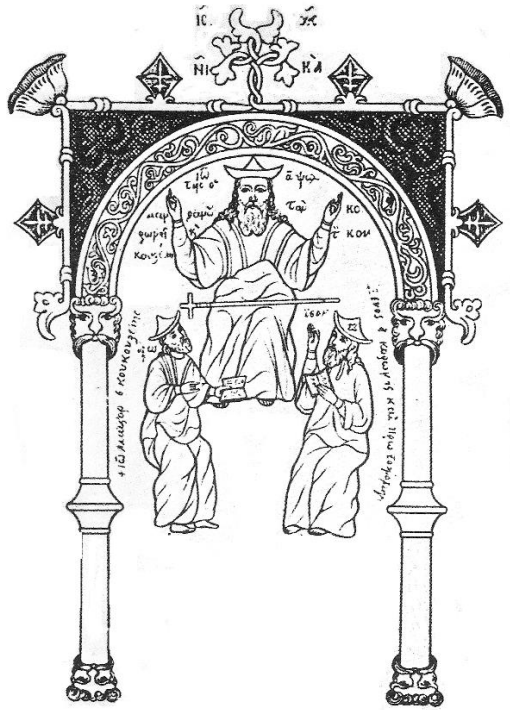
ACHILLEAS CHALDAIAKIS

WHAT BYZANTINE MUSIC IS ?

"… ELIAS THE PROPHET WITNESSED THE DIVINE EPIPHANY NOT IN THE VIOLENT WIND, NOR IN THE EARTHQUAKE AND THE FIRE, BUT IN THE VOICE OF A SOFT BREEZE. AND THE VOICE OF THE SOFT BREEZE IS THE VOICE OF MILD JESUS, THE VOICE OF THE GOSPEL. THIS IS THE REASON WHY THE MELODIST SAYS 'LET US CHANT FOR THE SAKE OF MILD JESUS.' AND THAT IS WHY IN THE CHURCH WE MUST CHANT WITH MILD VOICES, WITH THE VOICE OF A SOFT BREEZE, AND NOT WITH LOUD AND DISCORDANT VOICES SIMILAR TO THE VIOLENT WIND AND THE EARTHQUAKE THROUGH WHICH GOD DID NOT REVEAL HIMSELF".



"TIME AND THE MODES OF GENERATING THE NOTES ARE THE ELEMENTS THAT CAN EXPLAIN THE QUALITY OF CHANT. WHEN THE NOTES REPRESENTED BY NEUMES ARE NOT LINKED WITH TIME-INDICATIONS, THEY RESEMBLE THE SYLLABLES OF THE GRAMMATICIANS, WHICH MAKE NO SENSE UNLESS EMPLOYED IN WORDS. SO, TIME IS WHAT LINKS THE NOTES TOGETHER BRINGING THEM TO THE STATUS OF WORDS".

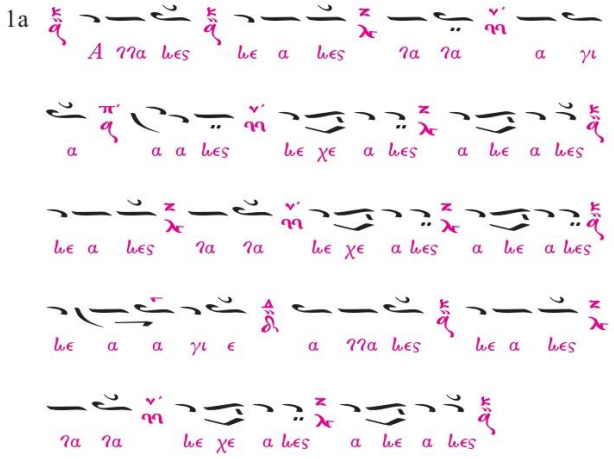
CHRYSANTHOS, *GREAT THEORY OF MUSIC*, P. 75, § 113.

"THESIS MEANS THE UNION OF SIGNS WHICH FORM THE MELODY – TEACHES MANUEL CHRYSAPHES –· *AS IN GRAMMAR THE UNION OF THE TWENTY-FOUR LETTERS FORMS WORDS IN SYLLABLES, IN THE SAME WAY THE SIGNS OF THE SOUNDS ARE UNITED SCIENTIFICALLY AND FORM THE MELODY. THIS THEN IS CALLED THESIS".*

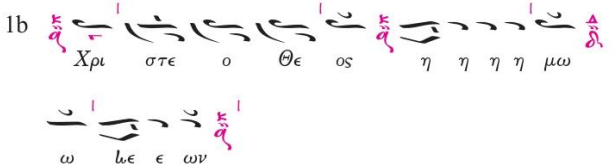
CHRYSAPHES, PP. 40-41[91-96].

EXAMPLE No 1

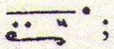
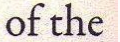
1a

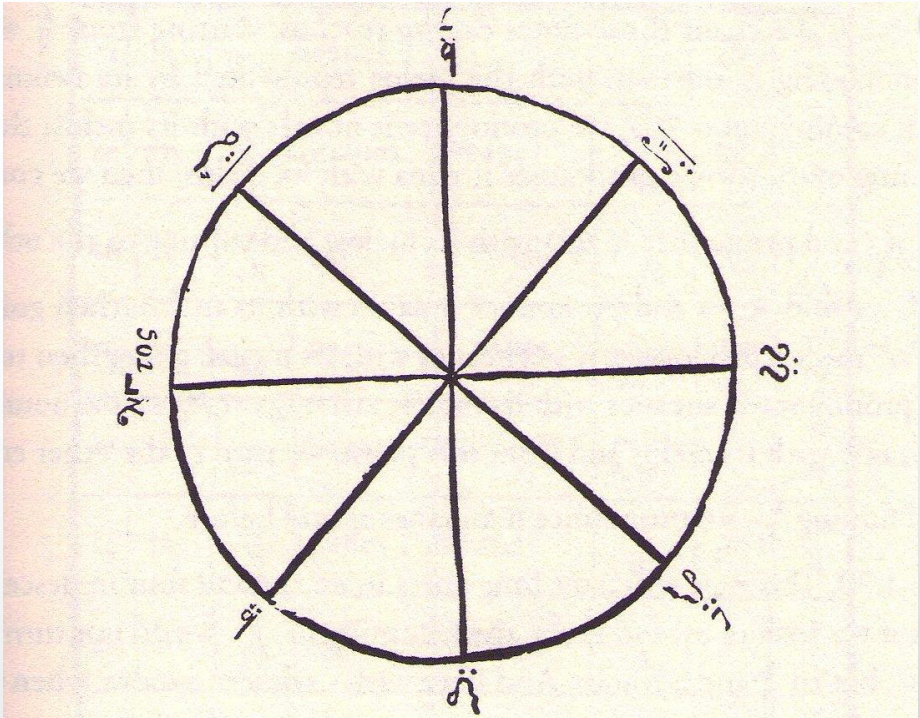


1b

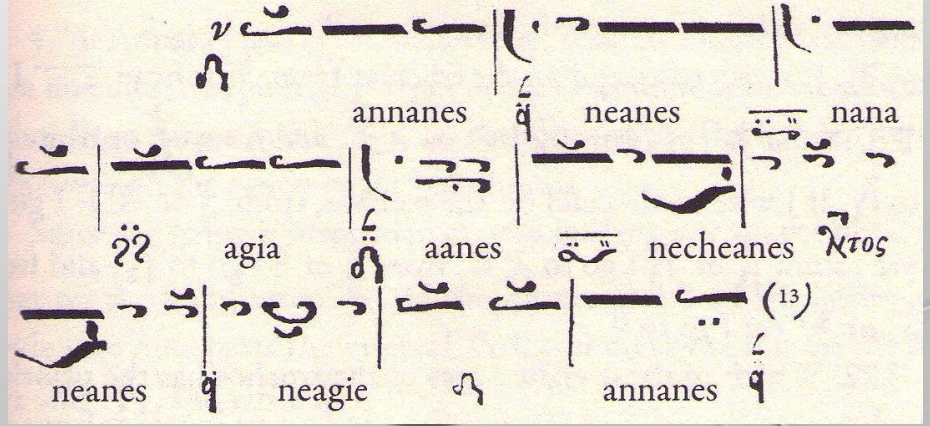


§.67. The ecclesiastical musicians call trochos a method, by which they ascend and descend diatonically the intervals of the pentachord, with the eight words, or polysyllables mentioned.

§.68. The trochos is constructed if in any circle four diameters intersect each other; and on the end of one is written ; and on the end of the next,  ; and on the end of the following, ; and on the end of the fourth, , and then, on the opposite end of the first diameter is written ; of the second, ; of the third,  ; of the fourth, .

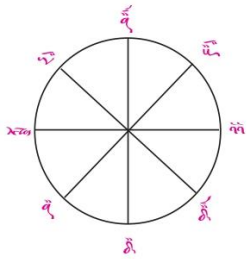


Here is also the melos of those notes:

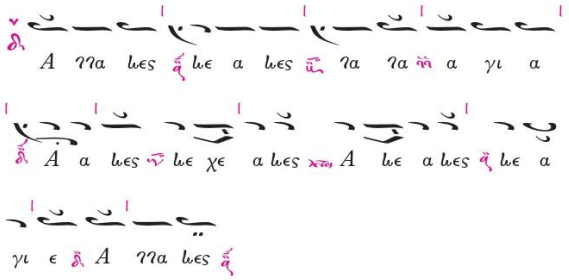


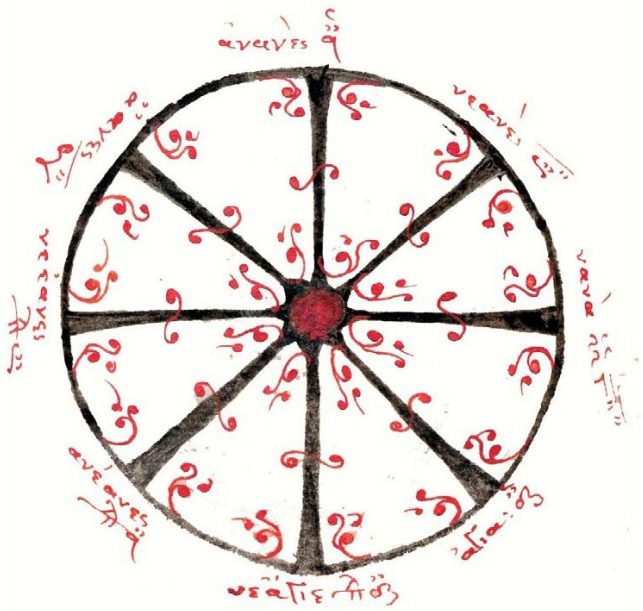
Church musicians call whell a certain method by which they ascent and descent the intervals of the pentachord diatonically, with the eight words or polysyllable notes.

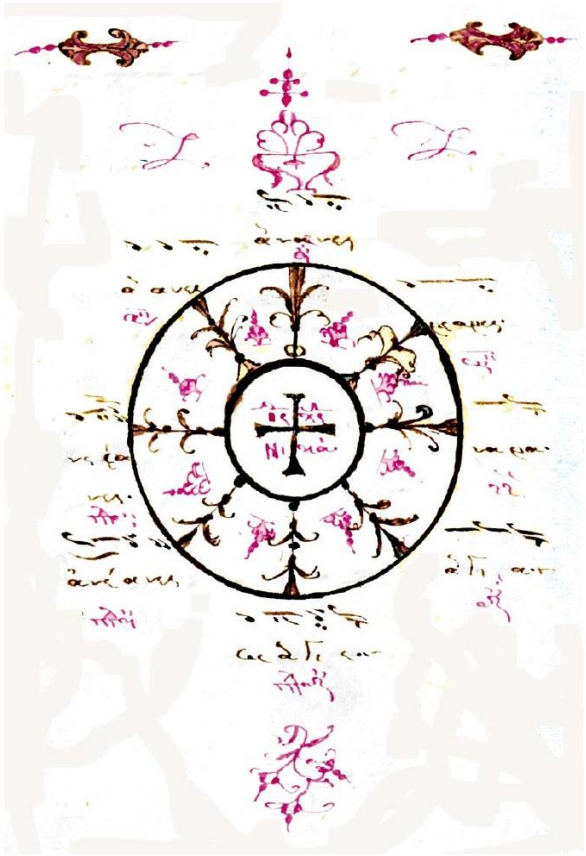
The whell is constructed if in a given circle, we draw four diameters that intersect each other. On the end of one, we write the ; of the next, the ; of the following, the ; of the fourth, the . Then, on the opposite end of the first diameter we write the ; of the second, the ; of the third, the ; and of the fourth, the .



Here is now how the chant of these notes is written:

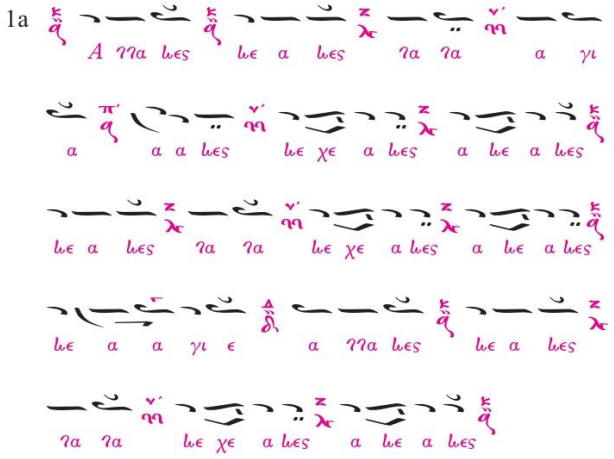




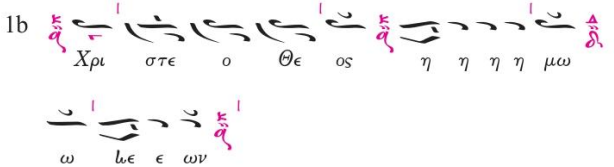


EXAMPLE No 1

1a



1b



1c

Χρι στε ε ε ε ε ο ο ο ο ο ο
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η η η η η η η η η η η η η η η η
η η η η η η ιη ο Θε ο ος η μω
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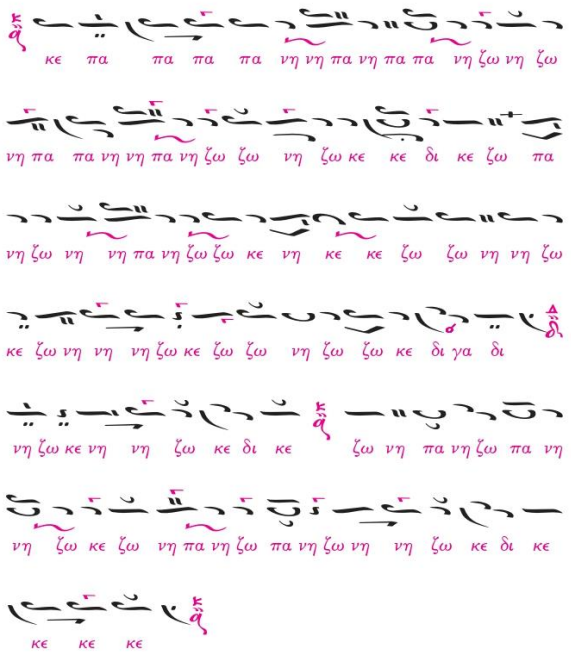
ω ω ων

"*AND UP TO THE TIME* (ACCORDING TO CHRYSANTHOS' RELEVANT EVIDENCE) *WHEN THE MUSICAL CREATIONS WERE FEW, THE STUDENTS LEARNED THEM EASILY AND IN A SHORT TIME BY TRADITION. WHEN HOWEVER, IN THE COURCE OF TIME THE CREATIONS OF THE TEACHERS INCREASED IN NUMBER, THEN TEACHING THE STUDENTS AND LEARNING THE ECCLESIASTICAL SONGS REQUIRED THE ANALOGOUS LONGER TIME*".

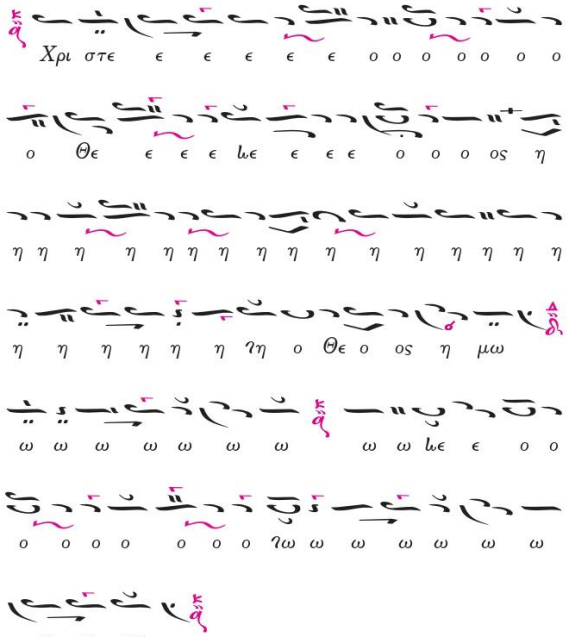
CHRYSANTHOS, *GREAT THEORY OF MUSIC*, P. 241, § 68.

EXAMPLE No 2

2a



2b



"and this matter (a 17th century theorist advises a student) *and ask your teacher in order to learn it; and if he knows it, he is a good artisan and you should keep him; otherwise, go away from him quickly and don't waste your time".*

EBE 968, f. 178r and 178v, respectively.

"WHENCE, IN ORDER THAT A CHANTER IS BELOVED, AND NOT DESPISED BY LISTENERS, HE SHOULD BE BEAUTIFUL. IN CHANTING, BEAUTY CONSISTS OF:

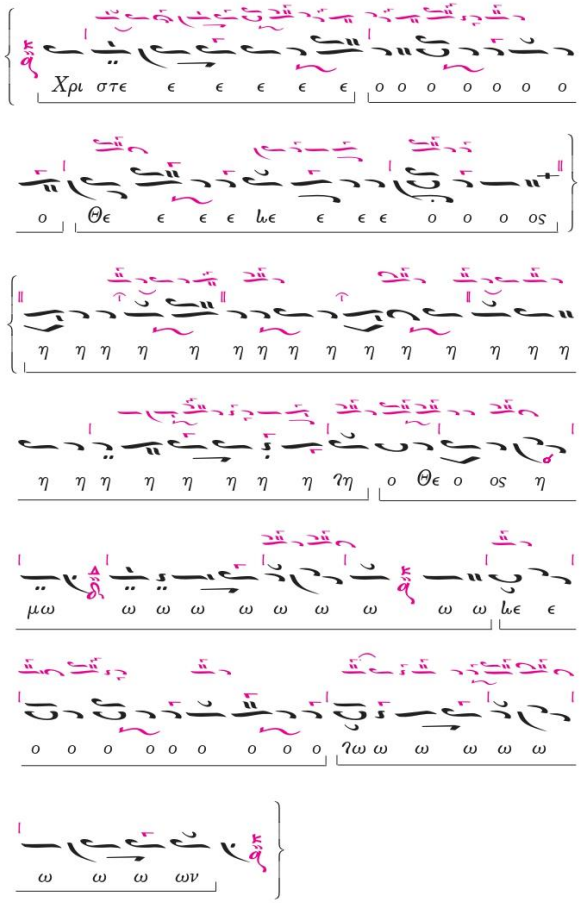
- *EUPHONY…*
- *…A MIMETIC DISPOSITION, EITHER BY NATURE OR BY PRACTICE…*
- *…SUFFICIENTLY EDUCATED IN HIS OWN LANGUAGE […] IN ORDER TO UNDERSTAND THE MEANING OF WHAT HE CHANTS…*

WHOEVER IS ENDOWED WITH THE ABOVE, IF HE WISHES TO BE TAUGHT MUSIC, SHOULD NOT BE UNDER AGE NOR ABOVE […] HE SHOULD BE

INSTRUCTED VOCAL OR INSTRUMENTAL MUSIC DURING ONE, TWO, OR AT THE MOST, THREE YEARS… WHEN TAUGHT MUSIC, HE SHOULD TAKE INTO CONSIDERATION […] PAY MUCH ATTENTION TO THE TEACHER AND LEARN THE MELOS TAUGHT IN SUCH A WAY THAT THERE WILL BE NO OBVIOUS DIFFERENCE IN THE PRONUNCIATION…".

CHRYSANTHOS, *GREAT THEORY OF MUSIC*, PP. 248-249, §§ 82-84.

"…CHRYSANTHOS […] AND HIS COLLABORATORS […] MET LITTLE BEFORE THE REVOLUTION AND, EXCHANGING THEIR PHILOSOPHICAL AND SCIENTIFIC IDEAS, DISCOVERED TIME IN MUSIC AND DEFINED IN MANY DIFFERENT WAYS ITS MEASUREMENT AND DIVISIONS […]. THEY DEFINED THE INTERVALS OF THE SEVEN TONES IN ALL THE MUSICAL GENERA, THROUGH SYSTEMATIC SCALES; THE INTERVALS OF THE PHTHORAE, BY WHICH THE TRANSPOSITION AND ALTERATION OF ONE ECHOS TO ANOTHER, A GENUS TO ANOTHER AND A SCALE TO ANOTHER ARE DONE. THEY TRANSFORMED THE MUSICAL CHARACTERS FROM SYMBOLS INTO LETTERS. IN AN ADMIRABLE WAY […], THEY SUBMITTED TO RULES OUR MUSIC, THAT WAS UP TO THEN UNRULY, BUT VERY VARIED MELODICALLY".

CHRYSANTHOS, *GREAT THEORY OF MUSIC*, P. 27.

EXAMPLE No 3