



Achilleas Chaldaeakes with
Rev. Ivan Moody. (Photo: KK)

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SINGING ANTIPHONALLY: UNITY OR VARIETY?

Antiphonal chanting, a technique used to in the singing of music in Orthodox churches all over the world, is said to have originated in Heaven, where it is used by angelic choirs. Sacred tradition has it that antiphony was revealed to humans in a vision, so that they praise God as the angels do in Heaven, i.e., divided in two choirs, the chanters sing in alternation the musical parts of any service. In fact, the technique of antiphonal chanting, in all its historical and liturgical versions, implies two antiphonally chanted parts, two groups of singers, two chanters (or choirs of chanters), usually facing each other. This positioning of chanters in space, reminiscent though it is of opposing armies arrayed for battle, aims in fact at securing a calm and concordious musical dialogue whose purpose is harmony and unity, allegedly imitating an archetypal angelic choir.

The technique in question, apart from many other extant literary testimonies¹, is also described in a theoretical text in the form of questions and answers (the well-known *Erotapokriseis*) attributed to St John of Damascus:

Hear, listener, in order to learn who taught us to divide the choirs in two and chant accordingly. It was Flavianus, the most reverend Archbishop of Antioch, who instituted the tradition of chanting in two choirs in his endeavour to render the melody harmonious and ever-flourishing. He made the chanters stand apart, at a small distance from each other, forming two choirs and ordering them to chant in a pleasant and well-rhythmed way, so that each part might repose and regain their spirits whilst the other part chanted. Thanks to this arrangement, neither the one who sings nor the one who listens would ever surrender to lethargy, and this is achieved without resorting to cries during chanting. So, if you really wish to chant melodiously as well as you can, you have to sing and

1 Cf. Spyrakou 2008: 104-32, 147-52.

not cry out loudly, creating disharmony, as many others do. In fact, these inarticulate utterances do not become people that praise the Lord; rather they are manifestations of raving folly. This is also proclaimed loudly, for anyone to hear, by the canon of Peter. Indeed, his canon, in perfect agreement with my own recommendations, disapproves of these practices, arguing that we all must come to the church in perfect devoutness and fear of God, and chant accordingly. We thus reject the rashness of those who come to the church and sing in loud and strident voices; for it has been written: Do not push nature beyond its limits, but offer your hymns to God with all due veneration, since all those who pray to God must be pious as it is proclaimed by the sacred dictum. Furthermore, the great luminary of humanity, the preacher with the golden tongue, asserts that, "every day there are angels in the churches who record the behaviour of every single member of the congregation"².

This perspective of harmony and unity seems to be secured by traditional ecclesiastical melopoia, where it is very easy to identify a similar melodic development in pairs. Sacred melodies (at least the so-called papadic ones, which constitute the standard repertoire of all diurnal and nocturnal church services) are structured in such a way as to ensure that particular musical material can be continuously repeated, either unchanged or with minor melodic variations. This is a composition technique that certainly favours harmony and unity in interpretation, since the second chanter (or choir of chanters) repeats, to a great extent, the melodies initially chanted by the first one³.

One can easily imagine here the musical dialogue that builds up during such antiphonal chanting; of course this dialogue implies a hierarchy based on criteria of musicality and knowledge: the first of the two parts (chanters or choirs) begins, and the second one follows. The part that starts the antiphonal chanting, apart from its hierarchical precedence, also provides the initial musical idea that is usually repeated by the part that follows; therefore not only does the latter appear as hierarchically inferior, but also plays a secondary role in chanting performance, simply repeating the original musical idea. In an ideal society (such as the archetypal community of angels), the feelings of each part for its antiphonal partner would be ideal as well: the second chanter (or choir) would recognize the undisputed superiority of the first one in musical knowledge and performing capacity, would look up to them with due respect and admiration; conversely, the first chanter (or choir) would show the second one an undivided affection, recognizing their musical knowledge and skills, admitting that the collaboration between the two parts is undoubtedly benefi-

2 Wolfram-Hannick 1997: 38-9¹²⁴⁻⁴⁵

3 Cf. Chaldaeakes 2011: 631-4, where there may be seen, for example, a specific diagram of a lesser-known composition, recently studied by me, *Makarios anir*, i.e. the three first psalms of David, set to music by Germanos of New Patras; as may be seen in a copy of that diagram, found at the end of this paper (*picture 1*), the entire composition is divided into three parts, the second and the third parts always based on the same melody. Thus, while the first chanter is singing the first verse, and of course the second one answers by singing the second verse, the second and third parts (i.e. 80% of the entire composition) remain in any case identical, based on the same melody; the second chanter therefore merely repeats what the first one has already sung.

cial to both and ensuring that their musical dialogue results in a harmonious final performance.

Unfortunately, though, such an ideal society is nowadays very hard to find, and therefore such behaviour as that described above is correspondingly rare. Even in Orthodox monasteries (where such an angel-like attitude should be the norm) it was in the past (and still is) a common practice, in order to avoid feelings of rivalry, to “organize a series of rotating services so that all chanters be part of the primary choir for a determined period” and subsequently to “serve for an equal period of time in the opposite choir, with a view to ensuring a much desired moral sense of balance among chanters”⁴. Thus, whereas the essential care of both the Church and church music guarantees harmony and unity, the practical-artistic dimension of psaltic performance involves other, more latent factors, that may occasionally lead in the opposite direction, towards variety or even differentiation. What are these factors? Apart from the aforementioned positioning of the two choirs in space in a way reminiscent of confrontation (a fact whose psychological impact, however slight, should be, in my opinion, the object of further investigation), the factors in question are either purely musicological or historical, anthropological and even psychological. In general, the “human factor” is here the dominant element that inevitably finds ways to create a discernible (not necessarily disturbing, but perhaps picturesque and at any rate remarkable) divergence, a musical differentiation.

Of course this phenomenon is not a modern one, nor is it exclusively attributable to selfish “secular” attitudes or to a spiteful polarizing tendency among immature representatives of the Psaltic Art. There is a relevant testimony dating from the late 15th century and written in verse by a teacher from Crete, named Akakios Chalkeopoulos⁵; he wrote a peculiar, but extremely interesting *Theoretikon*, at the beginning of which he describes the way two chanters used to behave to each other as follows:

...to chant / decently, to please God and never put / his voice under strain, just to be applauded / and be invited to chant with joy and pleasure. / Now he tries to humiliate the other one, / the chanter of the other choir; he wants to tame him / waging war with the Psaltic Art as weapon / to prove himself better than the other and push him to despair. / So jealous are chanters, so full of envy / that they deliver their sermons whilst the choir is singing. / But they cannot be heard over the melody / and this truly makes their hearts bleed. / They seem to laugh, but envy burns them deep inside / their bile swells and their liver is on fire...⁶

Equally telling is the following report from a contemporary *Gerontikon* from Mount Athos, describing similar (or even more spiteful) attitudes that prevail even among Athonite monks:

At the holy Monastery of Iveron, during the annual feast of Our Lady of the Gate, the Panaghia Portaitissa (15 August), the Romanian musician Nektarios Monachos, aka Vlachos, had been invited to chant as first (right) chanter at the festal vigil. There, some

4 Spyrakou 2008: 218.

5 Concerning Chalkeopoulos, see Chaldaeakes 2010b.

6 Spyrakou 2008:131-2.

monks, as had already been the case at the Church of Protaton, driven by envy, became the instruments of Satan and poisoned the wine of that sweet-voiced chanter to prevent him from performing. Yet that blessed musician, armed with great and deep faith in God and in the Virgin Mary, as soon as he felt the first stomach pains, ran to the icon of Our Lady of the Gate, took the oil-lamp, drank its entire content, and filled with anguish prayed to the Mother of God: "Virgin Mary save me, I have been poisoned!" The swift and willing helper and healer of those invoking her, Our Lady the Mother of God immediately cured Nektarios upon his drinking the contents of the oil-lamp. He therefore recovered completely and chanted with enthusiasm during the entire vigil. To the great shame of those who dared attempt such a crime, Nektarios chanted, praised the Lord from the bottom of his heart and thanked the Holy Mother of God. As he revealed later, he had never had such an inspiration before, nor had he ever chanted with so clear a throat before that night that filled him with ecstasy and unspeakable joy. In other words, what happened was the exact opposite of what Satan had plotted using as his minions these despicable monks, who did not hesitate to resort to crime out of sheer envy⁷.

Yet the behaviour of that kind most widely disseminated and commented on, up to the present day, is known to us from anecdotal reports on the relations between the famous protopsaltes of the Ecumenical Patriarchate during the last century. The most telling of these cases is perhaps the widespread oral tradition concerning the relationship between Konstantinos Pringos and Thrasyvoulos Stanitsas, respectively protopsaltis and lampadarios of the Ecumenical Patriarchate for the period from 1939 to 1959⁸. As has been written,

The relations between Stanitsas and Pringos were not always harmonious. Their "cohabitation" went through various stages. There was a little coffee house outside the Patriarchate where all chanters (Rhaedestinos, Naupliotas, Vingopoulos) went to have their coffee – in other words, it was a haunt. There were times when they were seen taking their coffee together, and some other times when, after a dispute between them, they would visibly avoid each other. And this occurred quite regularly, as they constantly oscillated between being very close and refusing to talk to each other [...] Initially Pringos displayed affection for Stanitsas, but later his attitude changed. And when they were on bad terms, Stanitsas would say to Pringos: "Kostas, what will you chant today? Which Dynamis will you recite?" To which Pringos replied: "You say what I say". Once, on the Sunday of Orthodoxy, Stanitsas said to Pringos: "Do not begin in a high register, because I do not feel well today". Yet Pringos began his chanting with the katabasia "Thalassis to erythraion" ["Θαλάσσης τὸ ἐρυθραῖον..."] at a pitch clearly higher than was customary for him...⁹.

Equally indicative is the following incident, known to us from reports by several eye and ear witnesses:

It was the eve of the Dormition of Mary, 14 August of a year unknown, at the service of Vespers. It must have been a period in which the two of them were not on very good terms. First entered the assistants, the domestikoi, and after having bowed in front of each other, they took their places at the lectern, but did not sit on their pews, waiting for

7 Andreas monk 1981: 55-6.

8 Concerning Pringos and Stanitsas, see respectively: Papamanolakes 1996; Hadjigiakoumes 2003: 37-8 (of the submitted leaflet); and: Farasoglou 1996; Tsiounes 2000; Tsiounes 2003; Hadjigiakoumes 2003: 39-40 (of the leaflet); Aggelinaras 2009: 151-7, 173-201, 203-28.

9 Tsiounes 2003: 27 and footnote 12.

the Masters to come in, as it is customary. In fact the first to arrive was Pringos, who took his place at the lectern, but without sitting on his pew, waiting for Stanitsas so that they could bow in front of each other. The Patriarch was about to arrive, and Stanitsas was still nowhere to be seen. And while the entire congregation waits filled with anxiety, Stanitsas appeared, for an unknown reason took his place at the lectern, turning his back to Pringos and sitting on the pew. Visibly irritated, Pringos addressed Stanitsas from the opposite side in a loud voice and using somewhat rude terms. Then Stanitsas, with a reddened face and full of rage, answered him in the same rude tone. As a result of this, Pringos became all white and began to shake (his health problems had already begun to manifest themselves) and they had to take him to the sacristy and throw some water on him to help him feel better. In the meantime, the Patriarch had entered the church and it was the left choir, presided over by Stanitsas, that addressed him with the customary salutation “εἰς πολλὰ ἔτη” ([May the Lord preserve you] for many years). Having come to his senses, Pringos took up his position to chant, still holding a grudge against Stanitsas. Thus, while chanting the eight-mode doxastikon of Vespers “Thearxio nevmati” [“Θεαρχίω νεύματι...”], he changed the note Pa to La. Performing the part of the left chanter, in fourth plagal mode, at the word “presoeve” [“πρέσβεβε”], Stanitsas’s voice was supposed to rise to high Ni, which in this case is Sol. And normally he would be able to do so, but he was so upset and angered that he failed. The resulting dissonance was heard by everyone, and all of them, the assistants and everybody else, were unable to hold back their laughter¹⁰.

Apart from the historical importance and the moral significance of the above-cited testimonies, these reports (that are almost contemporary with the facts related in them) provide us with further technical-musicological indications on how it was (and remains) possible to generate this feeling of musical dissonance and interpretive rivalry. I repeat that the relevant data are, so far, the following: firstly, the *church*, the place where antiphonal chanting is performed (but the church not only as a concrete place, but most of all as a philosophical-ideological proposal and as an eschatological perspective), which offers chanting whose moral model is angelic concord and harmony; secondly, the *music*, a music conceived and designed to be heard in the church (i.e., ecclesiastical music, as a melody-generating concept with the clear purpose of unity on a technical level), whose ideal is also uniformity and unity. Despite all this, it is remarkable that human ingenuity (or even malice) can achieve, if it so wishes, exactly the opposite results, by applying to the hymns chanted in the church the following three technical-musicological elements:

- Knowledge of the repertoire as a whole¹¹.

10 *Ibid.*: 30-1.

11 I would like to recall here, from the aforementioned story regarding the relationship between Pringos and Stanitsas, the following passage: *Initially Pringos displayed affection for Stanitsas, but later his attitude changed. And when they were on bad terms, Stanitsas would say to Pringos: “Kostas, what will you chant today? Which Dynamis will you recite?” To which Pringos replied: “You say what I say”*. This is a usual and common practice among chanters; i.e. the first chanter usually surprises the second one, choosing compositions less well-known or even unknown to him, in order to tame or even to humiliate him during their performance together.

- The tonal basis of the performance¹².
- The rhythmic pace (*tempo*) of the performance¹³.

It is obvious that this phenomenon stems from strong social and anthropological causes deserving of more thorough investigation.

Furthermore, it must be noted that, in addition to the oral dimension of the matter described above, documentary evidence reports, from the 18th century on, similar divisive tendencies. I refer in particular to the cases (thus far insufficiently studied) in which documentary evidence reflects historically confirmed personal conflicts and other musical litigations between famous composers of sacred music. For instance, historical sources report that protopsaltis Panayiotis Chalatzoglou was driven by “*extreme envy*”¹⁴, and that protopsaltis Manuel “*was a great opponent of George from Crete*”¹⁵; another known case is that of the protopsaltis Jacob, who “*would also had been an excellent chanter, if he had better rhythm. Because, ignoring the rules of rhythm, he did not obey the rhythm of the prosomoia, supposedly in order to express the meaning of the troparia. He thus brought Peter Byzantios, who was lampadarios at that time, to a state of exasperation*”¹⁶; while the famous Peter Peloponnesios was involved in a serious controversy with both Jacob and Daniel the protopsaltai¹⁷.

12 I will also recall here, from the above mentioned story regarding the relationship between Pringos and Stanitsas, the following passage: *Once, on the Sunday of Orthodoxy, Stanitsas said to Pringos: “Do not begin in a high register, because I do not feel well today”. Yet Pringos began his chanting with the katabasia “Thalassis to erythraion” (“Θαλάσσης τὸ ἐρυθραῖον...”) at a pitch clearly higher than was customary for him.* This is another usual practice among chanters; i.e. if the first chanter feels that the second one has any vocal problems (or another type of voice in general), he tries to prove himself better, singing in pitch areas which are unfamiliar or even inaccessible to the second chanter (in *example No. I*, found at the end of this paper, one may see the aforementioned composition on the katabasiai “*Thalassis to erythraion*” {“*Θαλάσσης τὸ ἐρυθραῖον...*”}, written by Stanitsas himself, during the period he was a protopsaltis (and it is indicative that during that period Stanitsas used to write down only the melodies to be sung by the first chanter, never those of the second.).

13 Tempo is obviously one of the most important elements in musical performance; some chanters frequently change the tempo of well-known melodies, making them faster, in order to surprise the second chanter and cause trouble for him.

14 This is an entry found in the “*Alphabetical catalogue of those who flourished in this kind of music* (i.e. Greek ecclesiastical music) *at various times*”, written by Nikephoros Kantouniaries from Chios (cf. Chaldaeakes 2010a); see specifically his autograph codex No. 1427 of Vatopediou monastery (dated 1810), p. 663 and the codex No. 318 of Xeropotamou monastery (early 19th century), f. 143r.

15 From the aforementioned catalogue; see also codex No. 1427 of Vatopediou monastery (dated 1810), p. 662 and codex No. 318 of Xeropotamou monastery (early 19th century), f. 142v.

16 This is a note from Chrysanthos’s *Great Theory of Music* (see Chrysanthos 1832: XXXVI, note a), translated by Romanou 2010: 235, note 91.

17 See also Chrysanthos, *Great Theory of Music* (Chrysanthos 1832: XL-XLI, note b), translated by Romanou 2010: 238, note 109: “*When protopsaltis John passed away and Daniel became protopsaltis, Jacob should have become lampadarios, since he was right*

All these personal recriminations and their repercussions in the works of the aforementioned composers gradually lead to the composition of sacred melodies in accordance with a new spirit, clearly different from the old one that was based on unity. This new climate is implicitly (but sometimes also explicitly) defined by divisive tendencies, or, at any rate, by musical variety or even continuous antiphonal differentiation. To summarize, this new spirit in composing sacred melodies displays the following characteristics:

- The superficial and nominal use of older melodic patterns based on uniformity (i.e. the morphological technique of similar melic development in pairs), yet with an increasingly visible musical sophistication and interpretive analysis of any extant similar musical phrases, a technique that eventually cancels or represses this sense of similarity¹⁸.
- The obvious, in many cases, compositional bias, according to the position (protopsaltis or lampadarios) held by the composer with regard to his quality as a chanter¹⁹.

domestikos. Peter, however, overturning the order, thanks to the mediation of powerful people, became lampadarios himself and took Peter Byzantios as his domestikos. For this reason, it is said, he was despised by both Jacob and his teacher Daniel, with a hidden hate that made its appearance at times”; cf. also the following relevant note from the manuscript version of Chrysanthos’s Great Theory of Music, written in 1816 by Chrysanthos himself in the codex No. 18 of the Library of the School of Dimitsana, published by Konstantinou 2007: 140-2: “In those times Daniel composed eight koinonika (Communion hymns) and included them in his chanting repertoire. The students who heard them asked Daniel to publish them for their sake, but he did not consent to this. Peter, on the other hand, upon listening to them carefully, composed eight koinonika imitating those of Daniel and subsequently published them. At that point Daniel, for a reason known to him alone, published his own eight koinonika”.

18 In *example No. 2*, found at the end of this paper (taken from the musical edition John-Stefanos1851: 294-8), there may be seen a very well-known composition by Jacob the protopsaltis, the polyeleos *Douloi Kyrion* (Δουλοὶ Κύριον) composed in the fourth Hagia mode (cf. Chaldaeakes 2003: 911-23). In all sixteen verses of this composition there is a central, but hidden, similarity: the melody of the refrain *alleluia* (ἀλληλούια). How is this similarity hidden? It is in the fact that, while we have here a simple melody of an ascending and descending tetrachord in the fourth Hagia mode, i.e. Gabc-cbaG, at the same time, the melody appears through nine melodic variations, as may be seen in detail in the relevant index (*picture 2*), found at the end of this paper (taken from Chaldaeakes 2003: 916-7). This, then, is what I refer to when I speak of “*increasingly visible musical sophistication and interpretive analysis of any extant similar musical phrases*”; this is the “*technique that eventually cancels or represses any sense of similarity*”.

19 I would like to recall here, from the aforementioned story held at the church of the Ecumenical Patriarchate between Pringos and Stanitsas during the eve of the Dormition of Mary, the following passage: ... Pringos (...) while chanting the eight-mode doxastikon of Vespers “*Thearxio nevmati*” (“Θεαρχίῳ νεύματι...”), ... changed the note Pa to La. Performing the part of the left chanter, in fourth plagal mode, at the word “*presveve*” (“*πρέσβεβε*”), Stanitsas’s voice was supposed to rise to high Ni, which in this case is Sol. And normally he would be able to do so, but he was so upset and angered that he failed. The resulting dissonance was heard by everyone, and all of them, the assistants and everybody else, were unable to hold back their laughter. In *example No. 3*, found at the end of this

In conclusion, the question that one has to answer is the following: *Does the practice of antiphony in chanting reflect unity, variety, or both?* Initially, I would say that, whereas all factors involved (the philosophy and ideology of the Church, but also the technique of sacred music itself) do “conspire” in favor of unity, this seems to be destined for an ideal world – the world of angels. In the flawed world of humans, division and divergence are constantly promoted. It has to be noted, however, that this phenomenon of division opens up new chapters in musical creation (the composition of new melodies), offering at the same time the possibility of a philosophical and musicological rethinking of music itself in both its anthropological dimension and its realization as chanting performance. In any case, the fundamental question raised by the present paper (*Does the practice of antiphony in chanting reflect unity, variety, or both?*) remains, if not unanswered, at the very least pending; it may well be answered, however (and not necessarily in some preconceived or dogmatic way), by any well-intentioned and objective researcher investigating the – visible or secret – essence of music and its performance – in other words, by all of you...

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paper, one can see the said composition, taken from Pringos’s own musical edition (Pringos 2007: 253-8); the point in question is found at the section in the fourth plagal mode, at the word “*presveve*” (“*πρεσβεβε*”); if the basis of the entire composition is the note La, i.e. a (as is the case in the story), the first chanter’s part (i.e. the previous one in the fourth mode) causes no problems for the performer; but the second chanter’s part is accordingly based on a very high pitch (G); and, in addition, at this point (“*presveve*”) there is an ascent of an octave that moves the melody to g! What, however, is the most important point to note here? The original, pre-existing melody itself, written by a specific composer, who was John: *he was a protopsaltis!*

Chrysanthos, from Madytos, archbishop of Dirraxion (1832) *Great Theory of Music*. Trieste: Michele Weis.

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PICTURE 1

Προίμιο

Ἄνηρ· ἀλληλούια.
3β

Α' στάση

	2α	3α
1. Μακάριος ἄνηρ, ὃς οὐκ ἔπαρεύθη 1α 1α 1Α	ἐν βουλῇ ἄσεβῶν·	ἀλληλούια.
2. Καὶ ἐν ὁδοῖς ἀμαρτωλῶν 1B	οὐκ ἔστη·	ἀλληλούια.
3. Καὶ ἐπὶ καθέδρα λοιμῶν 1B	οὐκ ἐκάθισεν·	ἀλληλούια.
4. Ἄλλ' ἢ ἐν τῷ νόμῳ Κυρίου 1B 1β.i 1Α	τὸ θέλημα αὐτοῦ·	ἀλληλούια.
5. Καὶ ἐν τῷ νόμῳ αὐτοῦ μελετήσει 1α 1β.i 1Α	ἡμέρας καὶ νυκτός·	ἀλληλούια.
6. Καὶ ἔσται ὡς τὸ ξύλον 1α 1Α	τὰ πεφυτευμένον·	ἀλληλούια.
7. Παρὰ τὰς διεξόδους 1α 1Α	τῶν ὑδάτων·	ἀλληλούια.
8. Ὁ τὸν καρπὸν αὐτοῦ δώσει 1β.i 1Α	ἐν καιρῷ αὐτοῦ·	ἀλληλούια.
9. Καὶ τὸ φύλλον αὐτοῦ 1α 1Α	οὐκ ἀπορῦνθήσεται·	ἀλληλούια.
10. Καὶ πάντα, ὅσα ἂν ποιῇ, 1α 1α 1B	κατευοδωθήσεται·	ἀλληλούια.
11. Οὐχ οὕτως 1β.ii	οἱ ἄσεβεῖς, οὐχ οὕτως·	ἀλληλούια.
12. Ἄλλ' ἢ ὡσεὶ χνοῦς, ὃν ἐκρίπτει ὁ ἄνεμος 1β.i 1α 1β.i 1Α 1β.ii	ἀπὸ προσώπου τῆς γῆς·	ἀλληλούια.
13. Διὰ τοῦτο οὐκ ἀναστήσονται 1α 1Α	ἄσεβεῖς ἐν κρίσει·	ἀλληλούια.
14. Οὐδὲ ἀμαρτωλοὶ 1B	ἐν βουλῇ δικαίων·	ἀλληλούια.
15. Ὅτι γινώσκει Κύριος 1β.i 1Α	ὁδὸν δικαίων·	ἀλληλούια.
16. Καὶ ὁδὸς ἄσεβῶν 1α 1B	ἀπολείται·	ἀλληλούια.

B' στάση

	2β	3β
1. <u>Ἴνα τί ἐφρύαξαν ἔθνη, καὶ λαοὶ</u> 1A 1α 1β.ii	ἐμελέτησαν κενά·	ἀλληλούια.
2. <u>Παρέστησαν</u> 1β.ii	οἱ βασιλεῖς τῆς γῆς·	ἀλληλούια.
3. <u>Καὶ οἱ ἄρχοντες</u> <u>συνήχθησαν</u> 1β.ii 1β.ii	ἐπὶ τὸ αὐτό·	ἀλληλούια.
4. <u>Κατὰ τοῦ Κυρίου</u> 1A	καὶ κατὰ τοῦ χριστοῦ αὐτοῦ·	ἀλληλούια.
5. <u>Διαρρήξωμεν</u> 1β.ii	τοὺς δεσμούς αὐτῶν·	ἀλληλούια.
6. <u>Καὶ ἀπορήψωμεν</u> 1β.ii	ἅψ' ἡμῶν τὸν ζυγὸν αὐτῶν·	ἀλληλούια.
7. <u>Ὁ κατοικῶν ἐν οὐρανοῖς</u> 1α 1β.ii	ἐκγελάσεται αὐτούς·	ἀλληλούια.
8. <u>Καὶ ὁ Κύριος</u> 1β.ii	ἐκμυκτηριεῖ αὐτούς·	ἀλληλούια.
9. <u>Τότε λαλήσει πρὸς αὐτούς</u> 1β.i 1α 1A 1β.ii	ἐν ὀργῇ αὐτοῦ·	ἀλληλούια.
10. <u>Καὶ ἐν τῷ θυμῷ αὐτοῦ</u> 1α 1α 1α	ταράξει αὐτούς·	ἀλληλούια.
11. <u>Ἐγὼ δὲ κατεστάθην</u> 1α 1A	βασιλεὺς ὑπ' αὐτοῦ·	ἀλληλούια.
12. <u>Ἐπὶ Σιών ὄρος</u> 1α 1B	τὸ ἅγιον αὐτοῦ·	ἀλληλούια.
13. <u>Διαγγέλλων</u> 1β.i	τὸ πρόσταγμα Κυρίου·	ἀλληλούια.
14. <u>Κύριος εἶπε πρὸς με·</u> 1α 1A	υἱός μου εἶ σύ·	ἀλληλούια.
15. <u>Ἐγὼ σήμερον</u> 1β.ii	γεγέννηκά σε·	ἀλληλούια.
16. <u>Αἶτησαι παρ' ἐμοῦ καὶ δώσω σοι ἔθνη</u> 1α 1α 1α 1A	τὴν κληρονομίαν σου·	ἀλληλούια.
17. <u>Καὶ τὴν κατάσχεσίν σου</u> 1A	τὰ πέρατα τῆς γῆς·	ἀλληλούια.
18. <u>Ποιμανεῖς αὐτούς</u> 1A	ἐν βάρβῳ σιδηρᾷ·	ἀλληλούια.
19. <u>Ὡς σκευὴ κεραμέως</u> 1A	συντρίψεις αὐτούς·	ἀλληλούια.
20. <u>Καὶ νῦν, βασιλεῖς,</u> 1β.ii	σύνετε·	ἀλληλούια.

	2β	3β
21. <u>Παιδεύθητε, πάντες</u> 1β.ii 1α	οἱ κρίνοντες τὴν γῆν·	ἀλληλούια.
22. <u>Δουλεύσατε τῷ Κυρίῳ</u> 1Α 1α 1α	ἐν φόβῳ·	ἀλληλούια.
23. <u>Καὶ ἀγαλλιᾶσθε</u> 1Α	αὐτῷ ἐν τρόμῳ·	ἀλληλούια.
24. <u>Δράξασθε παιδείας, μήποτε</u> 1Α 1β.ii	ὀργισθῆ Κυρίου·	ἀλληλούια.
25. <u>Καὶ ἀπολείσθε</u> 1Α	ἐξ ὁδοῦ δικαίας·	ἀλληλούια.
26. <u>Ὅταν ἐκκαυθῆ ἐν τάχει</u> 1α 1α 1α 1α	ὁ θυμὸς αὐτοῦ·	ἀλληλούια.
27. <u>Μακάριοι πάντες</u> 1Α	οἱ πεποιθότες ἐπ' αὐτῷ·	ἀλληλούια.

I' στάση

	2γ	3α
1. <u>Κύριε, τί ἐπληθύνθησαν οἱ θλίβοντές με; πολλοὶ ἐπανίστανται</u> 1α 1Α 1Α 1α 1β.ii	ἐπ' ἐμέ·	ἀλληλούια.
2. <u>Πολλοὶ λέγουσι</u> 1β.ii	τῆ ψυχῆ μου·	ἀλληλούια.
3. <u>Οὐκ ἔστι σωτηρία</u> 1Α	αὐτῷ ἐν τῷ Θεῷ αὐτοῦ·	ἀλληλούια.
4. <u>Σὺ δέ, Κύριε,</u> 1α 1β.ii	ἀντιλήπτωρ μου εἶ·	ἀλληλούια.
5. <u>Δόξα μου καὶ ὑψῶν τὴν</u> 1α 1α	κεφαλὴν μου·	ἀλληλούια.
6. <u>Φωνῆ μου πρὸς Κύριον</u> 1α 1β.ii	ἐκέκραξα·	ἀλληλούια.
7. <u>Καὶ ἐπήκουσέ μου</u> 1Α	ἐξ ὄρους ἁγίου αὐτοῦ·	ἀλληλούια.
8. <u>Ἐγὼ ἐκοιμήθην</u> 1Α	καὶ ὑπνῶσα	ἀλληλούια.
9. <u>Ἐξηγέρθη, ὅτι Κύριος</u> 1Α	ἀντιλήψεταιί μου·	ἀλληλούια.
10. <u>Οὐ φοβηθήσομαι</u> 1β.ii	ἀπὸ μυριάδων λαοῦ·	ἀλληλούια.
11. <u>Τῶν κύκλω</u> 1α	συνεπιτιθεμένων μοι·	ἀλληλούια.
12. <u>Ἀνάστα, Κύριε, σῶσόν με,</u> 1α 1β.ii 1β.ii	ὁ Θεός μου·	ἀλληλούια.

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	2γ	3α
13. <u>Ὅτι σὺ ἐπάταξας πάντας τοὺς ἐχθραίνοντάς μου</u> 1β.ii 1α 1α	ματαιῶς·	ἀλληλοῦα.
14. <u>Ὁδόντας</u> 1α	ἀμαρτωλῶν συνέτριψας·	ἀλληλοῦα.
15. <u>Τοῦ Κυρίου ἡ σωτηρία καὶ ἐπὶ τὸν λαόν σου</u> 1α 1Α 1Α	ἡ εὐλογία σου·	ἀλληλοῦα.
	2γ (ἀρχή) - 2α (τέλος)	
• <u>Δόξα πατρὶ καὶ υἱῷ</u> 1β.i 1α 1β.ii	καὶ ἀγίῳ πνεύματι	ἀλληλοῦα.
• <u>Καὶ νῦν καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας</u> 1α 1α 1β.ii 1Α	τῶν αἰώνων, ἀμήν·	ἀλληλοῦα.

PICTURE 2

α) αλ λη λου ου ου ι ι ι α

β) αλ λη λου ου ου ι ι ι α

γ) αλ λη λου ου ι ι ι ι α

δ) (Δὲν ἀπαντᾷ στὴν παλαιὰ γραφή) αλ λη λου ου ι ι ι ι α

ε) αλ λη λου ου ι α

ς) αλ λη λου ου ι ι α

ς) αλ λη λου ι ι ι α

η) αλ λη λου ου ου ου ου ι α

αλ λη λου ου ου ου ου ου ου ου ι α α α

θ) αλ λη λου ου ι α

EXAMPLE 1

Καταβασίαι ἄρραι. Ὡς κυριακῆ τῆς Ὀρθοδοξίας. Ἰκοῦν

B
Θα λα α α α ε σ η τ ο ε ρ υ θ ρ α ι α ι

ο ο ν π ε ε ε λ α α γ ο γ α β ρ ο σ κ ο ι γ ι ι

χ ν ε ε θ ι ι ν ο π α λ α ι ο γ π ε ζ ε ε υ θ α α γ

Ι θ ρ α α η λ σ τ α υ ρ ο τ υ υ π ο ι ο ι γ Μ ω ω

ε ε ε ε ε ω ω γ κ ε ε ρ θ ι ι ν τ ο υ Α

μ α λ η ν τ η ν δ υ υ υ γ α α α α μ ι ι ν

B
ε ν τ η ε ε ρ η η μ ω ω ε ε τ ρ ο ο

π ω ω ω θ α α τ ο ο

τὸ τέλος τῆς Γ. ᾠδῆς: **Δ**
υ α ι υ α τ α φ υ η η η η

B
υ α ι α ι σ τ ε ρ ε ε ω ω μ α α

Ωδὴ Ε!
Σ υ υ υ κ υ ρ ι ι ε μ ο υ θ

B
φ ω ω γ ε ι γ τ ο ν μ ο ο ο θ μ ο ο ν ε λ η η η

λ υ υ θ α α γ φ ω γ α α α γ ι ι

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ον ε ε πι ι στρε ε φον ευ ζο φω ω

ω δουγ α α γυοι οι οι οι α ας τους

πι ι στει ει α α γυ υ μυου ουν

τα ας γε ε

ωδη ζι εν τη η ια α μι ι νω

Α βρα μι αι οι παι αι δευ τη η ηε ερ

γι ι μη η πο ο α δω ευ γε βει

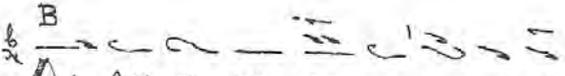
αγ μα αλ λο ο ον η η τη φλο ο

γι πυρ πο λου με νοι οι ε ε ιρα α αυ

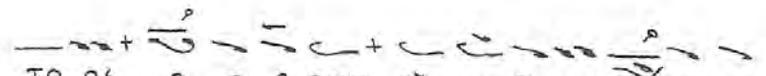
γα α α α ζον ευ λο γη με νο ας ει

εν τω να ω ω της θα ο ο ξη ης σου

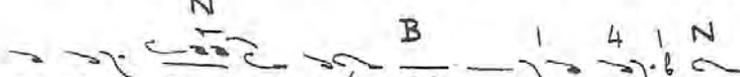
Κυ υ ρι ι ε ε

$\overset{2}{\omega}$ δὴ θ' $\frac{B}{\lambda}$ 

 λι θος α χει ρο ο τμη η η



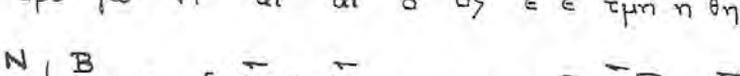
 το ος ο ο ρους εε α λα α σε ευ του



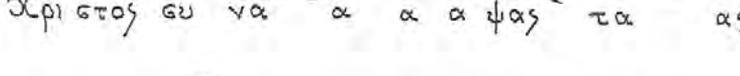
 ου σου Παρ θε ε ε νε ε α



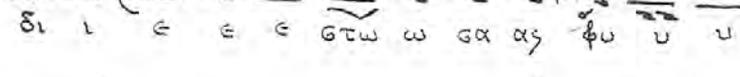
 υρο γω νι αι αι ο ος ε ε τμη η θη



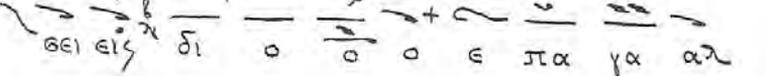
 Χρι στος συ να α α ψας τα ας



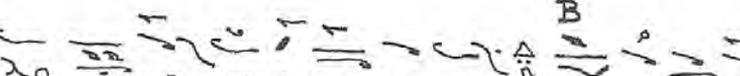
 δι ι ε ε ε στω ω σα ας φυ υ υ



 σει εις δι ο ο ο ε πα γα αλ



 λο ο ο με ε ε ε νοι σε ε θε ε



 ο ο ο το ο με ε με ε γα α



 λυ νο ο με ε ε ε ε εν

EXAMPLE 2

Ἐτερος Ἰακώβου

Πρωτοψ. ἦχος δ' Δε

Δ ου ου ου ου ου ου λη οι οη Κυ υ ρι ι ο ον Αλ

λη λου ι ι α αι νει τε το ο Ο νο ο μα Κυ ρι ι

ι ου αι νει τε δου ου ου λο: οι οι Κυ υ ρι ι ι

ο ο ο ο ο ο ο ον Αλ λη λου ου ου ι

ι ι ι α α

Ο ι ε στω ω ω ω ω ω ω τε ες εν Οι κω

Κυ ρι ι ι ι ι ου ου εν αυ λαις οι οι και Θε ου ου

ου ου η η η η μω ω ω ω ω ω ω ων Αλ

λη λου ου ου ι ι ι ι α α

Α ι νει ει ει ει ει τε το ον Κυ ρι ι ον ο ο

ο τι α γα θο ο ο ο ος Κυ υ ρι ι ι ο

ο ο υ ο ο ο ο ος Αλ λη λου ου ου ου ι ι

ι ι α

α α α αν Αλ λη λου ου ου ι ι ι ι α

Ο ο ο ο τι ι και ι ναι Κυ ρι ος τον λα

ο ο ο ο ο ο ο ο ον α αυ του ου ου ου ου ου ου

ου ου ου ου ου ου ου ου ου ου ου Αλ λη λου ου ου ου ου

ου ου ου ι α α α

Κ αι ε πι τοις δου ου ουουλοις α αυ του ου πα ρα κλη

θη η η η η η η πα ρα κλη η θη η σε ε ται αι αι

αι αι αι αι αι αι αι αι αι αι Αλ λη λου ου ου ου ου

ου ου ου ι α α α

Ο ι φο βου ου ου ου ου με ε νοι οι οι το ον

Κυ υ ρι ι ο ον ευ λο γη η σα α α τε

τον Κυ υ ρι ι ι ι ο ο ο ο ο ο ο ο ο ο ο ο ο

ο ον Αλ λη λου ου ου ι ι α α

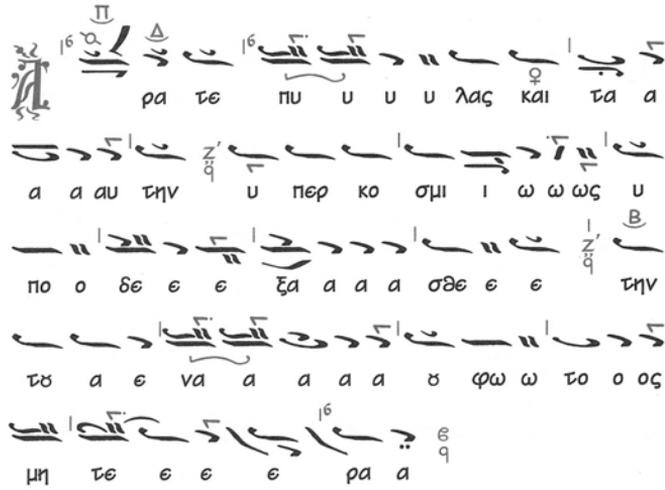
Ε υ λο γη η τος Κυ ρι ο ο ος εκ Σι ι ω ων

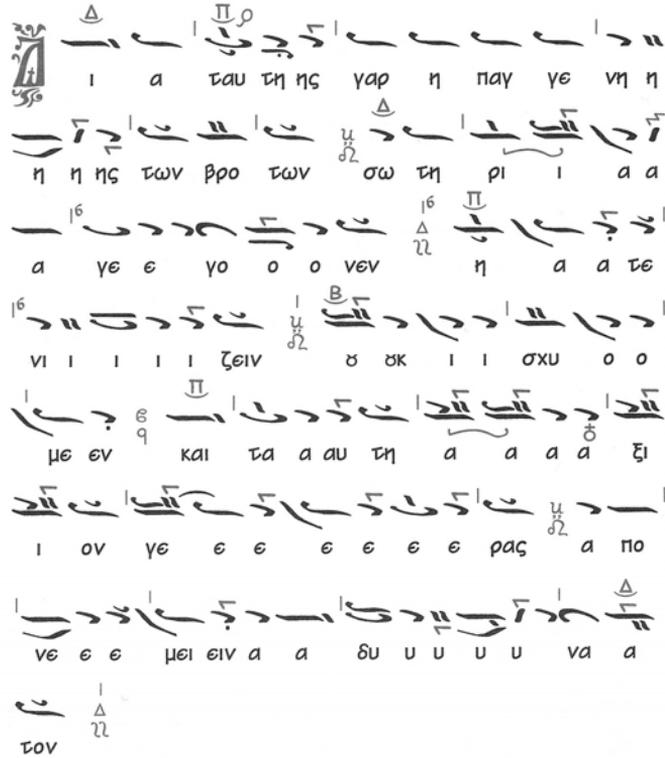
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K
 ι δε ε υ πε ε ε ρ τα α α α
 ται των ς ρα α νω ων δυ υ υ να α
 α α μεις συν τω οι κει ει ει ω ω
 δε ε σπο ο ο τη η πα α α ρα γε νο ο
 ο με ε ε ε ναι

Π
 ο θε ο δο χον και α κραιφ νε στα
 τον σω ω μα προ ο ο πε ε ε ε
 μπε ς ς σι τω δε ε ε ε ε ει κρα τς ς
 ς με ε ναι αι υ περ κο σμι ι ι ως
 δε ε προ ο ω ω χο ο ο ντο και α ο
 ρα α τω ω ω ως ε βο ο ο ο ων ταις
 α νω τε ε ε ε ε ραι αις τα ξι ι ι
 ι ι α α αρ χι ι ι αι αις ι δε
 η η η Πα ντα α α α να α α α σσα θε
 ο παις πα α α ρα γε ε ε ε ε γο ο ο ο
 νεν

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 ρα τε πυ υ υ υ λας και τα α
 α α αυ την υ περ κο σμι ι ω ω ως υ
 πο ο δε ε ε ξα α α α σθε ε ε την
 τσ α ε να α α α α σ φω ω το ο ος
 μη τε ε ε ε ρα α


 ι α ται της γαρ η παγ γε νη η
 η η ης των βρο των σω τη ρι ι α α
 α γε ε γο ο ο νεν η α α τε
 νι ι ι ι ζειν σ εκ ι ι σχυ ο ο
 με εν και τα α αυ τη α α α α ξι
 ι ον γε ε ε ε ε ε ε ρας α πο
 νε ε ε μει ει ν α α δυ υ υ υ υ να α
 τον

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αυ της γαρ το ο υ υ υ πε ερ βα α α

α λλον υ πε ρε ε χει πα α σα αν ε ε ε

ε ννοι οι οι οι αν

ι ο α α χρα α ντε θε ε ο ο ο

το ο ο κε ε α ει συν ζω η φο ο ο

ρω ω βα α σι ι ι λει ει ει και

το ο κω ω ω ζω ω ω σα πρε σβε

ε ευ ε δι ι η νε κω ω ως πε ε ρι

φρσ ρη η η σαι αι αι αι αι αι και αι αι

σω ω ω ω ω ω ω ω ω ω ω ω ω

σαι α πο πα α ση ης προσβο ο λης

ε ε ε ε ε να α ντι ι ι ι α ας

τη ην νε ο ο λαι αι αι αι αι α α α αν

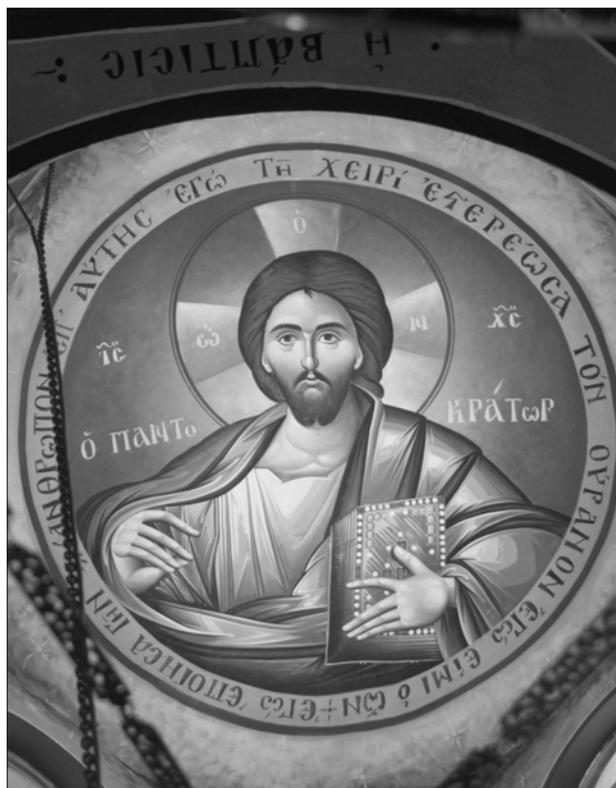
σσ την γαρ σην προ στα σι ι ι α α αν

κε κτη η η με ε ε ε θα

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Δ
δ2

ις τρις αι ω ω ω ω να ας α γλα
ο φα α νω ω ως μα α α κα ρι ι ι
ζο ο ο ο ντε ε ες



Christ Pantocrator in the dome of the St John the Theologian church, Orthodox Seminary, Joensuu.
(Photo: DL)