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The (Greek-speaking) Instruction of the Psaltic Art *Past, Present and Future*

A. The approach

Undoubtedly, there are questions in the mind of whoever is engaged in Byzantine Music about the ways that Psaltic Art was occasionally taught. Unfortunately though, these are questions that cannot easily be answered. As Psaltic Art is mainly based on the oral tradition, the exact methodology of its teaching is lost with the passage of time, while the information that is maintained in the existing written sources is insufficient and rather fragmentary.

In research, for example, there are known – but often overused – old accounts about the systematic group-teaching of the Psaltic Art, both from John Cameniates (10th century)¹ and from Nicolaos Mesarites (end of the 12th century)². The

¹. BÖHLIG, *Ioannis Caminiatae*, p. 12. FRENDO-FOTIOU, *John Kaminiates*, pp. 20-21: “Each church had its allotted share of priestly offices for the performance of divine service and of the grades of lector to take after the singing of hymns, these latter chanting the responses, using the rhythmic movement of the hand to keep in tune, forming a huge and most impressive choir, darling the eye of the beholder with the brilliance of their apparel and entrancing the listener with the vocal music of the psalms”. [Cfr. ΒΑΜΒΟΥΔΑΚΗ, *Συμβολή*, p. 85. ΣΤΑΘΗ, *Μέθοδοι*, pp. 710-711]. In the same text (and prior to the extract set out above) there is also the following (equally interesting) reference: “But how can I convey in language the effect of setting words to music or the heartwarming melodies the singers sing and the zeal of those who are entirely devoted to the service of God? But how could I set down in writing a meaningful account of these matters? Up to the present point in my narrative I have been somehow carried along by the force of my words, and forgetting my own, as it were, unqualified status, I have made a fair attempt (perhaps a better one than some other boor or ignoramus might have made) at setting forth in writing an intelligible report of the matters requested by our virtuous self. But from this point onwards, especially when I recall the sweet sound of tuneful airs, I do not know what is to become of me, what direction I am to take in my narrative or which to omit of these sweetest and best ordered of melodies, by means of which human beings would join with the heavenly powers in singing songs of celebration. If one were to liken that music which during the celebration of divine service wells up of one accord from every lip in hymns of praise to God, if one were to liken such music to the sound of the angels ‘keeping holyday’ in the place where stands ‘the abode of all those who rejoice’, he would be drawing a perfectly legitimate comparison” (BÖHLIG, *Ioannis Caminiatae*, pp. 11-12. FRENDO-FOTIOU, *John Kaminiates*, pp. 18-21).

². HEISENBERG, *Die Apostelkirche in Konstantinopel*, pp. 20-21. DOWNEY, *Nikolaos Mesarites*, pp. 866, 899: “There, toward the west, you may see hymnsingers with little children, almost infants, who lisp and have only lately been taken from the breast, who open their mouths and utter wisdom and rehearse praise for the God the king of all, and of His saints who have imitated His manner of life and His sufferings. Going on a little, you will find lads and young men who have just put away their boyhood, sounding forth-sweet melody and harmonious song from their throats, their mouths, their tongues, their lips and their teeth. These beat the time with their hands in order to keep the voices and the melody in time and train the beginners, so that they may not slip away from the melodic line or drop out of the rhythm or fall away from the other voices or sing out of time”. [Cfr. ΒΑΜΒΟΥΔΑΚΗ, *Συμβολή*, pp. 86-87. WELLESZ, *History*, pp. 62-63. HANNICK, *Τὰ διδακτικά συγγράμματα*, p. 402. ΜΠΕΝΑΚΗ, *Ἡ ἀρμονική τῶν βυζαντινῶν*, p. 9. ΣΤΑΘΗ, *Μέθοδοι*, p. 711]. In

musicological texts, however, that are distributed from the 14th century on, rather create the sense that the teaching of Psaltic Art was mainly a private issue, as it presupposed a close and long-lasting connection between a student and an expert teacher. The teaching in this case was oral (not only for the practical – obviously – but also for the theoretical part of the Art) that is why the relevant written sources appear insufficient³. For instance, in extant micrographies of musical manuscripts this image is perfectly typified; as we can patently see⁴, the teacher is standing with the evident authority of one with teaching wisdom, gesturing the positions of the chanting melopoeia, while at his feet, two (at the most) learners, bending with zeal over their open music books and imitating their teacher's gestures, are learning music. What results precisely from this scene is a primary example of the way of teaching Psaltic Art.

relation to the last reference to the movement of the hands (during psaltic teaching) see also relevant matters referred to by Chrysanthos, *Great Theory of Music*, p. 76, § 114: "Time, according to the philosophers, is measurement of an object's motion. While a melos is recited, let the hand or the foot of the musician move up and down hitting on the knee. Measuring the hand's motion, time is rendered. Time spent from one hit to the next is calculated as one chronos".

³. EBE 968, f. 177r: "...because the ancient poet considered that your teacher would teach it to you from the start, like the craftsman that he was; and for this reason he set it out with brevity; because it is impossible for someone to learn a skill without the living voice but only by the letter...". See also ΨΑΧΟΥ, *Δημοσίευσις ἀρχαίων χειρογράφων* (precisely: Φόρμιγξ, second period, second year, number 3-4, Athens, May 15-31 1906, p. 6). [Cfr. ΣΤΑΘΗ, *Μέθοδοι*, pp. 708-709].

⁴. At the end of the present study there are set out copies of two relevant miniatures. The first (see FIGURE 1) originates from the Codex Koutloumousiou 457 [and it is particularly well-known, being published many times; see its recent publication by MORAN, *Singers*, illustration 6, whereas for mention of the rest and earlier publications of this miniature cfr. HANNICK, *Τὰ διδακτικά συγγράμματα*, p. 402, footnote 4 (to these must now be added a similar publication, at p. 11 of the relevant pamphlet accompanying the double vinyl record *Ἰωάννης Κουκουζέλης*, another one at p. 92 of the dissertation of GHEORGHITĂ, *Chinonicul Dumincal* and one more at p. 5 of the dissertation of ΣΠΥΡΑΚΟΥ, *Οἱ χοροὶ ψαλτῶν*)]. The second (see FIGURE 2) is taken from the Codex Ivron 740, f. 122r [and has also been published by ΧΑΤΖΗΓΙΑΚΟΥΜΗΣ, *Χειρόγραφα*, photo 12]. I set out here an extract from the mentioned thesis of ΣΠΥΡΑΚΟΥ (pp. 517-518), which contains a detailed description of Figure 1: "In the centre there is depicted the first chanter Ioannis Glykys with umbel, belt and a cane at his feet, whilst with his two hands he makes the sign of the cross – he blesses the proceedings. On either side of the first chanter stand his pupils, i.e. Ioannis Koukouzelis the maistor and the first chanter Xenos Koronis with umbels and belts. In their hands they hold musical manuscripts with the material being chanted, in relation to which the maistor Koukouzelis is gesturing the Oxeia, whilst the first chanter Koronis is gesturing the Ison obviously addressing themselves to two choroi which are not depicted. The relationship of pupilage between them is recorded analytically at the beginning (f. 1r) of the Codex: The beginning of the Great Vespers by the chorus, by the grace of Holy God, contains Allagmata old and new by various poets, both of the admirable first chanter Glykys and his successors and pupils mister Xenos and first chanters the Koronis and mister Ioannis Papadopoulos and maistor the Koukouzelis, and with them many others". A similar rough description of FIGURE 2 is attempted by ΧΑΤΖΗΓΙΑΚΟΥΜΗΣ, *Χειρόγραφα*, p. 73: "...a many-faceted description from a manuscript [...] from the Monastery of the Ivron from the beginning of the 18th century, written by some scribe named Nikolaos. There is depicted 'the most musical mister Ioasaph the new Koukouzelis' teaching (the gesture?) to two other persons who are 'his nephew and pupil [name indecipherable]' and 'his servant and pupil', all with characteristic period attire".

The relevant learning process of the Psaltic Art couldn't have been much different from the one that was applied in mainstream Greek education. As we know⁵, the teaching of young children when they entered school, started with the learning of the alphabet. Then, the teacher familiarized the learners with the letter combinations (that is, he proceeded to the spelling process). The last teaching element was considered to be reading words, in which the competent learner would be the one who had perfect pronunciation.

The resemblance of the above procedure with the relevant teaching data of the Psaltic Art is impressive; in Psaltic Art, the first elements (or the “alphabet”) are, certainly, the signs. It was with the teaching of these that the teacher transmitted primarily the Art, proceeding gradually to their various combinations in order to form syllables (i.e. short musical phrases) and then words (i.e. extended melic periods). Leading, finally, to linked musical speech (i.e. to the famous – in Psaltic Art – theseis). This procedure is explicitly shown in the theoretical treatise of the monk Gabriel⁶, during the 15th century, where the two basic parameters of the study – and therefore of the teaching – of the Psaltic Art are underlined: the *m e t r o p h o n i a* and the *c h e i r o n o m i a*. The distinction between them is taught in existing theoretical manuals by comparing them to relevant examples from Greek grammar⁷. For instance, the main theorist of the Psaltic Art, Chrysanthos from Madytos, writes: *“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”*⁸.

If, then, the signs of the Psaltic Art are parallel to the letters of the Greek alphabet, there results – from their union and harmonic spelling – musical speech, the melody, which consists (like a complex sentence consists of words and phrases) of the so-called theseis. *“Thesis means the union of signs which form the melody – teaches*

⁵. ΚΟΥΚΟΥΛΕ, *Βυζαντινῶν Βίος καὶ Πολιτισμός*, pp. 48-55 and 67-71.

⁶. Gabriel, p. 72³⁷⁷⁻³⁸⁰: *“By [...] means of the phonetic and non-phonetic signs Psaltic Art creates theseis, which have the same relationship in Psaltic Art as words do in grammar. And gesturing distinguishes and considers these as good or not, as the case may be”*.

⁷. Gabriel, pp. 48⁹⁷⁻¹⁰⁶: *“... just like with letters omega and omicron are the same in pronunciation, but differ in that one is short but the other long. Similarly ita and iota and upsilon and other diphthongs are the same to speak but each is different as to length shortness and in their other values, it is the same with signs which have but one voice, that in measure they are the same, but are different in another way. Because the Oligon and the Oxeia are gestured differently, as are the Petasthi and the two Kentimata...”*, and 60²⁴¹⁻²⁵⁰: *“and because we do not only use the twenty four letters but we also need the ten prosodies for speech to be euphonic, similarly not only the fifteen phonetic signs but the other thirty six non-phonetic ones are also useful, which, in Psaltic Art, are related to the prosodies. Because these are like a guide or governor of the manner or manner of saying, whether to deploy the voices slowly or shortly, or whether with tone or quietly. Because the voices are created [...] by the phonetic signs, and the stops and shortnesses and the other values of these parts by the grand signs”*.

⁸. Chrysanthos, *Great Theory of Music*, p. 75, § 113.

Manuel Chrysaphes⁹ – *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*". So the teaching (and of course the primary learning) of the Psaltic Art was based upon suitable musical theseis, i.e. unions of various musical signs, appropriate for the first steps taken by beginner chanters¹⁰.

Every thesis was taught, understood and then interpreted during three stages; metrophonia, parallage and, finally, melos¹¹. However, the interest both of the teacher and the learner was focused on two levels of musical training: metrophonia (the early stage of the whole chanting preparation) and melos (the result subject of the whole final psaltic interpretation). The parallage, although it obviously differentiated from the metrophonia in the way it was chanted in the Old Method (and that is because in the position of the transcendental intervals of the metrophonia the parallage presupposed constant vocal fluctuation) constituted (as its naming – i.e. parallage – shows) an indirect performance of the metrophonia (that is, varied according to the poetic text), which is why it took secondary importance; *"Thus, the science of chanting does not consist only of parallage [...] but includes many other methods... – notes Manuel Chrysaphes¹² – The practice of parallage in chanting is the least significant of all techniques, and the easiest"*.

Therefore, all melodies of the Psaltic Art were taught based on this procedure. You can see, for example, the musical phrase *Χριστὲ ὁ Θεὸς ἡμῶν*, a piece from a method of learning the Psaltic Art (EXAMPLE No 1)¹³. If we had wanted to sing this musical phrase we had, firstly, to say the *parallage* (EXAMPLE No 1a)¹⁴; secondly, we had to chant the *metrophonia* (EXAMPLE No 1b); finally, this noted phrase was sung as a

⁹. Chrysaphes, pp. 40-41⁹¹⁻⁹⁶.

¹⁰. Erotapokriseis, p. 60³⁹²⁻³⁹⁵: *"and these theseis have been noted by us and by others, in order that beginners can start their preliminary exercises piecemeal, then learn and chant them and then move forward"*. Cfr. also relevant remarks by Chrysanthos, *Great Theory of Music*, p. 240, § 65: *"Such methods were written by other teachers musicians also, by which they introduce their students in music for their evolution"*.

¹¹. Chrysanthos, *Great Theory of Music*, pp. 241-243, §§ 69-73: *"...Parallage was to adapt the polysyllable notes on the neumes of the melody's quantity, written, and to chant their continuous ascent and descent, and never the ison or large intervals. Metrophonia was to chant the melody of the troparion, as indicated by the neumes that notate the quantity of melody only, without observing the indications of the hypostaseis and the theses. Melos was to chant the melos of the troparion as indicated by the theses of the neumes and the hypostaseis, by which is written not only the quantity of the melody but also the quality, without ignoring the words of the text..."*.

¹². Chrysaphes, pp. 38-39⁵²⁻⁵⁶.

¹³. The musical text of this specific phrase in this common method (accented on the well-known prayer *Δι' ἐυχῶν τῶν ἀγίων πατέρων ἡμῶν*) is taken here conveniently from Codex No 222 (73) of the library of K.A. Psachos (autograph of the first chanter Ioannis in the year 1766), f. 7^v.

¹⁴. The *parallage* was performed according to the famous theory of the wheel, in relation to which see Chrysanthos, *Great Theory of Music*, pp. 56-57, §§ 67-68; a copy of the specific extract of the Chrysanthos' *Great Theory of Music* is set out at the end of the present study (see FIGURE 3).

chant through the *melos* (which, according to an exegesis of Joasaph Dionysiates¹⁵, sounds as in EXAMPLE 1c).

“*And up to the time* (according to Chrysanthos’ relevant evidence¹⁶) *when the musical creations were few, the students learned them easily and in a short time by tradition. When however in the course of time the creations of the teachers increased in number, then teaching the students and learning the ecclesiastical songs required the analogous longer time*”. This lasting, ongoing difficulty of learning the Psaltic Art was confronted with a (relevant) reform, which was constructed by the Three Teachers (Chrysanthos, Gregory and Chourmouzios) during the year 1814¹⁷. This reform resulted in the simple reformation of the Art’s data with the imposition of the so-called New Method of analytical notation. In this way, what followed was an essential differentiation of the whole philosophy of the psaltic notation, because the melody that was concealed under the theseis that consisted of other sign formations was noted down analytically. This fact caused in the alteration of the above-described teaching procedure of the Art. Now, the teaching was done in a way that just resembled the double homogeneous procedure of the parallage and the metrophonia; in other words, the interpretative approach of any noted melody was attempted covertly (with the parallage, where the expression of the noted melody was through the notes) or in an obvious way (with the *melos*, where the same melody was expressed through the syllables of the subscripted poetic text).

You can see, again, the same musical example (No 2), which in the New Method’s notation is noted directly according to its *melos* version. It’s obvious that both the parallage and the *melos* ways of singing this melody have exactly the same sound [for the parallage please turn to EXAMPLE 2a; for the *melos* please turn to EXAMPLE 2b]; It is not obvious, however, whether there was a particular and essential concern about the quality or the expression of the chanting act, i.e. for what was characterized as *melos* in the past. So, as time went by, the New Method’s *melos* (despite its name) was reduced to the old metrophonia, with the known effects on the modern psaltic performance.

¹⁵. I refer indicatively to the following codices (autographs of the said Ioasaph): Dionysiou 708, ff. A^v-Γ^r. Dionysiou 722, pp. 1-4 [cfr., also, the codex Dionysiou 727]. Dionysiou 784, pp. 2-4. Dionysiou 680, ff. 1^r-3^r. [The last manuscript is a doubtful autograph of Ioasaph]; see also publication of this exegesis, not only in the recent musical book of ΙΩΑΣΑΦ, *Διονυσιατική Μουσική Ανθολογία*, pp. 246-247, but also both in the book of ΚΑΡΑΚΑΤΣΑΝΗ, *Ὀκτάηχον Μουσικὸν Λειμωνάριον Α'*, pp. 397-399, as well as in the publication of ΣΤΑΘΗ, *Φάκελος Μαθήματος*, pp. 135-137 (where there is also set out the version of the specific method according to the old notation.) The musical text of this exegesis is transcribed here from pp. 136-137 of the last publication.

¹⁶. Chrysanthos, *Great Theory of Music*, p. 241, § 68.

¹⁷. For the new method generally, see MORGAN, *The Three Teachers*. ΣΤΑΘΗΣ, *Τὸν ἥλιον κρούσαντα*. ΡΩΜΑΝΟΥ, *Ἡ μεταρρύθμιση τοῦ 1814*. ΑΛΥΓΙΖΑΚΗ, *Ἡ ὀκταηχία*, pp. 192-219. ΡΩΜΑΝΟΥ, *The New Method*. ΣΤΑΘΗ, *Διακήρυξις*.

As a replacement effort for the deficiency that has been pointed out, maybe we should take into consideration the following remark that is indicated in Chrysanthos' *Great Theory of Music*¹⁸, according to which *"in order that a beginner chants [...] correctly, he must be taught by a Greek musician, because the musician of a different nation pronounces the notes differently, due to his native language's pronunciation patterns, and is not using the intervals of the tonoi as we do"*. Thereby, the most fundamental and determinant factor of the teaching of the Psaltic Art, **the teacher**, appears.

Generally, in the sources we have at our fingertips, the teacher figure is outlined rather rhapsodically¹⁹. On the basis of the relevant existing evidence it is proved that the teacher of the Psaltic Art is (or should, ideally, be) a devout and affectionate man²⁰, discrete during his teaching²¹, inventive during the inspiration²², persistent but also systematic during the performance²³, supervisory, parabolic or even anthropomorphic in the expression of his knowledge²⁴, of which he is well-

¹⁸. Chrysanthos, *Great Theory of Music*, p. 38, § 19.

¹⁹. Cfr. ΚΟΥΚΟΥΛΕ, *Βυζαντινῶν Βίος καὶ Πολιτισμὸς*, pp. 79-87.

²⁰. Cfr. the following preface of the teachings of such a Byzantine music teacher: *"And I, oh my dearest children, started wanting to write whatever the giver of all goods will provide, by the inspiration prayed for, and by the mediation of our spotless Mother of God; and this is not an attempt proceeding from my own cleanliness, because I am filthy with sin and soiled by transgression, but I have been given courage by the boundless mercy of He who gave light to the blind and who has lifted the fallen; and he who has opened the mouth and given speech to those who have asked for this with all their hearts, I have started by throwing myself in the infinite ocean of His merciful wisdom, in case He may grant speech to him who is worthless and small, by the inspiration of His most Holy Spirit, by which to teach and interpret for you this rhythmic craft"* [Erotapokriseis, p. 28⁵⁻¹⁵].

²¹. See, also in the Erotapokriseis, where the teacher appearing there takes care to choose (from the totality of the teaching material) *"the most self-contained" or "which many think they feel, but understand them vainly and disfigure the truth"* [p. 28^{16-17,20-21}], whereas, also he systematically avoids *"gabble, so that – as he writes in this respect – we do not bring disrespect to the beginners. For I am able to write the compositions of more signs such as gestures – he continues – but to maintain simplicity and to avoid surfeit of many signs for the beginners I have written this small preliminary exercise"* [p. 60³⁹⁹⁻⁴⁰³].

²². Cfr. some unknown Byzantine teacher [in Anonymous, pp. 106-107⁷⁴¹] appears to say to his pupil: *"Now I have shown you the matter in many ways..."*.

²³. In Erotapokriseis [p. 50²⁹⁷²⁹⁸] the fictional teacher warns his pupil: *"and if you want me to explain my speech to you in greater detail hear me, listener, with much attention, if you wish to benefit..."*.

²⁴. See the relevant remarks made by the unknown teacher of this writing Anonymous [pp. 86-87⁴⁷⁹⁻⁴⁸⁰]: *"Since you have not understood those parables, you will obviously be in need of yet another parable..."* [it is indeed typical that in the same text (pp. 86-87⁴⁷³⁻⁴⁷⁴) the student accepts *"everything you have said, master, is acceptable and in accordance with our craft, and you have not hidden your talent, but have been teaching me in a befitting manner and thus multiplying it..."*]. And the teacher of the Erotapokriseis accepts: *"Because we have interpreted everything according to the nature of man, let us say again"* – and in continuation he develops the following teaching – *"man has hands and legs and the same for tones; and which? The composite ones, that is, the Kratima, the Xiron Klasma and similar ones, those which are composite."* [p. 46²²⁰⁻²²³].

versed. Indeed he should inspire self confidence in that knowledge²⁵, but always be modest and circumspect²⁶.

For this reason, the only concern and the primary preoccupation of each student was "...how to learn to chant the theseis as his teacher did"; "and this matter (a 17th century theorist advises a student²⁷) 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".

So, in what way should we imagine the student figure? There is no doubt that this figure, according to the individual, would display various traits. In any case, the ideal – in some way – student is outlined in Chrysanthos' *Great Theory of Music* as follows²⁸: "Whence, in order that a chanter is beloved, and not despised by listeners, he should be beautiful. In chanting, beauty consists of:

- I. Euphony...
- II. ...a mimetic disposition, either by nature or by practice...
- III. ...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...".

B. The content

There is no immediate information about the content of the teaching of the Psaltic Art, especially for the period before the 14th century²⁹. Anyhow, from the

²⁵. The teacher of the Anonymous composition dares to note this: "well, now listen to me, my son, like a wise pupil to a wise teacher" [pp. 80-81⁴⁰⁸], whilst adding also relevantly the following: "...we are, with God's help, going to interpret these matters. And remember my soul, my son, after my death. For I will teach you things that are known to very few men" [pp. 76-77³³⁵⁻³³⁷].

²⁶. At the end of his theoretical treatise [p. 102⁷³²⁻⁷³⁷] Gabriel the monk notes: "And so I, motivated both by my friends and by the good that will come of it, brought these things forward from nothing; and if they are good God, who provided them, should be praised; and if not, then I should be blamed because I attempted a thing beyond my powers; but neither should I be blamed, because the purpose was worthy even if my powers were weak; amen".

²⁷. EBE 968, f. 178^r and 178^v, respectively. See also ΨΑΧΟΥ, Δημοσίευσis ἀρχαίων χειρογράφων (precisely: Φόρμιγξ, second period, second year, number 3-4, Athens, May 15-31 1906, p. 6 and number 7-8, Athens, July 15-31 1906, p. 6, respectively). [Cfr. ΣΤΑΘΗ, Φάκελος Μαθήματος, p. 9. ΣΤΑΘΗ, Μέθοδοι, p. 709].

²⁸. Chrysanthos, *Great Theory of Music*, pp. 248-249, §§ 82-84.

²⁹. However let it be noted that, as regards the content of musical teaching in the School of the Holy Apostles in Constantinople, Nikolaos Mesaritis comments in this regard as follows: "Near these [you will see] people who are concerned with tones and harmony, since this branch of learning took its beginnings

available theoretical treatises, we understand with certainty that the teaching operated mostly around two great chapters of the theory of the Psaltic Art: notation and modality. In the first case, much would be said about the shape, the denomination, the etymology, the action and the interpretation of the voiced and the voiceless signs, while – in the second – meanings such as *martyriai*, *echemata* (intonation formulae), modes and *phthorai* would be analyzed. In some, more specialized, cases the teaching would move on to the theory of *theseis*, i.e. in what ways the signs, when they were connected variously with each other, would compose (in a specific mode environment) the allocated musical lines.

The content of the teaching of the Psaltic Art is similar during the period of the New Method too. Simply, to the above-mentioned material are emphatically added the following theoretical data: the exact rhythm measurement, the sufficient specification of the musical intervals and the stereotyped determination of the signs' effect. This concerns data that can be attributed to the whole reformatory work of the Three Teachers. In his introduction to Chrysanthos' *Great Theory of Music*, Panagiotes Pelopedes describes it thus³⁰: “...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 *phthorai*, 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”.

This is the material that the teachers taught in the first-established music schools of the New Method. This is a conclusion that is drawn from various relevant evidence, but it is mainly concluded from a published questionnaire of Chrysanthos³¹, a record of what students were asked at a Patriarchal music school

*from arithmetic; through it did not take these beginnings to itself immediately, but the mediator between it and the fundamentals of arithmetic, and the transmitter, was geometry; and this again [geometry], I think, constituted the most suitable intermediary of the subject with the highest of the sciences, to wit mathematics. You can hear them indeed, disputing with each other, with words strange to most people, and never heard, talking to one another of *nêtê* and *hypatê* and *parhypatê* instead of strings, and of *mesê* and *paramesê*, and of how the interval which they call the *diatessarôn* is correspondingly called the *epitritos* by the mathematicians, while that which is called *diapente* seems to them [the musicians] to be the *hêmiolios*, corresponding to the *diapente* of the mathematicians; and of why the octave is called *diapasôn* and of how the first mode in it is found to be the principal, and of why the fifteenth string is called *disdiapasôn*, and why the whole instrument is called fifteen-stringed when it has sixteen strings” (HEISENBERG, *Die Apostelkirche in Konstantinopel*, pp. 93-94. DOWNEY, Nikolaos Mesarites, pp. 895-896, 917 [cfr. WELLESZ, *History*, p. 63]).*

³⁰. Chrysanthos, *Great Theory of Music*, p. 27.

³¹. *Ερμῆς ὁ Λόγιος* 7 (1817), pp. 431-433 (= «Ἐξετάσεις παλαιᾶς μουσικῆς σχολῆς», *Ἐκκλησιαστικὴ Ἀλήθεια* 24 (1904), pp. 34-36; and *Φόρμιγξ*, second year, number 17-18, Athens, January 15-31 1904, p. 7; cfr. ΣΕΡΓΗ, *Τὸ περιοδικὸ Ἐρμῆς ὁ Λόγιος*, pp. 48-49); see also ΧΡΥΣΑΝΘΟΥ, *Τὸ ἀνέκδοτο αὐτόγραφο*

(founded in 1815 in Constantinople) during their oral examinations held at the end of the first year of the school's operation.

In any case, Chrysanthos himself squarely admits the obvious, i.e. not only the content (the theory and the practice) but also the nature of the two methods is identical, provided that the music (common and united) to which these refer, is one. In other words, there is no difference between the New and the Old Method, despite the fact that the first appears to be reformed with new elements in relation to the second. *“So, today music is offered to music lovers as it was initiated by Ioannes Damascenos and improved up to our days – we read in Chrysanthos’ Great Theory of Music³² –. It preserves the first and ancient mele but approaches also the more recent mele; it applies among the old neumes those that are efficient, but has also acquired some new neumes, that were necessary. So, what is it, old or new? It is neither old or new. It is one and the same perfected in the course of time”*.

C. The method

According to the above absolute assurance of Chrysanthos, the tradition of the Psaltic Art is united. What does change, is the teaching method, the approach, the angle and the attitude from which the subject is encountered, the philosophy of the system. Very soon, instead of this conceivable differentiation being examined with tranquility and sobriety, it rather created (after some failed attempts to compare the current data from both sides) a tense polarization; on the one hand, there was the enthusiastic adopting of any positive benefits the New Method system brought to music teaching, while, on the other, the equivalent data of the Old Method was disclaimed negatively as a whole.

In contrast to the above, Chrysanthos, in his *Great Theory of Music*, lets (even mistakenly) the seed of a wise idea of a co-existence, both of the theoretical and the practical data of the Old and the New Method, take root. He generally admits: *“If at the beginning we did not approve of the ancient value of all the neumes and all the hypostaseis, it was because we wanted the elementary only”³³*.

Thus, under no circumstances should the old tradition be betrayed by the new. It is a paradox how the immediate students of the Three Teachers perfected the New Method teaching, isolating and making chanting dangerously autonomous during the period after the year 1814. The consequences of this “autonomous” use of the New Method soon appeared and created serious problems.

τοῦ 1816, pp. 549-555 [cfr. and ΧΑΤΖΗΓΙΑΚΟΥΜΗ, *Αυτόγραφο του Μεγάλου Θεωρητικού*, p. 319, note 10].

³². Chrysanthos, *Great Theory of Music*, p. 247, § 81.

³³. *Ibid.*, p. 187, § 416.

One who directly (but also in vain) reacted to this tactic was Apostolos Konstas from Chios³⁴. He is the one who envisaged the danger of entirely losing, after the prevalence of the new teaching philosophy of the Psaltic Art, whatever consisted the quintessence of the Art: *“the angelic melody”*; he categorically refuted the teaching of the Psaltic Art after the year 1814 *“only at cheironomia”*³⁵. His interest focused mainly on the formations and the lines of the melodies, as he names them. It is about characteristics concerning the quality of the melody in a narrow sense (i.e. in relation to the mere expression of the notes of a music line) and the desirable “music supervision” in a broader sense (i.e. in relation to the total of a music line, a thesis). In other words, it is about objects that ensured and guaranteed artistic chanting when they combine with each other.

D. The application

Nowadays, we understand even more how right Apostolos Konstas was. Nowadays, it is (or it should be) understood that any unilateral prejudices and the sterile anchyloses must be put aside, if – of course – there is true interest in the essential survival of the Art. This will be combined with a sufficient understanding of its data on behalf of future generations. Nowadays, Psaltic Art does not have the luxury of being separated into two opposing sides (the Old and the New method). The best conditions for the prosperous and productive future teaching of the Psaltic Art, with excellent results in the future, will be created by our conscious return to the common tradition of the Art, to the era of “unity”. It is obvious that both the old and the new version of the Psaltic Art have useful elements to teach us, from the evaluation of which we can gain invaluable benefits. To date, my personal experience of teaching Psaltic Art according to this philosophy – in an institute of higher education –, justifies absolutely this evaluation.

³⁴. Here I refer mainly to his relevant text (entitled *“Discussion on the difference between outer and inner [music] and of notes and of each musical piece of the present time”*) which is attached to his theoretical treatise recorded in Codex EBE 1867 (of the year 1820) written in his hand. This text was first published by ΣΤΑΘΗΣ, *Ἡ ἐξήγησις*, pp. 82-91, whereas recently it has also been republished (facsimile publication from the said manuscript) by ΚΑΡΑΚΑΤΣΑΝΗΣ, *Βυζαντινὴ Ποταμῆς Α΄*, pp. 197-210. A reference to this particular text has also been made in the study of ΜΑΖΑΡΑΚΗ, *Μουσικὴ ἐρμηνεία*, pp. 188-191; however for a general discussion on the text see the thesis of ΑΠΟΣΤΟΛΟΠΟΥΛΟΥ, *Ὁ Απόστολος Κώνστας ὁ Χῖος* (mainly pp. 42-45, 98-103 and 239-244) where there is also a detailed investigation of the musical character of Apostolos.

³⁵. ΣΤΑΘΗΣ, *Ἡ ἐξήγησις*, p. 87: *“However my countrymen, who should have presented me with honours, mingled with my opponents in the year 1814 and founded a school where were taught only the staseis of the notes and gestures, by means of rhythmicity. However it unfortunately lost the angelic melody, the eight parts of this sweetest of sciences...”*. These eight parts of the psaltic science, according to Apostolos Konstas from Chios, have evolved as follows: *“The first manner of ecclesiastical music are the notes, second the pauses, third the energies, fourth the formations, fifth the modes, sixth the phthorai, seventh the orthography and the order of chant-making and eighth the lines...”* (ΣΤΑΘΗΣ, *Ἡ ἐξήγησις*, p. 88); see their analytical commentary in the stated thesis of ΑΠΟΣΤΟΛΟΠΟΥΛΟΥ, *Ὁ Απόστολος Κώνστας ὁ Χῖος*, pp. 109-244.

Personally, I believe that, as long as we garner information from the theoretical treatises in existence about that which was the teaching methodology of the Psaltic Art before the imposition of the New Method, what remains is just to systematize all the relevant information that is provided and to incorporate it to the New Method's modern teaching of the Art. A similar attempt will greatly improve the relevant music teaching, will undoubtedly normalize the beginners' access to Psaltic Art and will facilitate the understanding of all elements of the science. We have, at last, to wonder seriously why certain methods, which constituted the rule and the core of the old system's teaching of the Psaltic Art, were unfortunately abandoned after 1814. Methods such as the dialectic teaching, which is structured in the form of questions and answers, the empirical and experiential approach of theory and practice, the exploitation of the Art's symbolic character with the extended invocation of competent examples, but also the supervisory documentation of what is being said with the use of the consigned – from long ago – relevant music forms. They were thoughtlessly discarded, under the influence of the above-mentioned “fury” against the Old Method, which, nowadays, makes their restoration imperative.

The primary element of the lost data is the concept of the line, the thesis, i.e. a method through which we could claim that the teachers “covered” all the gaps that were naturally created between the signs that composed a musical phrase. I would like here, finally, to focus on two units of music data of such a musical phrase, as Apostolos Konstas rates them³⁶, music data through which it is possible for the novice chanter to reach the perfect performance. On the one hand, it is about sequence *σημάδια* [signs] – *σχηματισμοί* [formations] – *γραμμές* [lines] and, on the other, about the sequence *μισοφωνίες* [half-voices] – *χειρονομία* [gesture] – *έρμηνεία* [performance]. For example, if today we wanted to perfectly sing the musical phrase (seen in the previous examples), we must recognize not only the gradual formation of its musical syllables, words or phrases (created by the actions and the interpretations of the allocated signs), but mainly the particular feeling of each musical thesis as well as the entire expression of the noted melody, in order for its final way of chanting to be formed [I mean, precisely, a performance like the one that I have written, analytically, in the EXAMPLE No 3].

The teaching of the Psaltic Art which will develop all these elements can target the perfection of the “*angelic melody*”. But also the student who learns to chant in this way, might “*travail at the beginning, but in the end he chants with no hesitation*”; he then (as Apostolos Konstas observes³⁷) “*is a full chanter and he shall make merry*”.

³⁶. ΣΤΑΘΗ, *Η ἐξήγησις*, p. 90: [“*the line contains within it both major and minor voices as well as formations, half-voices and gesturing...*”].

³⁷. *Ibid.*

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FIGURE 1

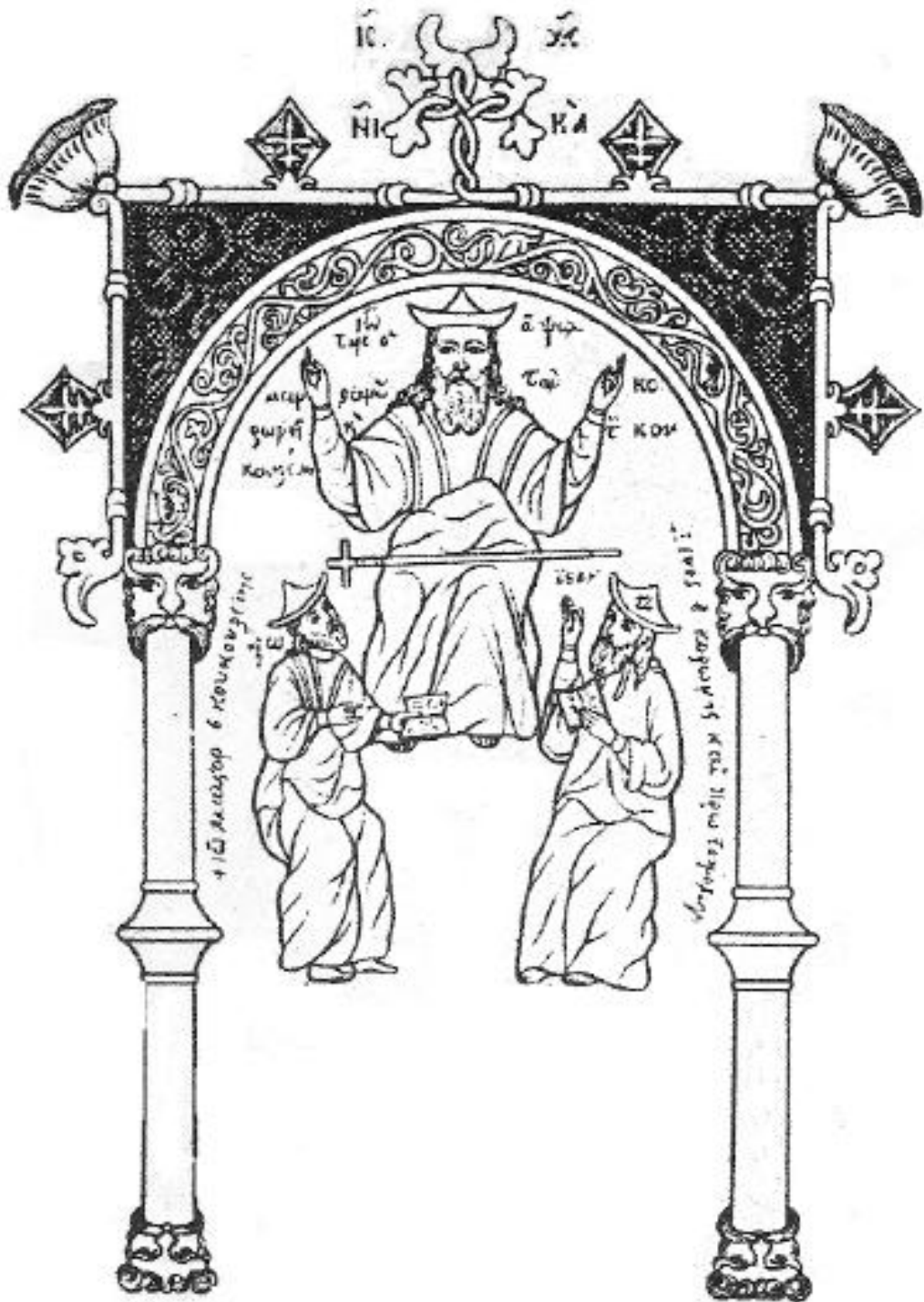


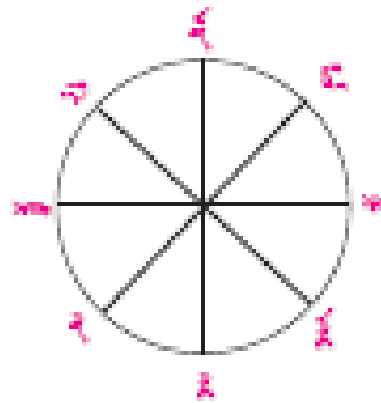
FIGURE 2



FIGURE 3

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

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



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

xi A η a ξ a ξ a ξ η a η a η a η a

ξ A a ξ a ξ a η a η a η a η a ξ a

η a ξ A η a ξ a

EXAMPLE No 1

a a a a b b a a a b a a a

Xpi ste a the os η η η η μω

a a b a

ω ba e ωr

1a

A sta les ba a les sa sa a ya

a a les ba ya a les a ba a les

ba a les sa sa ba ya a les a ba a les

ba a a ya a sta les ba a les

sa sa ba ya a les a ba a les

1b

Xpi ste a the os η η η η μω

ω ba e ωr

1c


 Χρὶ στρε ε ε ε ε ε ο ο ο ο ο ο ο


 ο θε ε ε ε δε ε ε ε ο ο ο ορ η


 η η η η η η η η η η η η η η η η

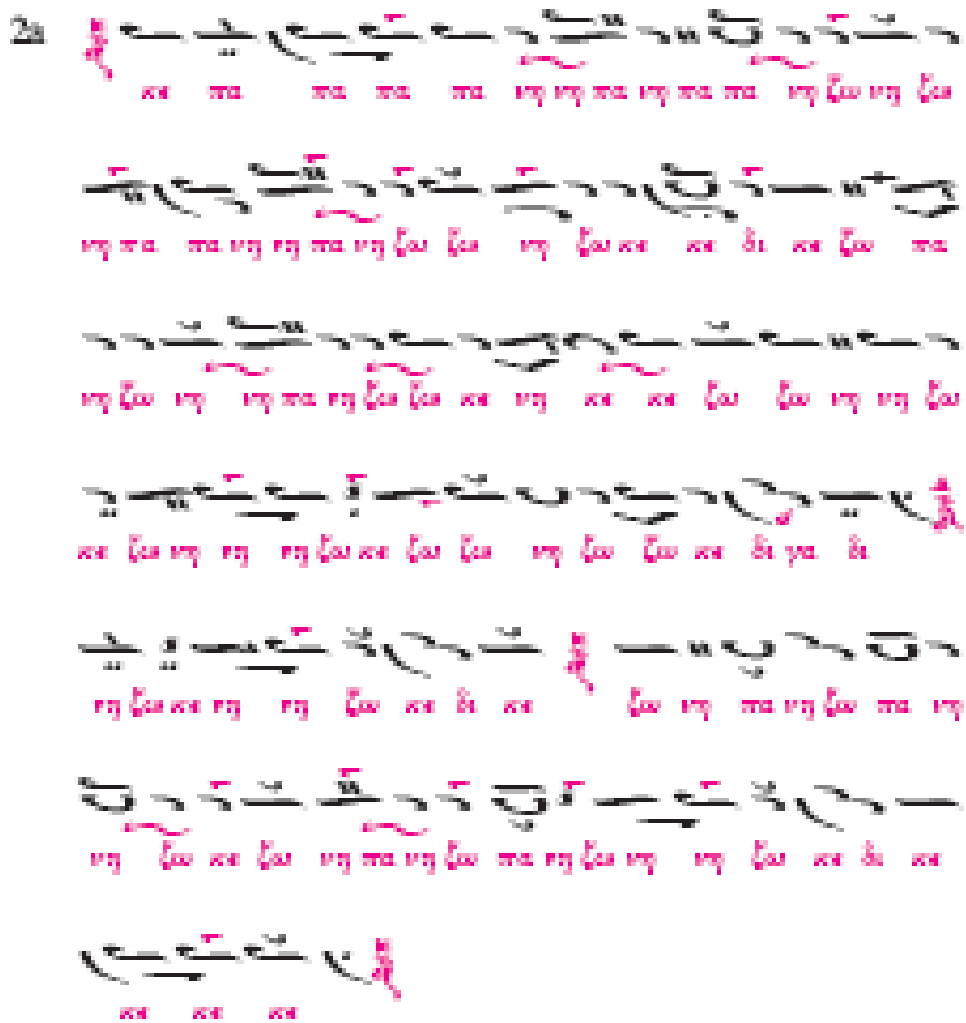

 η η η η η η ηη ο θε ο ορ η μω


 ω ω ω ω ω ω ω ω ω ω δε ε ο ο


 ο ο ο ο ο ο ο ηω ω ω ω ω ω ω


 ω ω ω

EXAMPLE No 2

2a 

ახ ქა ქა ქა ქა ქა სჲ სჲ ქა სჲ ქა ქა სჲ ლა სჲ ლა
 სჲ ქა ქა სჲ სჲ ქა სჲ ლა ლა სჲ ლა ახ ახ ბი ახ ლა ქა
 სჲ ლა სჲ სჲ ქა სჲ ლა ლა ახ სჲ ახ ახ ლა ლა სჲ სჲ ლა
 ახ ლა სჲ სჲ სჲ ლა ახ ლა ლა სჲ ლა ლა ახ ბი ქა ბი
 სჲ ლა ახ სჲ სჲ ლა ახ ბი ახ ლა სჲ ქა სჲ ლა ქა სჲ
 სჲ ლა ახ ლა სჲ ქა სჲ ლა ქა სჲ ლა სჲ სჲ ლა ახ ბი ახ
 ახ ახ ახ

2b

Χρὶ ὁθε ε ε ε ε ε ο ο ο ο ο ο
 ο θε ε ε ε εε ε ε ε ο ο ο ος η
 η η η η η η η η η η η η η η η
 η η η η η η η θε ο ος η μω
 ω ω ω ω ω ω ω ω ω ω εε ε ο ο
 ο ο ο ο ο ο ο ω ω ω ω ω ω ω
 ω ω ω

EXAMPLE No 3

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "Xpi 0rs e e e e e e e e e e" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "0e e e e e e e e e e e e e e" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "q q q q q q q q q q q q q q q q" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "q q q q q q q q q q 0 0e 0 0s q" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "p00 0 0 0 0 0 0 0 0 0 0 0e e" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "0 0 0 0 0 0 0 0 0 0 000 0 0 0 0" are written.

Handwritten musical notation on a staff with notes and rests. Above the staff, there are pink annotations including the word "دہکتے" and some numbers. Below the staff, the lyrics "0 0 0 00" are written.