

Byzantine Chant

A concise, brilliant survey of Byzantine hymnography.

The National Library of Greece (Ethnike Bibliothike tes Ellados) is one of the richest depositories of Byzantine musical manuscripts that exists, but in spite of being such a rich archive, the National Library has never published a catalogue of its musical manuscripts - not all of which are Byzantine or Greek. It is the purpose of this published catalogue to recover or, in some instances, to present for the first time the repertory of the musical sources of the library. The manuscripts encompass Egypt, Turkey, the Balkans, Italy, Cyprus and Israel/Palestine. This variety underlines the importance of the catalogue for identifying composers, music and performance practice of different locales. The catalogue will enlighten musicologists and Byzantinists and stimulate more interest and investigation of these sources. As such, it will fill a major gap in the bibliography of Byzantine chant and other musical studies.

A study of medieval monophonic music. The text focuses on its movement away from the concept of chants as products and towards the idea of chants as processes. The essays are loosely connected through their bearing on one or more of three themes: the role of orality in the transmission of chants circa 700-1400; varying degrees of stability or instability in the transmission of chant; and the role of the formula in the construction of chant.

In music making in company, the protagonists have to follow the rules of interaction and create the cohesion of being together. At the same time, they try to promote personal goals that depend on specific personal treasure troves of experience. These are continuously being modified also as a result of the exchange between individuals. The perspective of the individuals in company leads the emphasis of the investigations to the ways in which the acts of performance, interpretation and local discourse give shape to creative processes in multipart music making and to the definition of the individual, collective and collaborative dimensions in this context. Focusing on the creators rather than on the produced object, the studies included in this volume explore the diversity of the roles, powers, symbolism, meanings and values given to the polyphony of voices in secular and religious traditions based on extensive fieldwork experience. The contributors to this volume also consider the UNESCOs Intangible Cultural Heritage List in this context, as well as the role of local, national and international awards. By understanding culture as a drug, whose absorption is realised within interacting cells, culture appears as a cellular network and music as quite an efficient device for its functioning.

Music and text for the services of Great and Holy Thursday (Passion Gospels), and Friday (Royal Hours and Burial Vespers). Musical arrangements include the standard obikhod chant as well as ancient monastic chants (Kievan, Znamenny, Bulgarian, Pskov) and selected compositions by well-known church composers. SATB.

The contributors to this volume about Byzantine chant use different approaches to uncover the early development and transmission of the tradition, its constancy and permutations.

Considerations include a recent attempt to establish a new date for the "Round notation", one of the earliest transcriptions, and an ethnomusicological study of a religious chant from the island of Zakynthos that may provide clues to specific features of medieval Byzantine intonations. Other articles deal with aspects of Byzantine chants from the 12th century, through the fall of the Empire in 1453 and into the 20th century. Musical examples throughout the text underscore the authors' theories and illuminate the beauty of the medium.

The Handbook contains eighty-nine articles by leading experts on all significant aspects of the diverse and fast-growing field of Byzantine Studies, which deals with the history and culture of the Byzantine Empire, the eastern half of the Late Roman Empire, from the fourth to the fourteenth century.

Features a collection of links on Byzantine chant, presented by Pavlos Papadakis. Offers a definition of Byzantine chant. Links to information on Byzantine music history, music theory, audio files, and other related sites. Posts contact information for the compiler via e-mail.

The attempt to play music with the styles and instruments of its era--commonly referred to as the early music movement--has become immensely popular in recent years. For instance, Billboard's "Top Classical Albums" of 1993 and 1994 featured Anonymous 4, who sing medieval music, and the best-selling Beethoven recording of 1995 was a period-instruments symphony cycle led by John Eliot Gardiner, who is Deutsche Grammophon's top-selling living conductor. But the movement has generated as much controversy as it has best-selling records, not only about the merits of its results, but also about the validity of its approach. To what degree can we recreate long-lost performing styles? How important are historical period instruments for the performance of a piece? Why should musicians bother with historical information? Are they sacrificing art to scholarship? Now, in *Inside Early Music*, Bernard D. Sherman has invited many of the leading practitioners to speak out about their passion for early music--why they are attracted to this movement and how it shapes their work. Readers listen in on conversations with conductors Gardiner, William Christie, and Roger Norrington, Peter Phillips of the Tallis Scholars, vocalists Susan Hellauer of Anonymous 4, forte pianist Robert Levin, cellist Anner Bylsma, and many other leading artists. The book is divided into musical eras--Medieval, Renaissance, Baroque, and Classic and Romantic--with each interview focusing on particular composers or styles, touching on heated topics such as the debate over what is "authentic," the value of playing on period instruments, and how to interpret the composer's intentions. Whether debating how to perform Monteverdi's madrigals or comparing Andrew Lawrence-King's Renaissance harp playing to jazz, the performers convey not only a devotion to the spirit of period performance, but the joy of discovery as they struggle to bring the music most truthfully to life. Spurred on by Sherman's probing questions and immense knowledge of the subject, these conversations movingly document the aspirations, growing pains, and emerging maturity of the most exciting movement in contemporary classical performance, allowing each artist's personality and love for his or her craft to shine through. From medieval plainchant to Brahms' orchestral works, *Inside Early Music* takes readers--whether enthusiasts or detractors--behind the scenes to provide a masterful portrait of early music's controversies, challenges, and rewards.

The Byzantine Empire - the Christianized Roman Empire - very soon defined itself in terms of correct theological belief, 'orthodoxy'. The terms of this belief were hammered out, for the most part, by bishops, but doctrinal decisions were made in councils called by the Emperors, many of whom involved themselves directly in the definition of 'orthodoxy'. Iconoclasm was an example of such imperial involvement, as was the final overthrow of iconoclasm. That controversy ensured that questions of Christian art were also seen by Byzantines as implicated in the question of orthodoxy. The papers gathered in this volume derive from those presented at the 36th Spring Symposium of Byzantine Studies, Durham, March 2002. They discuss how orthodoxy was

defined, and the different interests that it represented; how orthodoxy was expressed in art and the music of the liturgy; and how orthodoxy helped shape the Byzantine Empire's sense of its own identity, an identity defined against the 'other' - Jews, heretics and, especially from the turn of the first millennium, the Latin West. These considerations raise wider questions about the way in which societies and groups use world-views and issues of belief.

Over the last century unprecedented numbers of Christians from traditionally Orthodox societies migrated around the world. Once seen as an 'oriental' or 'eastern' phenomenon, Orthodox Christianity is now much more widely dispersed, and in many parts of the modern world one need not go far to find an Orthodox community at worship. This collection offers a compelling overview of the Orthodox world, covering the main regional traditions of Orthodox Christianity and the ways in which they have become global. The contributors are drawn from the Orthodox community worldwide and explore a rich selection of key figures and themes. The book provides an innovative and illuminating approach to the subject, ideal for students and scholars alike. Contains nearly 1000 pages of precise and accessible information on all musical subjects.

"Byzantine Narrative: Papers in Honour of Roger Scott"--"Copyright" -- "Dedication" -- "Contents" -- "Introduction" -- "Roger Scott" -- "List of Illustrations" -- "KEYNOTE PAPERS" -- "Novelisation in Byzantium: Narrative after the Revival of Fiction" -- "Narrating Justinian: From Malalas to Manasses" -- "NARRATIVE IN HISTORIANS, CHRONICLES & FICTION" -- "To Narrate the Events of the Past: On Byzantine Historians, and Historians on Byzantium" -- "Tradition and Originality in Photius' Historical Reading" -- "Narrating the Trials and Death in Exile of Pope Martin I and Maximus the Confessor" -- "The Use of Metaphor in Michael Psellos' Chronographia" -- "War and Peace in the Alexiad" -- "Moralising History: the Synopsis Historiarum of John Skylitzes" -- "The Representation of Augustae in John Skylitzes' Synopsis Historiarum" -- "The Madrid Skylitzes as an Audio-Visual Experiment" -- "The Goths and the Bees in Jordanes: A Narrative of No Return" -- "From 'Fallen Woman' to Theotokos: Music, Women's Voices and Byzantine Narratives of Gender Identity" -- "How the Entertaining Tale of Quadrupeds became a Tale: Grafting Narrative" -- "Lamenting the Fall or Disguising a Manifesto? The Poem Conquest of Constantinople" -- "A Probable Solution to the Problem of the Chronicle of the Turkish Sultans" -- "NARRATIVE IN BYZANTINE ART" -- "The Narration of Christ's Passion in Early Christian Art" -- "Observations on the Paintings of the Exodus Chapel, Bagawat Necropolis, Kharga Oasis, Egypt" -- "The Column of Arcadius: Reflections of a Roman Narrative Tradition" -- "Biblical Narrative in the Mosaics of Bishop Theodore's Cathedral, Aquileia" -- "Plato, Plutarch and the Sibyl in the Fresco Decoration of the Episcopal Church of the Virgin LjeviÅjka in Prizren" -- "Narrativity in Armenian Manuscript Illustration

Hymns and the music the church sings are tangible means of expressing worship. And while worship is one of, if not the, central functions of the church along with mission, service, education, justice, and compassion, and occupies a prime focus of our churches, a renewed sense of awareness to our theological presuppositions and cultural cues must be maintained to ensure a proper focus in worship. Hymns and Hymnody: Historical and Theological Introductions is a 60-chapter, three-volume introductory textbook describing the most influential hymnists, liturgists, and musical movements of the church. This academically grounded resource evaluates both the historical and theological perspectives of the major hymnists and composers that have impacted the church over the course of twenty centuries. Volume 1 explores the early church and concludes with the Renaissance era hymnists. Volume 2 begins with the Reformation and extends to the eighteenth-century hymnists and liturgists. Volume 3 engages nineteenth century hymnists to the contemporary movements of the twenty-first century. Each chapter contains these five elements: historical background, theological perspectives communicated in their hymns/compositions, contribution to liturgy and worship, notable hymns, and bibliography. The mission of Hymns and Hymnody is (1) to provide biographical data on influential hymn writers for students and interested laypeople, and (2) to provide a theological analysis of what these composers have communicated in the theology of their hymns. We believe it is vital for those involved in leading the worship of the church to recognize that what they communicate is in fact theology. This latter aspect, we contend, is missing--yet important--in accessible formats for the current literature.

This third volume completes this series. It presents original biographical essays on scholars in the fields of art, music and philosophy whose work has shaped medieval studies for the past 400 years.

Complete music and text for the Liturgy of the Presanctified Gifts. With rubrics and two appendices containing all the necessary texts from the Triodion and the Octoechos in new translation. The anagrams, or more generally, the $\mu\alpha\tau\alpha$ and morphologically related kalophonic forms of Byzantine melopoeia, constitute the artistic creations by which Psaltic Art is known in all its splendour and becomes an object of admiration. Kalophony as $\alpha\rho\sigma\ \nu\omicron\upsilon\upsilon\alpha$ was born following the recovery of the city of Constantinople after the Latin occupation of Byzantium (AD 1204-1261) during the long reign of Andronicus II (1282-1328) and reached its final form in the first half of the fourteenth century. During the years 1300-1350, four key composers and teachers of the Psaltic Art imposed a new attitude of melic composition on the preexisting forms and designated new compositional techniques dominated by the beautifying kallopic element. They created new compositions in the new spirit of $\kappa\alpha\lambda\omicron\pi\omicron\sigma$ and musical verbosity. This new musical creation was christened with the term kalophony and this period is the golden age of Byzantine Chant.
Originally published under the title$\text{Hoi anagrammatismoi kai ta mathemata tes byzantines melopoiias}$ (1979 plus seven reprints), this publication thoroughly investigates and reveals for the first time the entire magnitude of Byzantine kalophony with its individual forms, serving as a systematic introduction to the Greek Byzantine music culture and that of the Byzantine Psaltic Art at the height of its expression."

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Emerging from the challenge to reconstruct sonic and spatial experiences of the deep past, this multidisciplinary collection of ten essays explores the intersection of liturgy, acoustics, and art in the churches of Constantinople, Jerusalem, Rome and Armenia, and reflects on the role digital technology can play in re-creating aspects of the sensually rich performance of the divine word. Engaging the material fabric of the buildings in relationship to the liturgical ritual, the book studies the structure of the rite, revealing the important role chant plays in it, and confronts both the acoustics of the physical spaces and the hermeneutic system of reception of the religious services. By then drawing on audio software modelling tools in order to reproduce some of the visual and aural aspects of these multi-sensory public rituals, it inaugurates a synthetic approach to the study of the premodern sacred space, which bridges humanities with exact sciences. The result is a rich contribution to the growing discipline of sound studies and an innovative convergence of the medieval and the digital.

This study is concerned with the vocal iso(n) repertory, used, on the one hand, in the oral traditions of the multipart unaccompanied singing (IMUS) of the Southwest Balkans, or, more specifically, South

Albania, North Epirus in Greece and a small part of the Republic of Macedonia (FYROM), and on the other hand in Byzantine chanting. The vocal iso(n) is an important component of these traditions, which are still practised today in the Southwest Balkans region. The study presents evidence on various manifestations of the practice in their particular geographical regions, and examines in detail the historical roots of these traditions. An ison, a drone holding-note, is the voice that provides the drone in Byzantine chanting. This chant is part of the liturgical music of the Orthodox Churches, in contrast to the IMUS, which has developed as a secular repertory. The Byzantine liturgical singing of the Arbëresh Diaspora of South Italy and Sicily, which has been passed down orally from the 15th century to the present day, as well as non-liturgical singing, is also explored in this book. The three unaccompanied forms of singing, two of which use the ison (IMUS and Byzantine chanting) and the third, the Arbëresh, which does not (with some exceptions in recent times), are analysed in separate sections of the book. Unlike many studies of similar subject matter, which suffer from a one-sided point of view because of national bias, this book is multifaceted and even-handed. While multipart singing in Albania is usually considered to be a solely Albanian phenomenon, in Greece, it is thought of as being Greek. In fact, the multipart singing of the Albanian and Greek, as well as Aromanian and some Slavic populations is more intrinsically bound to the region than to any ethnic group. The distinct sound of iso(n) singing echoes the internal and external historic influences of the region, interwoven with the complex modal idioms.

This English translation of Chourmouzos Chartophylax's revision of Chrysanthos' Introduction to the New Method of Greek chant notation has been made with the intention of providing students, scholars and musicians access to an easily digestible and widely accessible explanation of the rudimentary signs and theory of the chant notation used in the Greek and other Orthodox Churches. Written by two of the Three Teachers of the New Method, established in 1814, the Eisagoge is authoritative. Notes identify and underline the theoretical adjustments made by the 1888 Constantinople Music Committee. Despite the lack of great detail, this short work offers a thorough grounding for reference and comparison to subsequent publications.

"Byzantine literary studies, despite their long scholarly tradition, remain a fragile enterprise, just as Byzantine Greek literature continues to be a relatively exotic domain. The present volume, the first of its kind in English, maps this literature and the field of its study, aiming to provide a true vade mecum, that will accompany as well as invite readers of Byzantine texts. In twenty-five chapters, composed by leading specialists, the volume surveys the immense body of Greek literature produced from the fourth to the fifteenth century CE, and propagates a nuanced understanding of what "literature" was in Byzantium, highlighting key problems, and presenting basic research tools. Four parts structure the volume. Part I, "Materials, Norms, Codes", presents basic matrices for literary creation in Byzantium: language, manuscript book culture, theories of literature, and systems of textual memory, from within the history of Greek (classical literature and ancient myth) and from without (literature translated into Greek from other languages). Part II, "Forms", deals with the "how" of Byzantine literature: oral discourse and "text"; storytelling; rhetoric; rewriting; verse; and song. Part III, "Agents", focuses on the "creators" of Byzantine literature, both its producers and its recipients. Part IV, "Translation, Transmission, Edition", surveys the three main ways by which we access Byzantine Greek literature today: translations into other Byzantine languages during Late Antiquity and the Middle Ages; Byzantine and post-Byzantine manuscripts; and modern, printed editions. A final, concluding chapter offers a view of the recent past and the likely future of Byzantine literary studies"--

Byzantine Hymnography and Byzantine Chant Holy Cross Press

"Encyclopedia of World Religions" explores the major religions of the world, emphasizing the living faiths and their background. Each illustrated volume provides access to the theological concepts, personalities, historical events, institutions, and movements that helped shape the history of each religion and the way it is practiced.

From the reception of imperial ekphraseis in Hagia Sophia to the sounds and smells of the back streets of Constantinople, the sensory perception of Byzantium is an area that lends itself perfectly to an investigation into the experience of the Byzantine world. The theme of experience embraces all aspects of Byzantine studies and the Experiencing Byzantium symposium brought together archaeologists, architects, art historians, historians, musicians and theologians in a common quest to step across the line that divides how we understand and experience the Byzantine world and how the Byzantines themselves perceived the sensual aspects of their empire and also their faith, spirituality, identity and the nature of 'being' in Byzantium. The papers in this volume derive from the 44th Spring Symposium of Byzantine Studies, held for the Society for the Promotion of Byzantine Studies by the University of Newcastle and University of Durham, at Newcastle upon Tyne in April 2011. They are written by a group of international scholars who have crossed disciplinary boundaries to approach an understanding of experience in the Byzantine world. Experiencing Byzantium is volume 18 in the series published by Ashgate on behalf of the Society for the Promotion of Byzantine Studies.

In *The Past Is Always Present*, Tore Tvarno Lind examines the musical revival of Greek Orthodox chant at the monastery of Vatopaidi within the monastic society of Mount Athos, Greece. In particular, Lind focuses on the musical activities at the monastery and the meaning of the past in the monks' efforts at improving their musical performance practice through an emphasis on tradition. Based on a decade of intense fieldwork and extensive interviews with members of Athos' monastic community, Lind covers a vast array of topics. From musical notation and the Greek oral tradition to CD covers and music production, the tension between tradition and modernity in the musical activity of the Athonite community raises a clear challenge to the quest to bring together Orthodox spirituality and quietude with musical production. *The Past Is Always Present* addresses all of these matters by focusing on the significance and meaning of the local chanting style. As Lind argues, Byzantine chant cannot be fully grasped in musicological terms alone, outside the context of prayer. Yet because chant is fundamentally a way of communicating with God, the sound generated must be exactly right, pushing issues of music notation, theory, and performance practice to the forefront. Byzantine chant, Lind ultimately argues, is a modern phenomenon as the monastic communities of Mount Athos negotiate with the realities of modern Orthodox identity in Greece. By reporting on the musical revival activities of this remarkable community through the topics of notation, musical theory, drone-singing, and spiritual silence, Lind looks at the ways in which Athonite heritage is shaped, touching upon the Byzantine chant's contemporary relationship with practice of pilgrimage and the phenomenon of religious tourism. Offering unique insights into the monastic culture at Mount Athos, *The Past Is Always Present* is for those especially interested in sacred music, past and present Greek culture, monastic life, religious tourism, and the fields of ethnomusicology and anthropology."

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