

undated work has been attributed to the artist by Papastratou: cat. 151 (Annunciation, Hydra?). Further on the paper icon of the Virgin *Myrtidiotissa* by Gabriel of Skopelos, see also: Stavros A. Paspalas, "The Panagia *Myrtidiotissa*: The Changing Image of a Kytherian Icon," eds. William R. Carahier, Linda Jones Hall and R. Scott Moore, *Archaeology and History in Roman, Medieval and Post-Medieval Greece. Studies on Method and Meaning in Honor of Timothy E. Gregory*, Aldershot, 2008, pp. 197-226, cf. fig. 12.3.

<sup>29</sup> Papastratou, *Paper Icons*, p. 230, cat. 248 (Saint Demetrios, 1871, Mt. Athos).

## Ancient Roots and Parallel Routes: The Internal Relationship between Byzantine Chant and Greek Folk Music<sup>1</sup>

Arsinoi Ioannidou

Ancient Greek music is the common ancestor that bequeathed to the Byzantine ecclesiastical and Greek folk music traditions many of the principles of its music theoretical structure. Both traditions inherited some methods of composition, poetic-metric systems and nomenclature. These features have been transmitted orally or in written form. These integrated characteristics inside the Byzantine and folk music, stemming from a common cultural and historical past, serve as a starting point from which both traditions advanced and kept interacting through the centuries. This study aims to explore the rich musical heritage of the music of the ancient Greeks, especially its impact on the formative processes of both the Byzantine ecclesiastical and Greek folk music traditions. I also touch upon some other key factors such as, the nature of the Greek language and its role in music making, the distinctive character of the Greek people as carriers of century-old traditions delineated with music ethnographic examples, and finally the mutual borrowings and influences of these two music traditions during their parallel existence in time illustrated by music pieces from their respective repertoires.

Defining the internal relationship between two music traditions of one single ethnic group, such as the sacred and

folk music of the Greeks, knowledge of each tradition's historical development and requires familiarity with their respective performers and audiences. That history is essential to determine if a common ancestor accounts of their similarities. Another essential need is to assess specific encounters that these traditions may have had with one another through time.

All three music traditions (ancient, Byzantine and folk) are mainly oral traditions transmitted by Greek speaking people in a specific geographical area. Although music notation existed for ancient and Byzantine music, what has been recorded may simply be one version of the composition performed in a given time.<sup>2</sup> The vast majority of music was transmitted orally after ... performed in a given time. Nevertheless, the written sources are a substantial testimony to music making. They prove to be unquestionable evidence of an astonishing kinship between musical pieces separated by hundreds of years and belonging to different traditions.

Ancient Greek music has survived only in fragmentary form. Music notation, recorded on papyri and stones bears witness to a sophisticated system of music composition that has yet to be deciphered satisfactorily. From these written sources, primarily the surviving theoretical treatises on music, we can derive the following evidence.

From the Homeric epics written in the eighth century B.C.E. we know that the main entertainment at official feasts, athletic competitions, and symposia was the recitation of poetry with instrumental accompaniment. The music is monophonic but includes drones. A kind of heterophony was also in usage.<sup>3</sup> Folk songs with specific subject matter such as laments, marriage songs, songs celebrating the change of seasons, and others are also mentioned in epic literature.

Lyric poetry appears in the seventh and sixth centuries

B.C.E. The subject matter of lyric poetry is related to the personal emotions of the artists. Alcaeus, Sappho and Pindar (the latter belongs to the first half of the fifth century) are among the main representatives of this genre. *Odes*, *paianes*, *epinikia*, *parthenia* are genres emerging from lyric poetry which are set to music. *Nomoi*, solo concert-pieces with *ki-thara* accompaniment and choral pieces for public performance also flourished. The invention of instruments with greater melodic potential had a major effect not only on music making but also on the invention of a sophisticated system of music theory, the features of which would fascinate and inspire musicians for centuries to come.

At some point in the fifth century B.C.E., Attic tragedy and comedy thrived, a genre having its roots in the pagan cult of Dionysus. This art encompassed poetry, music and dance as a holistic unit. The main type of this genre is the *dithyramb*,<sup>4</sup> a choral piece accompanied by the *aulos*.<sup>5</sup> The most complete union of music, text and movement, however, was developed in the drama which formed a focal point of public and religious festivals. Instrumental music was also developed, and there were even music competitions with monetary prizes. As far as is known today, the melody remained monophonic with its central purpose being to underline the rhythm, by far the most important element in music making, associated as it was with the rhythm of the Greek language.

By taking a closer look at the music fragments and some of the complete vocal compositions of the second century C.E., we can observe that the music notation is written above the words of the text without any rhythmic signs (see figure 2). It looks as if the language itself embodied a rhythm that the singer as a native speaker knew beforehand. Therefore, no rhythmic notation was necessary.<sup>6</sup> In other words, the rhythm of the language determined by the long and short vowels (μακρά -βραχέα) of the Greek alphabet dictated in a certain way the rhythm of the music composition.<sup>7</sup>



Thrasyvoulos Georgiades has argued that the ancient Greek poetic rhythms of the Greek language composed of long and short syllabic patterns have passed from language to music. The meters of the language are quantitative. Consequently the rhythm of the music that accompanied the words corresponded with patterns of long and short notes imitating the rhythm of the words. By the third century B.C.E., the Hellenistic Greek dialect introduced the prosodic signs in order to facilitate the correct pronunciation of words by non-Greek speakers. As a result, the rhythm of the Greek language inevitably changed. The old language patterns of short and long units, however, continued to live in music, specifically in the well-known rhythmic meters such as iambic, dactylic, anapestic, etc. Unquestionably, most of ancient Greek music has been transmitted in genuine or varied form into the Greek folk music.<sup>8</sup>

As far as the Greek language is concerned, the accentuation of the words eventually changed the rhythm of the language from quantitative to inflectional. The Greek names assigned to these prosodic signs elucidate their function as pitch accents: *οξεία* (high pitch), *βαρεία* (low pitch), and *περισπωμένη* (up and down pitch). In due course, the Byzantines,<sup>9</sup> by making Greek the official language of their empire, adopted a rhythm-tonic poetic meter based on the number and dynamic accent of the syllables and not on their duration as short and long. Melody, in short, ceased to play the role of emphasizing the rhythm as was the case in antiquity. Due to the free rhythm-tonic nature of the hymn text, the melody's main assignment was to follow the inflection of the words in order to guarantee the clear delivery of the sacred text.

The Byzantine music notation allows us to determine what may have been transferred from language to music. Some of the neumes of the Ekphonic notation which is the predecessor of the Paleo-Byzantine notation, derived from the prosodic accents of the Hellenistic language.<sup>10</sup> In addi-

tion to their diastematic purpose, some of those signs such as the *οξεία* (*oxeia*), *βαρεία* (*varia*) and the *ἀπόστροφος* (*apostrophus*) have also retained the function of accent marks. In a musical context these accent marks acquire the role of ornamentation. For example, until 1820, Byzantine notation had six different neumes in usage to notate the interval of an ascending second (Figure 1).

Figure 1: Byzantine neumes notating an ascending second<sup>11</sup>

oligon	—	asc. 2nd
oxeia	/	asc. 2nd (+ stress)
petaste	∪	asc. 2nd (+ stress)
dyo kentēmata	“	asc. 2nd, short
kouphisma	↘	asc. 2nd (+ shake)
pelaston	γ	asc. 2nd (+ stress)

Like the prosodic signs used in language as a reading and phonetic aide so that the words could be read in the approved manner and convey their meaning in full, that same assignment was transferred to the neumes by granting them a two-fold music function: directional, pointing out the size of the interval and prescriptive, explaining how to perform that interval. Constantin Floros has argued that Byzantine neumatic notation is closely linked to ekphonic notation which developed out the prosodic signs from the Alexandrian accent system.<sup>12</sup>

Regarding ancient Greek music theory, the tetrachord is the most fundamental unit from which all modes are derived. The outer notes of the tetrachord are fixed and called *εστώτες* (*estates*) while the inner ones are movable and called *μεταβόλεις* (*metavoles*). From the movement and specific position of the inner notes of the tetrachord, the three genera, diatonic, chromatic and enharmonic, were created. (Figure 2)



Figure 2: Division of a tetrachord in the three Genera

	Fixed (note)	Movable (note)	Movable (note)	Fixed (note)
Diatonic	Half Tone	Whole Tone		Whole Tone
Chromatic	Half Tone	Half Tone	Trihemitone	
Enharmonic	$\frac{1}{4}$ Tone	$\frac{1}{4}$ Tone	Ditone	

These three groups of notes with a particular inner structure provide a distinctive quality of sound. According to Aristidis Quintilianus, who lived around 300 C.E., the diatonic genus is the first to be created since it is very natural and can be performed by anyone. The chromatic genus came later since it is more technical to use and requires some music knowledge in order to be performed correctly. The enharmonic genus was the most technical of all; it required extensive practice and was performed by only a few educated musicians. Furthermore, the Greek theorists arranged the tetrachords in "pitch-keys" also variously called *tonoi*, *tropoi*, modes or *armoniai*.

There were seven modes in existence during Ptolemy's years around the second century C.E. Each mode had its own harmony and each harmony had its own ethos with conscious associations for performers and the audience. The modes were named after those ethnic groups related at some point with them. Labels such as Dorian, Lydian, Ionian and Phrygian bear witness to this link. In addition, the specific assortment of tetrachords formed two fundamental music systems, the Greater Perfect System and the Lesser Perfect System. The combination of these two is called the Immutable (Ametabolon) System. However, what has been transferred from this system to the Middle Ages and more specifically to the Eastern Empire is concisely described as follows: "While Latin authors in the West and Islamic scholars were concerned with preserving or appropriating an ancient heritage through translation and adaptation, the Greek

East seems to have felt little need to expand on its store of scientific literature in the period between the last decades of the fifth century B.C. and the establishment of a new university at Constantinople in the eleventh century."<sup>13</sup>

No music treatise was written in the Byzantine tradition concerned with the musical heritage of ancient Greece until Michael Psellus (1018-1078). Nonetheless, the Byzantine ecclesiastical music, defined as the music of the Greek Orthodox Church and born inside the historical context of the Byzantine Empire became the carrier of some of the musical concepts of antiquity. These concepts in spite of not being codified until the eleventh century were inherent to the music making.

More specifically, Byzantine ecclesiastic music retained the three genera diatonic, chromatic and enharmonic modified to some extent in order to be included as part of the theoretical background of the new repertory. The melody however moves not in one but in three scale systems: the octachord, the pentachord and the tetrachord. Although the concept of octave species and the importance of the tetrachord to Greek Ancient music were transferred to the Byzantine tradition, two more systems were added. The usage of these scale systems is related to the ambitus of the melody and the four modal idioms: the Recitative, which is a declamatory style suitable for the readings from the Gospels and the Acts of Apostles; the Hermologic, a note against syllable style; the Sticheraric a moderate quasi-syllabic style allowing two or three notes per syllable; and the Papadikon which is a highly melismatic style in which the text is sometimes not clearly delivered. Each idiom is configured from the specific relation between music and text and by the tempo in which the chant is performed.

The Byzantine *Octoechos* on the other hand, as is defined in the context of Greek Orthodox Church music, is a musical classification scheme which consists of eight modes



arranged in four pairs. Every modal pair preserves an asymmetrical relationship between *Kyrios* (principal) and *Plagios* (plagal), which may bear witness to early stages of development. There are also a certain number of modal variants, which have been called *mesoi*, or *paramesoi*, but they have been considered as deviations of one of the eight modes in order for the *octenary* system to be preserved unaltered through time. In theory, these modal variations always keep a relationship with one of the modes and never acquire the same stature. In practice, however, these modes are considered equally valid for composition. They are regarded as modal mixture, a conservative amplification of the music palette and a valuable tool for word painting in order to transfer the meaning of the text into music within the limits of tradition.

Furthermore, these four pairs of modes are arranged into families according to their diastematic nature which is determined by the genera and the divisions of diatonic, chromatic and enharmonic tetrachords. Some of the divisions such as the *intense diatonic* and *equal diatonic* described by Aristoxenus and Ptolemy were transferred in genuine form in the Byzantine tradition. For example, the intense diatonic division is used in the Third mode and its plagal (Varys) while the equal diatonic is used in the First and Fourth and their corresponding plagal modes. Therefore, from the division of the tetrachords which create the genera, the Byzantines generated three classifications. The First and Fourth modes and their plagal pairs belong to the diatonic genus. The Second mode and its plagal pair belong to the chromatic genus, while the Third and its plagal pair belong to the enharmonic genus. All modes, as in antiquity, have their own ethos which is known to performers and listeners. As far as the diastematic constituency of the modes is concerned, Byzantine music uses an un-tempered tuning system, consisting of a rich variety of intervals, including microtones, ditones and

tritones. In fact, the pure vocal character and specific melodic structures of Byzantine music allow all various kinds of intervals.

In short, Byzantine music in an effort to preserve the monophonic vocal music of a sacred and austere character, modified, amplified or rejected the inherited materials or influences of both the past and contemporary music practices. The early Church permitted the setting of sacred text to music in order to capture the attention of more people and to compete with the heresies which threatened its survival. At this point the introduction of folk music tunes could not be excluded, since familiar-to-people tunes constitute an attractive element of worship of the new faith. In *Music in Western Civilization*, P.H. Lang proposed that although the first Christians imitated the chanting of the synagogue, once they came into contact with the Greek civilization, the Hebrew melodies were displaced by the local music tradition.<sup>14</sup>

Once these tunes were incorporated in the ritual, they were modified to serve a new concept of spiritual communication with God. This tactic of adding music, either folk or newly composed pieces, to the church services led to the slow but steady flourishing of sacred music in parallel growth to church services, the latter completed by the eleventh century. A wealth of art music repertory was created throughout the centuries not only with the vital participation of the hymnographer / composer figures such as Romanos the Melodist, John of Damascus, Kassiani the Nun, but also by the Studites monks and the figure of composer/cantor like the *Μαῖστορες* (Master Singers) of the kalophonic period and the post-Byzantine musicians. This repertory was not performed only in cathedrals and at official feasts for the privileged, it was also heard in small churches and parishes around the Byzantine Empire forming a vital part of the people's everyday life. This music corpus which enjoys



sixteen centuries of uninterrupted existence undoubtedly became one of the most important suppliers of music material to other concurrent traditions such as the secular and folk music of the Greeks.

Folk music usually expresses a variety of human emotions, while sacred chant is the medium of communication between man and God. Although church music, due to its conservative nature, prohibited the intrusion of folk tunes that were not aligned with the Orthodox ethos, there were instances throughout its history that permitted such inclusion. A case at point could be the textless melismatic parts or music sections with nonsense syllables recorded in Byzantine chant manuscripts during the kalophonic period (*circa* fourteenth to sixteenth centuries). It is the first time in the history of Byzantine ecclesiastical chant where music in an overstated manner is the mistress and the sacred text is the servant. These vocalization sections, variously called Κρατήματα (*kratemata*) or Τερετίσματα (*teretismata*) occupy dozens of manuscript folios and bear such atypical names as 'bell', 'trumpet', 'viola', 'Persian', 'like a peach', 'large nightingale', etc.; labels that make evident their secular origin.<sup>15</sup> Once introduced into church music, these sections were apparently used as music filler during some liturgical action. On the other hand, the Church authorities, in order to justify the existence of pure musical sections without the presence of an intelligible sacred text, accepted these music sections with nonsense syllables (*Kratemata*, *teretismata*) as the Christian practice of *glossolalia* (speaking in tongues, the human imitation of the angelic chant). Therefore, the chant with the inserted *kratemata* serves the purpose of a direct but textless communication with God.

One more peculiarity regarding Greek Church music is that the written tradition of Byzantine Chant always assumed and required the support of an oral tradition. The melodies were transmitted orally even after the emergence of the

written score. The notation at the early stages was nothing more but a device to aid memory. From the Ekphonic notation, appearing in manuscripts around the eighth century, which recorded the melodic formulas in a pure stenographic form, to the so-called exegetical notation of the seventeenth century, in which every group of neumes was analyzed and written down in detail, the oral communication of melodic material continued its indispensable function as a vital ingredient for the transmission of music.

Under these circumstances, any effort to detect folk tunes incorporated in the church repertory would be fruitless since familiar tunes would never be written down because they were retained and secured in memory. In addition, once the melody was transferred to the new genre, any characteristics related to its 'maternal' repertory such as event association, gender and medium of performance were left behind. However, none of the above statements is a denial that incorporating folk tunes in the church repertory took place.

Greek folk music was never written down systematically until the nineteenth century. The preservation, transmission and development of this music had always been made orally. Folk music is a living tradition that comprises countless old practices and our best guess regarding its origins is theoretical and vague. Claude Fauriel has proposed the idea that although we cannot put a date on the creation of the folk tradition as we know it today, we can see its origin in the ancient Greek folk poetry. Similarly, the ethnomusicologist Samuel Baud-Bovy has declared with certainty that among the relics of Ancient Greek Music, the "Invocation to the Muse" and the "Epitaph of Seikilos" both unmistakably are genuine folk songs:<sup>16</sup>

The verse from the "Invocation to the Muse" is a typical folk verse, which may be considered as the missing link between the Aristophanian catalectic iambic



tetrameter and the Byzantine and modern Greek 'political' verse. A Cretan song, recorded in 1954, produces the same verse, the same rhythm and the same median cadences. The verses of the song engraved on the gravestone of Seikilos do not belong to the classical metrics; they are rather similar to nursery rhymes. A dance-song of Peloponnesus retains the same rhythm, and we find the same shape and the same last gliding to the low fourth in Rumanian folk songs of Maramures. . . .<sup>17</sup>

Baud-Bovy's account gives an excellent proof of the power of aural tradition to transmit music material through an extended period of time. The rhythm of the folk song inscribed on the tombstone of Seikilos around the first century C.E. is the same as the *tsamiko*, a widely known dance genre in continental Greece. His report also provides us with an unexpected original transcription of ancient Greek folk music. Mesomedes is a Cretan lyric poet and composer of the second century C.E., who composed the folk song "Invocation to the Muse." And it is on the island of Crete, where a modern folk song has a surprising resemblance to the ancient one.

The first few systematic modern transcriptions of Greek folk music were made by foreign ethnomusicologists early in the seventeenth century. In the eighteenth century the efforts to record folk songs increased with the participation of Greek specialists in the field.<sup>18</sup> Nevertheless, the oldest transcription of Greek folk songs as it is known today was discovered by Dr. Stathis. The transcriptions, dated 1562, were written in the codex K.1189 of the Iviron monastery located at Mount Athos, northern Greece. Another manuscript that records folk songs is the Codex Xeropotamou K.262 which has been dated to the beginning of the 17<sup>th</sup> century. Samuel Baud-Bovy has reported that melodic material, the type of verse and subject matter of some of the songs recorded in the Byzantine chant

manuscripts can be found slightly varied in Western Crete. If we take into consideration that during the sixteenth century, Cretan iconographers worked in Athos monasteries, then we can have a better understanding of how these folk songs found their way from western Crete to the northern Greek peninsula. The songs are not creations of the monks but transcriptions of folk songs that the monks, or somebody else, remembered from their home. The pieces are written in Byzantine chant notation and belong to the *rizitika* genre, a Cretan unaccompanied vocal repertory.<sup>19</sup>

As has been mentioned earlier, the Greek folk music inherited many of the rhythmic variations of ancient Greek poetry. Rhythms such as the *iambic*, *dactylic*, *anapestic*, *spondaic*, and *epitritus* can be found in all kinds of folk songs and dances. On the other hand, under the influence of Byzantine chant and particularly through the sharing of melodic material, folk music unconsciously assumed the Octoechos, i.e., the number of the modes and its variants as well as the three genera with their intervallic diversity. The diastematic affinity of the intervals and melodic ornamentation between these music traditions is such that folk music is effectively transcribed in Byzantine notation.

Unlike Byzantine ecclesiastical music, which uses a free poetic form in Medieval Greek, folk songs in general utilize isosyllabic, strictly poetic verses with rhymes and reprises in Modern Greek, while simultaneously maintaining the character of the local dialects. Melody is based in general on rhythmic patterns and not in word intonation. The principles of music composition by means of rearranging melodic formulae is basic to the chants of Byzantine composers and is also fundamental to the construction of Greek folk melodies.<sup>20</sup>

In the folk tradition, instrumental music suitable for dance, *a cappella* music and vocal or instrumental polyphonic pieces are also performed in some areas. In the absence of a written score, only collective memory preserves



the artistic creations. The educational feature of folk music is also central since music accompanies local customs, the ethical associations of which pass from one generation to the next. Unlike sacred music, the utmost medium of communication between man and God, folk music accompanies the activities of everyday life and expresses a full range of human emotions. The variety of genres echoes the historical itinerary of a nation in its diverse geographic regions including the mountain areas, the plains and the islands. The plurality of folk styles reflects influences imposed from outside Greek culture such as the Italian colonization or Ottoman occupation. However, the uninterrupted presence of the rich Byzantine chant tradition constitutes a major influence and source of inspiration for the anonymous artists of the folk music.

In order to follow the influence of Byzantine chant on folk music, we need to take into account that in the Greek countryside, religion observance is principally a family affair. Many customs that include music are placed around religious feasts and commemorations. As far as the human element is concerned, the priest is an active participant in the community. He is allowed to get married and have a common life like everybody else. He drinks his coffee in the local café; he works in his fields and participates in all kinds of public events. Religious feasts always end up in a village banquet where the priest can even dance the opening song while the church cantors are the principal singers. This mixture of performers and participants plays a considerable role in the creation of the internal relationship between these music traditions and are clearly demonstrated in the following accounts.

In the island of Skiathos it has been reported that during the feast of the Resurrection the church cantors at some point turn religious hymns to parody by using the method of

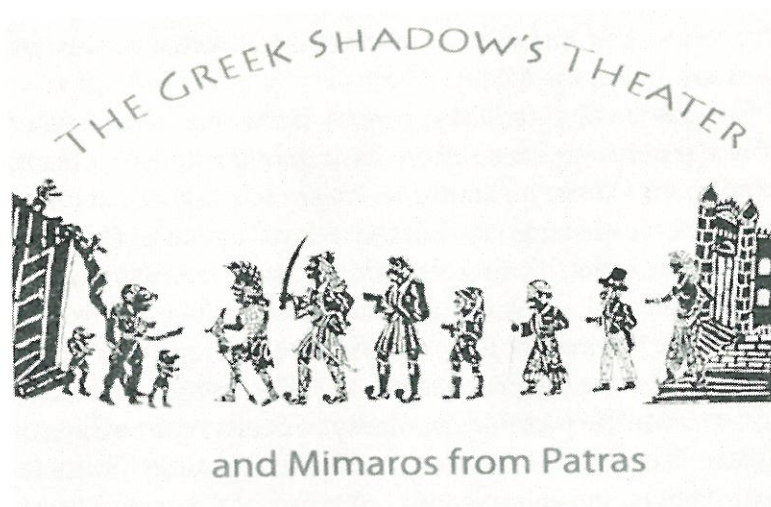
*contrafacta* in an improvisatory fashion. This is an example of a church cantor being a composer of a folk song. This blending of secular and sacred was also observed in Western Europe during the Middle Ages.

Additionally, ordinary people know the repertory of church music because they have participated in church choirs, for at least a short time. Jorgen Raasted reports that while he was having lunch in a Greek restaurant in Brussels, the owner, after hearing that Dr. Raasted was working on Byzantine music, sang for him the famous Christmas *Κοντάκιον* (Kontakion)<sup>21</sup> by Romanos the melodist “*Ἡ παρθέ- νος σήμερον*” (I parthenos simeron).<sup>22</sup> This incident can help us reflect on the possible popularity of the Byzantine ecclesiastic music especially during the Middle Ages and how ordinary people, the anonymous composers of folk songs, have unconsciously absorbed it.

Another example that illustrates the role of the performer as the common denominator for both traditions is Dimitrios Santouris. Nicknamed *Mimaros* (1865-1902), Santouris is the great artist of the Greek shadow theater widely known as *Karagiozis* (the black-eyed man).



Figure 3: Advertisement of Mimaros Performance



Mimaros was also a cantor at the church of St. Andrew in Patras, Greece. As a puppet master his vocal skill was required to introduce the characters as they get on the stag. He sang particular songs that were associated with each character tunes These included a Byzantine melody for Alexander the Great, a *kleftic* air for uncle George, an oriental *makam* for the non-Christian citizens of the Byzantine empire, and an Italian tune for the man from Zakynthos, a western Greek island influenced by the Italian music tradition. Mimaros, as a well-trained cantor in Byzantine chant tradition, could effortlessly perform all aforementioned tunes.<sup>23</sup>

The best examples that make audible the close relationship between Byzantine ecclesiastical and folk music are θρησκευτικά τραγούδια (religious songs) similar to carols, the melodies of which are based entirely on ecclesiastical hymn-tunes. Although this genre of folk songs is inherited from antiquity according to custom,<sup>24</sup> the melodic material was transferred intact from the Byzantine chant tradition. One possible explanation for the creation of this popular music

genre is given by Dr. Costas Ioannides whose account regarding the island of Cyprus, can also apply to the Greek mainland:<sup>25</sup>

During the long years of the Turkish occupation of Cyprus, 1570 to 1878, the Greek Cypriots gradually sank into ignorance and illiteracy. The Turkish government did not provide facilities for Greek education and secret night schools were established in churches. Vespers, matins and morning masses provided opportunities for language and musical education. From the seventeenth century up to the beginning of the twentieth century the former reciprocal influence of folksongs and hymn-tunes ceased, and folk music came directly under the influence of Byzantine ecclesiastical music.

In the following musical examples we can observe the indisputable transfer of melodic material from Byzantine ecclesiastical chant to religious folk music. More specifically, the following chant was written for the feast of Annunciation as prelude to the Ακάθιστος (Akathistos) hymn. In the year 626 A.D., this chant as a prelude to the hymn, was substituted by the Κοντάκιο (kontakion) Τη ὑπερμάχῳ (Ti Ypermacho), a chant composed as a thanksgiving to the Virgin Mary for protecting the city of Constantinople from the Avars. Today, the chant is a Απολυτίκιο (apolytikio)<sup>26</sup> performed in the liturgy during Lent. It is written in the fourth plagal mode and belongs to the diatonic genus. (See Appendix A)

The folk song that follows has borrowed the melodic material from the above chant. However, the performers and the occasion where the same melodic material is used, are totally different. On the feast of St. Lazarus, the Saturday morning before Palm Sunday, in the town of Komotini, northeastern Greece, young women dressed in traditional costumes assemble a wooden cross which is covered with



white clothes to resemble a man. At the top of the cross they sketch a face consisting only of the eyes and mouth. After this they process with the cross through the streets of the town, visit houses and sing the carols of Lazarus. At the same time, they offer red eggs and wishes for a Happy Easter to the households. The Lazarus figure is thought to bring good luck to the houses that hosted him. The custom is old and brought to Komotini from Eastern Thracia. (See Appendix B)

In the next pair of examples of folk songs borrowing from Byzantine chant, the melody of a *Εξαποστειλάριο* (Exaposteilario)<sup>27</sup> is reassigned to accompany a folk song sung during the carnival season. The Byzantine chant is a *Εξαποστειλάριο ιδιόμελο* (Exaposteilario idiomelon) performed on the second Sunday of Easter during Matins. The folk song that follows is part of a custom performed in the island of Paros being sung by the priests in responsorial style during carnival, the period before Lent. It is written in the second mode and belongs to the chromatic genus. (See Appendix C, D)

The next chant is performed during the feast of the Presentation of the Lord at the Temple (February 2). The chant melody is transferred to a wedding song. What is distinctive about this example though is the resemblance of the verses between the chant and the song. In the Byzantine chant the poet begs God to protect and shelter the believers, while in the folk song the poet begs Mary the Virgin to protect and shelter the newly married couple. The chant as well as the folk song are written in the Third mode and belong to the enharmonic genus. (See Appendix E, F)

By having their roots in ancient Greek music, being performed by the same ethnic group and coexisting in the same geographical area for hundreds of years, Byzantine and Greek folk music are two distinct faces of the same coin. At the core of their relationship lays the amalgamation and sharing of the same components which are the performers,

audiences, customs and ceremonies. In most cases, it is the same people who are the participants in the music events and rituals, and who, consequently, become the carriers of these practices. A crucial role in the shaping of such practices has been played by the distinctive character and unique historical path of the Greek people from antiquity to the present time as well as the nature and evolution of their language and its decisive contribution in music making. As the music examples in this study have shown, the direct and indirect mutual, borrowings and influences of Byzantine and Greek folk music traditions during their centuries-long parallel existence epitomize a relationship derived, in part, from the music of antiquity.



H<sub>2</sub>O: 2.5 g



1 Τό προ - στα - χθὲν μου - σαι - κῶς λα - βὼν ἐν γῶ - σαι, ἐν τῇ σκῇ.  
 To pros - ta - kthēn mi - sti - kōs la - vōn en gō - si, en ti ski -

5 ἡ τοῦ Πατρὸς σου, δὲ πατέρα, ὁ Ἄ - σὼ - μα - τος τοῦ γι - γνῶ -  
 ŋi tou Pa - tro - sōs sou, dē pa - tera, o A - sō - ma - tos tou gi - gnō -

10 τῆ ἀ - παί - ρο - γῆς, ὁ κτί - νας τῆ κα - τα - βά - σαι τοὺς Οὐ - ρα -  
 ti a - pa - i - ro - gēs, o kti - nas ti ka - ta - ba - sai tous Ou - ra -

14 νοὺς, ὡ - ρεῖ - ται ἀ - νὰ λ - λοῖ - ὦ - τος ὁ - λος ἐν σοὶ, ὃν καὶ βλά - πων ἐν  
 nois, ō - rei - tai a - na - l - loi - ō - tos o - los en soi, ōn kai bla - pōn en

19 μὴ - τρα σου λα - βὼν - τα τοῦ - λου μορ - φῆν, ἐ - ξί - στα - μαί - νου - γὰ - ρε  
 mi - tra sou la - vōn - ta tou - lou mor - phēn, e - xi - sta - ma - i - nou - ga - re

23 Νύκ - τη ἀ - νύκ - τος σου, Νύκ - τη ἀ - νύκ - τος σου, Νύκ - τη ἀ - νύκ - τος σου.  
 Nych - ti a - nych - tos sou, Nych - ti a - nych - tos sou, Nych - ti a - nych - tos sou.

Ἦμος Ἰσχυρὸς Τέτρατος - Γένος Διатонικός  
Placed Fourth Mode - Diatonic Genus

[illegible]

Όλα τὰ λόγια τοῦ δημοτικοῦ τραγουδιοῦ (Κάλαντα Κομποτηρῆς - Πάσχα)  
*All the lyrics of the folk song (Pascha Carols of Komotini)*

Ηθελε ο Αλέξανδρος κερδαν τα Βαλκάνια,  
 Ηθελε η Κωνσταντή του τσού να φάσιν α,  
 Σήλω Αλέξαρε και μην κοιμήσαι  
 Ηθελε η μάνα τους από την Πόλη  
 Σου έσπε χάρη; και παρτοφάλοι  
 Γράψε Θόδωρε, γράψε Δημήτρη  
 Γράψε Αλέξαρε και κυπαρίσσι  
 Οι χορούλας μας αιγιά γενούσαν  
 Οι φοβίτσες μας δεν τα χορούνα  
 Δόστε μας για να σας ευχόδημε

## Appendix C

### Ἦμος Αἰώνιος - Ἦμος Χρωματιστός Second Mode - Chromatic Genus

63  
B $\flat$

Γυ - καί - κας ἄ - κου - τί - σθη - τε, φοι - νην ἄ - γαλ - λι -  
Gy'd - né - kes a - kou - tis - thū - te, fo - nū a - ghal - li -

70  
ἄ - σε - ος, Τύ - ραν - νοῦ Ἄ - θην πα - τί - σας, φθο - ρὰς ἐ -  
ā - se - os, tī - ran - nou ā - thēn pa - tī - sas, ftho - rās ē -

77  
ἦ - γαι - ρας κό - σμον, θρά - με - τε Φί - λους εἰ - πα -  
ī - ghyl - ras kōs - mon, thrad - me - te fī - lis ī - pa -

82  
τε, τοῖς ἐ - μοῖς εὖ - ἀγ - γέ - λι - α, βού - λο - μαί γάρ - το  
te, tis ē - mōis ēu - ag - gē - li - a, vou - lo - mei gar - to

88  
πλά - σμα μου, χα - ρὰν ἐ - καί - θεν αὐ - γὰ - σαι, ἐξ ἧς προ -  
plāz - ma mou, khar - ran ē - kai - then au - gad - se, ex hēs pro -

95  
ἦλ - θεν ἡ λὺ - πη.  
īl - then ī li - pī.

## Appendix D

### Ἦμος Αἰώνιος - Ἦμος Χρωματιστός (Νῆος Ἦμος - Αἰώνιος) Second Mode Chromatic Genus (Island of Patos - Carrital)

Ἦμος

97  
Ἄν - θρω - πος ποί - ος καὶ ποί - ος  
An - thro - pe poi - os kai poi - os

102  
ἐ - σσι - λε - σε - δὲ εἰς τον - δει -  
ē - ssi - le - se - dē eis ton - dei -

108  
σον καὶ τίς ω - δὴ - γῆ - σε;  
son kai tis ō - dhē - ghē - se?

etc.



Ύμνος Τρίτος - Γένος Εναρμόνιο  
Third Mode - Enharmonic Genus

ΜΕΓΑΛΥΝΑΡΙΑ ΥΠΑΝΤΙΣΤΗΣ

Ύμνος ἦ Γα  
(ὑπόμνημα ὑπόμνημα)

31 Α - κα - τά - λη - πτόν  
Θε - ο - τό - λη  
The - o - to - la

37 εν σοί, κα - τα - λη  
en si, ka - ta - la  
σι - α - νήν, α - νήν, α - νήν  
si - a - nēn, a - nēn, a - nēn

43 Μη - τρο - πόν, Μη - τρο - πόν, τοῦ - λη - πτόν  
Mi - tro - pon, Mi - tro - pon, tou - la - pton

Appendix F

Ύμνος Τρίτος - Γένος Εναρμόνιο  
Third Mode - Enharmonic Genus

ΤΡΑΓΟΥΔΙ ΤΟΥ ΓΑΜΟΥ (Σάμος)  
WEDDING SONG (Samos)  
Ύμνος ὁ αὐτός (Same Mode)

47 Σή - κω νό - φη και - στο - λή - σου και - σου  
Si - ko ni - fi ke - sto - li - sou ke - sou  
Σή - κω κα - με τη - με - τά - νια και - θα  
Si - ko ka - me ti - me - ta - nia ke - tha

53 φέρ - νουν το - γαμ - πρό σή - κω κα - με  
fer - noun to - gam - pro si - ko ka - me  
φί - γηγίς α - πό δω, σή - κω νό - φη  
fi - ghigis a - po do, si - ko ni - fi

57 τη με - τά - νια και - θα φέ - γηγίς α - πό δω.  
ti - me - ta - nia ke - tha fi - ghigis a - po dtho.  
και - στο - λή - σου και - σου φέρ - νουν το - γαμ - πρό.  
ke - sto - li - sou ke - sou fer - noun to - gam - pro.

(στίχοι)  
(verses)

Σκίψε νύφη και προσκύνα κι έμπα μεσ' στην εκκλησιά  
ap' ton ouranō that lavis tou Theoti tin eklechia.

Skipse nifi ke proskyna ki emba mes' stin ekklesia

Παναγιά μου ως εδέχθης στις αγάλλες το Χριστό,  
dithou filaghye ke skipe ke t' andi dglagyna afto.

Panaghi mou os edethithis stis aggalles to Christō,  
dithou filaghye ke skipe ke t' andi dglagyna afto.

Σημείωση: Κάθε στροφή επαναλαμβάνεται με το δεύτερο στίχο πρώτο και τον  
πρώτο δεύτερο. π.χ.

Σήκω κίμε τη μετάνια και θα φύγης από δtho.  
stho nifi ke stollisou ke sou fernoim to ghambro, etc.

Note: Each verse is repeated with the first line second, and the second first, e.g.

Siko klime ti metania ke tha fighis apo dtho.

stho nifi ke stollisou ke sou fernoim to ghambro, etc.



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- Notes**
- <sup>1</sup> An earlier version of this paper was presented at the Second Axion Estin Symposium on Byzantine Music Education, January 13-16, 2008 (<http://www.axionestin.org>), in conjunction with CUNY-Graduate Center Department of Ethnomusicology (<http://web.gc.cuny.edu/Music/programs/ethnomusicology.html>). This presentation was partially supported by the Folk Arts Program of the New York State Council on the Arts, and included a live performance by the Greek Byzantine Choir, Directed by Lycourgos Angelopoulos, an oral presentation of an earlier version of this paper by Arsinoi Ioannidou, Doctoral Candidate at the Department of Music of the Graduate Center of the City University of New York, accompanied by a power point presentation of the folk and chant examples discussed, as well as live demonstrations of the three folk songs by Dr. Achilleas Chaldaiakis (Music Department of Athens University, Greece) and of the three chant examples by Photios Ketsetzis, Assistant Professor of Byzantine Music at Hellenic College/Holy Cross Greek Orthodox School of Theology, Brookline, MA. The transcription of the six musical scores in Byzantine and Western staff notations for this project was completed for the Axion Estin Foundation by John Michael Boyer, and commissioned by the National Forum of Greek Orthodox Church Musicians. Nikolaos Yiannou suggested the wedding song from Samos and its Byzantine chant equivalent. The examples belonging in the chromatic



genus (second mode) were obtained from Psachos, Konstantinos (1909), as well as the folk song in the diatonic genus. Dr. Achilleas Chaldaïakis suggested the Byzantine chant example *To Προσταχθέν* (To prostachthen). Angelo Lampousis, President of the Axion Estin Foundation, is credited for his input in the early stages of designing the structure of this paper and for his support in materializing the idea of its presentation at the Second Axion Estin Symposium on Byzantine Music Education, January 15, 2008.

<sup>2</sup> Approximately forty-five fragments of recorded Ancient Greek music which span from the third century B.C.E. to the fourth century C.E. are known today. The Byzantine music written tradition starts around the ninth century and continues up to today.

<sup>3</sup> "Term coined by Plato, of uncertain meaning; now used to describe simultaneous variation of a single melody. Plato used the word (*Laws*, vii, p.812) when discussing the unsuitability of music for lyre and voice in musical education. It is not clear if he meant that the 'other voice' (the lyre) provided a contrasting melody, a harmonization of the vocal part or deliberate variations on it." "Heterophony," in *New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> ed. 2001, (11: 465).

<sup>4</sup> Name for Dionysus and hence primarily a song in his honor. Though probably older, the term first appears in a text of Archilochus (fl early 7th century BCE), where it is suggested that one of a group of revellers or celebrants leads the rest in singing a dithyramb (West, frag.120). With Arion of Methymna (c600 BCE), the dithyramb became more literary and a more practised public choral production. According to Herodotus (*Histories*, 1.23), Arion was the first known composer to produce a type of choral song that he called 'dithyramb'. Lasus of Hermione (6th century BCE), who introduced dithyrambic contests between the Athenian tribes, seems also to have brought innovations to the musical style of the dithyramb (see Pseudo-Plutarch, *On Music*, 1141c). Prominent 5th-century dithyrambic poets include Simonides, Pindar and Bacchylides. Starting in the mid-5th century BCE, Timotheus Melanippides of Miletus and other avant-garde composers introduced more radical stylistic changes, such as more intricate scales, a more prominent aulos accompaniment, and solos, including the Anabolai. This development continued into the 4th century CE (Plato, *Laws*, iii.700d), and the dithyramb subsequently diminished in importance, though surviving at Athens until at least c200 CE. "Dithyramb", in *New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> ed. 2001, (7: 384).

<sup>5</sup> A reed wind instrument.

<sup>6</sup> John G. Landels, *Music in Ancient Greece and Rome* (NY: Routledge, 2001) 110.

<sup>7</sup> Not all Greek vocal music from the 5<sup>th</sup> century onwards confirms the metric character of the text. *Euripides* fragment bears witness to a rhythmic-metric pattern of considerable complexity marked-out by the metric character of the text, the rhythm notation, the stigma, rests, and instrumental interludes. For more details on representative music fragments of Ancient Greece see Thomas J. Mathiesen, "Rhythm and meter in Ancient Greek Music", *Music Theory Spectrum*, vol. 7, Time and rhythm in music, (Spring, 1985) 159-180.

<sup>8</sup> Thrasyvoulos Georgiades, *Der Griechische Rhythmus: Musik-Reigen-Vers und Sprache* [Ο Ελληνικός Ρυθμός: Μουσική-Χορός-Στίχος & Γλώσσα] (Athens: Mouses, 2001) 204.

<sup>9</sup> The word Byzantines is used in broad sense here to include the residents of the Byzantine Empire (330-1453 C.E.).

<sup>10</sup> Byzantine ekphonic notation occurs in manuscripts between the 9th and 14th centuries. Notation designed to facilitate the solemn cantillation of lessons, especially of biblical texts. Unfortunately this archaic notation is impossible to transcribe precisely in isolation. Some of the neume names derive from the names of the ancient Greek prosodic accents (*oxeia* = 'acute', *bareia* = 'grave'); the *apostrophos* may represent the *hypodiatolē*, a prosodic sign of the grammarians of antiquity. The remaining neume names may be cheironomic in origin. "Ekphonic", in *New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> ed. 2001, (8: 47)

<sup>11</sup> See a complete table of all signs in *New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> ed. 2001, (4: 737)

<sup>12</sup> Constantin Floros, *Introduction to Early Medieval Notation* (Warren, Michigan: Harmonie Park Press, 2005) 20.

<sup>13</sup> Thomas J. Mathiesen, *Apollo's Lyre* (University of Nebraska Press, 1999) 641.

<sup>14</sup> P.H., Lang, *Music in Western Civilization* (New York: Norton, 1941) 21-30.

<sup>15</sup> Diane Touliatos, "Nonsense syllables in the music of the ancient Greek and byzantine traditions", *The Journal of Musicology*, (Spring, 1989): 240.

<sup>16</sup> Samuel Baud-Bovy, "Chansons populaires de la Grèce antique." *Revue de musicologie* (T. 69e, No. 1er. 1983): 5-22. "Invocation to the Muse: Sing for me, dear Muse/begin my tuneful strain:/A breeze bows from your groves/ to stir my listless brain. "Seikilos tombstone:" As long as you live, be lighthearted./ Let nothing trouble you. Life is too short/and times take it toll.

<sup>17</sup> Ibid. Baud-Bovy provides in his article transcriptions in modern notation of all mentioned folk and Ancient Greek musical pieces.

<sup>18</sup> The first recordings were made on cylinders by the French scholar

Hubert Pernot on the island of Chios in 1898. See Helen Myers, ed., *Ethnomusicology: Historical and regional Studies* (New York: Norton, 1993) 186.

19 Samuel Baud-Bovy prologue in Δέσποινα Μαζαράκη, *Μουσική ερμηνεία δημοτικών τραγουδιών από αγιορείτικα χειρόγραφα* (Athens: Nakas, 1993) 20-45.

20 Markos Dragoumis, "The Survival of Byzantine Chant in the Monophonic Music of the Modern Greek Church", *Studies in Eastern Chant*, I (1966): 30-32.

21 Kontakion is a form of hymn performed in the Eastern Orthodox. The word derives from the Greek word κόνταξ (*kontax*) meaning pole, specifically the pole around which a scroll is wound. The term describes the way in which the words on a scroll unfurl as it is read.

22 Jorge Raasted, "Byzantine chant in popular tradition", *Cahiers de l'Institute du Moyen-Age Grec et Latin* 31 (1979): 41-42.

23 Περικλής Μαυρουδής, "Η ελληνορθόδοξη θρησκευτική μουσική τέχνη: η βυζαντινή μουσική τέχνη, σύντομη αναφορά στο δημοτικό τραγούδι", (Θεσσαλονίκη: Μακεδονικό Ωδείο, 2000) κεφ.5.

24 It is the custom of Ειρεσιώνη (Eiresione). In Ancient Greece during festivals, kids carrying olive branches went around to the houses of the city or village wishing well to the households.

25 Costas Ioannidis, "The influence of antique and Byzantine music on the Folk music of Cyprus", in *Musikethnologische Sammelbände*, (Graz-Austria: Akademische Druck, 1986): 94.

26 Απολυτικιον or Dismissal Hymn is a troparion hymn said or sung at Orthodox Christian worship service. The apolytikion summarizes the feast being celebrated that day.

27 Εξαποστειλάριο is a hymn chanted in the Eastern Orthodox at the conclusion of the Canon near the end of Matins. The Exapostilarion is chanted after the Little Litany that follows the Ninth Ode of the Canon.

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