

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'Institut 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.

CONTRIBUTORS

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