

## Subject: Byzantine Music

Course title: "Byzantine Music: an International Musical Language"

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### Course Description

Byzantine music is a very recognizable characteristic of the culture of Byzantium. The ancient Greeks used a system of musical notation, relatively well known today; the Byzantines inherited it and continued to use it. The Byzantines used a double system of musical notation which, on the one hand, indicated the way of reciting the texts and, on the other hand, described the melody. At present, we are in possession of several thousand works of Byzantine music. Only liturgical music was considered worthy of being preserved on expensive parchments. The profane melodies, however beautiful, were less documented in writing.

Byzantine Music is a sublime art and the science of celebrating the divinity. It is through music that man can express his soul and faith. The Byzantine ecclesiastical music of the Eastern Orthodox Church is monophonic. Byzantine music is a complete musical system employing the rich colors of the musical scales of the Mediterranean Orient to enhance the Biblical and Hymnographic texts which magnificently express the Theology of the Fathers of the Church.

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### Course syllabus

<i>Instructors:</i>	Achilleas Chaldaeakes, Professor of Byzantine Musicology & Psaltic Art, National and Kapodistrian University of Athens
<i>Language:</i>	English
<i>Level of students:</i>	Basic
<i>Teaching methods:</i>	Workshop, lectures, power-point presentations and class discussions
<i>Assessment:</i>	One-hour written examination with a combination of closed ended questions, multiple-choice questions and open ended questions requiring brief answers.
<i>Duration</i>	Three 4-hour sessions: a) Byzantine musicology: academic theory b) Psaltic Art: artistic performance c) Philosophical Aspects of Byzantine music

*Recommended readings:*

Chaldæakes, Achilleas G. (2020) "Reflections of Ecclesiastical Policy in Sacred Music: The Case of Patriarch Athanasios V", in Ivan Moody & Ivana Medić (eds.), *Orthodoxy, Music, Politics and Art in Russia and Eastern Europe*. Pages 17-57. London: Centre for Russian Music, Goldsmiths, University of London - Belgrade: Institute of Musicology, Serbian Academy of Sciences and Arts.

\_\_\_ (2020a) "John Laskaris's Modality Schema", *Επιστημονική Έπετηρίς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* 44:13-50.

\_\_\_ (2018) "Is Polyphony hidden into Byzantine Monophony?", in Rusudan Tsursumia & Joseph Jordania (eds.), *The Eight International Symposium on Traditional Polyphony, 26-30 September 2016 Tbilisi, Georgia, Proceedings*. Pages 459-69. Tbilisi: Ministry of Culture and Monument Protection of Georgia - Tbilisi State Conservatoire.

\_\_\_ (2017) "A new reading of John Laskaris's Explanation and Modulation of the Musical Art: Towards a Critical Edition of Laskaris's Theoretical Treatise", in Vesna Sara Peno & Ivan Moody (eds.), *Aspects of Christian Culture in Byzantium and Eastern Christianity. Word, Sound and Image in the Context of Liturgical and Christian Symbolism*. Pages 55-84. Belgrade: Publications of the Institute of Musicology of the Serbian Academy of Sciences and Arts - Publications of the International Society for Orthodox Church Music no. 8.

\_\_\_ (2015) "Illustrating Melodies: Iconographical Instructions in Byzantine Music Theory and Practice", in Ivan Moody & Maria Takala-Roszczenko (eds.), *Church Music and Icons: Windows to Heaven. Proceedings of the Fifth International Conference on Orthodox Church Music. University of Eastern Finland, Joensuu, Finland, 3-9 June 2013*. Pages 138-52. Finland: The International Society for Orthodox Church Music - Publications of the International Society for Orthodox Church Music No 6.

\_\_\_ (2015a) "The Sense of 'Pleasure' in Eastern Chant", *Human and Social Studies* 4.1:119-38.

\_\_\_ (2014) "Byzantine Music as 'Tabula Rasa' or Which should be the 'Language' of Byzantine Music", in Mirjana Veselinović-Hofman, Vesna Mikić, Tijana Popovic Mladjenović, Ivana Perković (eds.), *Music Identities on Paper and Screen*. Pages 362-75. Belgrade: Department of Musicology, Faculty of Music, University of Arts in Belgrade.

\_\_\_ (2014a) "Musical Freedom and Ecclesiastical Rules at the Ecumenical Patriarchate of Constantinople during the 18th century", *Ἀνατολῆς τὸ Περιήχημα* 1:87-129.

\_\_\_ (2013) "The story of a composition or 'Adventures' of written melodies, during the Byzantine and post-Byzantine era", in Gerda Wolfram & Christian Troelsgård (eds.) *Tradition and Innovation in Late-and Post-Byzantine Liturgical Chant II. Proceedings of the Congress held at Hernen Castle, the Netherlands, 30 October-3*

November 2008. Pages 261-89. Leuven-Paris-Walpole, MA: A.A Bredius Foundation Peeters - Eastern Christian Studies 17.

\_\_\_\_\_ (2013a) "Singing antiphonally: Unity or Variety?", in Ivan Moody & Maria Takala-Roszczenko (eds.) *Unity and Variety in Orthodox Music: Theory and Practice. Proceedings of the Fourth International Conference on Orthodox Church Music. University of Eastern Finland, Joensuu, Finland, 6-12 June 2011*. Pages 139-63. Finland: The International Society for Orthodox Church Music-Publications of the International Society for Orthodox Church Music No 4.

\_\_\_\_\_ (2012) "The Greek-speaking Instruction of the Psaltic Art. Past, Present and Future", *Musicology Today* 12: 173-96.

\_\_\_\_\_ (2011) "The 'woman figure' in Byzantine Melopoeia", in Nina-Maria Wanek (ed.) *Psaltike. Neue Studien zur Byzantinischen Musik: Festschrift für Gerda Wolfram*. Pages 65-100. Wien: Praesens Verlag.

\_\_\_\_\_ (2011) "...old wine into new bottles..." The continuity of the Tradition in the Contemporary Composition Practice of Byzantine Music", in *11th International Music Theory Conference; Vilnius, October 9-21, 2011; Principles of Music Composing: National Romanticism and Contemporary Music. Dedicated to the 100th anniversary of M.K. Čiurlionis' death*. Pages 90-112. Vilnius: Lithuanian Academy of Music and Treatre-Lithuanian Composers' Union.

\_\_\_\_\_ (2010) "All master composers of Greek ecclesiastic music": An initial step on a new History of Greek sacral music", in *10th International Music Theory Conference; Vilnius, October 20-22, 2010; Principles of Music Composing: Sacred Music*. Pages 126-37. Vilnius: Lithuanian Academy of Music and Treatre-Lithuanian Composers Union.

\_\_\_\_\_ (2009) "The figures of composer and chanter in Greek Psaltic Art", in Ivan Moody & Maria Takala-Roszczenko (eds.) *Composing and Chanting in the Orthodox Church. Proceedings of the second International Conference on Orthodox Church Music. University of Joensuu, Finland 4-10 June 2007*. Pages 267-301. Finland: The International Society for Orthodox Chyrch Music & University of Joensuu Finland: Publications of the International Society for Orthodox Church Music No. 2 & Publications of Orthodox Theology at the University of Joensuu No. 40.

## Byzantine Music: Instructor Information

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### Short bio-note

Professor **Achilleas Chaldaeakes** is teaching Byzantine Musicology and Psaltic Art at the Department of Music Studies of the School of Philosophy of the University of Athens. His personal approach to this particular learning object is determined by an innovation: the study, analysis and comprehension of the Theory, History and Aesthetics of Music through its practical expression. He firmly believes that the combination of Theory and Practice is instrumental for a substantial knowledge of the phenomenon of musical creation, and up to the present day he has supported this belief with his scientific, educational and artistic work. His whole activity as an internationally recognized musician in his twofold quality, both as a scientific researcher and University Professor and as an artist, interpreter, and director of musical ensembles, explores new paths toward a global, multifaceted and innovative, approach to Byzantine Musicology and Psaltic Art.