

First Approach to Byzantine Notation
Workshop – Beginners

In this workshop, we will briefly outline both aspects of the subject: Byzantine music theory and praxis. We begin with a short introduction to the genesis and evolution of Byzantine notation from tenth century until the present. Then, we will focus on the modern analytical notation. Participants will learn the Byzantine musical signs as well as their function, and we try to recognize them in easy passages. By the end of the workshop, students will be able to chant some of the most popular Greek hymns.

Introduction to the 8 mode system (Octaechia)
Workshop – Beginners

Octaechia, which refers to the eight-modal system of Byzantine music, will be the focus of this workshop. Participants will learn about each one of the modes, their respective features, properties, and correspondences to the profane music. They will also be taught the relationship between the modes, and learn to understand the octaechia as the sum of its parts, that is, as a compact and single modal system.

Anoixantaria
Workshop – Advanced

By the term “Anoixantaria” we refer to all last verses chanted during the service of the long -panegyric- vesper from 28b and after of the proemiac (preamble) 103rd psalm. The verse 28b starts by the phrase “νοίξαντός σου τον χερα”, which has thereby provided the name for unity of chanted psalm verses.

In this workshop, two representative samples of the repertory of Anoixantaria are presented. Participants will study “□ □πιβλέπων □π□ τ□ν γ□ν” by Georgios Kontopetris, who lived in the first half of 14th century and was Ioannis Koukouzeles’ student, and the composition of Anoixantaria by Georgios Raidestinos (end of the nineteenth century), named “politika”. The close examination of these works will reveal the morphological, structural and aesthetic development of that particular kind of Byzantine and post-Byzantine melopoeia. Subsequently, the opportunity for a review of other compositions, more specifically of the extremely interesting abridgments of the “old” Anoixantaria by Chourmouziou Chartofylax, will be given.

Doxologia
Workshop – Advanced

The first compositions of Doxologia, in the form known today, were first presented in the mid-seventeenth century. After that, almost all composers worked on settings to music of Doxologia and attached Asmatikon Trisagion. Although the development period of that specific kind of melopoeia was a short one, we can distinguish three

different compositional styles. These are represented by the three musical texts, which we will study in this workshop:

- Asmatikon Trisagion by Georgios Cretan, which essentially is an abridgment of the older composition by Panagiotis Chrysafis.
- Peter Peloponesios' piece in mode fourth agia, which traditionally is chanted during the Holy Cross Feasts.
- Cosmas Madytinios' work in mode chromatic plagal fourth, which is characteristic of more recent approaches.

The Soloist's Role in Byzantine Music

Lecture – Demonstration (all levels)

Musical passages written from fourteenth century until today lead us to detect the role of soloist in the Byzantine Music diachronically. This lecture and demonstration will address some of the questions which therefore arise, including the following:

How often and in what way does the soloist appear in the musical texts of each period?

In which particular way is the soloistic parts of a composition recorded in the musical manuscripts or printed books?

Is the notation different in compositions that are intended for the soloist?

Does the soloist interpret notation in a different way than those in the choir?

Do we observe any kind of evolution or change in the role of soloist over time?

How can we best characterize contemporary performances?

What is the “ethos” of the soloist?