



The Orthodox Synaxaria as direct and indirect sources of the independent science “Musicology of the Psaltic Art” and its specific scientific disciplines

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Abstract: The Musicology of the Psaltic Art, as a relatively recent science, is still in that “precocious” situation, a typical feature of which -at least, in Greece- is the absence of clearly defined sectors of scientific research. The direct and primary need for investigation of the theoretical and musical sources, as well as for study and comprehension of the development of the notation, necessarily left “for a later day” the activity in other directions; directions like the Didactic and Pedagogic of Psaltic Art, its Morphology and Analysis, its Anthropology and Psychology, its Comparative Musicology and other equally important ones. Among them, we think that the research on the Theology and Literature of the Psaltic Art is a extremely important sector; through its conclusions one could go through all the theological teachings, the “theologiseis” of the Church Fathers about the Holy Psalmody, and at the same time through all the direct and indirect historical evidences of the Church and non-Church literature on the orthodox liturgical music. Aiming to an official definition of the sector of Theology and Literature of the Psaltic Art, the Orthodox Synaxaria is a “sine qua non” field for research, which comes out to be a very important source. The texts of Synaxaria contain many interesting elements about Holy Psalmody, which can be epitomized in the following aspects.

❖ Psalmody as an uninterrupted, non-stop action of the Heaven’s Church of Angels and Saints, for endless glorification of the Most-Sacred Trinity God.

❖ Church Music as a guiding and saving vehicle inside the Orthodox Holy Worship, which has been cultivated and shaped by the enlightened “Ἐν Πνεύματι Ἁγίῳ” Church Fathers, the sacred hymnographers, “melodoi” (hymnographers and also composers) and chanters.

❖ Psaltic as an Art, having close ties and being inseparably linked with the ritual elements of the Orthodox Worship, an Art which, however, went through gradual

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modification, reaching through the centuries high levels of artistry and virtuosity.

❖ Psalmody as a personal prayer and as a vehicle for prayer into the orthodox experience of the Church in general, and of the individual faithful in particular.

❖ The non-Church music, the instruments, the secular songs, the dances and the relevant, the entertainments, the popular-folk feasts and festivals etc, are demonic tools and instruments of the devil, in his effort for “stealing” the spirit of man away from the Kingdom of the God.

Keywords: Holy Psalmody, Psaltic Art, Greek Orthodox Synaxaria, Theology and Literature of the Psaltic Art, theological teachings.

1 Introduction

Mr. Chairman. honored members of the Organizing and Scientific Committee of the Conference, I’ d like to thank you for inviting me to participate in this prestigious International Musicological Conference. Esteemed colleagues, it is a pleasure to be involved in such, constructive and high-level scientific meetings.

Before I begin, please allow me to publicly thank His Eminence Metropolitan Ignatius of Dimitriadou and Almyrou (Volos), and the Director of the Academy for Theological Studies Dr. Pantelis Kalaitzidis, for their support of our work here at Iasi. Allow me initially to state that I want to modify to some extent the title of my paper, based on new ideas that came to me - somewhat belatedly, admittedly - during my research, which changed the direction of this text. The title of my paper is, finally, the following, which you see on the transparency: ”The Orthodox Synaxaria as direct and indirect sources of the independent science ‘Musicology of the Psaltic Art’ and its specific disciplines”.

The goal of my presentation is to show the usefulness of the Synaxaria as direct and indirect musicological sources. In reality, however, my ultimate goal is to demonstrate the necessity, henceforth, of treating Byzantine Musicology as an independent science (I prefer the term ”Musicology of the Psaltic Art”), together with its own specific disciplines, many of which have yet to be explored by the international musicological community. I think that Byzantine Musicology is entitled, finally, to a full Curriculum, as well as the strict specialization of its researchers and the showcasing of the full range of disciplines belonging and related to it.

2 The Synaxaria as musicological sources

The rapid development of the science of Musicology of the Psaltic Art (Psalmody) has brought about a new necessity: While the primary concern of the scientific community was to this point the labeling and study of the primary sources of Orthodox Church Music, namely, manuscripts of musical

codices of the Psaltic Art, a new phase is emerged which focuses on the identification, labeling and investigation of the secondary sources of Church Music. Among these secondary sources should undoubtedly be included (and recognized as secondary sources) the Greek Orthodox Synaxaria. The texts of the Lives of the Saints (Synaxaria) constitute the living continuation of the first book of historical content for the life of the Church, the book of the "Acts of the Apostles". The Synaxaria, therefore, like the "Acts of the Apostles", spotlight the Orthodox life of the Church and, as historical sources, provide a great deal of information also about Church Music. This data can feed research into different areas of the musicological science, such as Historical Musicology, Comparative Musicology, Musical Anthropology and most importantly, Literature and Theology of Psalmody, the latter as a subdomain of the Theology of Orthodox Worship, because, as I said above, and is worth repeating here, the Lives of the Saints (Synaxaria) are shining examples of Orthodox life. Let me note here that, as sources, the Synaxaria may be both direct and indirect sources*. However, from the outset it should be clarified that the study of the Synaxaria should be approached very carefully, always bearing in mind the scientific problems which arise, and which are faced by the theological field of Hagiology. Such problems include: a) The blind adaptation of old text of Synaxaria in saints of this category (martyrs, saints, confessors, new martyrs, etc.) who lacked their own Synaxarion. b) The long time between the writing of the Synaxarion and the life of a saint.

With these two problems in mind, the researcher must be very careful when extracting historical, anthropological, liturgical or music information, if the Synaxaria, which he/she is studying, were written at a time far removed from the period they are discussing. He or she cannot, for example, give much credence to the testimony of the Synaxaria, that refer to very ancient phases or periods, e.g. the Apostolic years or the Roman persecutions, when such reports relate later worship, hymnographical or musical customs of the Church. Therefore, very important sources are the Synaxaria which: a) Were written at the same time or very close in time to the life of a saint. b) Were written by disciples, colleagues or other persons closely related to a saint.

In the second case, again, one should be cautious about possible excesses, due to the biographers' excessive zeal or respect for saints in question. Of course, the scholar should be miraculous.

This study is the fruit of long and wide-ranging research on the Greek Orthodox Synaxaria, which, however, does not claim to have exhausted the whole field of research. During my research so far, I have studied in detail

* As much as we know, it was professor Antonios Alygizakis (1978) who had first made the distinction between direct and indirect sources of Church Music, in his book, *Θέματα Εκκλησιαστικής Μουσικής*.

two sets of Synaxaria: a) The abridged Synaxaria contained in the monthly liturgical books (Minaea) (all 12 volumes) and b) The unabridged Synaxaria of what I would call the classic "Great Synaxaristic of the Orthodox Church" (all 14 volumes), by the late Bishop of Oinois Matthew Laggis (1981).

The contents of the above two series of Synaxaria were investigated and cataloged exhaustively. In addition, my research also included several other "Lives of the Saints", various stand-alone publications such as the Gerontikon, ascetic anthologies etc, but also excerpts of references to saints in some historical works by Fathers of the Church (e.g. the Theodoretos of Cyrus), which have been published in the Greek Patrologia (Migne, PG). Of course, the total number of Synaxaria is enormous. Many of them are still unedited and unpublished in Libraries and Book Collections and Manuscripts that are difficult to access or completely inaccessible. Moreover, it would not be an exaggeration to say that the Synaxaria are inexhaustible. If one considers that Orthodoxy is always "en route" and never stagnant, that the faithful people of God are treading the path toward perfection via the newly revealed -to the world- Saints and if one bears in mind, that beyond the traditionally Orthodox countries, Christianity can move through history in persecution, traveling the path toward perfection by the newly revealed martyrs for the faith, then one can understand that the Synaxaria are actually inexhaustible, inasmuch as they are constantly being produced. What exactly does the musicologist expect to find, however, in the texts of the Lives of the Saints, that may be of interest to musicological research?. I will attempt to answer just this question in the second part of my paper, but for now, the only thing that remains to be clarified before concluding this First Part is that, as I noted previously, I do not pretend to think that I will present all the relevant material, since this would involve several hundred pages of indexing and classification.

In this paper I'll try: a) To lay out in an introductory way, the classification of the material. b) To indicate the research areas that are illuminated and enriched by this research, perhaps with the help of a few examples. And, c) to highlight the multifaceted usefulness -and not the futility- of this undertaking, especially as to my "obsession" with talking about the independent musicological branches of the Theology and Literature of the Psaltic Art.

3 The classification of material, according to the area of research

I will now present some examples of the precious data of the source material, that can be culled from the musicologist researcher in Orthodox Synaxaria. I will expose outline the material, classified according to internationally accepted musicological disciplines and the individual subject

areas that belong to them as they are identified and described in the General Program of Studies of the two Greek Departments of Music Studies a) of the School of Fine Arts of the Aristotle University of Thessaloniki (A.U.TH.) and b) the Faculty of Philosophy, of the National University of Athens (E.K.P.A.).

According to the A.U.TH.' Program of Studies*: "It is now becoming generally accepted that musicology can be divided into three major areas: a. Historical musicology, b. Systematic musicology c. Ethnomusicology" (Folk Music) or Cultural Anthropology as it is described by the Department of Music Studies of the University of Athens. However, the Program of Studies of A.U.TH. also references a fourth sector, that of, which deals with the problems of learning and teaching music and to which belongs Musical Pedagogy. If, therefore, Byzantine Musicology is tackled finally as an independent science and not as a branch of worldwide (global) musicology, then we should discern also in the science of Byzantine Musicology the internationally recognized musicological disciplines: 1. Historical Musicology, 2. Systematic Musicology, 3. Music Anthropology and 4. Applied Musicology. In addition, however, we must recognize in the science of Byzantine Musicology also the need for specialized musicologists or similar interdisciplinary branches with individual specific subjects. Such specific or cross-cutting sectors and disciplines could be: 5. Paleographical Notational Musicology. 6. Practicals Musicology. 7. The inter-disciplinary branch of Liturgical - Ritual Musicology (which would study the role of the Psaltic Art in Orthodox Divine Worship). 8. Literature of the Psaltic Art (which would examine the relevance of Chanting and Hymnography, as well as anything else encompassed by the term Literature, such as, for example, the study of Patristic Texts on Church Music and exploring secular, non-ecclesiastical works, of all literary genres, which may directly or indirectly refer to the Psaltic Art. 9. The Theology of Psalmody (here could be included also the subjects of Pastoral Theology Music, and perhaps the Ethics of Psalmody). 10. Therapeutic Musicology (which would study the psychosomatic effects of Byzantine and Post-Byzantine Ecclesiastical Music in healthy and diseased individuals, as well as - why not? - other living beings, to recall Koukouzelis' here could belong disciplines such as Psychology of the Psaltic Art). 11. Comparative Musicology (which would conduct comparative studies on the relationship between the Psaltic Art and other musical genres, e.g. Greek folk and popular music, foreign ("exoteriki") Arabic-Persian music etc).

There may be other branches, which would arise with the development of the science. On the terminology used above on the description and naming of the branches and well-known subjects, of course, there may be objections

* Information from the webpage: <http://www.mus.auth.gr/cms/?q=node/1>

or better suggestions, but I would encourage you not to focus on that now because it is not the main issue of this paper. I believe, however, no one among us doubts the necessity or even the usefulness of the existence and development of these areas.

3.1 Historical Musicology

The lion's share of the plentiful musicological material about Psaltic Art in the Synaxaria takes, of course, the branch of the Historical Musicology. The Synaxaria are primarily historical texts. Therefore, it is not surprising that they would be replete with historical information about Ecclesiastical Music. Those musicologists who have worked in the field of historical documentation, have focused mainly on manuscripts of musical sources, the musical codices, which, of course, are valuable sources of material. However, we err by treating the Psaltic Art as a matter of ten <10>, a hundred <100> or a thousand Byzantine and Post-Byzantine composers, while not taking into account the millions of invisible and unknown ministers of Chanting, who over the centuries and throughout Orthodoxy manned the chanter's stands (Analogia) and either skillfully or not, either with zeal or not, with reverence or carelessness were pleasing or displeasing to Holy Triune God. These same, in one way or another, were, clearly, also responsible for the progress, evolution, abuse, regression or disorientation of the Psaltic Art in its "microcosm", namely, in the small local traditions. This valuable historical information do not provide us handwritten musical sources, musical codices, inasmuch as they primarily preserve and deliver works -and a few historical elements- of the leading representatives of Ecclesiastical Music in Constantinople and Mount Athos, and secondarily in other major ecclesiastical, monastic and urban centers, all the more so, since they cover only the time range of the ten <10> centuries written - notated Psaltic Art (10th - 19th century). The texts, therefore, of the Synaxaria cover, to some extent, this gap and inform us, sometimes directly, sometimes indirectly, of the chanting situation in daily church and social life. Indeed, they fill in the time gap from the founding of the Church to the 10th century.

Let's see, indicatively, some aspects of ecclesiastical music that illuminate the historical material that we managed to collect when studying the Synaxaria: Unfortunately, here it is impossible to include, as I would like, the relevant parts of the Synaxaria. I reserve the right to offer a complete study of all the evidence that I have pointed out, as soon as possible.

1a. Chanting Choirs: There is an abundance of evidence for chanting choirs at various periods. Referring to: Choirs of Male Chanters as well as Choirs of Female Chanters, information about Chanting "in Choir" (sympsalmodisi) and how it is directed or "addressed" by the "Choirmaster" (either male or female). [Related subsections: Choirmaster (male, female) of

the chanting choir // The «addressing» of Psalmody // Sympsalmodisis (to chanting together) // Spiritual choir // Choir of female chanters // Choir of male chanters // Antifonic Psalmody]

1b. Chanters Personnels: Not insignificant is the plethora of testimonies about Chanters (male, female) and Readers, “offikiouchous” or eunuchs chanters, whole families of holy chanters “Typikarides” of monasteries, and more. Here, of course, can be included also what historical evidence we have culled from the holy hymnographers and melodists. [Related subsections: Holy readers // Holy chanters (male, female) // Eunuchs chanters // Families of chanters, musicians // Honorific Titles // Chants from virgins, nuns, women // Distinguished chanters]

1c. Chanting Traditions: Here we note some information about individual chanting traditions of great monasteries and monastic centers, major temples, local Churches and geographic regions. [Related subsections: Hagia Sofia Constantinople // Dimitriada, Magnisia (Greece) // Monastery of the “Sleepless” (Constantinople) // Orphanages (chanters) // Russian worship, typikon // Studion Monastery // Chants and Mt. Athos]

1d. Heretical Chanting Practice: Important details can be gathered about the chanting practice of heretical communities and their impact on Orthodox Divine Worship.

1e. Secular Music: Synaxaria for saints formerly “Mimousse” actors, and even former monks of the Order of Dervishes, as well as sporadic information about secular music, the theater, musical events and the like. [Related subsections: Theatre // Saints who were formerly “mimoï” (actors) // Saints who were formerly dervishes]

3.2 Music Anthropology

The next musicological sector I will address is that of Music Anthropology, which certainly cannot be lacking from an autonomous science of Byzantine Musicology. Yesterday, the paper of Mrs Veronica Gaspar reminds me to add here today the subject of the Music Sociology. The branch of Musical Anthropology is very closely connected with Historical Musicology, which, obviously, is the main methodological basis for the former. All the reasons mentioned above, for which the Synaxaria are historical sources, apply here also, so that they can be treated also as anthropological sources, indeed sources of musical anthropology. The testimonies of the Synaxaria are very useful a) for an outline of the social and religious conditions that fed the Psaltic Art, b) for the determination of the interactions of individual and local chant traditions, c) for understanding the correlations between popular piety and chanting, d) for examining the role of Psalmody in shaping social and ecclesiastical -individual or collective- behaviors as well as other things, such as: e) How Psalmody goes beyond the

space and time of worship and becomes a "game" for children, entertainment for youth, consolation for the afflicted, support for martyrs preparing for death, a companion in travel, work, at the refectory, an instrument in various customary festal events. f) How secular musical elements affect chanting and vice versa. g) What is the role of social class and economic stratification in determining which persons become involved with Psaltic Art and how they ascend to high chantings positions? h) How the family plays a positive or negative role in creating a family chant tradition' and much more.

[Related subsections: Holy readers // Holy former dervishes // Holy former "mimoi" (actors) // Holy chanters (male, female) // Family of chanter, musicians // Chantings and young people // Chantings and meals]

3.3 Systematic Musicology

The branch of Systematic Musicology, which studies issues related to theory, composer (composition), the morphological structure and analysis of melodies, obviously cannot expect a lot from a study of the Synaxaria. However, some evidence of valid hagiographical sources is likely to give indirect information on timelines of development of these issues in the Systemic branch. [Related subsections: Set to music - hymn composition // Music (generally) // Melody // Sweetness of melodies // Single-voice // Rhythm // Psalmody // "Enarmonios" Psalmody // Psalmody and payment]

3.4 Applied Musicology

4a. Music Education

4b. Teaching of Music: The observation made for the branch of Systematic Musicology applies also for Applied Musicology. Little evidence, although, quite interesting which relates to the teaching of the Psaltic Art, the relationships between teachers and students or "betray" the cognitive level of chanters in monasteries, temples and various regional chanting tradition. [Related subsections: Practiced in the mousic // Teaching of Psalmody // Experienced (practical) music // Art of Psalmody // Psalmody and education]

3.5 Paleographical Notational Musicology

The discipline of Palaeographical Notational Musicology of Psaltic Art is not furthered by the examination of hagiographical texts, apart, perhaps, from some indirect information about the writing of music codices and the elaboration of manuscripts. [Related subsections: Manuscripts]

3.6 Practical Musicology

The branch of Practical Musicology, which studies the chanting performance and musical interpretation of the settings, can benefit on several levels from exploring the Synaxaria. In collaboration with Historical

Musicology it can derive information about chanting practice: Testimonials concerning good voice and the interpretative showmanship of some chanters, the ethos of the melodies (threnody, festal, doxological or enarmonic, sweet, etc.), the time duration of musical compositions, the musical terminology, the musical / ritual practice, e.g., the “antiphonikos” chanting (that is, one choir chants after the other) the “prosfonein”) or the “kath’ hypakoin” chanting (that is, a choir chants after a chanter and repeats his last phrase), the “homophonos” chanting (all chanters together say monophonically the same melody), the “exarchein” (namely, to be one the choirmaster), and the like. [Related subsections: Choirmaster (male, female) of the chanting choir // Eunuchs chanters // Good voice of the chanter // Kanonarch - Kanonarchima // Musical settings - hymn composition // Melody // Melodies / “thrinodeis” voices // Sweetness of melodies // Single-voice // The «addressing» of Psalmody // Sympsalmodisi // Hypakoi, akroteleftio of Psalmody // Spiritual choir // Choir of female chanters // Choir of male chanters // Antifonic Psalmody // “Enarmonios” Psalmody // Chants from virgins. Nuns, women // Distinguishing / understanding one’s voice // Psalmody duration]

3.7 Liturgical - Ritual Musicology

It is a given that the well-known subject of Liturgics belongs mainly to the science of Theology. But I do not think there has anyone who doubts the necessity of an interdisciplinary approach in the Science of Byzantine Musicology, through which the Psaltic Art will be studied also in light of devotional time and space, indeed, parallelism and correlation with other liturgical arts (religious architecture, iconography, ierokentitiki / embroidery etc.) and functional aspects (hymnography, the ordo, etc). The material offered by hagiographical texts in this field is very rich and it can be utilized also by musicology. Consequently, samples are listed in groups from the relevant material, which is highlighted in the Orthodox Synaxaria.

7a. Divine Offices: Numerous are the testimonies about the celebration of the Divine Offices particularly those which related to Offices which refer to the death or suffering of the Saints (e.g. Funeral Service, vigils, Pannychida, Paraklises, etc). [Related subsections: Blessing of the Waters (small, great Hagiasmos) // Vigil, All-night, Pannychis // Martyric Office // Offices, generally // Consecration of Temples // Matins // Vespers // Funeral, Burial, Translation of, Transporting Relics // “Oikoi”, Salutations, Akathist Hymn to the Theotokos // Paraklisis (Office)]

7b. Sacred Hymns: Especially numerous are the references of the hagiographical texts to hymns and troparia, to the way are transmitted or performed musically and their use in the Divine Worship. In the Synaxaria we find references to such topics as (troparia) funerals, martyrries, psaises, solemnities, midnight troparia, virgin, for Virgin Mary and others. Also, there

are countless testimonials about the Trisagion hymn, the Universal Hymn of the Three Children “in the fiery furnace”, about the Theotokos’ Megalynarion “Axion Estin”, about the troparion “Christ is risen”, information about the Psalmody of the “Canons”, the verses of the Psalms and the Odes. [Related subsections: Asma // Allelouia // Amen // “Axion Estin” (It is truly meet) // “Arate pylas” (Open the Doors) // Funerals Troparia (Asmata) // Martyrics Troparia (Asmata) // Glory to God in the highest // Glory to you, Christ God, pride of the apostles // “Egkomia” (Asmata of praise) // Exaposteilaria hymns // Behold what financial caller or what delightful // The Psalmody of the “Canons” // “Koinonikon” - Communion Hymn // “Kyrie eleison” (Lord have mercy) // “Mnisthiti mou, Kyrie” (Lord, remember me) // “O Theos evlogitosse” (Bless are You, o God) // “Ce hymnoumen” (We praise you) // “Tin Timiotera” (More honorable) // The Three Children “in the fiery furnace” // Trisagios Hymn // Hymns (specifically - generally) // Hymns consecration // Hymns in the Theotokos // Hymns on the Holy Cross // Lenten hymns // Midnigh Office Hymns // Virgin Hymns // “Fos Iaron” (Joyful Light) // Christ is risen (hymn) // Psalms // Psalms of ascent // Verses on the Psalm (“Stichologisi”) // Spiritual Odes]

7c. Devotional Prayers: Personally I find impressive the way the Church encapsulates the personal prayers of the Saints and “transforms” them into devotional prayers of the Community. These prayers which the saints offered to the Triune God in difficult circumstances (at their repose or before their martyrdom as well as for the salvation of a person or even an entire city) we encounter daily in the services of the Orthodox Church. [Related subsections: Deiseis, Ikesies (Prayer, supplication) // Devotional prayers of the saints]

7d. Typikon - Ritual: Not at all insignificant are the testimonies of Synaxaria on matters of liturgical order, not only in common but also of personal worship. Included are specific references to Typikon traditions such as those of the Holy Mountain, the monastery Stoudion and the hermits of the desert. [Related subsections: Time for Psalmody / prayer // Kanonarchis - kanonarchima // Taxis, Typikon of Psalmody // Typikaris // Typikon traditions of the Holy Mountain // Hypakoi, akroteleftio of Psalmody]

7e. Psalmody and Worship: Extremely interesting from a musicological standpoint is the evidence about the role of Psalmody in the Divine Worship and ethics that govern the relationship between prayer and music. [Related subsections: Time for Psalmody, prayer // Psalmody in good order // Listening Psalmody in good order // Psalmody and temple // Psalmody and feastes // Psalmody and ceremonies // Psalmody and consecration]

7f. Miscellaneous:

[Related subsections: Rostrum // Leitourgical - music books //

Leitourgical issues]

3.8 Literature of the Psaltic Art

The Synaxaria as hagiographic texts are an important chapter of the Ecclesiastical literature, and this is why their study is directly related to the field of Literature of the Psaltic Art, which considers them together along with other ecclesiastical literature (Hymnography, Religious Poetry, Homilies, and other Patristic Texts, Church History, etc.) and non-ecclesiastical literary genres, which may directly or indirectly refer to Psalmody. [Related subsections: “Oikoi” Salutations, Akathist to the Theotokos // Hymnographers]

3.9 Theology of Psalmody

That branch, however, which has a great deal to expect and benefit from the study of the Synaxaria is the Theology of Psalmody. Here, allow me to elaborate a bit more on this branch, thus linking my speech with its original title. I hasten at the outset to state that I consider and treat the Theology of Psalmody as musicological tool and not as a theological subject, without, of course, denying its theological orientation. Let me read a quote from another recent work of mine (Karagounis 2012):

“Chanting in its primary and sub-structural elements, either technically, practically and theoretically or purely scientifically, cannot be seen and understood independent of the Orthodox theological and devotional background, which created and shaped it. Any stripping of Church Music of its spiritual content and any attempt to study it in isolation, as simply one more “musical culture”, leads to wrong conclusions and erroneous views concerning the nature and the individual components of this specific art. If, in other words, the theological background of Psalmody is not understood and its role as a means of salvation inside and outside the worship is not made clear, it is not possible to interpret many of the particularities of the art, such as, for example, the inorganic and vocal nature, single-voice and choral, and its antiphonal and “obedient” character. It is equally difficult to justify the structural choices of the “Octoechia” (8 Modes) (instead of the choice for much more Modes), the systemic and intervals’ theory of the Modes, the peculiar composition of the “theseis” (to compose with the method of melismatic phrases), the voice areas of hymns, the stenography of the musical notation (to some extent, even the New Method), the notational composition and “submission” of the vocal musical characters, the practice to memorize (to learn by heart) the melodies and chant without the help of a musical texts, and many more... Why, however, is it necessity and what are the scientific goals of the branch “Theology of Psalmody”? Without ignoring the fact that many have written some excellent work on the theological

concepts of the Church Fathers on Psalmody, allow me to make the following observation: It is now imperative that we have further systematic investigation on the Orthodox Ecclesiastic Literature, in order to collect and study of patristic theologizing about the devotional music, within the robust branch of the “Theology of Psalmody”. The branch, however, should not be viewed only as secondary to the subject of the “Theology of Worship”^{*} It should not have, that is to say, only a theological orientation, but aim with insight into primarily musicological issues, which are interpreted by, or connected directly or indirectly with the relevant patristic theologizing. In this way, the field “Theology of Psalmody” will be able to link their findings with the historical, paleographic - notational, melismatic, morphological or theoretical etc. formation and evolution of Chanting and treat these findings as tools for a deeper understanding of the art.”

After these clarifications, I immediately give only certain categories of material, which were collected from the study of the Synaxaria and relate directly or indirectly to the branch of the Theology of Psalmody.

9a. Psalmody as an uninterrupted action of the triumphant Church, of the Angels and Saints, for endless glorification of the Most-Holy Trinity God. [Related subsections: Psalmody in the O.T. // Hymns of the Angels // “Theotokos” Virgin Mary and Psalmody // Sympsalmodisis (to chanting together) with Angels // Trisagios Hymn // Psalmody of the invisible Spirits (Angels) // Incomprehensible Psalmody of the Angels / Psalmody unceasing // Psalmody as the aim of people, Angels // Psalmody and “ekstasis” // Psalmody and fragrance // Psalmody and Divine Light, Holy Fire, Holy Star // Psalmody and visions // Psalmody and soul’s uprising // Psalmody and perfection // Psalmody and illumination // Psalmody in God’s Kingdom]

9b. Church Music as a guiding and saving vehicle inside Holy Worship, which has been cultivated and shaped “in the Holy Spirit” by the holy Church Fathers, the sacred hymnographers, melodists and chanters. [Related subsections: Doxology - Gloria // Psalmody for God’s glory // Psalmody as the aim of people, Angels // Psalmody and holiness // Psalmody and devotion // Psalmody and thanksgiving // Psalmody and enthusiasm, “desire” // Psalmody and divine love // Psalmody and supplication // Psalmody and devoutness // Psalmody and repentance, awareness // Psalmody and temple // Psalmody and sigh // Psalmody and prudence // Psalmody and salvation // Psalmody and humility // Psalmody and fear for God]

9c. Psalmody as a personal prayer and as a vehicle for prayer into the orthodox experience (life) of the Church generally, and of the faithful, in particular. [Related subsections: Assumption of a saint during an Office //

^{*} For more on this term, see the excellent treatise by Fr George Metallinos (1995), “The Theological Witness of Church Worship”.

Mouth, tongue, lips: instruments // The Three Children "in the fiery furnace"
// Psalmody and sentimentality // Psalmody and simplicity, incuriosity //
Psalmody and idleness, leisure // Psalmody and ascetic life // Psalmody and
ascitism / anachoriticism // Psalmody and tears // Psalmody and work,
handiwork // Psalmody and blessing of a work, object // Psalmody and
sacrifice, martyrdom // Psalmody and standing // Psalmody and negligence,
sleepiness // Psalmody and grants of the Holy Spirit // Psalmody in the
ascetic cell // Inability for Psalmody // Refusal for Psalmody // Devoided of
Psalmody

9d. Symbolism of Psalmody and about Psalmody.

[Related subsections: Animals, birds, plants praise God // Mouth,
tongue, lips: instruments // Symbolism - birds' singing // Symbolism -
musical instruments // Symbolism - trumpet // Symbolism - body, spirit]

9e. Pastoral Theology Music.

[Related subsections: Psalmody as the aim of people, Angels //
Psalmody and amusement, rest // Psalmody and punishment, penalty]

9f. Ethics of Psalmody

[Related subsections: Psalmody's restriction // Internal Psalmody //
Psalmody and death // Psalmody and soul's purity // Psalmody and
pretence of ignorance // Hidden Psalmody // Psalmody's discontinuation]

9f1. Psalmody and Passion

[Related subsections: Psalmody and payment // Psalmody and idleness,
leisure // Psalmody and effort to like to the people // Psalmody and garrulity
// Psalmody and impiety // Psalmody and blasphemy // Psalmody and
passions // Chanters and miserliness // Chanters with little faith]

9f2. Psalmody and Virtues

9g. Theologizing on secular music. Worldly music, instruments, secular
songs dances and the context, the entertainments, folk feasts, festivals etc, are
demonical "tools" and instruments in the devil's attempt to "steal" man's
soul away from the Kingdom of God. [Related subsections: Heretics //
Harmonious voice (magic) // Disrespectful, indecent music and dance //
Demons and indecent music, dance // Indecent entertainment // Animals,
plants and magic in music // Theatre // Magic and music // Musical
instruments, games, "play", "players" // Drums, drumming // Dance, Dancing
// Psalmody to idols // Psalmody and devil, demons //

3.10 Therapeutic Musicology

The science of medicine has made huge strides today in all areas.
Music is now a "tool" for medicine which is able to assist in areas such as
Psychotherapy and similar medical subjects, and therefore I will speak now
about the famous Music Therapy or more specifically about music therapy
methods. Beyond that' music is used today by other medical fields to reap the

beneficial possibilities e.g. in fetus development during pregnancy, during the birth process in the development of infants and toddlers, and more. (Not to mention the known, rather effectively, experiments in fattening animals.) On the other hand, the theory of the Psaltic Art always spoke of the ethos of the Modes, the “magic” attribute of the eight <8> Modes intervening decisively in the mind and soul of man, shaping spiritual states (ethos festive, contractile, broad, heroic, mournfulness, and others). Perhaps it is time to start using Psalmody as a psychotherapeutic tool? The Synaxaria preserve some important testimonials on this issue about how, for example, church music has the ability to act therapeutically not only on the soul but also on the body of the believer. Indeed, otherwise, when man is spiritually unstable, he is unable to chant, is completely “hapless Psalmody” and when he becomes an enemy of God, he is actually bothered by chanting or even tormented by it. [Related subsections: Sick body // Bothering by chanting // Caution - Hoistin of the mind and the heart // Voice’s therapy // Psalmody and miraculousness, therapy // Psalmody and joy, exhilaration, exultation]

10a. Psychology of Psalmody

[Related subsections: Inability for Psalmody // Refusal for Psalmody // Bothering by chanting // Caution - Hoistin of the mind and the heart // Psalmody and sorrow // Psalmody and visions // Psalmody and upset, irregularity // Psalmody fellow-traveler // Psalmody, soul’s and body’s food]

3.11 Comparative Musicology

Finally, under the branch of Comparative Musicology, we are called to study comparatively the Psaltic Art with: a) the secular music of Byzantine and Post-Byzantine period, b) the late folk and traditional music from the period of Ottoman rule until recent times, c) the modern Greek rebetiko and folk song, d) the neighboring, ethnic, folk musical traditions of the Balkans and the East, e) the classical musical traditions of the Arabic-Persiau and Muslim world, f) the Western and now universal music, and anything else relevant.

The Orthodox Synaxaria, are still valid -albeit indirect- sources of information, since they preserve evidence of: a) musical expressions in the pagan Roman Empire, b) the magnificent palacel Etiquettes of the Byzantine Empire, c) music at social events of the people (weddings, funerals, fairs, entertainment, etc.) of those times, d) musical instruments, which were used in all of the above, e) musicians (“paigniotes”) who played these particular musical instruments, f) similarly, the folk dances, and incidentals.

The theology and ethics of the Christian faith, which are expressed in the Orthodox Synaxaria may be strict with all these musical expressions, but they preserve information in specific hagiographical texts that are valuable for the branch of Comparative Musicology. [Related subsections: Harmonious voice (magic) // Disrespectful, indecent music and dance //

Demons and indecent music, dance // Indecent entertainment // Theatre // Magic and music // Musical instruments, games, “play”, “players” // Symbolism - musical instruments // Symbolism - trumpet // Drums - drumming // Dance - Dancing // Psalmody to idols // Psalmody and devil, demons]

I’m going to stop here, but, one last thing regarding the Greek Synaxaria, in no way do I mean to downgrade the Lives of the Saints of the other, non Greek-speaking, Orthodox Churches, Lives which clearly constitute equivalent sources and thus must be addressed. I deal with the Greek Synaxaria simply because I have easier access, and perhaps some level of personal interest.

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