UNIVERSITY OF CALIFORNIA, SAN DIEGO

Echoes of Constantinople: Oral and Written Tradition of the *Psaltes* of the Ecumenical Patriarchate of Constantinople

A dissertation submitted in partial satisfaction of the
requirements for the degree of Doctor of Philosophy

in

Music

by

Alexander Konrad Khalil

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Professor Nancy Guy, Chair
Professor David Borgo
Professor Richard Madsen
Professor John Moore
Professor Jane Stevens

2009

The Dissertation of Alexander Konrad Khalil is approved, and it is acceptable in quality and form for publication on microfilm and electronically.

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Chair

University of California, San Diego

2009

For the psaltes of the Patriarchal Church,
past, present, and future.

This is also dedicated to my teacher, Ioannis Mestakes,
and to my parents, Issa and Ann Khalil

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ACKNOWLEDGEMENTS

This dissertation is the product of a long period of intense effort. Much of this effort began long before I entered the doctoral program at UCSD. Many friends and teachers have guided and inspired me along the way. During this time, I have often felt myself part of an enormous and ongoing collaborative project that is manifest in a constant effort to maintain and to understand not just a tradition, but tradition itself. To those who inspired me to do this work, to those who helped me conduct it, and even, and perhaps especially, those who helped me survive it, I am deeply indebted.

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VITA

EDUCATION

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2008 **Music 111: Topics/World Music Traditions: "Lore of the Qin"** (39 students) An upper division course combining the study of performance practice of the Chinese *guqin* with research on history, aesthetic, and philosophical contexts.

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2007 **Music 80: Sacred Music** (12 students)
A comparative study of the function, contexts, and aesthetics of sacred musical traditions from around the world.

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SELECTED ARTICLES, PAPERS, AND RECORDINGS

I. Papers and Articles

2009 “Discovering Cultural Geography: Exploring the World through Music.” Brouillette, L. & Khalil. Annual meeting of the American Educational Research Association in San Diego, CA. (accepted)

2009 "Music of the Desert Fathers (of Arizona): Negotiating Religious, Ethnic, and National Identities." Society for American Music Annual Meeting, Denver, CO. (accepted)

2008 "Echoes: Oral and Written Tradition of the *Psaltes* of the Ecumenical Patriarchate." Society for Ethnomusicology Annual Meeting, Wesleyan, CT.

2003 Review. "From China's Southwest Borders: Minority Dances, Songs and Instrumental Music from Yunnan." Li Wei and Zhang Xingrong (recording and editing), Helen Rees and Amy Catlin (notes for English edition). *Journal of the Society for Asian Music.* 34, no 2.

2003 "Escape from Eden: Liu Qi-Chao and the Power of Names." Society for Ethnomusicology Annual Meeting, Miami, FL.

II. Recordings

2008 Producer. "Echoes of Jerusalem." Smithsonian Folkways, Washington, DC. Forthcoming.

2003 Cantor/Arranger. "The Divine Liturgy of the Holy Orthodox Church of Antioch." The Mt. Lebanon Choir, Beirut, Lebanon. Kelfar Techonlogies.

2002 Vocalist. "Arctic Silence." Traditional Music of Finland. Merja Soria, Los Angeles, CA.

2001 Producer/Recordist. "Shadow Music of Tunjuk: Two Generations of Tunjuk Musicians." Tunjuk Shadow Theater, Tunjuk, Tabanan, Bali. Center for World Music, San Diego, CA.

ABSTRACT OF THE DISSERTATION

Echoes of Constantinople: Oral and Written Tradition of the *Psaltes* of the Ecumenical Patriarchate of Constantinople

by

Alexander Konrad Khalil

Doctor of Philosophy in Music

University of California, San Diego, 2009

Professor Nancy Guy, Chair

This dissertation explores the significance of a concept known as *yphos* among the last remaining *psaltes* (chanters) of the millennium-old tradition at the Patriarchal church of

Constantinople, in Istanbul, Turkey. Collaborating with Stilianos Floikos, the youngest—and possibly the last—of these *psaltes*, I take as my point of departure his beliefs and practices regarding *yphos*, which he conceives as manifest through complex processes of melodic interpretation as he chants from contemporary traditional neumatic scores.

These interpretations, through which Stilianos manifests *yphos*, directly contradict the melody explicitly written on the scores from which he chants. While this may appear to reflect a break with tradition I demonstrate, by conducting comparative analyses between contemporary and older neumes, that Stilianos' processes of melodic interpretation are rooted in oral practices associated with these older neumes.

Informed by this historical background, I identify elements of *yphos* in Stilianos' processes of interpretation by comparing seven of his performances of a single score. My melographic and formal analyses, combined with Stilianos' explanations, demonstrate that his interpretations involved a process of reconstruction based on underlying implicit musical structures.

Having explicated this process, I am able to address directly the central focus of this dissertation: the phenomenology of *yphos*. From Stilianos' description of his experience, it becomes clear that when chanting a written line he perceives multiple layers of remembered melody, together with people and events associated with them. By chanting with and against these melodies he creates resonances. These resonances create for him an environment of constant recontextualization, imbuing his every act with multiple meanings while bringing him into dialogue with *psaltes* of the past.

Borrowing the term from literary theorist Sarah Dillon, I describe this experience of interaction with multiple layers, paradoxically discrete yet inseparable, as "palimpsestuous." From this, I develop a palimpsest theory, which not only provides a framework that renders transparent Stilianos' experience of *yphos*, but also can inform studies of musical style and affect, oral and written transmission, and processes of human memory. Like a space resounding with echoes, Stilianos' community continues to reflect, transmit, and reshape the echoing resonances of its past.

Chapter I: Introduction

On echoes

The word "echo" is a familiar one. Echoes as acoustic phenomena involving the reflection of sound waves are a part of everyday human experience. Thus, my choice of the word "echoes" in the title of this dissertation may at first seem somewhat unevocative. The reader may easily assume that my use of the word is meant to evoke a kind of musical archeology, imagining a musicologist sifting through the tattered remains of a once great tradition in hopes of finding a last glimpse, a still-warm ember, from which s/he might extrapolate—or imagine—its former glory.

Rather than envision such musicological forensics, I invite the reader to consider the word "echoes" as significant of resonances. The status of these resonances as "echoes" is contingent upon two factors: location and time. Echoes can be considered as accumulated resonations over time in a specific location. Echoes can only exist in a space that will contain and reflect them. This reflection naturally shapes them, and in this process certain frequencies are amplified, others are muted. Thus, they are born of, and shaped by, the space in which they resound.

This accumulation of resonances, while existing and being experienced in the present, is beyond the control of one who is located in the present. This causes a diffusion of what we experience as linear time in that the nexus that we refer to as the present is widened as, in a space resounding with echoes, we interact briefly with layers of past actions. In such a space, linear time begins to curve in on itself, producing an experience

of time as an accumulation of layers of resonances. One's actions unavoidably intersect these layers, shaping the formation of further resonances.

Echoes as acoustic phenomena are transient, generally measurable in seconds or fractions thereof. However, I suggest that the term "echoes" can also be applied to resonances that last much longer; resonances that move through human beings. These resonances consist of memories that are manifest in voice and action. Like acoustic echoes, they tend to diffuse one's sense of the present by making actions, events, and even personages of the past feel "present." The "space" through which these memories resonate, however, is larger than the individual. Rather, it is the community of which each individual is a part.

The image of echoes resonating through a community and thus manifesting a living tradition has been a guiding metaphor in my work. This image has constantly been reinforced as I observed the people whose lives and chanting were central to my work. At times they were uplifted and at other times overwhelmed by the powerful resonances of their tradition.

It is important to differentiate between "echoes" and "fragments." Echoes, however small and faint, are defined as such because of the context in which they resound. Fragments, however, are defined, regardless of size or apparent "completeness," by having been removed from their original context. It is the work of the philologist to deduce—and ultimately imagine—a context for a fragment (Gumbrecht 2003, 13). An echo, however, needs no such process. It is constantly re-contextualized by the living tradition of which it is a manifestation, and its origin is always felt as "present." While this may seem somewhat romantic, it is an important distinction. This study is not

concerned with analysis of fragments of tradition in hopes of extrapolating past contexts. Rather, the intention is to examine "echoes" of a still-living tradition in context. The context I have chosen is the community of the last remaining *psaltes*[1] of the Patriarchal Church of Constantinople.

Background

I am a *psaltis*. Born into an Orthodox Christian family, I have been trained since my youth in the art of *psaltiki*,[2] by Ioannis Mestakides, the former *protopsaltis* ("first chanter") of Jerusalem. Mestakides was a student of the late Emanuel Bamboudakis, one of the most celebrated *psaltes* of the twentieth century. More than four decades ago, Mestakides was forced from Jerusalem and eventually found himself in Anaheim, California. I am his only surviving student in America. Being the student of a *psaltis* of his caliber, it was possible for me to learn *psaltiki* at a high technical and theoretical level in spite of being raised in the isolated Greek Orthodox community of Southern California. This background enabled me to approach the subject matter of this dissertation with the understanding and sensitivity that only decades of practical experience can provide. This is not to say that my research was free of any difficulties.

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[1] A *psaltis* (pl. *psaltes*) is a cantor or psalmist of the Orthodox Christian church.

[2] *Psaltiki* is often referred to, even by its practitioners, by the misleading term "Byzantine chant." I consider this term as misleading for two reasons. First, the people of the Greek-speaking part of the Roman Empire that came to be known—more than one hundred years after its collapse—as "Byzantine" never referred to themselves in this way (Koliopoulos and Veremes 2002, 2). Second is the fact that today, this so-called Byzantine empire is long-vanished, so this appellation suggests a historical re-creation rather than a living tradition. I prefer the term *psaltiki* which evokes the art of psalmody, containing within it both the suggestion of living tradition and ancient roots. In conjunction with the term "*psaltiki*," which shall be used as a noun, I shall use the term "*psaltic*" as its corresponding adjective.

Indeed, coming from this background also caused certain unique problems that will be discussed below.

My education as a *psaltis* paralleled that received by most *psaltes* in Greece. As a student of Mestakides, I learned first through practice, imitating him as closely and frequently as possible while chanting at his side. Later, I was taught theory. I became fluent in the reading of the neumes, an emic system of notation, and developed the ability to modulate freely between the eight modes and all of their sub-modes. I also was trained in the rubrics for services and in liturgical Greek.

Yphos

During my years of training under Mestakides, I began to wonder about the complex relationship between the musical score and its realization in chant. Through discussions with him, I came to understand this often obscure relationship was related to something he referred to as *yphos*. The word "*yphos*" literally means "style" in Greek; however, because among *psaltes* it has come to have a significantly more nuanced meaning than its English counterpart I have chosen to leave it un-translated. My intention is not to confuse the reader regarding whether I am referring specifically to the type of style known as *yphos* or to the more general English-language conception of this word.

According to Mestakides, "*yphos* is personality. It is everything in chant but [one] can't find it anywhere." He would often say that one day I would, "take his *yphos*," just as he had "taken" that of his teacher. Eventually, I found this to be the case. Standing by his side as he realized countless neumatic scores, I began to develop a sense of how he might realize certain passages or patterns of neumes. I began to have in my own "ear" a catalogue of possible realizations from which I would draw when realizing scores myself.

I also found myself able to recognize the Jerusalem *yphos* in other *psaltes*. I was shocked when I first heard a recording of Emmanuel Bamboudakis. Although I had never heard Bamoudakis before, I immediately recognized him as my teacher's teacher. It was as though I had heard his voice "echoing" through the voice of my teacher and thus had long been familiar with it. On another occasion a *psaltis* from Arizona visited my church and chanted with me. As soon as I heard him chant two notes I recognized by what I perceived to be his *yphos* that he was originally from Jerusalem. Indeed, it turned out that he, Jack Khoury, was born and raised in Jerusalem and had also been trained there as a *psaltis*. When I would chant alone, I often felt that I was somehow in dialogue with my teacher. When choosing certain realizations of a score, when chanting "by heart" or even extemporaneously, I would be hearing in my mind echoes of his voice. Sometimes I would chant with these, sometimes against them. But they were always present. As my ability developed further, I began to feel as though I could perceive the older echoes of my teacher's teacher, and so on.

According to Mestakides, all of these experiences were a result of my developing—and thus being able to hear—*yphos*. What I heard in other *psaltes*' voices, what I experienced as I realized chants myself, was all, according to him, an experience of *yphos*. I often pressed my teacher regarding how and where *yphos* was manifest, and, in fact, simply what it was. Clearly it was not simply some aspect of ornamentation or melodic choice in realization. Neither was it merely some component of timbre or overall sound. Mestakides would tell me that it could not be taught or "taken apart." It could only be learned as a student studied more concrete aspects of chant with his or her teacher.

Although Mestakides claimed that he was able to recognize any *yphos* (and there are very many) instantaneously by the "sound of a person's voice," he was emphatic that *yphos* had little, if anything, to do with actual timbre. I had also noticed that *psaltes* in whom I recognized the Jerusalem *yphos* often had very different qualities of voice, some sounding nasal and bright, others dark and rich, like Mestakides. I became fascinated by the fact that the very thing my teacher felt to be the most important musical aspect of chant, and possibly of being a *psaltis* (apart from liturgical or ritual function), was something that we both found practically impossible to identify. I began my study of *yphos* simply through discussions with other *psaltes*. Fortunately, at this time I was traveling in the Middle East and Greece working on a recording and found no shortage of *psaltes* who were willing to speak with me. In all of my many conversations, I found two constants. First, almost every *psaltis* would at some point bring up the subject of the "Patriarchal *yphos*," referring to the *yphos* of the chanters of the Patriarchal Church at the Ecumenical Patriarchate of Constantinople, in present-day Istanbul. Invariably it, or one of its historical periods, was considered as standard par excellence by which other *yphos* could be measured. Second, none of the people with whom I spoke were able to identify the elements in chant of which *yphos* was comprised. Rather, they would attempt to locate *yphos* by explaining by which elements, or within which, elements of *psaltiki* it was manifest.

All the *psaltes* with whom I spoke associated *yphos* with processes that take place during the realization of the musical score. From this it became apparent that *yphos* existed, or came briefly into existence in the space between the written neume and its realization as chant. The present study will seek to enter and understand that space.

Having aimed my research in this direction, I examined the large body of scholarly work on *psaltiki* in search of critical examinations of the phenomenon of *yphos* that might guide me.

Writing on *yphos*

Psaltiki today enjoys significant scholarly attention. Since the mid-nineteenth century, literally thousands of books have been published on the subject. Several major universities in Greece, Romania, and Lebanon have departments devoted to its study, and international conferences, symposiums, and periodicals abound on this topic. It may then surprise the reader that practically no scholarly discussion has focused on the subject of *yphos*, in spite of its obvious centrality in the lives of *psaltes*. This lack of writing on *yphos* is related to the development of the field of Byzantine Chant studies.[3] *Yphos* is an oral phenomenon. It is only apprehensible during real-time performance. *Psaltiki* has a dynamic and intact oral tradition that, while having gone through several periods of development and change historically, has been largely unbroken for a millennium. Byzantine chant scholarship, however, being focused on the philological study of manuscripts and old musical scores, is largely concerned with extant oral tradition as it informs such studies.

Byzantine chant scholarship began in Western Europe in the late-nineteenth century. Far from practicing *psaltes*, Western European scholars, inspired by Solesmes' reconstructions of Gregorian chant and accounts of encounters with *psaltes* by music

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[3] Since most in this field refer to it as Byzantine chant studies, I will here use this appellation. Perhaps future studies that focus on ethnography and living tradition will take up the term *psaltiki* and it will come to indicate a more ethnomusicological approach in this general field.

scholars such as G.A. Villoteau who had spent time in Greece and the Middle East, wished to accomplish a parallel feat to that of Solesmes with Byzantine chant. Their goal, as Alexander Linggas points out in his article "Performance Practice and the Politics of Transcribing Byzantine Chant," was to uncover the original Byzantine melodies before the advent of perceived Turkish influence (Lingas 2003). Although not the earliest, the most notable among these scholars were H.J.W. Tillyard (1881-1968), Egon Wellesz (1885-1974), and Carsten Hoeg (1896-1961). Such scholars were pointedly uninterested in the contemporaneous practice of *psaltiki.* Assuming that contemporaneous tradition had been heavily influenced by "oriental" elements after the fall of Constantinople to the Seljuks in 1453, they developed theories regarding Byzantine tonality and the meaning of the ancient neumes that were based entirely on interpretation of period manuscripts.

On the other hand, the work of the first Greek scholars, themselves practicing *psaltes*, was thoroughly informed by contemporaneous oral tradition. The Greek scholars, led most notably by Konstantinos Psachos (1869-1949), Simon Karas (1903-1999), and Thrasybolous Georgiades (1907-1977), perceived the Western scholars' mistrust of oral tradition as an attack not only on *psaltiki* but also on one of the fundamental tenets of Orthodox Christianity: unbroken "Tradition" transmitted from the time of the Apostles. Attempting to defend their tradition, the Greek scholars engaged the Western European scholars on their terms, focusing on the written score and manuscript. The work of the Greek scholars, which ultimately demonstrated serious flaws in the Western Europeans' theories, while informed by oral tradition, was still mainly predicated on frameworks that

had been developed by the Western Europeans.[4] Psachos strongly defended contemporaneous practice through a historical study of comparative transcriptions that demonstrated a steady increase in descriptive capabilities of Byzantine notators (Lingas 2003, 62). His ultimate goal, as evinced in much of his writing, was to demonstrate that contemporaneous practice of chant, specifically its melodic lines, modality, and rhythm, had remained unchanged since the earliest times of the Byzantine church.

In 1906, Psachos wrote an article in a different vein. Rather than focus on the development of notation, he instead wrote about a more ineffable aspect of chant, one he described as both divinely inspired and inaccessible to outsiders: *yphos* (Psachos 1906). In this article, entitled *Peri Yphos* ("concerning *yphos*"), published in *Phorminx* journal of music, Psachos not only claimed sole ownership of the tradition—and with it the ability to interpret notation correctly—for insiders but also strongly criticized the Patriarchal *psaltes* of his time for not strictly following the melodic line written in the

[4] Reading this, one might notice a paradox. On one hand *psaltic* scholars were trying to demonstrate that *psaltiki* in its current form was the true and unchanged art of the Greek Orthodox Church, while on the other they were delving into old scores and trying to piece together probable interpretations. The underlying issue was an assumption amongst such scholars that the authentic tradition had nearly been lost. It was therefore their purpose to resurrect it by consulting the oral tradition of the Patriarchal *psaltes*, long considered the standard by which all others were measured. This is a common theme in *psaltiki* and many historical treatises, such as that of Manuel Chrysaphes, written in 1410, Chrysanthos the Madyte, written in 1814, and Angelos Boudouris, written in the early twentieth century; all lament that the art is fading and will be lost without careful education of the newer generations. This phenomenon, in which each successive generation of *psaltes* seems to feel in the twilight years of a fast-waning tradition, would seem to be one of the underlying reasons that a defense of contemporaneous *psaltiki* would need to rely upon a systematic philological study of musical scores that treats oral tradition with great suspicion. I have myself felt that I was in this "twilight zone" of *psaltiki* for most of my life, feeling that no one of my generation could possibly develop into as strong a *psaltis* as, for example, my teacher, while also being painfully aware of the external influences upon the art. I suspect this phenomenon, which may be common in many traditions worldwide, warrants future study.

scores from which they chanted (Psachos 1906, 1-3).[5] According to Psachos, the "…holy *yphos* of the Patriarchal Church is preserved in these melody lines" (1). In the same article, however, Psachos also described *yphos* as being "…correct expression and correct enunciation" (Ibid). He connected these two seemingly incongruent ideas, that *yphos* is contained in written melodic lines and that it is manifest in performance, by explaining that *yphos* exists in proper presentation of the notated line, and that such presentation must be learned orally from a teacher who has himself been trained by "the elders" (2).

This article was essentially the first and last discussion of *yphos* by a music scholar. Before Psachos, there is practically no mention of *yphos* in several hundred years of extant writing on *psaltiki*. Psachos does, however, refer to several apparently contemporaneous disputes regarding the transmission of *yphos*. It is therefore likely that the term *yphos*, used to refer to the transmission of some intangible aspect of *psaltiki*, was already in the consciousness of *psaltes* at his time. Although this term was clearly not Psachos' invention, it seems that his valorization of it as the intangible content that ancient tradition has passed on to the present day may have been his. This is not to say that some effective and powerful experience has not been transmitted—the study below will demonstrate that it has—but rather that this experience seems to have not always been associated directly with the term "*yphos*."

Psachos' article at once opened and shut the door on the study of *yphos*. He identified it as a central and essential aspect of *psaltiki* that he claimed had been transmitted since ancient times, thus placing it amongst those things most important to Byzantine Chant scholars of his time, particularly those who, like himself, held the belief that

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[5] I will discuss this attack in detail in Chapter II.

understanding of ancient chant could only be achieved by those who had inherited its tradition. At the same time, however, he located *yphos* in the realm of the oral and the experiential, beyond the reach of the analytical tools and philological arguments that were the bases of all chant scholarship at that time. Since his 1906 article, there have been no serious scholarly attempts at understanding *yphos*. However, the term *yphos*, as related to some kind of deep intangible experiential aspect of *psaltiki*, seems to have existed in the consciousness of *psaltes* since Psachos' time. Several writers refer to the *yphos* belonging to one *psaltis* or another or associated with one place or another. But none of them describe its nature, substance, or the manner of its existence or manifestation.

In my experience, those involved in Byzantine chant scholarship view any serious study of *yphos* with great suspicion. First, as described above, because such scholarship values written tradition and considers aspects of oral tradition as useful inasmuch as they help to interpret it, and second, because there appears to be no way by which this purely experiential phenomenon might be approached for study. Such efforts, in my experience, seem to meet with the same level of credulity with which cryptozoologists in search of Bigfoot are viewed by zoologists.

This present study, however, is aligned differently. This study of *yphos* will not yield any telltale aural traits, no elusive blip on a computer screen or curve on a melograph, no signature of partials or harmonic spectra that will turn out to be the location of an empirically observable *yphos*. Rather, the present study suggests that *yphos* is found and experienced elsewhere and while perhaps less tangible, is no less visceral of an experience. Although it might be impossible to find an external location for *yphos*, it is

an experience that is central to *psaltes* of all traditions, and it is this experience, the phenomenology of *yphos* towards which the present study is directed.

In addition to the more traditional tools of comparative analysis and philology, I bring another tool, one more powerful and direct, to bear on the subject at hand. One that has been ignored by scholars of *psaltiki* and is virtually unavailable to scholars of Western plainchant: ethnography. Combining ethnography with the more traditional types of analysis opens a new dimension for the *psaltic* scholar, one that is clearly related to the more traditional analyses but that cannot be extrapolated by them.

The Patriarchal Church and *psaltes*

In living memory the *analogia*[6] of the Patriarchal Church of St. George were crowded with *psaltes*, assistant *psaltes*, and *kanonarches*,[7] but today only three remain. These three *psaltes*, Leonidas Asteris (b. 1936), the *protopsaltis*, Ioannis Chariatidis (b.1922), the *lampadarios*, and Stylianos Floikos (b. 1972), the second *domestikos*, may be the last of their lineage, which spans almost a millennium and a half.[8] The community to which they belong has, due to a number of factors, dwindled from three hundred thousand in 1905 to less than two thousand, in 2004.[9] There are practically no young people within

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[6] An *analogion* (pl. *analogia*) is a lectern set aside specifically for the purpose of chanting.

[7] A *kanonarch* (pl. *kanonarches*) is an assistant *psaltis* usually in his late pre-teens or early teens.

[8] There are, as always, four *archon* ("officially appointed") *psaltes*. The *protopsaltis*, or head chanter, leader of the right choir, the *lampadarios*, or second chanter (lit. "lighter of the lamps as this was among [his] ancient duties"), the *A' domestikos*, or assistant of the *protopsaltis*, and the *B' domestikos*, assistant of the *lampadarios.* Historically, *psaltes* who have received these titles have been referred to by their first name, followed by this title ("Petros Lampadarios," for example). In such instances, since the title has become for them a quasi-surname, I have chosen not to italicize it.

[9] These figures were given to me by Paul Gikas, Patriarchal secretary.

this community, and certainly no one is currently learning to chant at the *analogia* ("lecturns") of the Patriarchal Church.[10]

Although many scholars and *psaltes* find the chanting of the current Patriarchal *psaltes* unremarkable, these *psaltes* consider themselves as maintaining the fabled Patriarchal *yphos*. This fact combined with the sense that there may be no one left to follow these *psaltes*, inspired me to focus on them and their conception of *yphos* for the present study. I soon learned, however, that a study of the beliefs of even three people was somewhat too broad of a focus as they represent three generations of *psaltes*. As fascinating, kind, and generous as they all were, I eventually decided to focus on the experience and beliefs of just one person, Stylianos Floikos, the second *domestikos*.[11] It is the goal of the present study to approach *yphos* through Stelios' experience and thereby construct a framework through which a phenomenology of *yphos* may be approached. The following two questions guided my research. How does Stelios' experience *yphos*? What does this experience mean to him?

Stelios

Stylianos, whom I shall hereafter call "Stelios," is somewhat of a living legend in the city of Istanbul. He is known for his huge voice and his huge character and rumors of his

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[10] By saying that no one is learning to chant "…at the *analogia* of the Patriarchal Church" I mean that the tradition is not being passed orally to a new generation. In the past, each generation of *psaltes* has learned the oral tradition by standing at the *analogia* and watching and listening as the head *psaltes* realized scores.

[11] One may wonder how it is that Stylianos holds the title of "second *domestikos*" when there appears to be no "first *domestikos.*" For reasons unknown to me, the first *domestikos*, Miltiades Pappas, left Istanbul and now lives in Thessaloniki. Although no longer chanting in the Patriarchal Church, he continues to hold the title of first *domestikos*. Stylianos, while still being officially the second *domestikos*, serves as first *domestikos*, assisting *protopsaltis* Leonidas Asteris.

exploits as a vocalist abound. Among the residents of Istanbul, Stelios is regarded with a certain fascination as he, a living echo of the past, reminds them of another past in which the country that is Turkey today was once the empire of another people, a different people. It is not unlike the combination of awe and guilt with which Americans regard Native Americans.

Stelios was born on the island of Imvros in 1971, probably the last large enclave of Rum in Turkey.[12] At five years of age, Stelios' parents brought him to Istanbul so that he could attend the Patriarchal school in Fener because there were no Greek schools on Imvros. When Stelios was eight years old Basilios Nikolaides (*protopsaltis* from 1966-1984) came to his home and tested his musical ability. He sang a brief musical phrase to Stelios and asked him to remember it. A few days later, he returned and found that Stelios could still sing this phrase, thus demonstrating his exceptional musical talent. At that time Nikolaides made Stelios a *kanonarch* at the Patriarchal Church. He has served there ever since. He attended theological school in Thessaloniki where he received advanced degrees in chant, studying theory under the late Dimitrios Sourlantzis. But he was always quick to explain that he gained his practical and experiential knowledge in the Patriarchal Church and that his *yphos* is of that place.

Stelios, like *Kyr*. Asteris,[13] is a strong dramatic tenor. During his time in Thessaloniki, Stelios also became deeply enamored of opera, which he traveled to Vienna

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[12] Rum simply means "Roman." Greek-speaking peoples in Turkey call themselves, and are called "Rum." In Arabic-speaking countries, the term "Rum" refers to any Orthodox Christian, so, my family and I also have always considered ourselves Rum.

[13] "*Kyr*." is an abbreviation for "*kyrios*," which, literally meaning "lord," can be translated as "Mister."

to study. Through this "love affair" with opera, as Stelios described it, he became fluent in Western European music theory and staff notation.

Stelios spent five years, from 1993-1998, in Thessaloniki, studying *psaltiki*, theology, and opera. On "Bright Monday," 2001, Stelios was made *archon B' domestikos* at the Patriarchal Church.[14]

Today, Stelios chants in the Patriarchal Church an average of three days a week, although during certain times of the year, such as "great lent," he may be required to chant several times per day. In the evening people often crowd bars and nightclubs in Istanbul to hear him sing *rebetika* and other traditional music of the Rum. Stelios does not, however, mix these art forms, and uses a very different tone production and articulation from that of the *bel canto* style when singing *rebetika* and chanting, and uses different ornamentation and melodic styles between his *rebetika* and chanting. His voice has been featured on numerous recordings. In Greece he is often seen on television, along with the other Patriarchal *psaltes* as important services at the Patriarchate are often broadcast live.

Soon after first arriving in Istanbul, I came to know Stelios and to appreciate his insightfulness. He expresses himself with a certain forceful simplicity that at first belies the depth of his insight. He spoke to me earnestly and with candor about his experience and his art. Since I am also a *psaltis*, he readily shared his ideas and knowledge with me.

Stelios lives in the manner of the legendary *psaltes* of old, such as Petros Lampadarios, a larger-than-life, eighteenth-century figure whose exploits are still well-

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[14] The Monday after Easter Sunday is known by Greek Orthodox as "Bright Monday." In the year 2001, this day fell on April 16.

known amongst *psaltes* and even among certain communities in Istanbul. The tradition will certainly end on a powerful note. *Kyr*. Chariatidis, the *lampadarios*, when asked about the future of his tradition, said, "It is Stelios. It is in his hands, and we [himself and *Kyr*. Asteris] love him."

Research goals and methodology

I collected the material for the present study over three years, from 2004-2007, during four separate visits to Istanbul, where I stayed for periods of up to four months. I shall briefly describe the methods and circumstances through which I collected the information that forms my argument in the following chapters.

Being a *psaltis* in the Greek Orthodox Church of America, which is directly under the jurisdiction of the Patriarchal Church of Constantinople, it was not too difficult to be accepted by the Patriarchal Church as an assistant *psaltis*. My duties could not have been better designed for my research. In exchange for room and board at the Patriarchate, I was required to attend every church service that called for the presence of the Patriarchal *psaltes*. I was to follow their instructions and help with chanting, book managing,[15] or whatever else they needed of me. Also, I was to accompany them as part of His All-Holiness, Patriarch Bartholomew I's retinue, as he went to celebrate services at various churches and sanctuaries around the city and on outlying islands. Being in this situation nearly every day, and often several times a day, during my first four-month tenure at the Patriarchal Church, I would find myself amongst the Patriarchal *psaltes*, standing at the *analogia*, chanting with them or turning pages as they realized scores.

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[15] Every service requires the *psaltis* to switch rapidly between a number of different books of various types. An assistant *psaltis* must prepare the books in a prescribed manner for the leading *psaltis*.

Shortly after my arrival, I became an assistant *psaltis* to *Kyr.* Chariatidis, the *lampadarios*, who had served in the Patriarchal Church for sixty years. Assistantship carries with it some sense of apprenticeship, so the Patriarchal *psaltes* made a point of teaching me through practice and by explanation. My assistantship to Chariatidis was especially helpful for me in that one of the tasks I performed for him was that of typesetting (using my computer) a large collection of hand-written scores written by Patriarchal *psaltes* throughout the twentieth century. Having access to this body of manuscripts afforded some important insights that led me to the development of the theories set forth below.

There were several aspects of being an assistant *psaltis* that helped make my position ideal for one wishing to conduct research as a participant-observer. First, my position was, as far as the patriarchal *psaltes* and clergy were concerned, completely transparent. I served a specific function and my duties were simple and clear. Everyone knew what was expected of me. Furthermore, other *psaltes* who wished to come there and learn often were attached to this church in the same way, so it was not unusual for someone like myself to be there. During my stay, there were two other Ph.D. candidates from universities in Greece who were doing research there, living in the same dormitory as myself and assisting with chant. So it was not unusual that I was interested in chant, inquisitive, and constantly asking questions or making recordings. The patriarchal *psaltes* themselves seemed to feel that part of their role was instructing me. Fortunately, Stelios took it upon himself to give me one chant lesson every day. Although these lessons were quite informal and could take place wherever we happened to be, they often developed into discussions of issues that were important to my research.

My role also came with a few disadvantages. Most significantly, being an assistant *psaltis*—the same role that allowed me so much access—also placed me at the bottom of the clergy and social hierarchy at the Patriarchate. In such a position it was almost impossible to do things that were considered beyond my role that would probably have been open to me had I been simply a visiting scholar. For example, Leonidas Asteris, the *Protopsaltis*, or "first *psaltis*," only allowed me three interviews over as many years. If he felt that a question was not suitable for someone of my humble stature to ask, he simply would not answer.

Stelios allowed and even encouraged me to record him. Over three years, I made tens of hours of recordings of him chanting from a variety of scores. He understood my interest in *yphos* and was himself very curious about my findings. Because of this he was quite willing to humor me by doing such things as recording the same hymn from the same score several times and on several different days. He would also listen to these recordings with me, discussing and explicating them. It was from these recordings, my analyses and discussions of these analyses with Stelios himself over a three-year process, that I developed my palimpsest theory.

I would not, however, describe Stelios as my "informant." This is because the present study actually is focused on him and his experience, not his culture in general. Also, Stelios was fully cognizant of all of my work, every type of analysis, every theoretical and historical question I examined, and, of course, he had deep knowledge in all of these areas. He is, in fact, my co-collaborator.[16]

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[16] I would like to admit, so as not to mislead the reader, that I am less than fluent in Greek. Having been trained as a *psaltis*, having attended "Greek School" as a child, and

Summary

In the pages below, I develop an argument that will culminate in the presentation of my palimpsest theory, which is the central theory of the present study. Above, the manifestation of *yphos* has already been identified as relating to the realization of emic notational scores.

I begin the study in Chapter II, with an examination of the "deviations" between score and realization of which Psachos was so scathingly critical. While Psachos assumes this to have arisen out of a historical break from tradition, and thus the destruction and loss of *yphos*, Stelios claims that these deviations actually preserve *yphos.* They are indicative of the Patriarchal *psaltes* having preserved tradition through the reforms made to the neumatic system by Chrysanthos the Madyte in 1814. A comparative analysis of a score in pre-Chrysanthine notation with its transcription into Chrysanthine demonstrates that the reformed (or "Chrysanthine") notation, being significantly more descriptive, obliges the transcriber to choose arbitrarily one realization out of several possibilities. This suggests that the Patriarchal *psaltes*' "deviations," as Stelios believes, harken back to the pre-Chrysanthine system of notation, at least in terms of a *psaltis* having significant freedom in realization. I describe this freedom as experienced as a "space" between the

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having studied ancient Greek as an undergraduate, I am not completely without skill, however, I would not describe myself as fluent. Although Stelios mostly communicated with me in Greek, his English is at roughly the same level as my Greek. I point this out as the conversations I describe below often took place in a mixture of English and Greek and some of the statements I record were probably preceded by one or the other of us saying "what do you mean by ___?" Surprisingly, we both felt that in some ways this issue may have served to improve our communication because we were at pains to communicate clearly. Surprisingly, I would suggest that, in some ways, this issue m ay have served to make my understanding of his statements even more precise because he sometimes would explain something in two different ways or I would repeat something back to him to be certain that I had understood correctly.

written score and its aural realization. It is in this space that Stelios manifests *yphos*, and it is into this space that the rest of the present study will look.

With the existence of this space between the written melody and Stelios' realization established, Chapter III goes on to locate *yphos* within that space. I bring several types of analyses to bear on recordings made by Stelios of the same hymn that he chanted intentionally with and without *yphos*. As mentioned above, there are two beliefs among *psaltes*: first, that *yphos* is manifest in *ekphrasis*, or musical expression, and second, that *yphos* is manifest in *ektelesis*, or interpretive melodic realization. Stelios' realizations clearly indicate that for him *yphos* is manifest in the latter. *Ektelesis* is the same process that would have produced the deviations noted by Psachos above. Stelios' descriptions of his process during *ektelesis* are strongly reminiscent of the process theorized by various scholars as reconstructive or creative memory. In this way, through *ektelesis* Stelios maintains a position of authority and control of the tradition and thus feels that he is keeping it alive.

Having located *yphos* in *ektelesis* or interpretive melodic realization, and having linked this process to a variety of memorial processes and theories, it is possible in Chapter IV to address directly the fundamental questions of this study. What is Stelios' experience of *yphos*? What does it mean to him? I begin by noting that Stelios often describes *yphos* in a way that links it with a kind of memorial accumulation. This accumulation, as a group of remembered realizations, is evident in another series of recordings that Stelios and I made together. I am able to apprehend the significance of this accumulation when I find that Stelios feels a kind of dramatic tension by chanting with and against the various realizations he remembers. Further discussion and analysis

reveals that the act of chanting calls to mind multiple layers of remembered realizations, some of which are associated with particular *psaltes* and some simply with the tradition.

The experience of multiple layers of accumulated material that intersect and overlay each other strongly reflects the concept of the palimpsest. Therefore, I theorize Stelios' experience of the musical score as palimpsestic and relate it to existing palimpsest theory. Adding to existing theories of the palimpsest, which account for similar accumulations in a number of fields including literature, architecture, and neuroscience, I theorize the need for a palimpsestic anchor, a contextual point that allows the experience of an overlay of material. In this instance, I theorize the melody, of which the written score is but one representation, as this anchor. Sarah Dillon, in her writing on palimpsests, suggests the term palimpsestuous to indicate the experience of the layers of a palimpsest with its "simultaneous intimacy and separation" as temporally distant layers intersect and entangle each other within the same space (Dillon 2007, 7). Obviously, Stelios' experience of *yphos* is palimpsestuous; however, the significance of this experience remains obscure.

Stelios describes himself as being in "dialogue" with these memorial layers and in some cases, the *psaltes* with which he associates them, as he chants. This sense of interaction leads me to theorize that, ultimately, the palimpsestuous experience of *yphos* is one of presence. It is the sense of manifestation of multifarious realizations that arise internally as a tacit yet tangible counterpoint to the chanted melody, some of which still retain an aura of the *psaltes* with whom they are associated. This experience is not hallucinatory. Rather, it is both transient and subtle, and is framed by the simultaneous awareness of absence. Therefore, the experience of presence through *yphos* is not merely

one of real-time presence, but one that I will describe as “past-in-present” to signify the fact of simultaneous awareness of presence and absence. I will conclude Chapter IV by extending the ideas of palimpsestuousness and past-in-present to explore Stelios’ experience of the city of Istanbul, the Patriarchal Church, and historical time in general. I conclude the present study in Chapter V by examining intersections of the palimpsest theory with other theory, suggesting possible connections and directions for future research.

Chapter II: From Symbols to Letters

An odd place to start

Yphos is transient. It is not even empirically observable in audible sound. *Yphos* is liminal. It is manifest only as it crosses the borders between the internal and external worlds of *psaltis* and listener. As such, it is purely experiential and exists—solely and fleetingly—during a real-time performance of a chant. With such a goal as the understanding of Stelios' experience and conception of *yphos*, it might seem strange that the present chapter is focused on the reforms to the neumatic and theoretical systems of *psaltiki* undertaken by *archmandrite*[1] Chrysanthos the Madyte in the early nineteenth century. However, as evinced by my discussion with Stelios of Psachos' writing, below, Chrysanthos' reforms have had a direct effect and lasting impact on the practices by which Stelios manifests *yphos*. An understanding of these reforms will ground the present study.

Two conflicting views concerning *yphos*: Stelios' and Psachos'

Psachos' 1906 article entitled "*Peri Yphos*" ("Concerning *Yphos*") featured a scathing attack on the Patriarchal *psaltes* of his time (Psachos 1906, 1-3). After briefly describing *yphos* as being related to musical expression (*ekphrasis*) and nuances of recitation, Psachos went on to claim that *yphos* was embedded in the musical score by the "excellent melody maker" (1). Psachos' central charge against the Patriarchal *psaltes* was that they had lost the "true *yphos* of the church" by ignoring written notation on the page before them in favor of their own "idiosyncratic and tasteless" interpretations. He speculated

[1] An *archmandrite* is one rank below that of Bishop and one above that of priest. Unlike priests in the Orthodox Church, *archmandrites* must remain celibate.

that the cause of this apparent deviation was a general decline in Constantinopolean culture and specifically in the education of the Patriarchal *psaltes* (2). He went on to provide examples. First Psachos provided the written line from which one of the Patriarchal *psaltes* was chanting, and second Psachos provided his transcription of what he heard the *psaltis* actually chant. He describes the former as the "classic line" and the latter as an "unforgivable improvisation" (3).

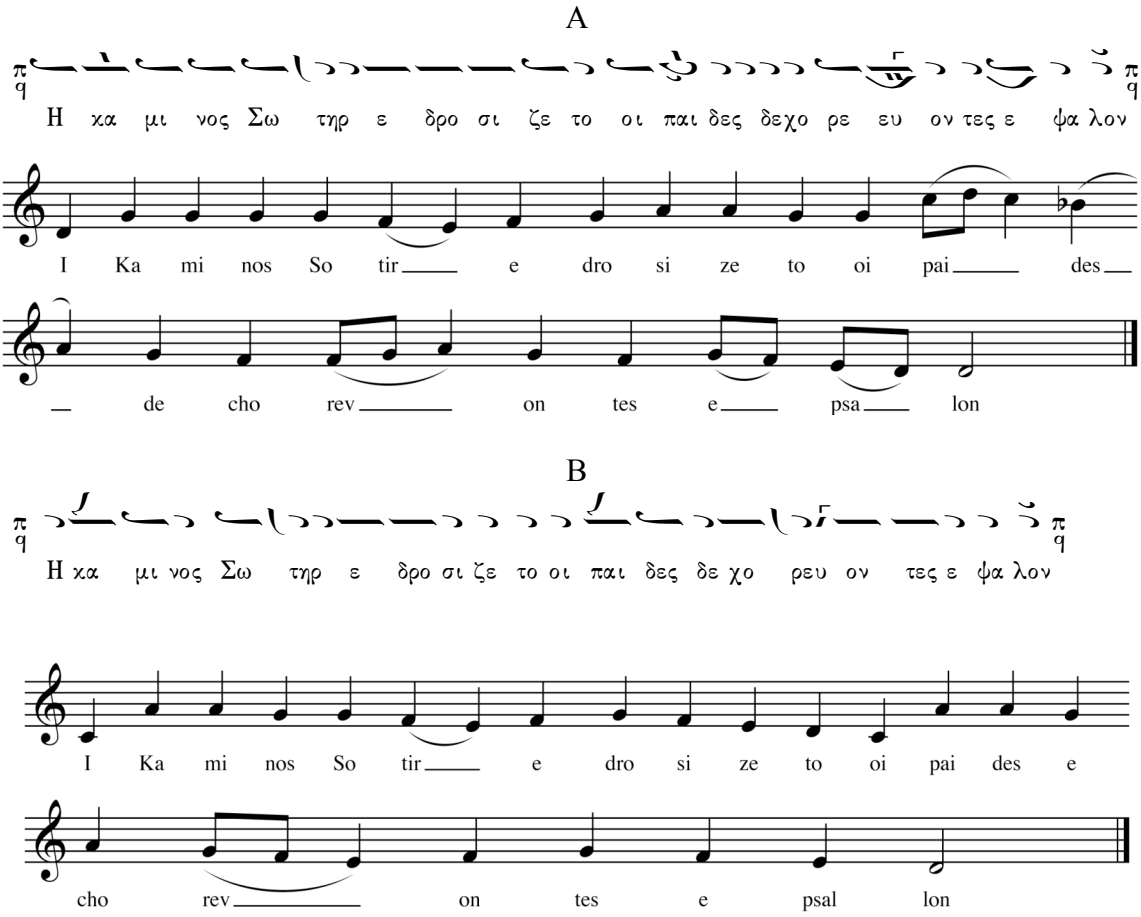

Figure 2.1: The score (A) and transcription of its realization (B) by an unnamed Patriarchal *psaltis* as provided in neumes by Psachos. Below each neumatic line is my transcription to staff notation.

The difference between these two, the score and transcription of its realization, is melodic in nature. They agree almost completely in terms of rhythmic setting of the words.

While it is likely that the oral realization featured ornamentation not indicated on the written page, this ornamentation was clearly not part of Psachos' argument since he chose to write his transcription at the same level of detail as featured in the notated version. With everything else identical, at least on the page, the melodic differences are then emphasized. Through this transcription and comparison with the score, Psachos is unambiguously claiming that alteration of the melodic line constitutes the loss of *yphos*.[2]

I have frequently heard Psachos' words echoed by present-day *psaltes*, who also criticize the present-day Patriarchal *psaltes* for their realizations, which are clearly divergent from those on the written page. Stelios, in answer to such criticisms, would quote the renowned *psaltis* Thrasyvolou Stanitsas, who stated that "*yphos* is in *ektelesis*," or interpretive melodic realization.[3] Furthermore, Stelios described this interpretive process of realization to me as creating *yphos*. How was it possible for Psachos to point to this practice as the degradation of tradition and the destruction of *yphos* while Stelios points to it as the preservation of tradition and the way in which *yphos* is manifest, especially considering that Stelios' chant theory teacher, the late Dimitrios Sourlantzis, was Psachos' student? I decided that the most direct way to address this question was to pose it to Stelios.

Stelios had heard of this article and was curious to read it. He seemed surprised and somewhat taken aback by Psachos' attack. I asked him how it was that Psachos

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[2] I have frequently heard the same criticism. At the Patriarchal Church on two occasions *psaltes* visiting from other parts of Greece made such comments to me, one of them whispering to me emphatically as the Patriarch *psaltes* chanted: "Nothing exists that is not written down on the score!" I have chosen to focus on Psachos' articulation of this idea because it may have been among the earliest.

[3] I will explore the concept of *ektelesis* in detail in chapter III.

portrayed these oblique realizations as being the result of decay when he, Stelios, portrayed such things to me as being at the center of the art? Stelios answered that it was confusion regarding the meaning of notation. Psachos, apparently, was confused because of his perspective on Chrysanthos' early nineteenth-century notational reforms. Stelios explained that many (including Psachos) "…know the tradition from Chrysanthos' notation," whereas the Patriarchal *psaltes* "…know Chrysanthos' notation from the tradition."[4]

Stelios went on to say that, as Angelos Boudouris had written in the early twentieth century,[5] the Patriarchal *psaltes* preserved something from the time before Chrysanthos' reforms (of 1814), something that was lost, or perhaps never available to most other *psaltes*. Boudouris wrote on this topic that:

> Even after the death of the last master of Petros' notation, Nikolaos Stogiannou Lampadarios, the succesor Patriarchal *psaltes* preserved the older tradition. This is explained by the fact that although they would see texts in the new notation [i.e. Chrysanthos' notation], they would interpret them according to Petros' notation.
>
> (Koubaroulis 2008)

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[4] Stelios also questioned the accuracy of Psachos' transcription. He found the melody a bit strange and thought it unlikely that anyone at the Patriarchate would have sung it that way. He pointed out, though, that it is similar to the version found in Chourmouzios' transcriptions of Petros' Byzantios' *Eirmologion* (Chourmouzios 1825, 25). Psachos' article contained three other transcriptions, one of which Stelios again found very strange. But, regardless of this issue, he maintained the position that interpretive melodic realization is an essential part of the Patriarchal tradition.

[5] Angelos Boudouris was, like Stelios, an *archon domestikos* of the Patriarchal Church. He was an assistant to Iakovos Naupliotis and wrote volumes of transcriptions of Naupliotos' chanting and also several volumes recording his reflections on *psaltiki* and on events of his times. Unfortunately, only a few hand-written copies of his work are extant today, so my knowledge of Boudouris' writing was limited to secondary sources. Stelios had read Boudouris' writings when he was a student in Thessaloniki.

Boudouris' mention of "Petros' notation" refers to the system of neumes employed by Petros Lampadarios (c1730-1777). This system was the last version of Late Byzantine notation and was subject to Chrysanthos' sweeping "reforms" of 1814 (Wellesz 1961, 285). Although at the time of Petros and of Chrysanthos, as discussed above, the term "*yphos*" was probably not imbued with any special significance. The conflicting views expressed by Stelios and Psachos regarding its manifestation in melodic interpretation versus some other aspect of declamation are clearly related to conflicting beliefs regarding what a notated score represents. These differing opinions are clearly related to Chrysanthos' reforms because, as demonstrated below, these reforms were aimed at changing not the oral/aural experience of *psaltiki* but rather the way it was represented in writing. Stelios illustrated this to me by relating the well-known story of Gregorios Lampadarios and Manlolakis Protopsaltis. Gregorios was the first *psaltis* to use Chrysanthine notation in the Patriarchal Church with his left-side choir. Manolakis, leading the right-side choir, continued to use the older notation. "It is often said," Stelios told me, "that these two choirs, one using the old and the other using the new [notation], sounded exactly the same and that this proves that the tradition of *psaltiki* was not affected by changes in notation. However, this is certainly wrong. They [these changes] did not affect the sound of the chant but the way it is produced."

Stelios' explanations revealed that Chrysanthos' reforms have had a lasting impact upon *psaltes*' experience of *yphos*, and also that Stelios was keenly aware of this issue and felt that he and the other Patriarchal *psaltes* were part of a minority of *psaltes* who understood, through their tradition, the nature of this impact. My analysis in this chapter is meant to identify this nature, thus rendering the issue of notation as it relates to the

manifestation of *yphos* transparent by approaching the relationship between Chrysanthine and older notation from Stelios' perspective.

Before continuing, I would like to point out that the development and use—both literal and free—of highly-descriptive notation, as will be described below, is not peculiar to this tradition. Many traditions worldwide have gone through similar transitions.[6] However, the circumstances of this particular transition as it took place within the tradition of *psaltiki* have direct and significant bearing on the present study. Also, the developments I will describe below are extremely unusual among the other traditions of notation for two reasons. First, this transition did not involve the importation or appropriation of a cipher or staff system, as has occurred in many traditions worldwide over the past two centuries, rather this was part of an ancient and entirely emic system of notation and theory, like that of the Japanese *shakuhachi*,[7] or the Chinese *guqin*. Second, this transition involved a move from a notation system that was already much more descriptive than all but a few traditions worldwide, to a notation system that rivaled that of western staff notation in terms of descriptivity and flexibility.[8] This transition, in the context of its impact on Stelios' processes of realizing musical scores, is the focus of the present chapter.

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[6] Becker (1980), Yung (1994), and Aracı (2006), describe similar changes in Javanese, Chinese, and Turkish music, respectively.

[7] The only two emic notation systems I have found that come close to this level of melodic descriptivity are those of the *Kinko* and *Tozan* schools of *shakuhachi* in Japan.

[8] No interpretation is necessary when transcribing from one system to the other; *psaltiki* since Chrysanthos is notated with the same level of descriptivity as it would be with staff notation. Whether it is read with the same level of adherence to the notated score is a different issue to be addressed below.

Chrysanthos' reforms: re-orientation of study

Chrysanthos' reforms are virtually always approached in the context of re-envisioning the past. A large body of transcriptions of older manuscripts was produced and published by Chrysanthos and his two colleagues, Gregorios and Chourmouzios. The scores they wrote during this process have since been studied as paradigmatic examples of the interpretation of pre-Chrysanthine[9] scores. Through a combination of techniques of philology and analysis, while informed by current oral tradition, scholars have made significant progress towards an understanding of some periods of pre-Chrysanthine performance practice of *psaltiki*.

It is not surprising that scholars would primarily look to Chrysanthos' transcriptions in their efforts to study the past. Chrysanthos, raised and trained in the old system, was more expert in it than anyone today. Therefore, his transcriptions and those of his colleagues, Gregory and Chourmouzios, have a perceived aura of nearly-unassailable authority. Armed with the strong ability to interpret modern Chrysanthine notation afforded by the fact of its ongoing use, scholars work their way backwards in time.

I intend to take a different trajectory, neither re-envisioning the past nor accounting for specific practices of present-day *psaltes*. Rather, I will posit the existence of a space, a disjunct between written and oral tradition, between the written neume and its aural realization as chant. It is an internal space, negotiated by Stelios during the process of realization. The present chapter, by allowing entry into this space, will form the foundation of this entire study.

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[9] When speaking of scores that follow Chrysanthos' tradition but were not necessarily written by him personally, I shall use the term "Chrysanthine."

Stelios has both claimed and demonstrated that *yphos* is for him manifest by his negotiation of this space. These claims are also supported by Psachos' transcriptions, which, although meant to deride Stelios' predecessors, clearly record an oblique relationship between realization and score in the tradition, a space between the written note and its aural realization, nearly one hundred years before Stelios' time.

Naturally, all musical traditions feature such a space, since music notation by its nature can only be obliquely related to musical sound. However, aside from the fact that Stelios claims to manifest *yphos* through it, this space is peculiarly complex in the tradition to which he belongs. This complexity is manifest by the fact that the parameters set by Chrysanthos for interpretation are quite narrow, comparable to those of contemporaneous Western European music, whereas Stelios' interpretive range is disproportionately wide. Psachos and others interpret this fact as indicative of corruption of the tradition through personal and idiosyncratic embellishments by ignorant *psaltes* (Psachos 1906, 3).

An argument can be made that the nature of Chrysanthos' reforms, and the circumstances involved in their dissemination, caused a fundamental change in the tradition. It follows that Stelios' and others' seemingly idiosyncratic interpretations might reflect a stronger continuity of tradition than can be found in Chrysanthine scores. This is not to say that Chrysanthine scores poorly reflect the melodic tradition of his time. On the contrary, their high level of descriptivity preserves melodic detail that would otherwise have remained solely in the realm of oral tradition. Rather, Stelios explained that Chrysanthos' reforms have affected the tradition "…before [a chant] is chanted." In other words, it is what happens internally, as one is realizing a chant that has been

affected by Chrysanthos' reforms, what happens in the space between the chanted neume and its aural realization.

A report that Chrysanthos' reforms constituted systemic changes that may have eventually caused the disruption of oral and written traditions would be nothing new. The earliest Byzantine chant scholars rejected consideration of Chrysanthos' reforms as a continuation or development of the tradition and labeled the era he ushered in, which continues to the present day, "neo-Byzantine chant," betraying their deep suspicion of its authenticity.[10] More recently, although Chrysanthos' reforms have come to be seen in a more balanced light, no new work has countered the tacit assumption that both Chrysanthos and previous notators shared the intention of notating a single interpretation of a given melody.[11] This tacit assumption constitutes a blind spot in our understanding of the present day tradition, causing interpretations of such *psaltes* as Stelios to be seen as idiosyncratic. It is this blind spot that has caused the space I describe above to go unexamined. For, if chants based on Chrysanthine and pre-Chrysanthine scores produced the same results aurally, and if their notators had intended these same results, Chrysanthos' reforms would have merely changed the appearance of the notation and the space I aim to explore would have no special significance for Stelios or his predecessors. Therefore, the results of Chrysanthos' efforts were far less clear-cut than his intentions. The conceptual melody, as represented by *metrophonia*, which required significant realization on the part of the *psaltis*, became implicit, hidden beneath the surface of the

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[10] Surprisingly, such scholars questioned Chrysanthos' authenticity not on his obvious associations with the West but rather that his reforms did not entail a purging of what they assumed were "Turkish elements" (Tillyard 1970, 16).

[11] This does not mean that it was, or is, expected that a *psaltis* will always apply the same ornamentation, or that some variation, or further realization would be unacceptable.

written-out *melos*, so the possibility of multiple and diverse realizations would no longer be evident on the written page. Further complicating this matter was the fact that Chrysanthos' notation looked very much like its precursors, so much so that *psaltes* trained in pre-Chrysanthine ways could easily chant from it. Their realizations would affirm the idea of interpretive realization and continue its practice in relation to the new, ostensibly different scores.

There is a strong possibility that this practice of interpretive realization continues to the present day in places where oral transmission has remained robust. The space observable between the score and Stelios' realization—which he claims is the site of manifestation of *yphos*—is one such case. His negotiation of it is for him central to his art, connecting him to the oral tradition of his historical predecessors and identifying him with them.

A brief history of *psaltic* neumes

Although *psaltiki* has its roots in pre-Christian music, the oldest musical notation was developed from a system of prosodic signs between the fifth and eighth centuries CE. This so-called *ekphonetic* notation was written sparsely above the text and helped mark cadential points during certain types of recitation (Wellesz 1961, 249). Alongside this system, a neumatic system was developed. The two were used side-by-side until the thirteenth century, when the *ekphonetic* notation fell out of use (261). Egon Wellesz, in his well-known, *A History of Byzantine Music and Hymnography*, divides the history of neumatic notation into three periods: "paleobyzantine" notation, in use from the ninth to the twelfth century; "middle Byzantine," used from the twelfth to the fourteenth century;

and "late Byzantine," or "*Koukouzelian*,"[12] which was used widely from the fourteenth to the nineteenth century (262).

Across all three periods, some type of continuous development is evident in that, while new symbols were added, others were retained. In this way, from the earliest paleobyzantine notation to the latest *koukouzelian* scores, one may see a steady increase in the number and variety of neumes and signs (Wellesz 1949: 265). While a full explanation of the details of the historical development of Byzantine chant, and later *psaltic* music, is beyond the scope of the present study, knowledge of a few historical and musical developments will be necessary so as not to belabor the arguments below.

In the early eleventh century CE, the process of hymnography—the writing of poetic prose to be sung as hymns—came to a halt. From that time until the present day, *psaltes* limited their melodic composition to pre-existing texts with very few exceptions (238-239). In this way, almost one thousand years of musical development and change occurred literally between the lines of the same set of texts.

During the first two periods, the notation served to represent two main melodic styles of hymn: the *eirmologic*, which was relatively syllabic and brief in style, and the *sticheraric*, which was relatively melismatic. Many hymns could be chanted in either style, depending on the occasion, while a few were chanted in only one or the other. At the beginning of the *koukouzelian* period a new melodic style appeared in notation and came to be known as *kalophonic* ("beautiful sounding"). This style was extremely melismatic and quickly became widespread (271). These three melodic styles have been

[12] Named for the famed thirteenth-century *psaltis* and composer-saint, Ioannis Koukouzeles.

used by *psaltes* up to the present day. How much time may have elapsed between when *psaltes* began to chant in the *kalophonic* style and when it began to be reflected in notation is unknown. It does appear that the *koukouzelian* notation was developed in order to represent this melodic style.[13]

The last major development in Byzantine chant notation occurred in the mid-fifteenth century, roughly at the time of the fall of Constantinople in 1453. This development consisted in the addition of a large group of signs that came to be known as "*ypostases*"[14] (294). The *ypostases* did not replace any of the older neumes. Rather, they were added above or below the melodic line in red cinnabar ink. Although much effort has been made to determine their precise meaning, it remains elusive. This is partly because, even when completely ignored on the page, a coherent melodic line will result from reading the other neumes. It may also be because the *ypostases* did not have precise meanings. There are well over forty *ypostases*, and many of them can be found in a variety of combinations, resulting in an enormous number of possibilities. Old manuals and treatises describe their effects but, naturally, fail to translate these effects into sound. For example, the *parakalesma* is said to give "an imploring expression" to the melody (299). Many scholars trained in western music, Wellesz included, assumed that these signs functioned much like the expressive words marked in western scores and merely guided the *psaltis* in terms of emotive expression. However, because many of the *ypostases* are associated with melodic formulae, it is also quite possible that the expressive names may

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[13] For an overview of this debate, see Lingas 2003.

[14] In order to avoid confusion, I have transliterated from modern Greek here, unlike Wellesz, who transliterates from Erasmian pronunciation.

have referred to melodic formulae or ornaments that were felt to somehow embody the described emotions.

From the sixteenth to eighteenth centuries, one finds a marked increase in the number and variety of signs employed by notators. Much debate has taken place regarding whether this increase, along with the general increase in signs since the beginning of the use of notation, indicates an increase in melodic complexity and melisma or simply an increase in the descriptivity of notation.[15] The earliest scholars of *psaltiki* such as Tillyard and Wellesz generally have considered that the notation is to be read literally. Such scholars naturally would see any notational development as indicative of a concurrent and proportionate melodic development. According to the literal view, by the sixteenth and seventeenth centuries these melodic developments had completely transformed the original musical tradition (Lingas 2003, 61). It was widely postulated that the melismatic and chromatic elements had entered the tradition through Turkish or other Middle Eastern influence (Wellesz 1949, 46).

Psachos strongly opposed these theories by adopting an equally rigid premise. He expressed this through his "stenographic theory," which posits that throughout history chant melodies remained essentially the same while notation became increasingly descriptive (Lingas 2003, 62). Historically, scholars seem to have been divided over this issue along ethnic lines, with the Greek/Orthodox scholars supporting the latter theory and Western scholars supporting the former.

In the mid-eighteenth century, amidst the political and social turmoil which eventually lead to the Greek revolution of 1821, several people attempted to "reform" the notation,

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[15] For an overview of this debate, see Lingas 2003.

which they felt had become too complex, esoteric, and unwieldy. The most notable and persistent of these reformers was Agapios Palermos, who had lived for some time in Western Europe and learned European music (Chrysanthos 1832, LI). Palermos first approached the Patriarch Cyril VII proposing that the church do away with the traditional notation system and take up western staff notation. Although some clergy and *psaltes* did show an interest in reforming the notation, Palermos' idea was considered, according to Chrysanthos, too radical and was rejected. Later, he approached the Patriarchate again with a new proposal in which he had invented a system based on the letters of the alphabet. This system was accepted, and he was appointed as "teacher of the Patriarchal *psaltes*." However, the *psaltes* themselves did not care for him or his ideas, and he was eventually forced to leave without having effected any of his changes (Ibid.).

During the latter half of the eighteenth century, there was a marked effort among *psaltes* to notate in a way both more streamlined and more descriptive. This reform movement began with Daniel Proto*psaltis*, and was developed further by Petros Lampadarios (Chrysanthos 1832, LIV). Their notation was accepted and used by *psaltes* because they did not actually change the system, they simply tried to write more detail into their notation using more neumes and fewer *ypostases*, and also because they were themselves *psaltes* of legendary stature in Constantinople.[16]

Petros' notation

The notation that Petros Lampadarios developed, the latest form of Koukouzelian notation—and the system that directly preceded Chrysanthos'—consisted of three major parts: the modal system, the *somata* ("body") neumes, and the *pneumata* ("spirit")

[16] Stelios claims to know at least "a day's worth" of stories about Petros Lampadarios.

neumes. The system of eight modes, known as the *ochtoechos*, was manifest on the score only in the form of symbols that indicated mode and starting scale degree at the beginning of a hymn and in a wide variety of symbols that indicated temporary shifts in tonality or the raising or lowering of a particular note. Each mode could be divided into tetrachords. The scale degrees in these tetrachords do not appear to have been thought of as discrete pitches. Each one had a polysyllabic name that was intoned according to a brief melodic formulae (Chrysanthos 1832, 135). These were associated not only with intervallic relationships between notes of the tetrachord but also with modality. One scale degree would have several such formulae associated with it, which corresponded to various rhythmic genres. Some such formulae were quite short, featuring two or three notes, but others were more than sixty notes long.[17]

The second part was a system of neumes that indicated relative movement between scale degrees. These symbols, called "*somata*" (body) neumes, also included some aspects of quality of movement (i.e., accented, trilled, etc.); there were six neumes indicating an ascending second, each one indicating a different type of upward movement. These neumes, sometimes used in combination, could indicate ascent or descent up to the size of an octave but the precise nature of the interval (i.e., minor, major, or other) depended on the specific scale degrees involved (Wellesz 1960, 286).

The third part of Petros' system consisted of another set of neumes, which did not indicate movement of pitch but signified a wide variety of other aspects of music, including ornamentation, speed, modulation between scales, and melodic formulae. The

[17] I base this statistic on transcriptions of these names that appear in Chrysanthos' *Grand Treatise* (Chrysanthos 1832, 185).

aforementioned *ypostases* were included in this third part. These neumes were called "*pneumata*," or "spirits" (Ibid.).

The system that Petros Lampadarios used did not contain any marks that consistently represented beats or subdivisions thereof. While there were marks that seem to have indicated that a note should be chanted more quickly, or that its duration should be extended, it is not possible to know the exact subdivision of the beat, or whether an extended note was meant to be rearticulated, trilled, or simply held.

The difficulty the present-day *psaltis* or scholar faces when trying to decipher this late *koukouzelian* notation arises from two issues. First, since the intonation formulae were actually melodic fragments, it is difficult to ascertain when neumes indicate the chanting of a single pitch, and when they indicate the chanting of an entire formula. These two possibilities are not mutually exclusive. It is likely that a *psaltis* could chant a hymn quickly by chanting only the lines of the neumes as written or expand the hymn, by chanting the formula of each scale degree indicated by the neumes (Arvanitis 2001, 3). Second, because Chrysanthos completely changed the function of the *ypostases* in his new system, and removed many of them, preferring that their effect either be preserved orally or be expressed in neumes, it is difficult to ascertain their meaning.

Chrysanthos

The spirit of reform that seems to have inspired Petros Lampadarios and Daniel Protopsaltis was much broader than merely an interest in notation of chants. From the mid-eighteenth century until the year 1821, which marked the beginning of the Greek

revolution, this spirit was manifest among the Rum, lead by the *phanariots*,[18] as a movement that would come to be known as the "neo-Hellenic Enlightenment" (Demos 1958, 523-4).[19] As the name implies, this movement was a reconfiguration of identity for the Rum and was manifest by a simultaneous desire to import the ideals of the Western European Enlightenment into their communities while also reaching back towards their perceived roots as Greeks, inheritors of the great civilization that the Western Enlightenment idolized.

Chrysanthos Karmelles was born in the town of Madytos, not far from Constantinople, in 1770, during the middle of the NHE (Romanou 1973, xxiii). As evidenced by the fact that he was sent to be a monastic at a young age, Chrysanthos was not of the *Phanariot* classes but came from a more modest background.[20] At some point fairly early in his life, he relocated to Constantinople, where he became a student of Petros Byzantios, then the *protopsaltis* of Constantinople (Desby 1974, 131-2).

Chrysanthos seems to have taken full advantage of the education available to him as a monastic in Constantinople. He learned to speak Greek, Turkish, French, German, and Latin. He was also familiar with Arabic and Hebrew (Desby 1974, 132). Aside from his involvement with chant, which was hardly unusual considering that all clergy were

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[18] The neighborhood immediately surrounding the Patriarchate is known to the *Rum* as "Phanar" (Turkish "Fener"). Shortly after the fall of Constantinople, its inhabitants emerged as the most influential and wealthy of the Rum. They were referred to as "*phanariots.*" The "Septembriana" ethnic violence of 1955 completely emptied this neighborhood of Rum.

[19] Hereafter,"NHE."

[20] With the education it provided, the church was one of the most direct ways for men of humble origin to rise in society (Runciman 1968, 32-41).

thoroughly schooled in its practice, he also played the European transverse flute, and an instrument he refers to as "*ney*" in his writings (Chrysanthos 1832, 183).[21]

During his first tenure in Constantinople, Chrysanthos began to develop, and teach others, a new system in which the polysyllabic note names were replaced by monosyllabic names, emulating the Western *solfege*. As word of this un-sanctioned teaching reached the upper levels of clergy, he was exiled to his hometown of Madytos (Desby 1974, 134). It was not long before Archbishop Heraklios Meletios restored him to Constantinople, specifically sanctioning the development and dissemination of what came to be known as the "new method." [22]

After his return to Constantinople, Chrysanthos invited three *psaltes* to collaborate with him: Gregorios Levites, Chourmouzios Giamales, and their teacher, Georgios Kritis.[23] Chrysanthos, Gregorios, and Chourmouzios came to be referred as the "three teachers of the new method" (Romanou 1973, xxiii). Their work extended further than merely developing and promoting a new method amongst their students. In 1814, after receiving the approval of the Holy Synod,[24] they formed a school in Constantinople that,

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[21] It is unclear what instrument he actually meant since he describes it also as a transverse flute, but the Turkish 'ney' is an end-blown flute.

[22] The following story tells of Chrysanthos' return to Constantinople. Archbishop Heraklios Meletios, a man of great power and influence at the Patriarchate, hired some young carpenters from Madytos to work on a country house he owned. He was astonished when, while inspecting their work, he found them chanting extremely sophisticated ecclesiastical music, rather than the typical work songs one would expect of young uneducated carpenters. Questioning them, he learned that they had been studying with Chrysanthos. Meletios immediately had Chrysanthos brought back to Constantinople, where he was urged to continue his work (Desby 1974, 136).

[23] Kritis sudden and early death prevented his continued participation (Chrysanthos 1832, XXXIV).

[24] The Holy Synod is the highest governing body of the Orthodox Church and is made up of a group of Bishops and their elected Patriarch.

as recorded by Panayoti Pelopides, Chrysanthos' publisher, accepted students from "across the nation." [25] Chourmouzios started a printing press and printed and disseminated chant books transcribed into the new notation (Pelopides 1832, η'). However, Chrysanthos' theory book, in which he lays out his philosophy, was not among Chourmouzios' publications. It was finally printed in Trieste, Italy, by Pelopides in 1832, nearly sixteen years after its completion.

Grand Treatise

In 1814, Chrysanthos wrote his seminal book, *Theoretikon Mega tis Mousikis* (*Grand Treatise of Music*, hereafter, *Grand Treatise*). This book, which laid out his new method theoretically, and supported it historically and philosophically, is divided into two major sections. The first section consists of five sub-sections that elucidate his theory and philosophy of music. The second section gives a sweeping history of chant, starting before the "*kataklysmos*," or the "great flood," for which Noah is said to have built his ark, and ending with the then-*psaltes* of the Patriarchal Church. Throughout the book, Chrysanthos carefully positions himself, historically and philosophically. Although much can be learned about the ideology behind his work from this, his system of notation is the main concern of the present study.

The "new method"

Chrysanthos, rather than merely adding or removing some symbols, as was the case with the previous reformers, reconstructed the system from the bottom up. Until Chrysanthos' time no theorist had ever attempted to describe the temperament of the four scales used in *psaltiki*. Chrysanthos did this by constructing an instrument that divided

[25] He was referring to the Ottoman *milet* of the Rum.

the octave into sixty-three equal steps[26] and then measuring all of the intervals (Chrysanthos 1821, 6-14). As described above, pre-Chrysanthine theory did not feature a concept of discreet pitches, so in order for there to be two notes to measure between, Chrysanthos imported the idea of a *solfege* system, based on that of Western Europe (Romanou 1990, 94).[27]

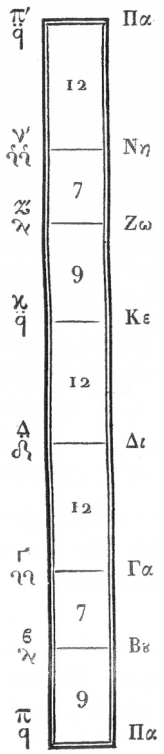

Figure 2.2: Chrysanthos' depiction of the interval spacing of his "diatonic" scale (Chrysanthos 1821, 2). The interval of twelve microtones, calculated at 212 cents, is close to the 200 cents of a major second in equal temperament (Desby 1974, 139).

[26] Chrysanthos named this instrument *pandoura*. It was a long-necked lute. Unfortunately, Chrysanthos built this instrument with 63 equidistant frets, neglecting the logarithmic decrease in interval size on a string as it shortens in length (Desby 1974, 108-112). This meant that Chrysanthos' system was not quite in tune. In 1885, a commission of musicians at the Ecumenical Patriarchate was commissioned to solve this problem. They corrected for Chrysanthos' mistakes and developed the seventy-two note temperament system that is still used by *psaltes* today (Desby 1974, 247-9).

[27] The scale degrees were developed from the first seven letters of the Greek alphabet: πα βε γα δι κε ζω νη (*pa bou ga di ke zo ni*) (Chrysanthos 1821, 3-4).

Having set up this theoretical framework, Chrysanthos re-systematized the "body" neumes in such a way that each neume has one fixed, singular meaning (i.e. "move down one scale degree, move up one scale degree," and so on). He also removed most of the "spirit" neumes, assigning completely new meanings to the ones he retained (Chrysanthos 1832, 92-94).

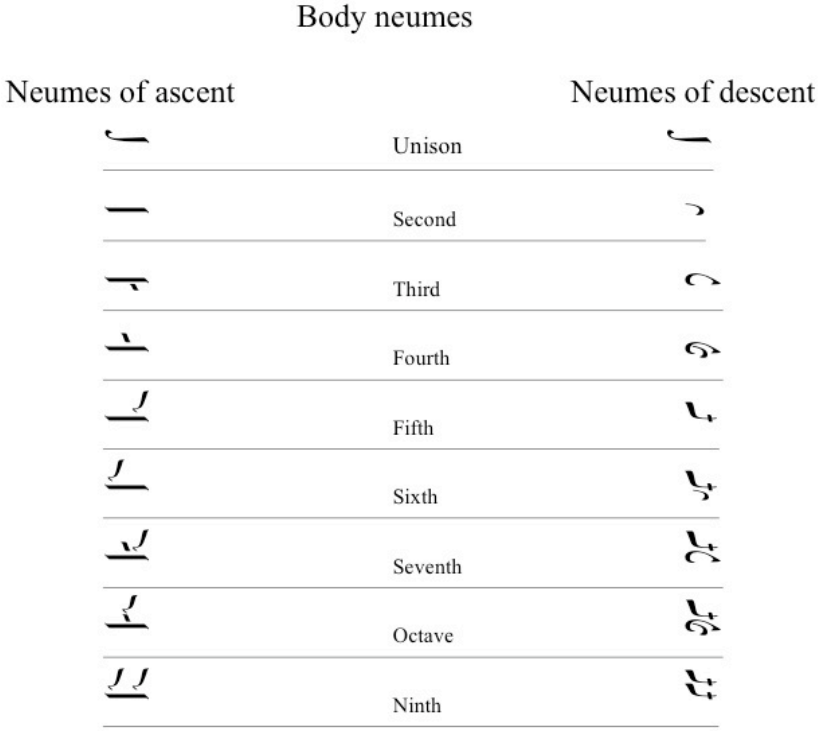

Figure 2.3: A sample of the body neumes. These neumes can be further combined to indicate any interval up to three octaves.

Chrysanthos then added an almost entirely new element to the notation of *psaltiki*: rhythmic subdivision. He developed a system of subscript or superscript symbols that could indicate durations from sixteen beats to one sixty-fourth of a beat. Pre-Chrysanthine notation, while sometimes indicating duration, was quite ambiguous (Romanou 1973, xxix).

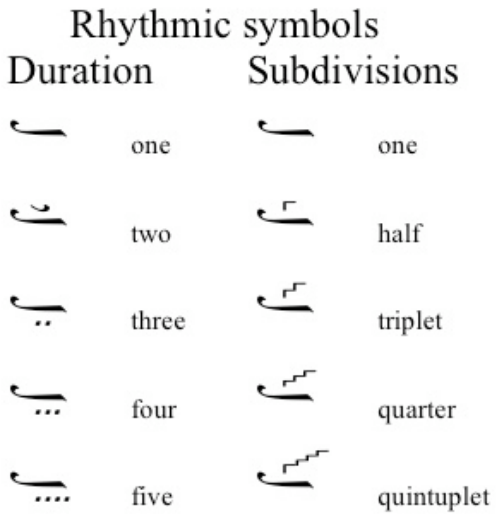

Figure 2.4: A sampling of some of the common symbols of duration and subdivision of Chrysanthos' system.

This new system was tightly organized, and if taken literally offered little room for (or required little effort at, depending on one's perspective) interpretation. From its inception, however, there has been confusion regarding how literally the system was meant to be taken, as well as how literally Chrysanthos and his colleagues notated music. The example of score versus transcription of chanted melody that Psachos provides in his article *Peri Yphos* exemplifies this confusion (above, 23). If Chrysanthos had meant his melodies to be chanted literally, then the realizations Psachos records arguably would be, as he put it, "unforgivable." However, perhaps this degree of interpretive freedom was accepted or even expected by Chrysanthos. A third possibility—the one I propose—would be that the Patriarchal *psaltes* preserved some other type of relationship with the score in their tradition. I begin my exploration of this issue by examining Chrysanthos' concept of *metrophonia* and *melos*.

Metrophonia and *melos*

Surprisingly, it is in Chrysanthos' historical section, which lists historical *psaltes* and their accomplishments, that one finds the clearest demonstration of the new descriptive power of his system. Chrysanthos writes that the primary argument of Manuel Chrysaphes' fifteenth century treatise, *On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold*, was that the written melody was not complete and required further realization and interpretation during performance (Chrysanthos 1832, XLVI). Chrysanthos then introduces two terms, describing the written melody as *metrophonia* and the realized melody as *melos*. *Metrophonia* literally translates as "counting notes." While this may seem suggestive of rhythm, it actually refers to melodic intervals, for notation during Chrysaphes' time indicated very little in terms of rhythm. Chrysaphes, in his treatise states: "…the science of chanting does not only consist of *parallagia*, as some of the present generation imagine, but includes many other methods…" (Conomos 1985, 39). Chrysanthos has substituted the term *metrophonia* for Chryaphes' *parallagia* above. *Melos* means literally "melody," but Chrysanthos uses it to refer specifically to a chanted realization. While Chrysaphes uses neither term in his treatise, his reiteration of the idea that *parallage* is incomplete and therefore the process of realization, demonstrates his concern that *psaltes* of his time had begun to take the written score too literally (41). Chrysanthos provides three examples in order to explicate the differences between *melos* and *metrophonia*. The first example, figure 2.5, is of a melody written in pre-Chrysanthine neumes.

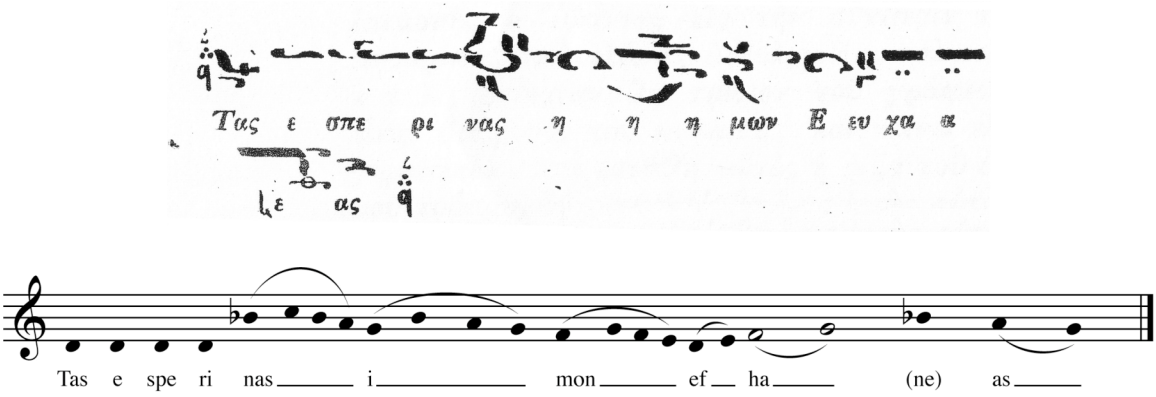

Figure 2.5: Chrysanthos' example of a melody written in pre-Chrysanthine neumes (Chrysanthos 1832, XLVII). Below is my transcription of this melody into staff notation.[28] I do not include stems as the precise rhythmic indications of such notation, if any exist, remain unknown.

In the second example, Chrysanthos then transcribes it to his new method as *metrophonia*. This melody, according to Chrysanthos, represents exactly the musical information, in terms of pitch and rhythm, that is recorded in the above example (Chrysanthos 1832, XLVIII). It is a literal transcription.

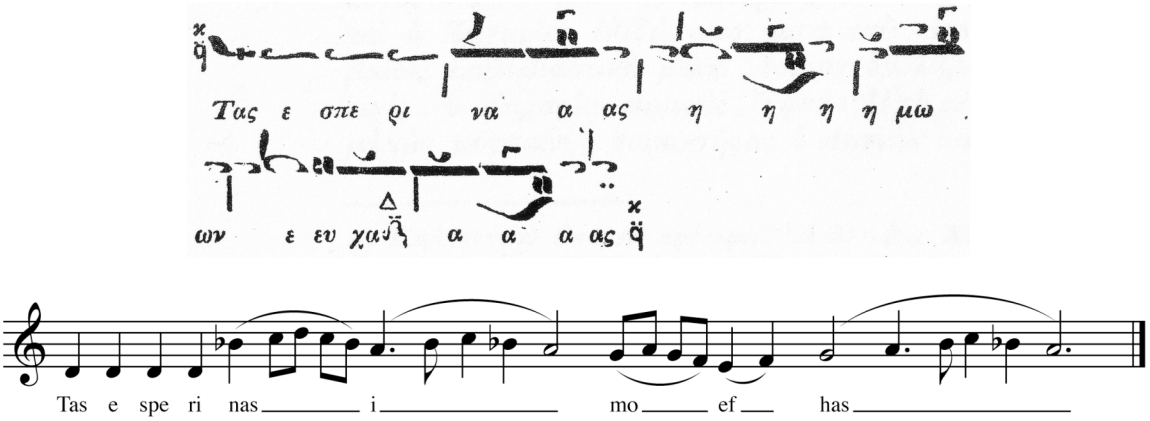

Figure 2.6: Chrysanthos' transcription of the same melody, as *metrophonia* (Chrysanthos 1832, XLVII). Below is my transcription into staff notation.

[28] The syllables in parentheses are a type of vocable that is used to articulate rhythmic accents in melismatic phrases and are not part of the text of the hymn itself. In Chrysanthos' scores, these vocables are indicated by the special symbols: ϒ or ϔ, both of which are pronounced as "n."

In the final example, Chrysanthos writes out the *melos* for the same melody, also using his new method. According to him, this transcription records the way the above melody would be realized "…according to our tradition."

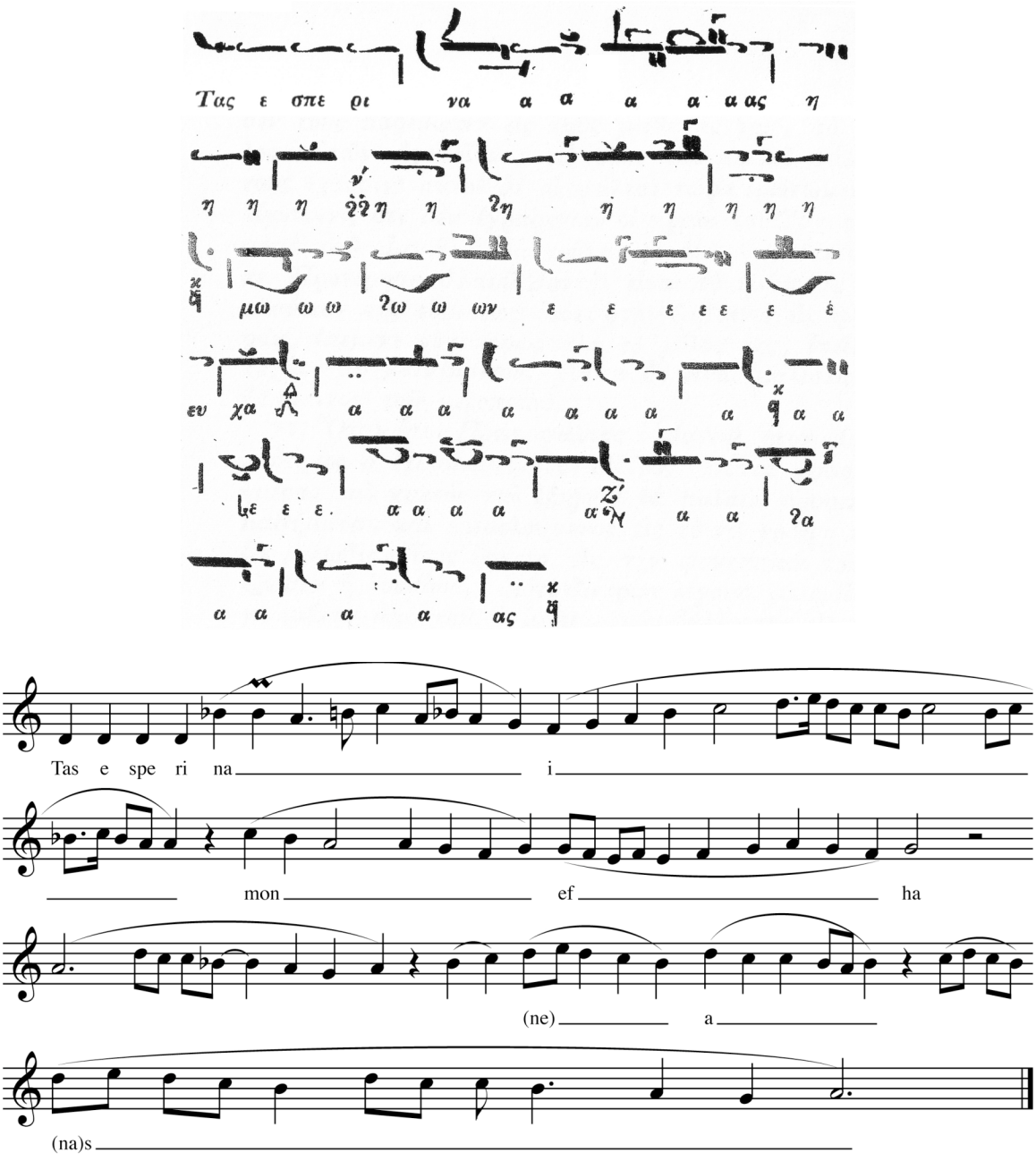

Figure 2.7: Chrysanthos' transcription of the *melos*: the way the melody shown in figures 2.5 and 2.6 would be realized in chant (Chrysanthos 1832, XLVII-XLVIII). Below is my transcription to staff notation.

The point of Chrysanthos' argument is simply that something very substantial exists, in the process of realization, well beyond a literal iteration of the written melody in the old notation. He uses this method to explicate the writing of Manuel Chrysaphes. The roughly four-to-one ratio of *melos* to *metrophonia* notes establishes Chrysanthos' point, and he moves on to other issues. However, in this passage, an historic event has taken place.

It had previously been impossible to write *melos* onto the page. Pre-Chrysanthine notation simply did not feature such descriptive capability. This is the first published example of a realization that was written-out, ostensibly "as-chanted," in the history of *psaltiki*. The significance of this passage was not lost on Psachos, who, in the early twentieth century based his stenographic theory and subsequent transcriptions of pre-Chrysanthine manuscripts upon it (Lingas 2003, 62). For Psachos and many others who followed him, this passage has come to be a kind of "rosetta stone."

Psachos' surprise and consternation upon witnessing the oblique relationship between the Patriarchal *psaltes*' realizations and the scores from which they were chanting, indicates that he believed Chrysanthine scores recorded *melos* rather than *metrophonia*. This is supported by the fact that Chrysanthos designed his new method largely in order to make it possible to do so. Based on this, Psachos concludes that the Patriarchal *psaltes* he observed were chanting incorrectly because they were chanting something other than the *melos* written on the page. However, *metrophonia* was likely more than merely a mneumonic device that aided a *psaltis* in remembering previously set material. In light of much scholarship on memorial processes, particularly Mary Carruthers' *The Book of Memory*, that focuses on the concept and significance of memory in medieval Western

European culture, it would be extremely improbable that *metrophonia* indicated a fixed composition that would be repeated verbatim upon each iteration (Carruthers 2008, 105). Rather, it is much more likely that the written *metrophonia* functions as more of a structural melody whose realization could take a number of possible forms.[29] This indicates that writing out *melos* from *metrophonia* is not simply an act of conversion. Rather, in doing so, the notator is compelled to choose only one particular realization or version of a melody to the exclusion of all others. A *psaltis* reading from Chrysanthine neumes that is well-versed in oral tradition may be able to realize a melody differently than it appears on the page, perhaps by simply intuiting various possibilities that he associates with the written line through oral tradition. The multiple possibilities of realization would have been explicitly present in Petros' notation. It would be impossible to perform from his scores without needing to refer to oral tradition; whereas, these same alternate possibilities would become implicit in Chrysanthos' reformed notation because the notator would have had to choose one particular one while notating. Regardless of the likelihood that this was the case, based on the strong evidence of scholarship on the workings of memory and of the notational systems of other traditions, it will be important to demonstrate in the tradition of *psaltiki*.

Analysis

In order to test the idea that one transcribing from Petros' neumes to Chrysanthine neumes—essentially performing Petros' score onto the page—would need to choose

[29] This idea of a structural melody may remind the reader of the Javanese concept of *balungan*, or "skeletal melody," as described by Marc Perlman (2004), and Judith Becker (1980). I will address this issue in Chapter III, below, because it is more immediately relevant in the context of Stelios' experience and descriptions than in the context of the present historical discussion.

between multiple valid possibilities, it will be necessary to conduct an analysis of one of Petros' scores with its transcription by one who was familiar with both traditions. Below are my transcriptions to staff notation of a set of seven hymns of a genre known as *exapostilarion*, from Petros' *Eirmologion*, a three-hundred-page manuscript written in 1760. It was transcribed in its entirety into Chrysanthine neumes by Chourmouzios, one of Chrysanthos' two colleagues, printed in 1825, and published under the title *The Eirmologion of Petros Peleponisios Translated to the New Method by Chourmouzios Chartofylax* (1825).[30] The top line features Petros' original, hand-written manuscript, and below it is my transcription to staff notation. The bottom line features Chourmouzios' transcription of Petros' neumes to Chrysanthine neumes, and below that, my transcription of Chourmouzios' line to staff notation.[31] I chose these melodies because their relationship to each other is clear; one is a transcription of the other by a person who was fluent in both systems.[32]

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[30] Petros Lampadarios was often referred to as Petros Peleponisios, or "Petros the Peleponesian," as he originally came from the Greek Peleponisus.

[31] It may appear from these transcriptions that Chourmouzios' line is significantly more descriptive. While this may be the case, the staff transcriptions artificially heighten this sense. Petros' notation features symbols that indicate duration but this system is not fully understood today. Therefore, I have chosen a diplomatic approach by leaving the stems off the noteheads. This should not be taken to mean that Petros did not specify rhythm; rather, his specifications are only vaguely understood today.

[32] I have chosen these hymns for several reasons. First, they are in the *eirmologic* melodic style, which means that they are syllabic and chanted at a relatively quick tempo. This leaves little room for expanding the melodies or 'unpacking' symbols during transcription, so, to a large extent, one finds a one-to-one ratio of neumes between the scores (this is fairly unusual for this type of transcription). Second, these seven hymns are all in the same mode and are constructed almost entirely from only three melodic formulae. This allows one to compare several instances of transcriptions of the same neumes within a practically-identical context. Third, these hymns are of a type of hymn known as *prosomoioa*. A *prosomoion* is a 'paradigm melody' to which texts were written. Most of these melodies have literally hundreds of texts written for them. This fact is

The focus of my analysis is not comparison of two different melodic lines, or settings of the same texts. Rather, my intention is the comparison of Chourmouzios' transcription of Petros' line with Petros' original in order to determine whether Chourmouzios believed Petros' melodies to be set, having only one correct interpretation, or whether he needed to interpret or realize them in some way other than merely writing down what he believed to be the one correct interpretation.

It is clear that Chourmouzios himself did not believe he was re-interpreting or elaborating upon Petros' score because he uses the word "translation" ("*metaphrasis*") to describe his work (1825). Chourmouzios and others of his time distinguished between two processes of writing out older scores in the new notation: translation ("*metaphrasis*") and exegesis ("*exegisis*") (Schartau and Troelsgård 1997, 136). The former process is what we would refer to today as transcription whereas the latter would be considered as interpretation according to oral traditions of elaborating melodies, or creative inspiration of the notator, or both.

Because Chourmouzios claims to be "translating" Petros' line, it can be assumed that he is trying to communicate solely the melody as expressed in Petros' score and is not intentionally embellishing or editing it significantly. If he were embellishing it in some way, he would have referred to his collection of transcriptions as "exegeses." It is then clear that Chourmouzios would expect the two melodic lines I will analyze below to be

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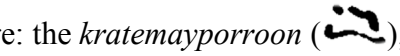
important for this analysis as it largely precludes the possibility that the melodic choices here examined were made in consideration of some aspect of the text. Rather, the text was written in consideration of the melody. Having the smallest amount of difference between the two sets of hymns affords the best understanding of what has changed from one to the other. My full transcription to staff notation along with a formal analysis is presented below.

chanted identically from either score. Ostensibly, the only difference between the two is the manner in which they were written down.

The analysis below focuses on Chourmouzios' transcription of a neume that exists only in Petros' score: the *kratemayporroon* (), or "extended cascade." Since Chrysanthos did not include this neume in his "new method," Chourmouzios was obliged to explicate it in his transcription using other neumes. This neume was recorded by Chrysanthos as being one of five neumes he left out of his new method (1832, 180). Chrysanthos stated that anyone wishing to understand how the *kratemayporroon* was chanted could do so easily by comparing a score in the old notation, with its transcription to the new (181).

This neume appears in several places throughout Petros' manuscript and Chourmouzios transcribed it in a variety of ways, but an understanding of his methodology is difficult to ascertain from these transcriptions because it is likely that its realization—and thus its transcription—is subject to the modal and melodic contexts in which it appears. In the set of seven *exapostilaria* below, however, the context is narrow. Each occurrence of this neume is preceded and followed by a variant of the same melody. Chourmouzios transcribes the *kratemayporroon* in only two ways amongst its thirteen occurrences.

My analysis will focus on the melodic and textual contexts in which Chourmouzios transcribes each occurrence of the *kratemayporroon* in order to establish that his choice of one or the other transcription is arbitrary. This, coupled with the fact that Petros' scores are peppered with similar neumes needing transcription, would demonstrate that *metrophonia* as written by Petros could be realized into *melos* in more than one way.

Thus, a *psaltis* chanting something other than the melody before him, written on the page in Chrysanthine neumes, may actually be chanting an equally valid *melos* that relates to the unseen yet underlying *metrophonia*. In this way, it may be determined that a disjunctive space exists between the written neume and its realization as chant, and that this space has long been part of this tradition.

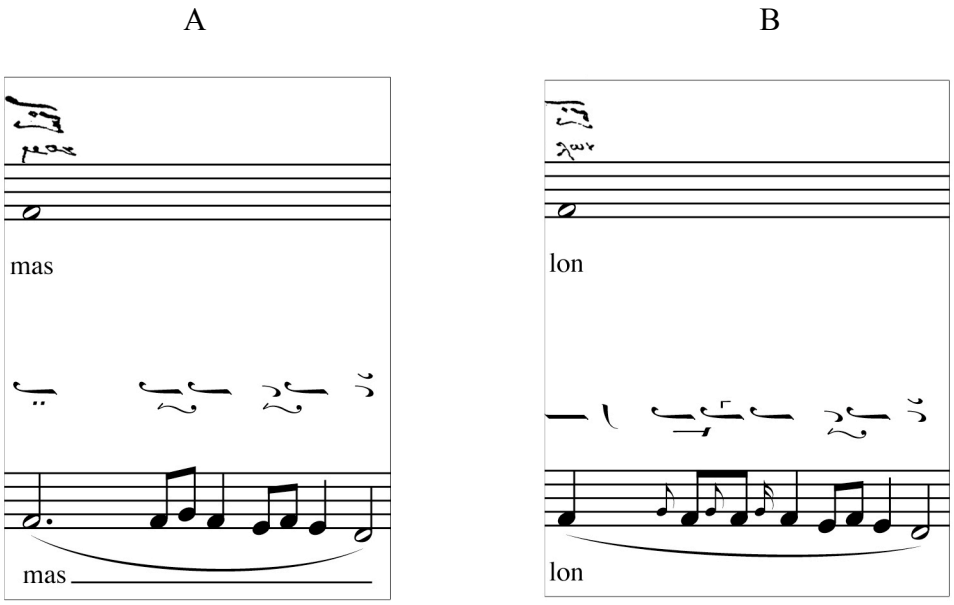
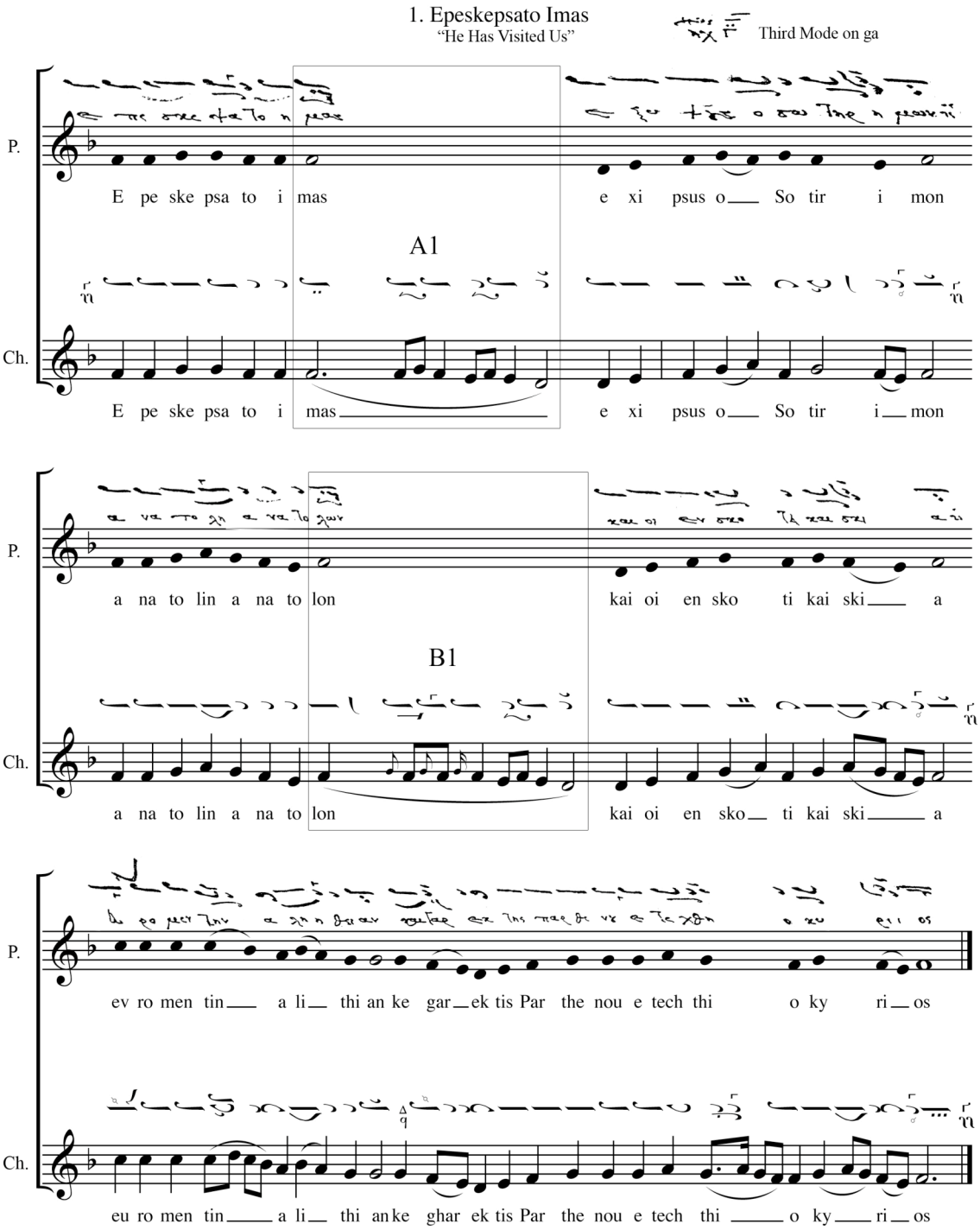


Figure 2.8: A depiction of Chourmouzios' two transcriptions of the *kratemayporroon*. The top left corner features this neume in Petros' own hand. The bottom line features Chourmouzios' printed transcription to Chrysanthine neumes and my transcription of that to staff notation.

In the following seven hymns, the *kratemayporroon* is transcribed by Chourmouzios' score in two ways. I designate them A or B with numbers indicating the order of their appearance in the full set of transcriptions. As seen in figure 2.8, "A" features a descending sequence whereas "B" features a type of written-out trill.

Figure 2.9: On the following pages are my transcriptions to staff notation of seven hymns from Petros' manuscript. The top line features Petros' original neumes and text in his own hand, copied from the manuscript. Immediately below that is my transcription of Petros' neumes to staff notation. The second line features Chourmouzios' transcription of Petros' neumes to Chrysanthine neumes. Immediately below that is my transcription of Chourmouzios' neumes to staff notation. The areas that feature the *kratemayporroon* and Chourmouzios' transcription of it are marked off in boxes and labeled according to Chourmouzios' manner of transcribing them ("A" or "B") and numbered according to order of appearance in the set of seven hymns. The hymns are numbered one to seven and each one is listed with its title in Greek and English.


1. Epeskepsato Imas
"He Has Visited Us"
Third Mode on ga
P.
E pe ske psa to i mas e xi psus o So tir i mon
A1
Ch.
E pe ske psa to i mas e xi psus o So tir i mon
P.
a na to lin a na to lon kai oi en sko ti kai ski a
B1
Ch.
a na to lin a na to lon kai oi en sko ti kai ski a
P.
ev ro men tin a li thi an ke gar ek tis Par the nou e tech thi o ky ri os
Ch.
eu ro men tin a li thi an ke ghar ek tis Par the nou e tech thi o ky ri os

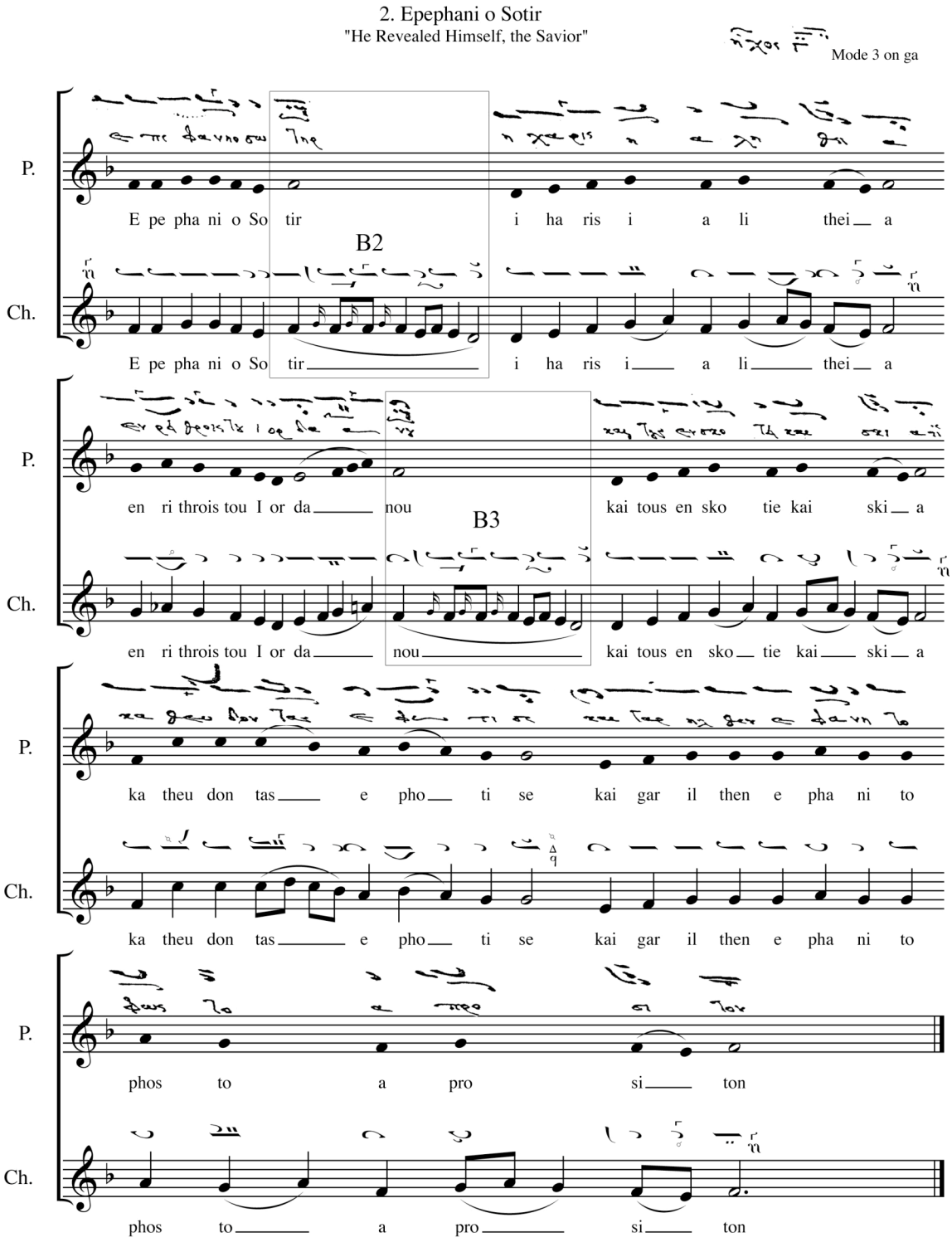


Figure 2.9: continued

3. En Pneumati to Iero
"In the Holy Spirit"

Mode 3 on ga

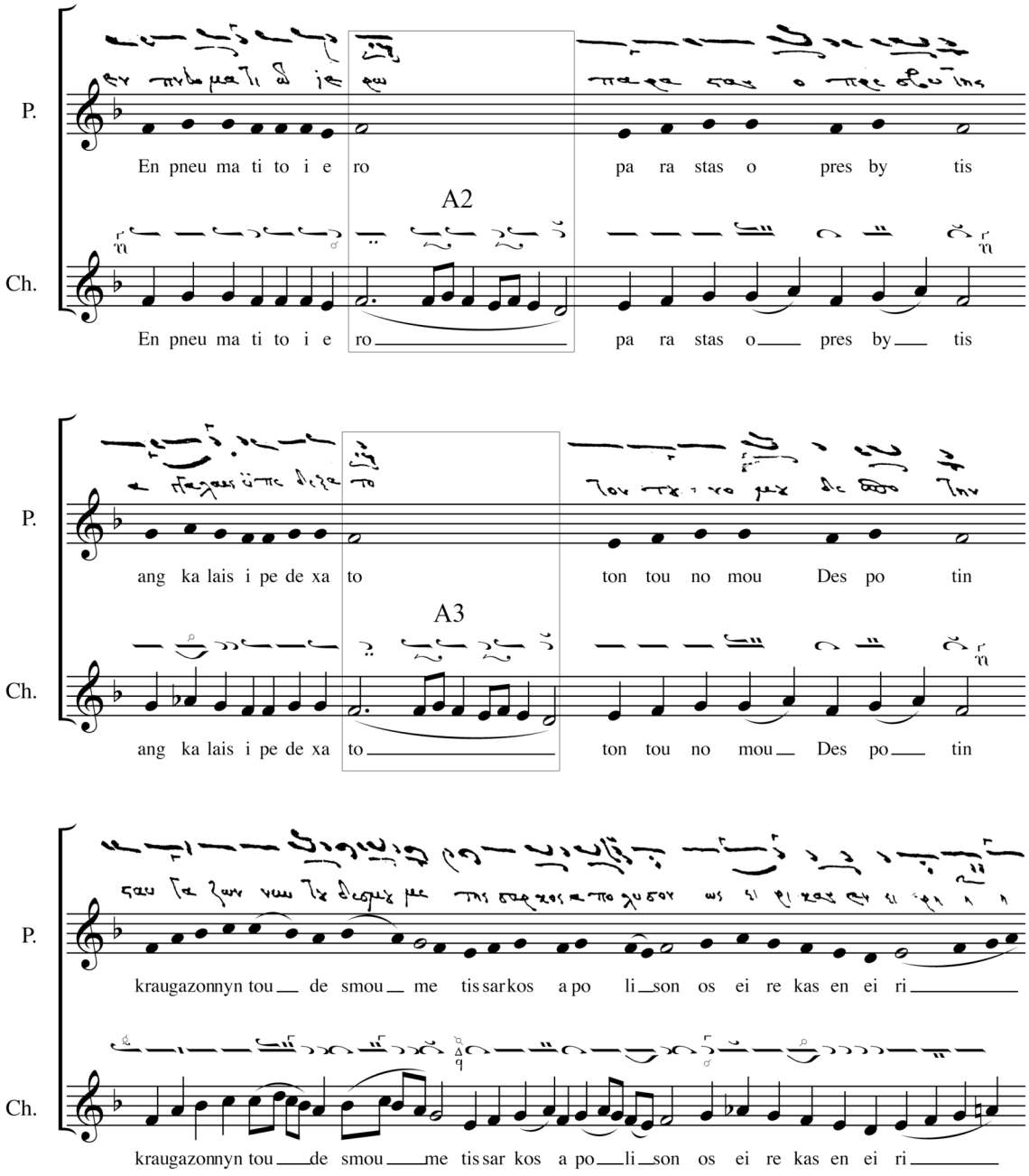


Figure 2.9: continued

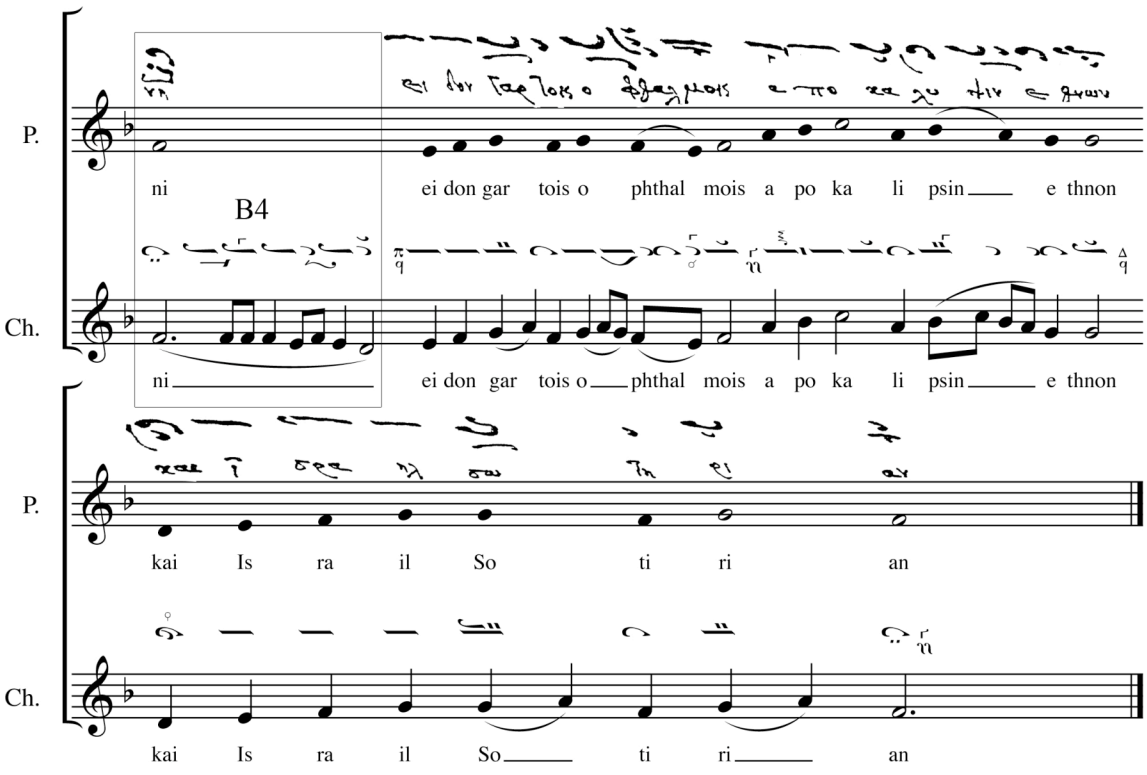


Figure 2.9: continued

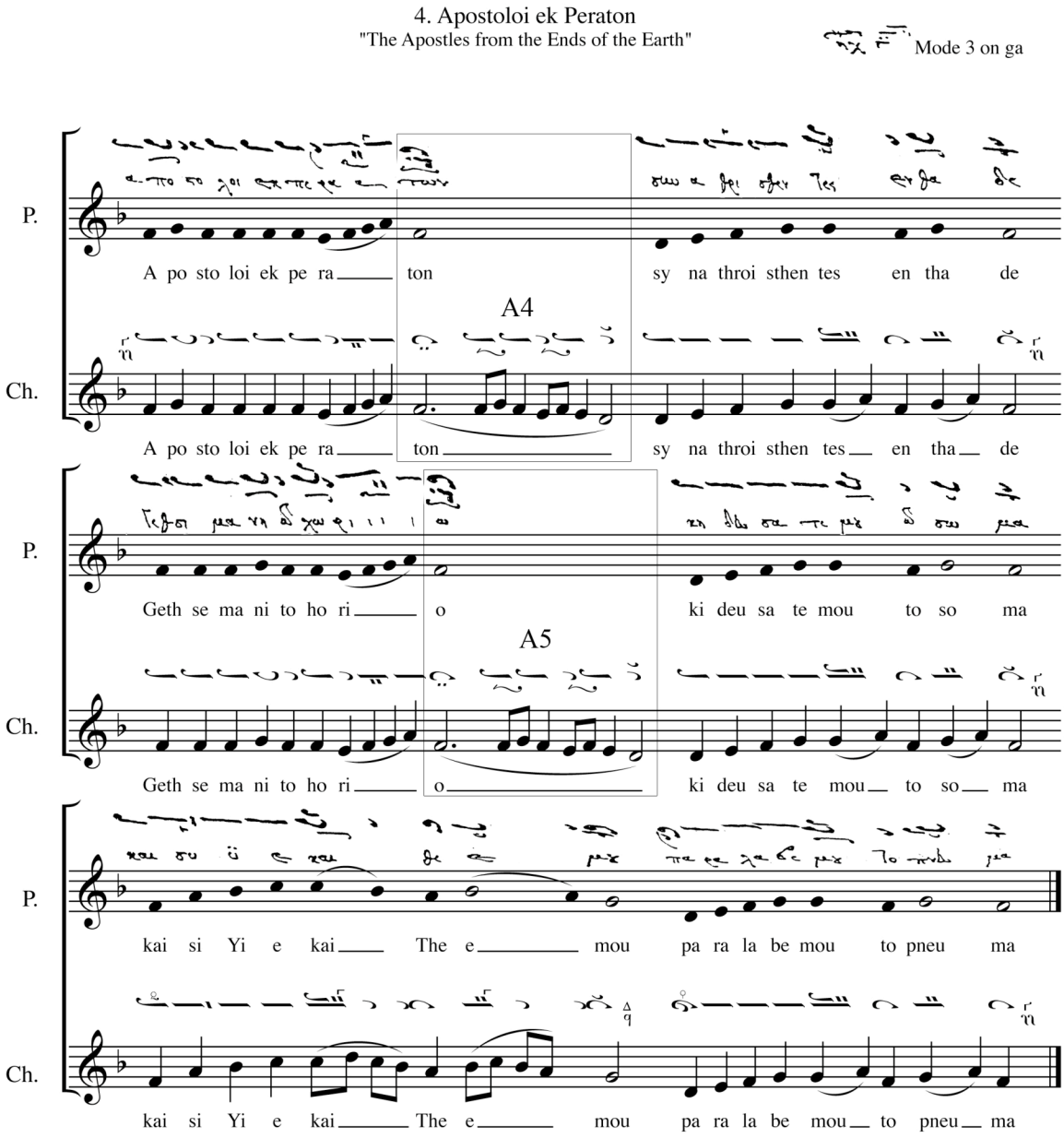


Figure 2.9: continued

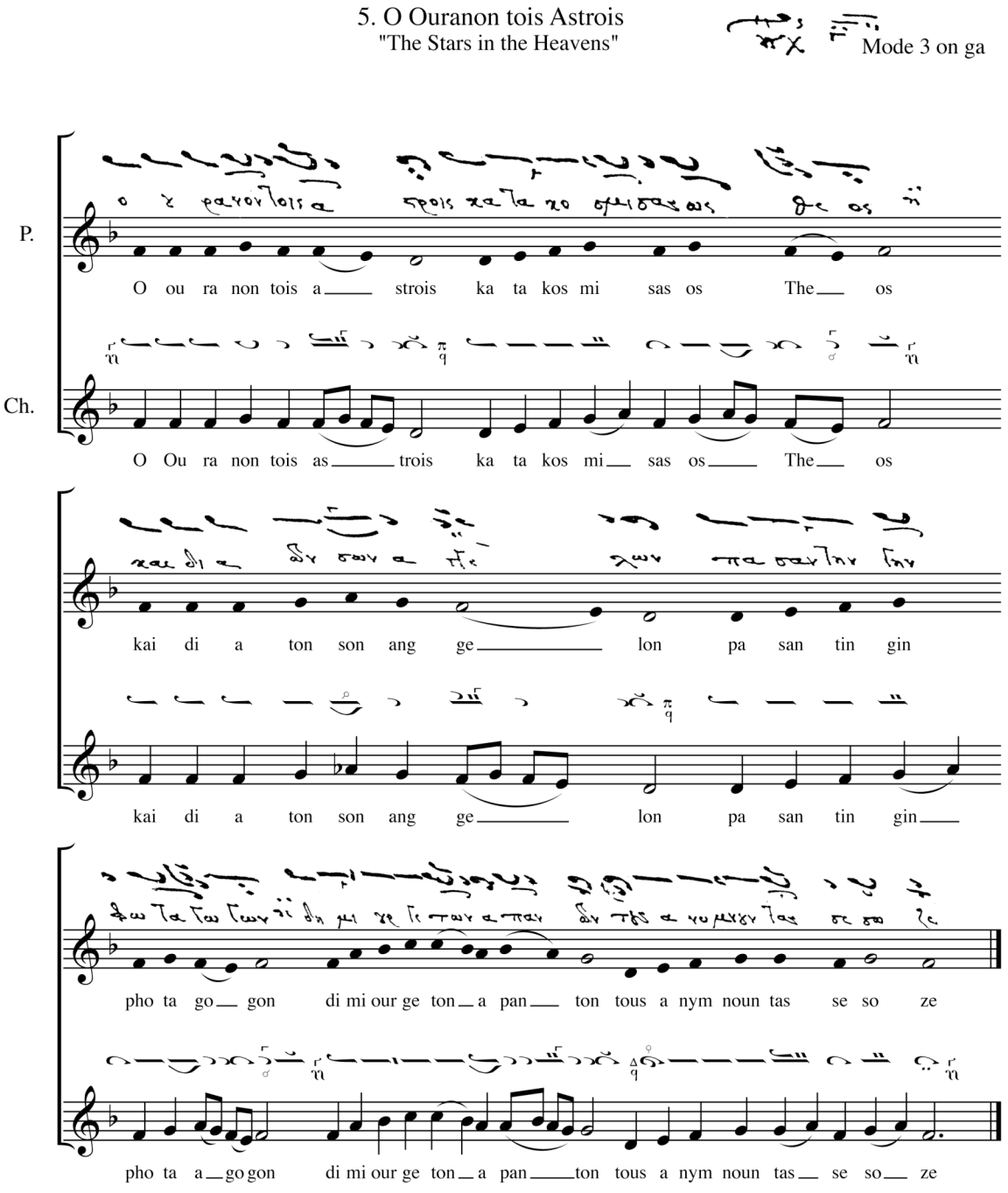


Figure 2.9: continued

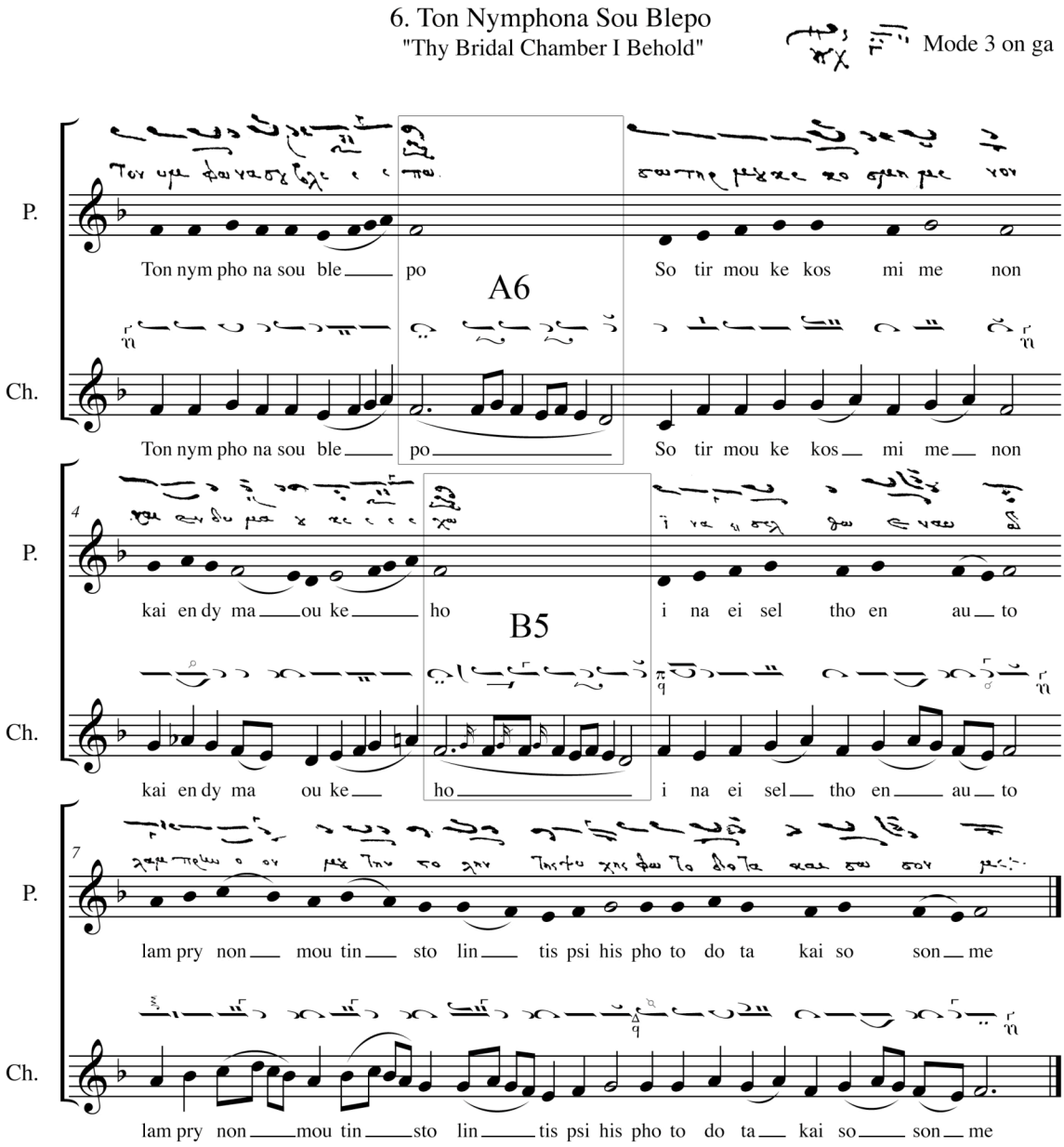


Figure 2.9: continued

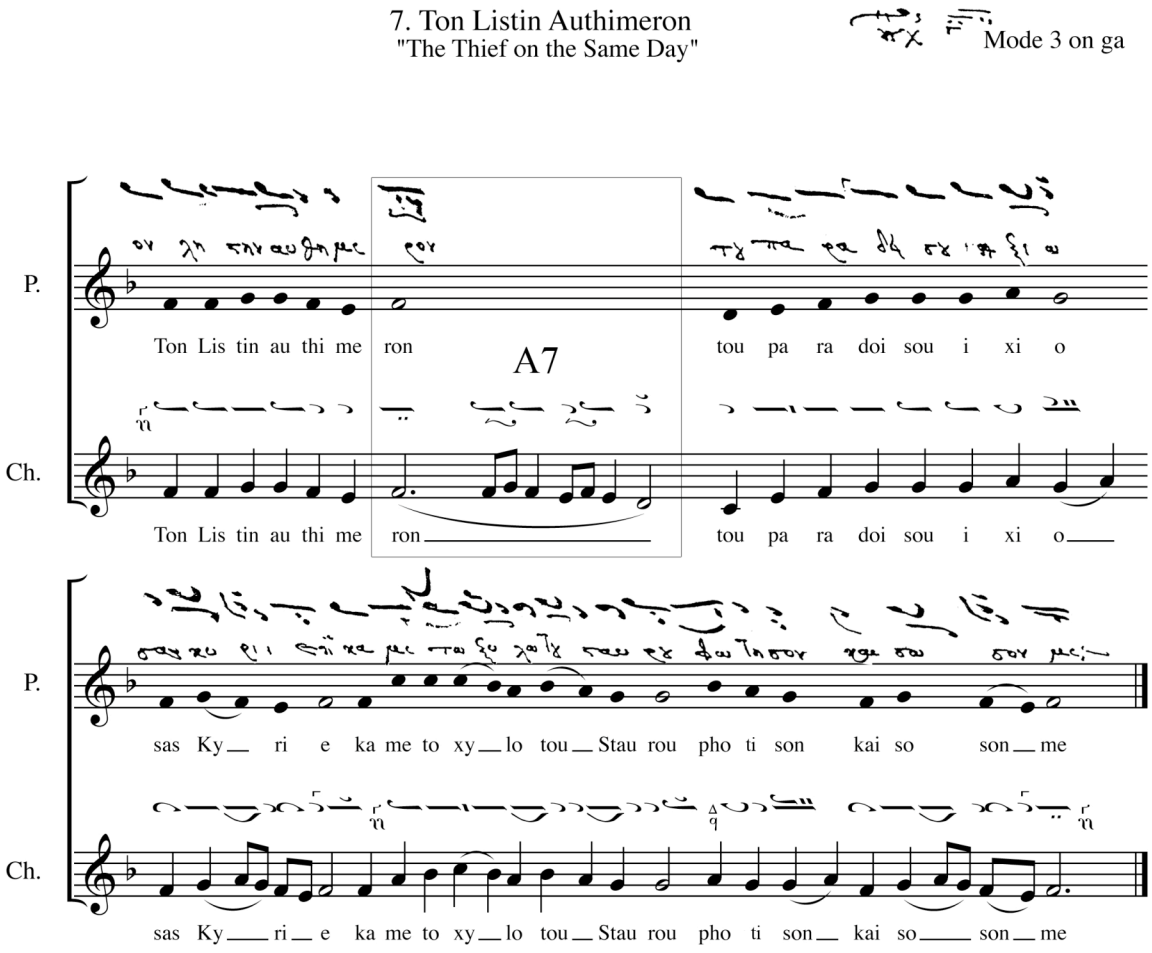


Figure 2.9: continued

Contexts

In order to establish that Chourmouzios was not guided by contextual parameters in his choice of the two possible transcriptions for the *kratemayporroon* (i.e., A or B), the various contexts in which this neume appears will be examined below. The analysis will begin with melodic contexts, expand to feature formal contexts, and then shift focus to textual contexts.

Melodic contexts

The *kratemayporroon* is always approached and followed by variants of the same melodies. The type of melody, or melodic formulae surrounding this neume, cannot

indicate which way it will be transcribed; these formulae are the same in all contexts. However, the surrounding melodies vary slightly in order to accommodate differing accent patterns in the text.

The *kratemayporroon* is approached in three ways: from above, from a unison, and from below. The only occurrence of approach from a unison is found in A.1. There is insufficient information regarding whether being preceded by a unison might have caused Chourmouzios to choose an "A" transcription over a "B." A.2 and A.7, and B.1, B.2 are all approached from below. A.3, A.4, A.5, and A.6, and B.3 and B.4, are also approached from above. This makes it clear that the choice of transcription of the *kratemayporroon* is not influenced by the melody that precedes it.

The *kratemayporroon* is in this case a cadential pattern, and therefore less associated with the melodic phrase that follows. It would then be unlikely that Chourmouzios' choice of transcription of the *kratemayporroon* was influenced by the phrase that followed it. It is followed also by three types of movement: a unison note, by descent, or by ascent.[33] A.1, A.4, and A.5, and B.1 and B.2, are followed by a unison. A.2, A.3, and B.3 and B.4, are followed by either a secundal or tertiary ascent. Finally, A.6 and A.7 are followed by a secundal descent. With this small sample, it is not possible to ascertain whether Chourmouzios would always choose an A pattern followed by a descending note; based on the evidence above, this seems extremely unlikely.

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[33] The *kratemayporroon* indicated a descending third. However, I have not transcribed this descent in Petros' notation. Doing so would subject me to the very trope I am trying to describe: that of a notator compelled to choose arbitrarily between possible interpretations.

It seems clear that melodic context is not an important determining factor for Chourmouzios in his choice of an A or B realization for the *kratemayporroon*. Therefore I will briefly expand the focus of the analysis to include form.

Formal contexts

It could be possible that Chourmouzios made his choice of A or B transcriptions of the *kratemayporroon* according to where this symbol appears in the overall course of each piece. In the first hymn, *Epeskepsato imas*, the phrase is written A, then B. In the second hymn, *Epephani O Sotir*, however, one finds B followed by B again. The third hymn, *En Pneumati to Iero*, contains the phrase three times: A, A, then B. In the fourth, *Apostoli ek Peraton*, one finds A, then A again, and in the sixth hymn, *Ton Nymphona Sou Blepo*, A, then B. The seventh hymn, *Ton Listin Authimeron*, only contains one occurrence of the *kratemayporroon* and it is transcribed as A by Chourmouzios.[34]

It is clear that Chourmouzios' choice of an A or B transcription of the *kratemayporroon* is not guided by formal considerations regarding which follows or leads the other.

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[34] The sixth hymn, while obviously being of the same melodic type as the other six, does not feature the *kratemayporroon* in Petros' notation. Instead, Petros himself writes a brief descending line that would appear to be an effort on his part to write out the melodic line represented by the *kratemayporroon*. Chourmouzios transcribes this melody as a somewhat truncated version of A. It is interesting to note that this melody is now commonly chanted for all occurrences of the *kratemayporroon* melody in all seven of these hymns. I would speculate that this is because the "Zoe" brotherhood published these seven hymns using only this melody in their *Eirmologion*, as part of their extremely popular *Pandektis* series (Zoe 2002, 3:334). The choice of this transcription by the Zoe editors is interesting and deserves some examination. It is, however, beyond the scope of the present study.

Textual contexts

The *kratemayporroon* in these hymns is always written over the last syllable of a word at the end of a phrase that concludes with a comma.[35] It can thus be considered as part of a half-cadence. More than half of the time, the syllable over which the *kratemayporroon* is written is the accented syllable of the word. However, the *kratemayporroon* occurs six times over words whose second to last syllable is accented. These occasions always connect to the *kratemayporroon* with the same melody, which approaches it from a major third above. However, the *kratemayporroon* found in this situation is three times realized as A and three times realized as B. In spite of the fact that textual accents affected melodic phrasing, they do not seem to have any effect on Chourmouzios' choice of A or B.

One only need glance at the scores to realize that there is no connection between the semantic meaning of the words over which is written the *kratemayporroon* and its transcription as A or B. Both melodies can be found written out by Chourmouzios over nouns, proper nouns, verbs, and adjectives.

Apophasis

In light of the above analysis, the most direct way to indicate the nature of Chourmouzios' choice of transcription for the *kratemayporroon* is through an explanation of what it is not. It is not made according to any unwritten rules. Neither melodic contour, formal structure, textual structure, nor textual meaning seem to have influenced his choice of one realization over another in any given situation.

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[35] This can only be learned from texts in non-musical books because punctuation is not written into *psaltic* scores.

Only two possible explanations for Chourmouzios' choice of realization remain. First, that Chourmouzios had simply memorized the way the *kratemayporroon* was realized according to "tradition," and secondly, that he made the choice arbitrarily, based on his own personal taste or judgment. The former possibility, while impossible to rule out completely, is extremely unlikely, as memorizing so many realizations would appear to negate the usefulness of notation. Thus, the second possibility remains as the most plausible answer: Chourmouzios chose freely and arbitrarily between realizations A and B. Stelios offered an interesting suggestion regarding this issue: "Chourmouzios was [a] great teacher ("*megalodaskalos*") and by sometimes writing one way, and sometimes the other, he was trying to teach [the reader] that both ways were correct [in all situations]."

The case of the *kratemayporroon* is not an isolated one. Petros' score bristles with other similar neumes whose exact transcription is equally ambiguous. Having been left out of the Chrysanthine system, Chourmouzios was obliged to spell these neumes out note-by-note in his transcriptions. Even the neumes, which in the above examples appear to be taken fairly literally by Chourmouzios, are transcribed to Chrysanthine neumes by Chourmouzios at an average ratio of four to one throughout the *Eirmologion* as a whole, further indicating this need to spell things out.

From symbols to letters

This idea of "spelling melodies out" is not mine. Panayoti Pelopides, Chrysanthos' student and also the publisher of *Grand Treatise*, states in his introduction to the book that Chrysanthos' work, "transformed the musical characters from symbols into letters" (Pelopides 1832, ς'). Although it seems that *psaltic* notation was already moving

towards ever increasing levels of descriptivity,[36] Chrysanthos' simultaneous restructuring of the system around atomized phonetic units that referred to fixed points of pitch or time on his theoretical framework, and removal of any symbol whose meaning was ambiguous, like that of the *kratemayporroon*, was a significant and sudden movement in this direction. One transcribing from the old notation to the new would be required to spell out anything that could have been realized in more than one way by a *psaltis*, removing ambiguity from the written page. However, one must then ask whether this removal was paralleled in oral tradition; did the seeming removal of these ambiguities from the visual sphere also excise them from the mind and practice of the *psaltis*? The surprising answer to this question must be both affirmative and negative.

Conclusions: impact on tradition

Most of the students who attended the school founded by Chrysanthos and his colleagues had previously been musically illiterate. Until Chrysanthos' time, only a small elite group of *psaltes* who inhabited such cultural centers as Constantinople, Jerusalem, or Alexandria, or monastic centers such as Mt. Athos or Meteora, were fluent in notation. Hand-copied music books were extremely difficult to obtain, and no manuals existed from which one could learn without a teacher. Many students of the "three teachers" would go on to found their own schools in other parts of the empire, as was also recorded by Pelopides and evidenced by the work of some of their more prominent students, such as Petros Ephesios, who published the earliest printed chant books in Bucharest in 1820 (Chrysanthos 1932, γ'). Thus, people who encountered notation for the

[36] By the thirteenth century, the level of descriptivity found in Byzantine scores had already surpassed the most sophisticated Gregorian notation of any era.

first time through this movement—and this was in fact the vast majority of *psaltes*—would be very likely to take Chrysanthine notation quite literally. They would be chanting *melos*, but they would be chanting it as recorded on the page by a more skilled *psaltis*.

Chrysanthos' motivation for his notational reforms

Numerous aspects of Chrysanthos' writing suggest that he was influenced by his involvement with the NHE and his interest in bringing enlightenment ideals to the Rum *milet.* John Plemmenos, in his article, "The Active Listener: Greek Attitudes towards Music Listening in the Age of Enlightenment," demonstrates enlightenment ideals strongly reflected in Chrysanthos' discussion of the role of the listener in *Grand Treatise* (Plemmenos 1997). Plemmenos did not—nor has anyone else to date—examined Chrysanthos musical reforms themselves as a manifestation of Enlightenment ideals through his intent to create fixed scores that would enhance the performer-composer dialectic. Although complete examination of this possibility would be a study unto itself, the following discussion illustrates of the type and power of the influence Chrysanthos likely felt.

The French philologist and traveler, G. A. Villoteau, is credited with being the first European scholar to investigate seriously the chant of the Eastern Orthodox Church (Wellesz 1949, 3). In his book, *De l'Art Musical en Egypte*, Villoteau expresses "exasperation and shock" at the "ignorance of the Greeks." After a five-month search, he cannot find a single *psaltis* he deems capable of explaining to him what the *ypostases* mean. He mentions that Gabriel, at the time the *protopsaltis* of Cairo, was able to describe them but only partially (Romanou 1973, xxii). This passage in Villoteau has

frequently been cited in support of the idea that *psaltes* of Chrysanthos' time had become "confused" regarding the meaning of these ancient signs and so each developed his own interpretation (Romanou 1990, 67). If one assumes that music notation is intended to specify melodies at the same level of descriptivity as that of Western art music, it would indeed appear to be the case that *psaltes* are inconsistent with their realizations of specific neumes, particularly, as Villoteau mentions, the *ypostases*. As demonstrated above, these symbols actually were intended to suggest different interpretations simultaneously, so it was Villoteau who was "confused." However, it is almost certain that Chrysanthos himself must have read Villoteau's criticism. We know this because Chrysanthos cites Villoteau's *De l'Art Musical en Egypte* in support of a historical statement he makes about St. John Damascene (Chrysanthos 1832, XXXIII). One can see how someone like Chrysanthos would have found Villoteau's criticism extremely distressing. The suggestion that modern-day *psaltes* had become ignorant of the original meaning of the notation they used implied a historical break in continuity of tradition (which is a sacrosanct aspect of Orthodox philosophy), and therefore cast the shadow of historical inauthenticity upon the entire tradition. Rather than defend *psaltic* tradition "as is," Chrysanthos, who as a participant in the neo-Hellenic Enlightenment was likely already closer to Villoteau in mindset than more traditional *psaltes*, shored up the problem by inventing a notation and theoretical system that lived up to the expectations of Western scholars like Villoteau. This system could then be applied by Chrysanthos and others to the older, more prescriptive notations in order to explicate them, thus projecting the composer-performer dialectic onto ancient tradition.

Chrysanthos' impact on the tradition of the Patriarchal *psaltes*

The Patriarchal *psaltes*, being at an ancient center of *psaltic* tradition, would have had a different experience. Chrysanthos derived virtually every symbol used in his "new method" from symbols that already existed in the tradition.[37] He organized them ingeniously so that, while pointing to his new theoretical framework, they also reflected their former appearance and meaning to the point that a *psaltis* who was well-versed in the old system would not need to be re-trained in order to sight read Chrysanthine neumatic lines.[38] Such a *psaltis* would likely realize these lines in the same way that he had always done, treating the score as a form of *metrophonia*. The notation would probably look rather bare, missing many of the symbols with which he was familiar, but such a situation might even encourage him to draw more deeply on his oral repertoire. Also, there was no purging or destroying of the old books or the old tradition. According to Stelios, Iaokovos Naupliotis, *protopsaltis* of the Patriarchal Church until 1920, continued to chant some chants using pre-Chrysanthine notation. So there would have been a very long period in which *psaltes* chanted from both notations, freely mixing them. The *melos* of the Patriarchal *psaltes* would be related not to the notation on the page, but to the underlying *metrophonia* which they knowingly or unknowingly responded to as they read from the score.

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[37] This seems to have been a sort of camouflage that allowed his radical changes to be accepted. He had already seen Palermo's system of the late eighteenth century, which was quite similar to his own in some respects, rejected on grounds that it departed from tradition.

[38] I can attest to this because I myself, from my training in Chrysanthine notation, can read Petros' lines on sight. This would mean that one ought to be able to accomplish the same feat working from the other direction.

It is very likely that Boudouris was correct in stating that the Patriarchal *psaltes* did manage to preserve some aspects of the tradition through the period of Chrysanthos' reforms. One can see that the deviations between realization and score which impelled Psachos' scathing attacks were likely significant of preservation rather than decay of the Patriarchal tradition. My intent, however, is not to vindicate the Patriarchal *psaltes* from Psachos' criticism but instead to begin to see the tradition through Stelios' eyes.

Between the written note and its aural realization

As Chrysanthos explained above, the "old method" scores record the *metrophonia* or the "structural melody." One reading from such scores would need to draw on oral tradition in order to realize the *melos*. Chrysanthine scores, however, record to some extent the *melos* not only because Chrysanthos made it possible to come closer to writing it out, but also because he made it impossible for many aspects of *psaltiki* to go unrealized in notation. However, it would appear that at places in which the oral tradition has continued alongside a strong written tradition, *psaltes* are unlikely to take the score literally. Thus, *metrophonia* has remained part of the tradition although it is now implicit, having been largely banished from the page.

This creates a disjunct between the written neume and its oral realization as chant. This disjunct is caused by the fact that one realizing a Chrysanthine score according to oral tradition will need to ignore much of the melodic detail on the page. I prefer to refer to this disjunct as a "space," since the idea of a space suggests room for negotiation, and also re-creation. The possibility that each realization of a score in chant is in fact a re-creation suggests that *psaltes* are engaged in a re-creative, or reconstructive process as described by Frederic Bartlett in his studies of human memory. Scholars of parallel chant

traditions, such as Gregorian chant, would find themselves at this point obliged, using analyses similar to those above, to explore this possibility based solely upon this evidence. However, because this tradition survives, I find myself in the unique position of being able to investigate nuances of realization in much more detail. I can simply ask a living practitioner of this tradition, namely Stelios, what process or processes he undertakes while realizing a score and procede to observe and record him doing this. Therefore, I will devote the following chapter to a study of these processes as described and demonstrated by Stelios. The purpose of the present chapter was to posit the existence of a space, caused by the fact that the more explicit Chrysanthine notation caused much of the oral tradition surrounding the realization of neumes to become more implicit.

In this space, a *psaltis* remembers. Other versions associated with other *psaltes* and perhaps other times present themselves as possible realizations. In this space, the *psaltis* creates. He is free to arrange his choices of realization in any way, or vary them to suit his feeling in the moment. In this space the *psaltis* defines himself. By engaging memories creatively, the *psaltis* negotiates a sense of identity locating himself geographically and temporally, in relation to remembered material. It is in this space that Stelios claims that *yphos* is manifest. The remainder of this study focuses on entering that space with Stelios in an effort to apprehend what *yphos* means to him as one of the last remaining *psaltes* of the Ecumenical Patriarchate of Constantinople.

Chapter III: Locating *Yphos*

Introduction

The focus of this dissertation is Stelios' conception of *yphos*; what it means to him, and for him, to manifest it. In the early stages of my research, it became clear that this was to be found somewhere in the space between the written note and its oral realization as chant. This is, naturally, an internal space, one in which the *psaltis* is actively engaged simultaneously in several processes: reading, remembering, improvising, and creating. While such space exists in all traditions which feature some form of musical notation—for it is clearly impossible to represent all aspects of sound visually in a way that is decipherable at near real-time speeds—the tradition of *psaltiki* seems especially preoccupied with this space and its significance. As demonstrated in chapter II, this is clearly evident in the historical development of *psaltic* notation.

The previous chapter was concerned with the implications of the development of the current notational system on the realization of scores. I found this system to be characterized by efforts towards making it possible to write *melos*, or "realized melody," onto the page rather than the more prescriptive *metrophonia*, or "structural melody." I demonstrated that, due to a number of factors—practical, cultural, and historical—these efforts caused an unintended consequence: confusion between written *melos* and *metrophonia*, both amongst *psaltes* and notators. This confusion caused the space between oral and written forms to become more chaotic in nature and the process of negotiating it—realizing notation into chant—more obscure. The present chapter is an

effort to enter that space with Stelios, to apprehend what he perceives within it, and thereby understand its central importance in his life as a *psaltis* of the Patriarchal Church.

With or without *yphos*

I first met Stelios in April of 2004 in the office of my friend Paul Gikas, director of foreign affairs, English division, at the Ecumenical Patriarchate of Constantinople in Istanbul, Turkey. During our meeting, we spoke briefly about *yphos* and to my surprise he offered to demonstrate what *yphos* meant to him. He picked up Paul's copy of the Zoe Edition of the *Anastasimatarion*[1] and opened, at random, to the *ainoi* of the third mode (Zoe 1990, 137). "First, I will chant this without *yphos*," he said. He proceeded to chant the first verse of the *ainoi* ("*Pasa pnoi ainesato ton Kyrion*…" "Let every breath praise the Lord…") following the written melody line with the same degree of fidelity that one might expect of a Western classical musician reading from a score. The resulting melody, while ostensibly lacking *yphos*, was not lacking in any way perceptible to the listener. Dynamics, ornamentation, and other unwritten elements that are added according to oral tradition during the process of realization abounded, making the melody sound aurally complete. After chanting the first verse he paused and said, "Now I will chant the same verse again but this time with *yphos.*" The "with-*yphos*" version was strikingly different from the previous version in that the resulting melody was quite different from the one written upon the page.[2] The unwritten elements (i.e., trills,

[1] The Zoe edition of the *Anastasimatarion*, or *Resurrection Hymnal*, although being probably the most widely distributed *psaltic* book, is not commonly used at the Patriarchate. Paul had a copy in his office that he had received in seminary in Boston.
[2] Throughout this text, when I use the words "with-*yphos*" or "without-*yphos*" as a descriptive term they shall be hyphenated. Sometimes, however, these words will be used together but not as a term and shall remain un-hyphenated.

dynamics, vibrato, and other ornaments) of this rendition appeared to be similar in quantity and quality to those of his previous rendition. It did not feature more expressive dynamics, more numerous ornaments, or any other such differences. Rather, this melody was simply a variant, related obliquely to the one on the page. Because both the with- and without-*yphos* versions were aurally complete, it would have been impossible for someone without the score, or perhaps who had not memorized the score, to know which rendition featured "*yphos*" and which did not. I subsequently had the opportunity of asking Stelios to chant from that same score with *yphos* on several occasions. Each time the result was a melody that deviated significantly from the one on the page and, as far as I could tell, from his previous renditions. In terms of expression or finer nuances, there was no obvious difference between them; they all featured trills, dynamics, slides, scoops, vibrato (as an ornament), and grace notes.

Although I had been aware that the Patriarchal *psaltes*, and many other groups (my teacher and even myself included) often chanted lines that were only obliquely related to those written on the page, I found Stelios' *yphos* demonstration surprising in that his without-*yphos* version sounded musically complete. Given the importance that Stelios, other Patriarchal *psaltes*, and even Psachos, ascribe to *yphos*, considering it an indispensable and essential element of *psaltiki*, one would have expected Stelios' without-*yphos* version to be somehow lacking. Furthermore, listening to him chant without *yphos*, I could easily identify his sound as "of the Patriarchal *yphos.*" How was it that these renditions were for him "dry" or lacking *yphos*? Or was it possible that Stelios was actually incapable of chanting without *yphos* despite his professions to the contrary? The close study of these questions resulted in the present chapter.

Recognition versus manifestation in style and *yphos*

Conceptions of style can carry with them the tacit assumption that style can be recognized in consistency. A person, or a group of people, it is assumed, could be identified by a statistically significant inclination towards certain tendencies within the parameters of their music. The sum of these tendencies would then constitute what one would consider a particular style (Meyer 1989, 4). In the same way, many *psaltes* with whom I have discussed the issue of *yphos*, expect *yphos* to be reflected in certain aural traits which are common either to the chanting of a group of *psaltes* (i.e., the *yphos* of the monks of Vatopedi), or to an individual (i.e., the *yphos* of Thrasyvolous Stanitsas). Conceiving *yphos* in this way, it is seemingly impossible to reconcile the enormous differences in almost every aural aspect between all recorded Patriarchal *psaltes*, and consider them as all belonging to the same *yphos*.

In his book *Sweet Anticipation*, David Huron writes that people can very accurately identify music of a particular style within 250 milliseconds of exposure with a ceiling of accuracy, astonishingly, at one second. Based on this finding, he asserts that, "the principle repository of stylistic information in music is timbre" (Huron 2006, 207). Given the similarity between concepts of *yphos* and style, can *yphos*, then, be recognized with similar speed? Huron focused on timbre as determinant of style because it is an element of music that is nearly instantly apprehensible. In vocal music, however, and in *psaltiki* in particular, many small events can take place within a very short period of time, and therefore I would suggest that any of these small details—slides, articulations, vibratos, etc—would also lend themselves to this kind of instant recognition.

As Mestakides, my teacher, stated above, *yphos* can be recognized upon hearing a *psaltis* chant a single note. I can verify this claim myself because I am also often able to identify an *yphos* within a few notes. Based on this personal experience, I can relate that in the case of *psaltiki*, I listen for vocal movement (i.e., note-to-note articulations, attacks and decays) and the execution of certain ornaments.[3] This indicates that although such instantaneous recognition of *yphos* is possible, timbre is not the primary identifier, particularly because most traditional schools of *psaltiki* do not idealize any particular method of tone production, so *psaltes* of any given *yphos* vary considerably from each other in terms of timbre.

Meyer, in *Style and Music*, writes that since style is largely a product of choice, whether conscious or habitual, it is most evident in larger scale structures and elements of music (1989, 4). Since the types of musical sounds that can be most immediately recognized are also the ones that a musician is least likely to control consciously, Meyer continues, it is likely that the sounds by which one may identify a musician of a certain style are not necessarily the same sounds that a musician may manifest style (6). Similarly, one must ask regarding *yphos*, are these features which allow the listener to recognize a given *yphos* in milliseconds, the same elements of *psaltiki* through which a *psaltis* would manifest *yphos*? As demonstrated below, Stelios and the other Patriarchal *psaltes* answered this question emphatically in the negative. This indicates that for them a dichotomy exists between elements that may identify a *psaltis* as being "of" a particular

[3] The reader may wonder whether the "single note" claim is an exaggeration because ornaments would appear to be constructed from more than one note. However, in *psaltiki* ornaments are often conceptualized as single scale degrees. For example, an ornament that would be described in solfege as a quick movement from "do" to "re" and back, "do-re-do," would be thought of by a *psaltis* of the school to which I belong as "do-o-o."

yphos and elements that a *psaltis* consciously manipulates to produce or manifest *yphos*. It is not surprising, then, that Stelios, as well as the other Patriarchal *psaltes*, use two separate words to describe the two aspects of this dichotomy: *ektelesis* and *ekphrasis*, both of which are intimately linked to the processes of realization of scores.

Execution and inflection

The process of realization described in the anecdote above is known to Stelios as *ektelesis*. *Ektelesis* literally means "execution," and many *psaltes* today would describe it as the realization of *melos* from *metrophonia*, treating, and, in my experience, even referring to the written score as *metrophonia*. However, since the previous chapter has shown that Chrysanthos' reforms obscured the distinction between the two, I will avoid such a limiting description and define *ektelesis* as Stelios does, on more fundamental terms. First, *ektelesis* is an oral realization of written chant, and secondly, *ektelesis* is the process of realizing chant orally. I would add to this definition that for something to be considered as *ektelesis*, some degree of interpretation must take place. This interpretation is reflected in melodic variation. If the realized melodic line is identical to the written line, regardless of the presence or lack of other elements, *ektelesis* has not taken place. Therefore, because *ektelesis* must be perceived against the written line, it is not always recognizable to the listener.

The process of realization, however, aside from large-scale variations of melodic structure, also includes small un-notatable details, such as vibrato, ornamentation, glissandi, differences in intensity, and manner of note articulation. These small-scale

elements are referred to as *ekphrasis*.[4] *Ekphrasis* literally translates as "inflection." Although it is sometimes difficult to differentiate between *ektelesis* and *ekphrasis* (how does one, for example, clearly identify a figure as a slow ornament or a brief melodic variation?), the distinction is important for Stelios and many other *psaltes*.

Generally speaking, *ekphrasis* is never written out. This is not to say that it is not written down. Indeed the *psaltic* repertoire is rich with markings that indicate various trills, grace notes, slides and more. Rather, their specific melodic or dynamic contour or content is never written out. The symbols that indicate *ekphrasis* are abstract and must be interpreted according to oral tradition.

For the sake of clarity, throughout this study I will use the term *ektelesis* to describe interpretive melodic realization and *ekphrasis* for inflection and other non-melodic nuances of *psaltiki*. This distinction is important because, as Stelios demonstrated above, it is possible to chant a score following the written line exactly (i.e., with no *ektelesis*) while freely adding ornamentation and other nuances of inflection (i.e., with *ekphrasis*).

Yphos* is in the *ektelesis (but not *ekphrasis*)

Aside from his demonstration on our first meeting, Stelios also was unambiguous in proclaiming that *yphos* is manifest in *ektelesis.* He often quoted former Protopsaltis Thrasyvolous Stanitsas, who famously stated exactly that: "*yphos* is in *ektelesis.*" When I asked him whether *yphos* is related to *ekphrasis*, Stelios stated flatly that it is not. Even the suggestion of this possibility seemed an affront to his sensibilities. This puzzled me.

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[4] There are *psaltes* who would dispute this fact and say that *ekphrasis* is a component element of *ektelesis*. I do not intend to argue this point one way or the other, but since my research is based on Stelios' understanding of these things, I present them here accordingly.

Later, Stelios argued this point on several occasions with visiting "*exopsaltes*" (Stelios' term for all non-Patriarchal *psaltes*, literally "outsider *psaltes*"). Their general argument would be that *ekphrasis* is part of *ektelesis*, and this is what Stanitsas meant by his famous assertion. Listening to these conversations, I had the distinct impression that for these "*exopsaltes*" e*ktelesis* was a product of theoretical knowledge, a hermeneutics of the neumes that sought the intent of the temporally distant notator-cum-composer I described in chapter II. Although Stelios felt strongly that hermeneutics ("*irminoia*") were an important part of *psaltiki*, insofar as understanding of the texts being chanted is important, he forcefully asserted that he believed *ektelesis*, and thereby *yphos*, could only be learned experientially ("standing at the analogion with a great teacher").

Further evidence of Stelios' belief that *yphos* was solely manifest in *ektelesis* was that his frequent comment that some *psaltis* had no *yphos.* These were always *psaltes* of schools that chanted the melody exactly as written or whose *ektelesis* for a given phrase was always the same. Stelios referred to this kind of chanting as "*xerophonia*," literally "dry chanting." Together, we listened to and discussed extremely emotive and expressive renditions of hymns broadcast on Greek radio, and Stelios found many of them to be "dry" because, in spite of elaborate ornamentation and dramatic dynamics, the overall "recitation" ("*apanggelos*") followed exactly the melodic line of the score.

Research questions

The above discussion leads to two questions. First, where is *yphos* manifest? Stelios' brief demonstration of with- and without-*yphos* versions of a hymn held out the tantalizing possibility that *yphos*, or at least the result of its manifestation, is something empirically observable and, perhaps, possible to analyze. The first two segments of the

present chapter will be directed towards locating *yphos* through various types of comparative analyses between hymns Stelios chants with and without *yphos*.

The second question regards how *yphos* is manifest. After identifying through statistical and other comparative analyses, the location—the aspect of the act of realization in which *yphos* is manifest—of *yphos*, I will explore how this takes place. Because the manifestation of *yphos* is to a large extent the means by which Stelios negotiates his identity in his community and locates himself historically, I am particularly concerned with issues of agency in this process.

Introduction to the analyses

Basic methodology

The premise of this chapter is that a comparative analysis between versions of the same hymn chanted by Stelios with *yphos* and without *yphos* will allow a rare glimpse into his conception of *yphos* and how he manifests it. This premise is predicated on the idea that Stelios is capable of chanting with or without *yphos* at will. It could be argued that he only thinks that he is doing this, and that, in fact, just as it is difficult for a person to hear and recognize their own regional accent in speech, so Stelios is not aware of the fact that all of his chanting is full of his *yphos*. However, Stelios very clearly feels he is able to chant with or without *yphos* at will and, furthermore, when he demonstrated this ability, I was able to perceive a striking difference between the two types of rendition. Since the stated intention of the present study is to understand Stelios' conception of *yphos*, I am interested in what he believes to be his manifestation of *yphos*.

The guiding principle in determining whether any feature examined below is related to Stelios' manifestation of *yphos* is rudimentary. If some aspect of his chant is found to be

identical between the with- and the without-*yphos* realizations, it may be ruled out as being related to Stelios' active manifestation of *yphos*. If, however, something is found to be different between the two types of realization, further investigation regarding the nature and extent of these differences will ensue.

The scores

After developing my analytical methodology, the next issue was to find the most appropriate scores from which to work. Stelios wanted one with which he was familiar so that his many realizations would not feel artificial. However, he felt that many of the scores used at the Patriarchate today were less than ideal because they were written with an exceptionally high degree of descriptivity.[5] Stelios felt that chanting from such scores would give an exaggerated impression that he was contradicting the notated melody. After some searching, we decided to use a set of hymns from Chourmouzios' transcriptions of Petros Lampadarios' *Eirmologion* (Lampadarios 1762). This seemed an interesting choice since another dimension could be added by including Petros' manuscript in the comparison.[6]

The hymns we chose to record were the *arga katavasia* of Christmas: *Christos Gennatai*, or "Christ is born." We made this choice initially because we undertook this project during the Christmas period of 2006. The hymn and many of its variations were present in Stelios' mind at the time, and he felt that this would make our recordings

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[5] In Chapter II, I outline the conditions that likely caused these scores to be written so descriptively.

[6] This is the same manuscript used for the comparative studies found in Chapter II. I obtained this rare document through the generosity of Lycourgos Angeloloulos, who copied it from his personal collection. It was originally housed in the Synodal Library in Athens.

richer. Furthermore, we chose this set of hymns because Stelios and the other Patriarchal *psaltes* often use Chourmouzios' version of this particular hymn, so Stelios was quite familiar with this score.

The recordings

Our first attempts consisted of Stelios trying to chant each verse, or even the cycle of eight verses, several times in one sitting. Although this was Stelios' idea, he was not satisfied with the results because he felt himself too aware of what he had just chanted. It felt artificial to him when he either consciously tried to avoid repeating the same realization (wanting to demonstrate variety) or repeating the same realization (because it was most prominently "in his ear" at the time).

Our ultimate strategy for avoiding these issues was a random schedule. Since I was staying in his home I was simply to have my recording equipment ready at all times, and whenever he felt like chanting a verse or two I would record him. At two separate times we recorded without-*yphos* versions. Recording two separate without-*yphos* realizations allowed me first to discern what information Stelios actually felt was encoded on the page, and, secondly, by comparing the two, to learn what if any variability might exist while still not being considered as *yphos*.

In spite of certain logistical issues, which are explained below, Stelios and I were very pleased with our recordings and continued in this method for a period of approximately six weeks. At the end of this period, Stelios felt that he had provided a sufficiently complete sample of his chanting of *Christos Gennatai*, for the purposes of this study.

Analysis

The analysis below consists of two phases. The first phase investigates the various components of *ekphrasis*. As will be demonstrated below, it is possible to rule out some aspects of *ekphrasis* almost immediately, while others require more detailed analysis. The second phase of analysis is focused on *ektelesis*, as manifest in melodic variation, between the seven realizations. These four phases of analysis are followed by a discussion of Stelios' own account of the process of *ektelesis*.

The transcriptions

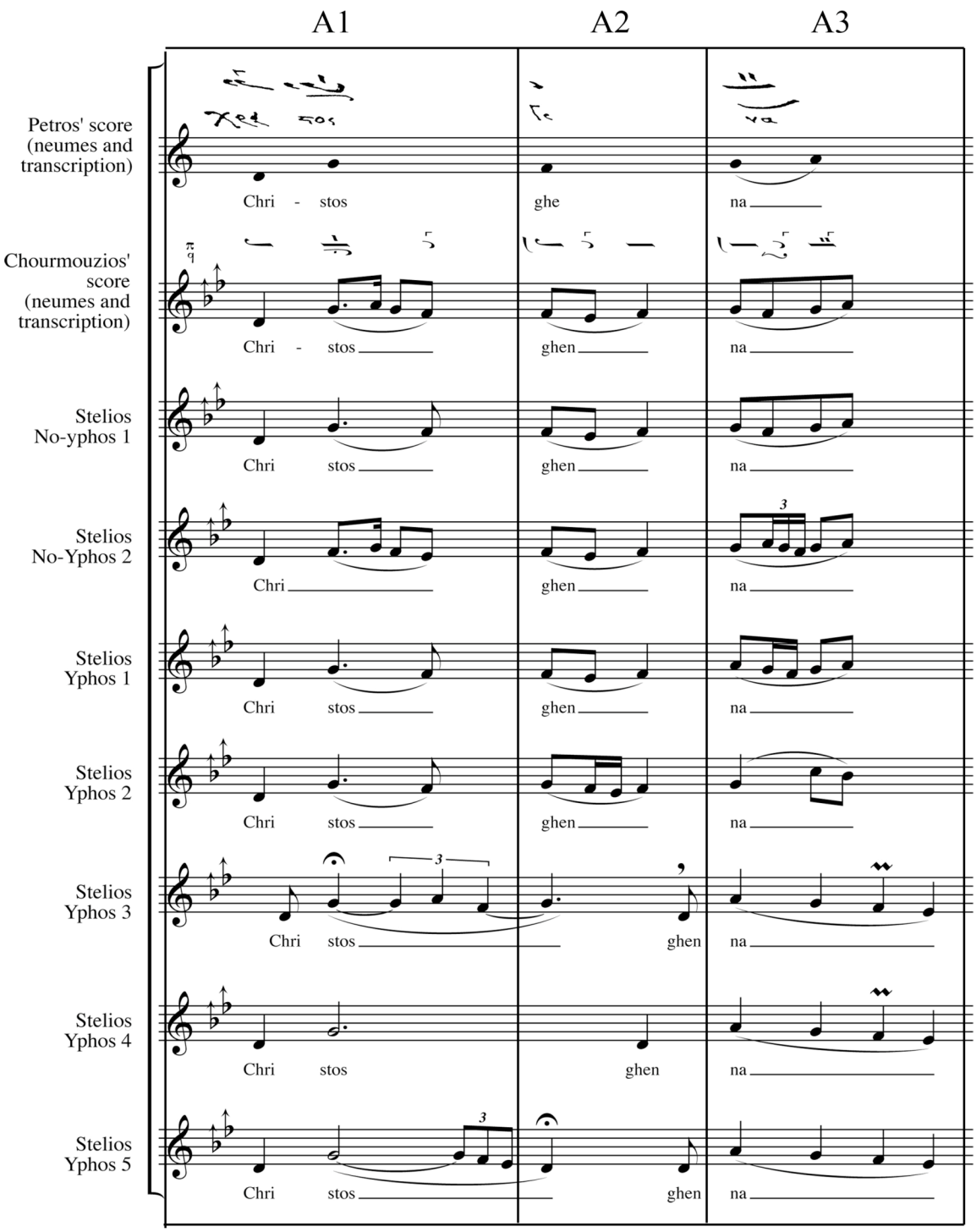
My transcriptions of Stelios' seven realizations of *Christos Gennatai* appear below. The top line features Petros' original neumes with my transcription of it into staff notation. Because notation of Petros' time, as seen in Chapter II, is unclear regarding duration, I have included minimal indications of duration. Also, I have resisted the temptation to try and "unpack" Petros' notation. The second line features Chourmouzios' neumes with my transcription of them to staff notation. In order to facilitate comparison I arranged Stelios' realizations according to similarity. Comparing them from the top line to the bottom, the reader may feel a sense of development; however, the order in which they appear on the page is not the order in which they were chanted.

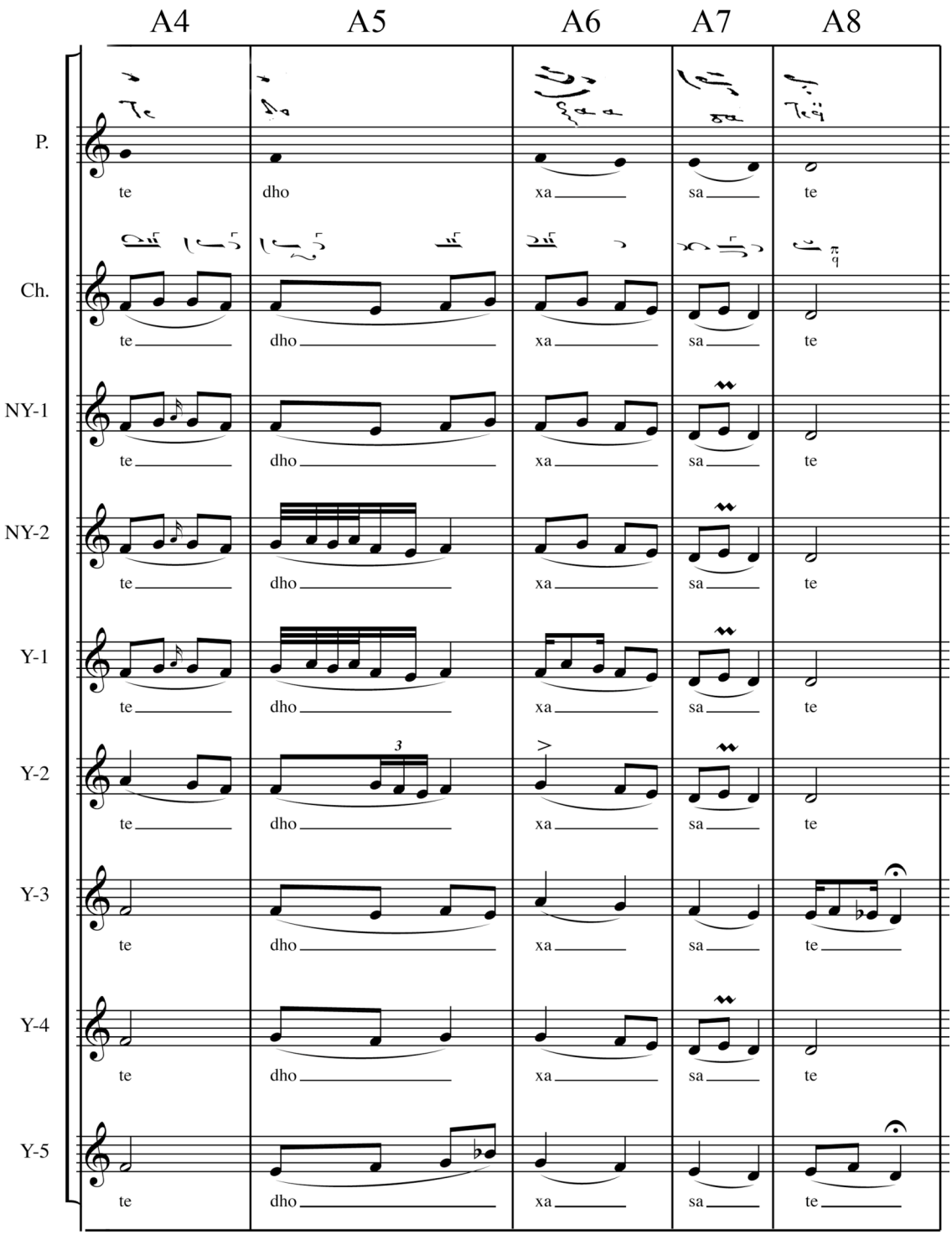
Figure 3.1: On the following pages are my transcriptions of seven of Stelios' interpretations of Chourmouzios' score, which is itself a transcription of Petros' original hand-written manuscript. The top line features Petros Lampadarios' neumatic line in his own hand, with my transcription to staff notation. The second line is Chourmouzios' score both in neumes and my transcription to staff notation. The seven lines below that are Stelios' seven performances of this score. The traditional system of scales, modes, and intonation is relative. I transcribed everything based on the note "D" in order to facilitate comparison across lines. Stelios performed these from a variety of pitches. This is common practice amongst *psaltes*. According to theory, however, the name of his starting scale degree in this case is always "pa." Also, the "with-*yhos*" and "without-*yphos*" versions are marked on the score as "*yphos*" and "no-*yphos*" respectively (abbreviated as "Y" and "NY").

Christos Gennatai Dhoxasate

("Christ is Born, Glorify Him")

Mode I
on Pa





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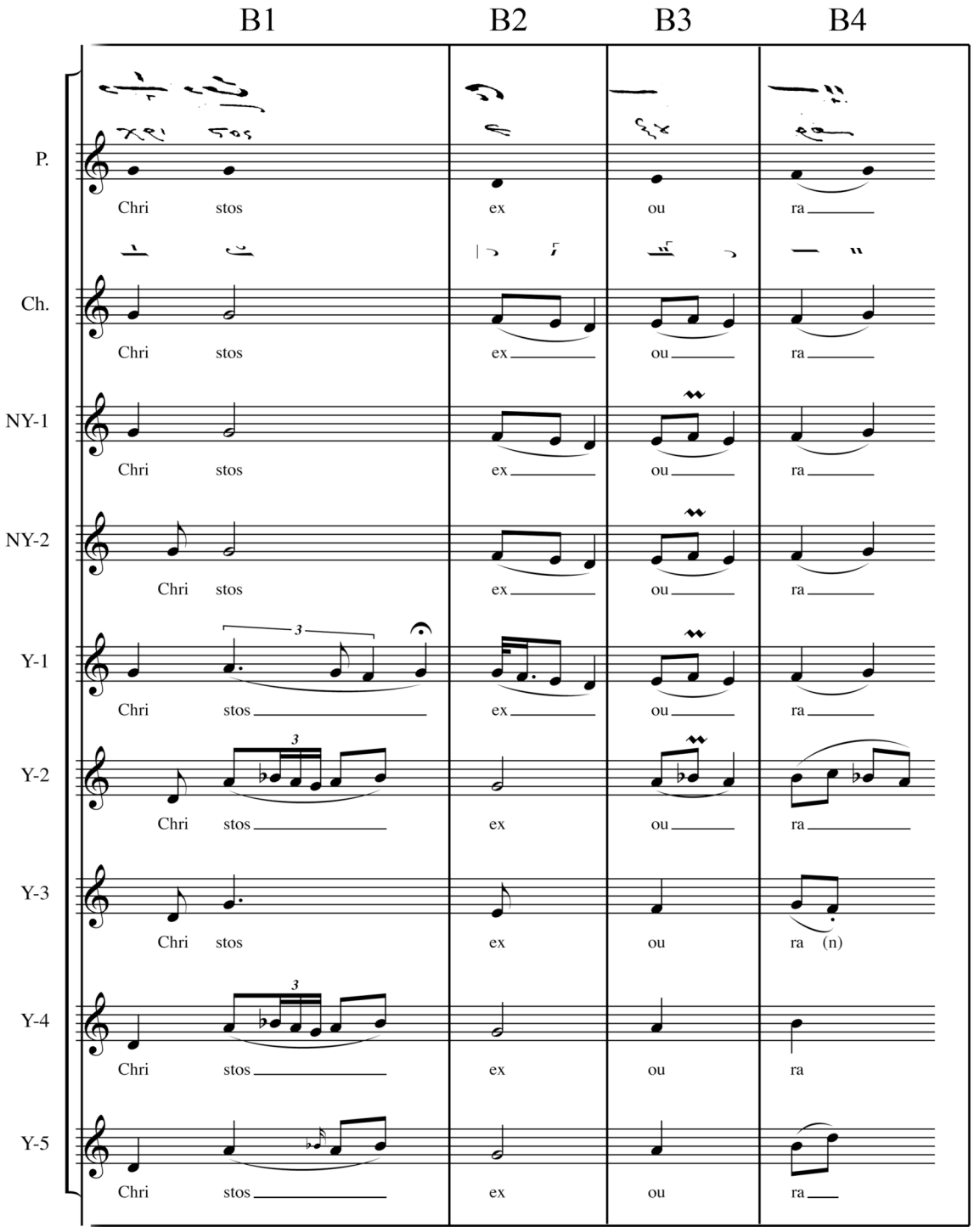

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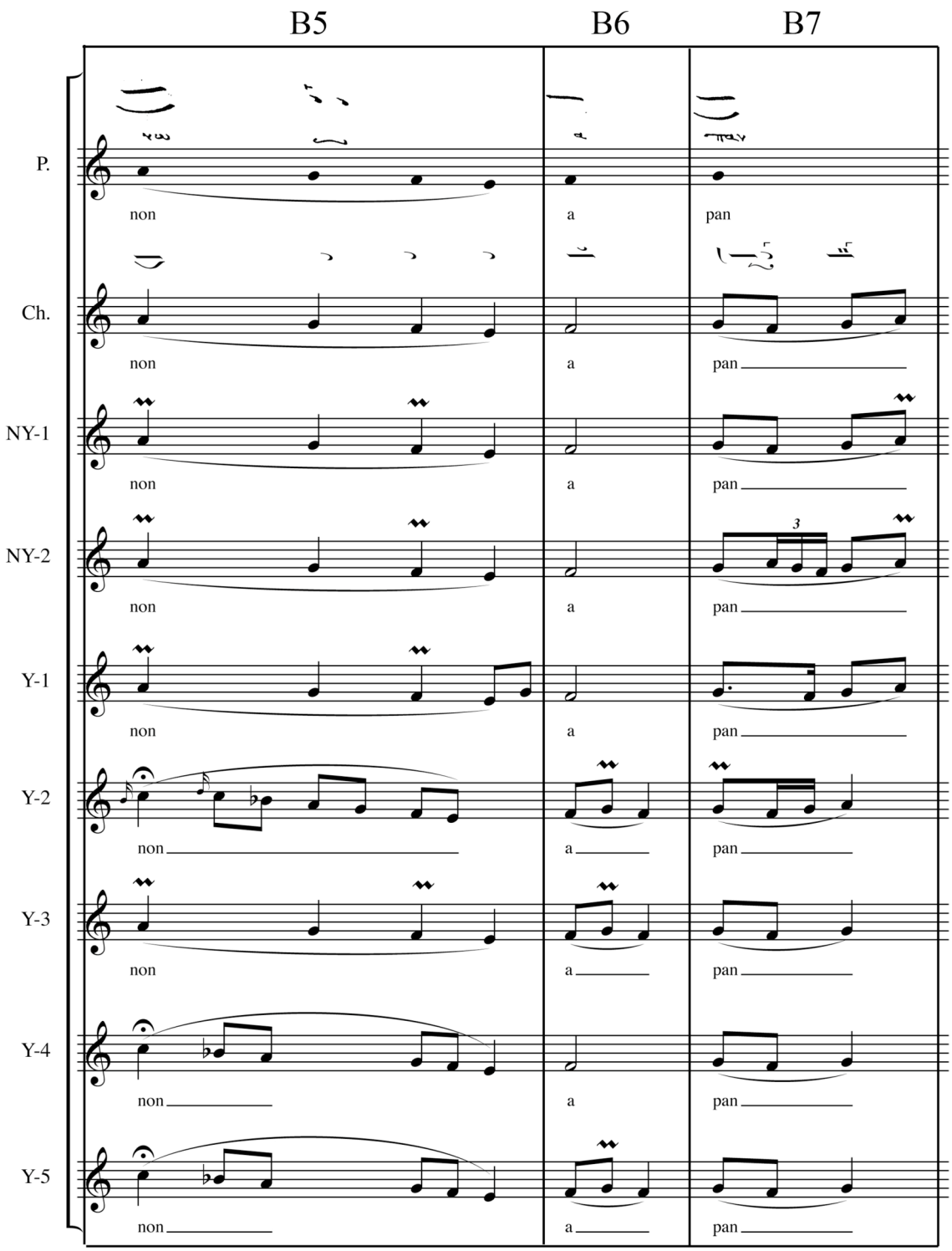

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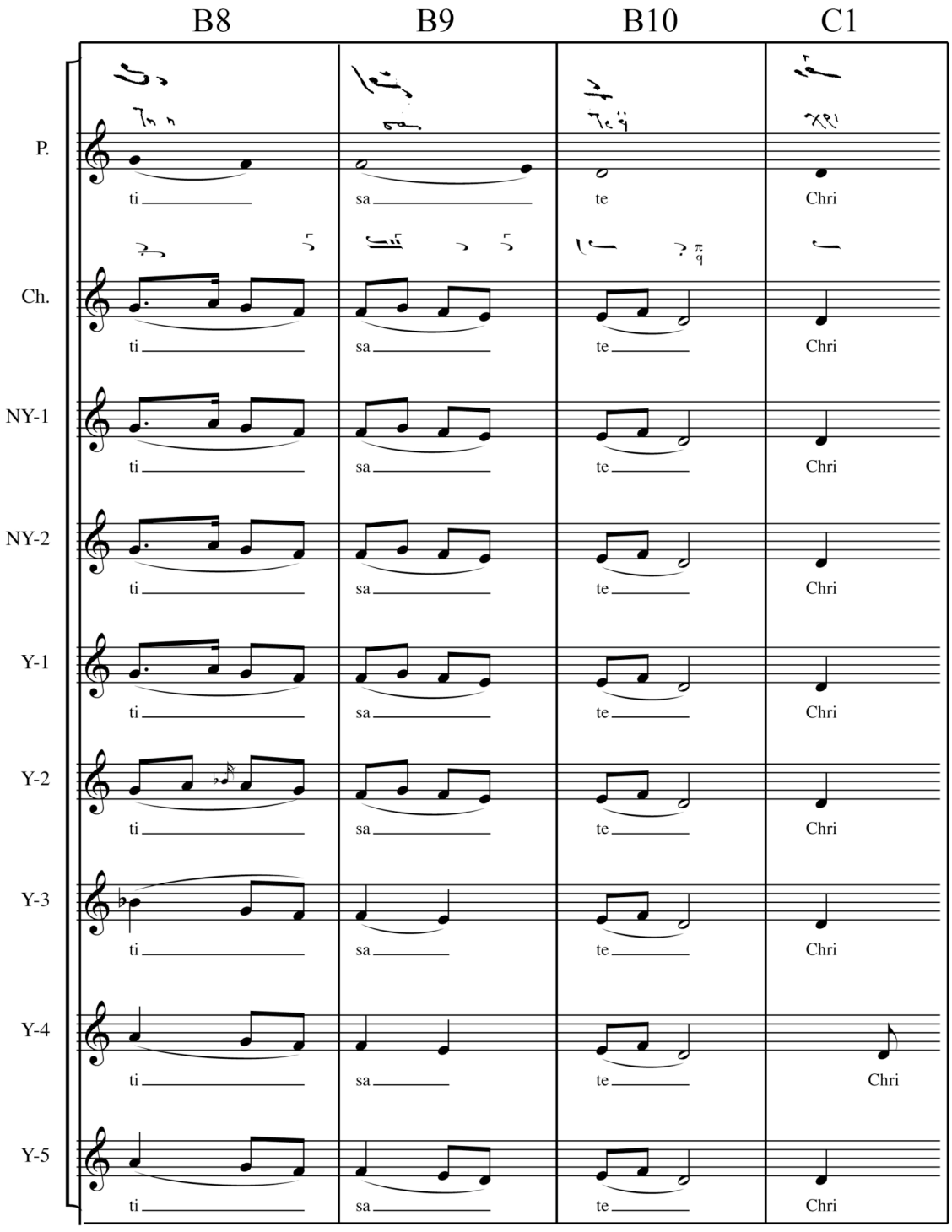

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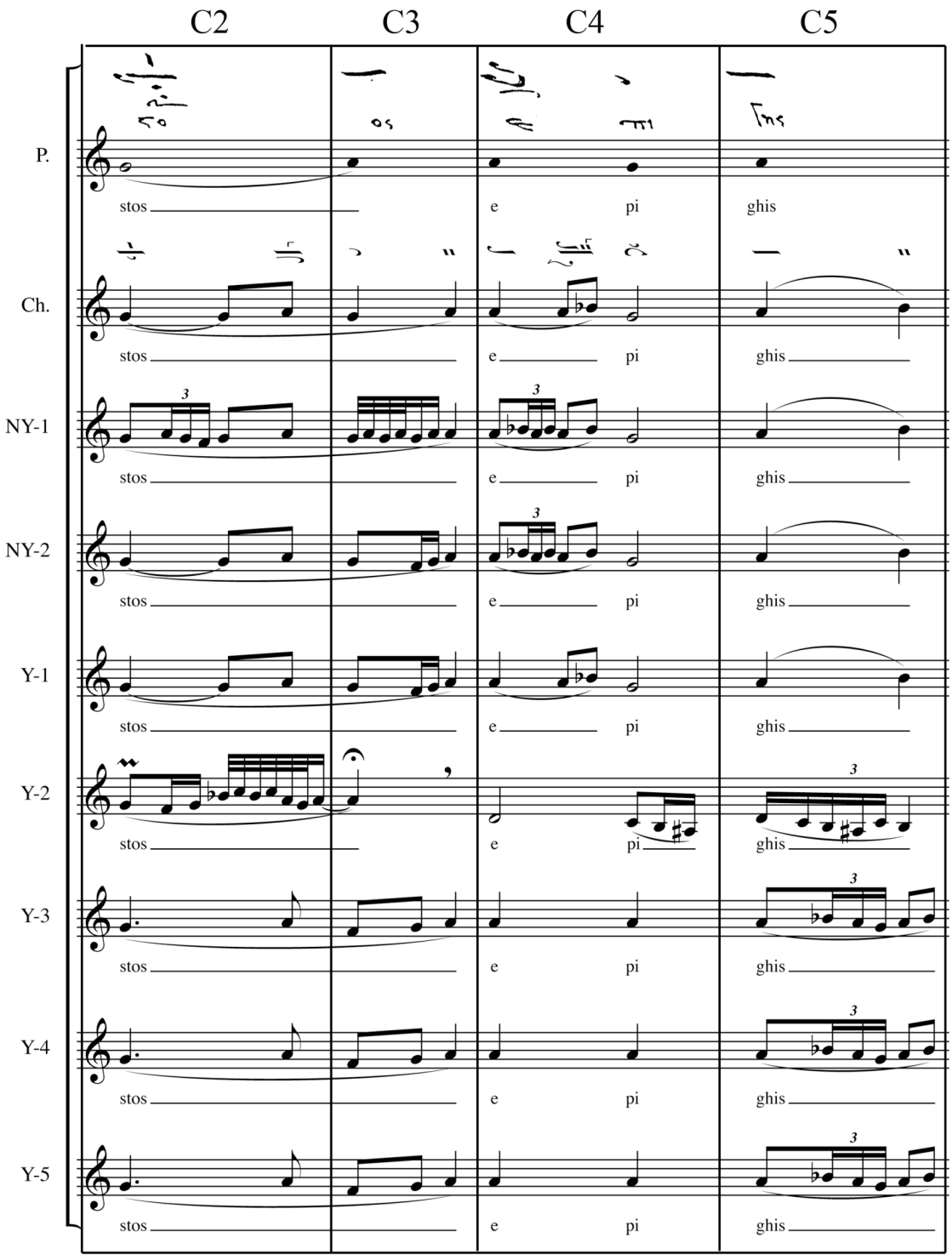

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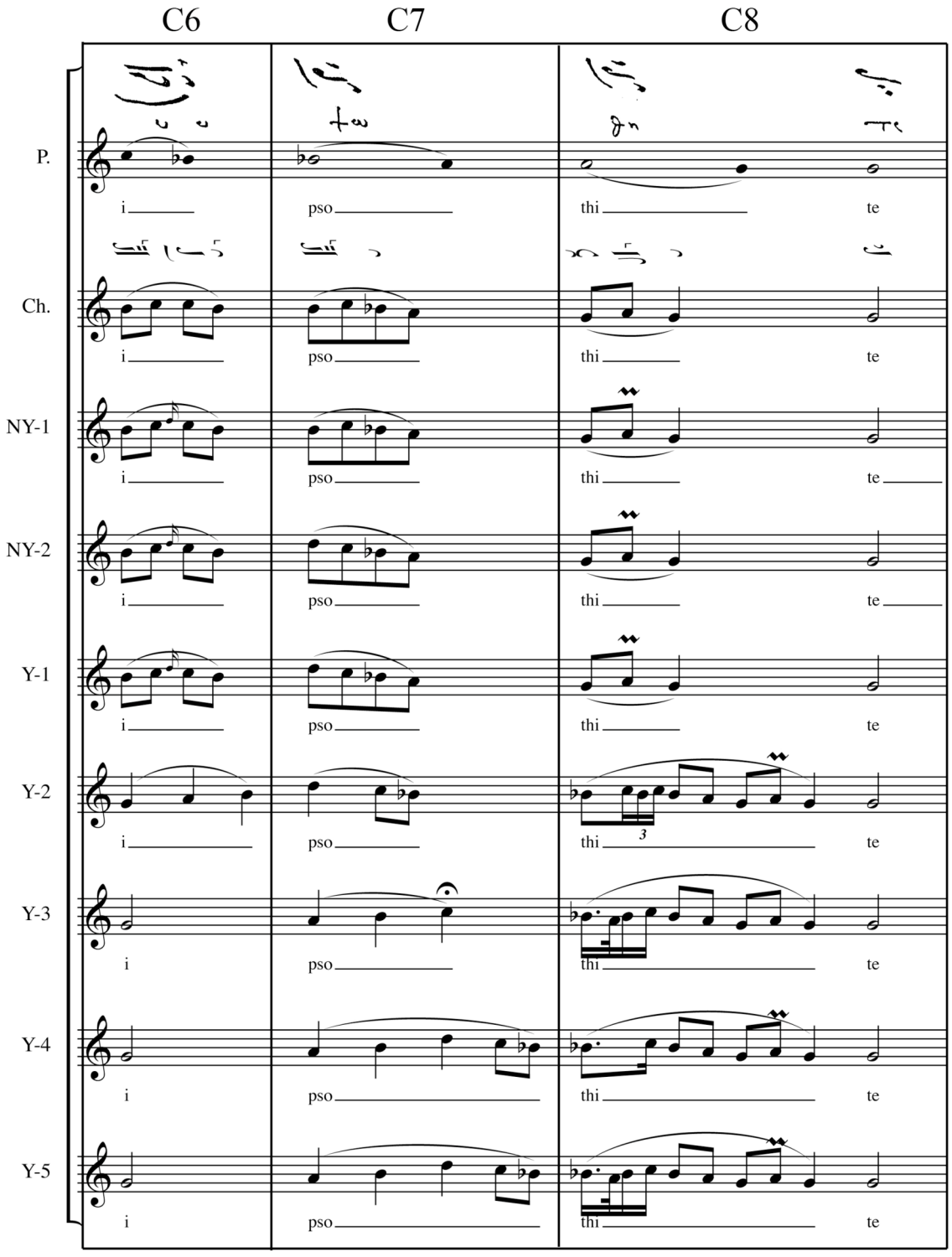

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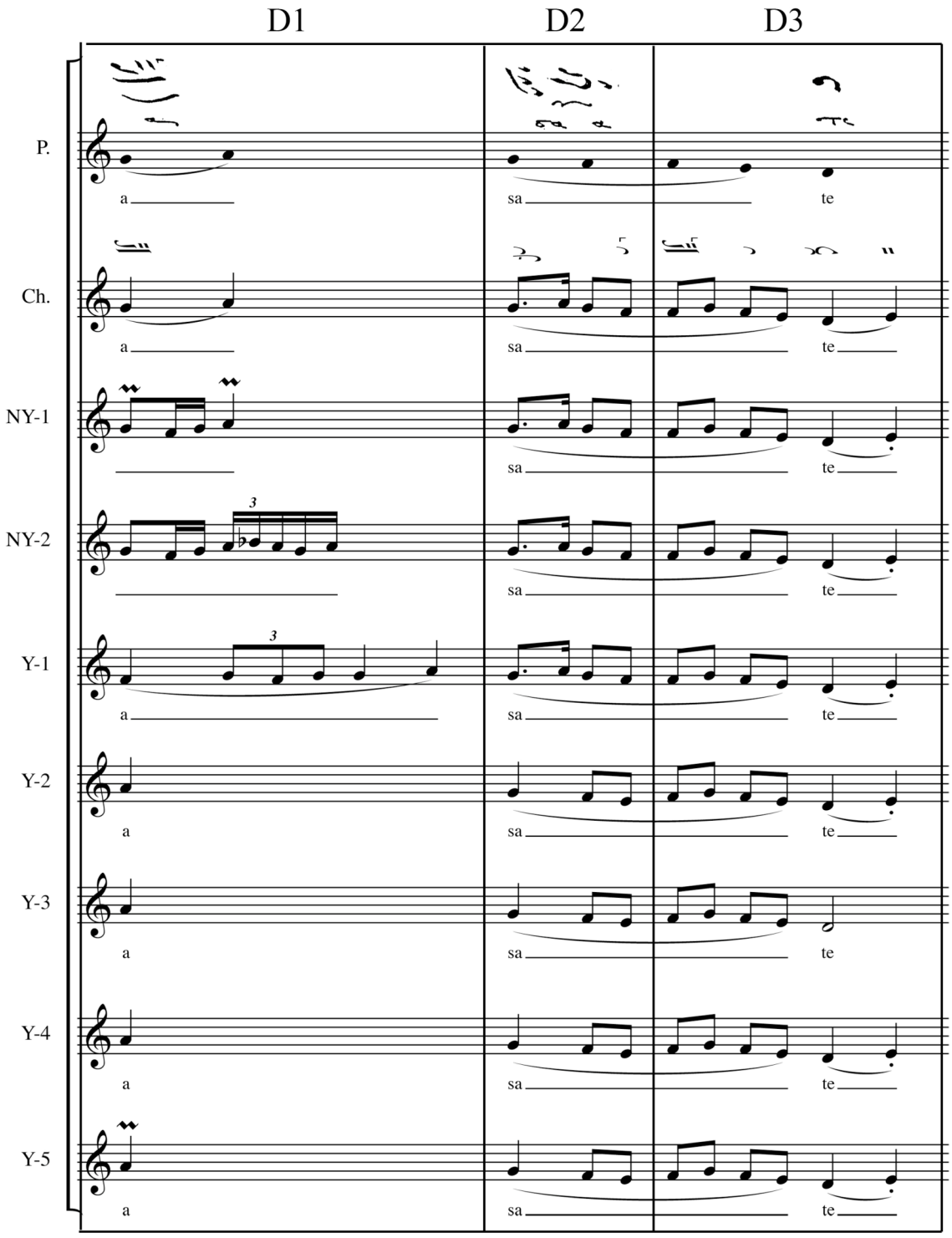

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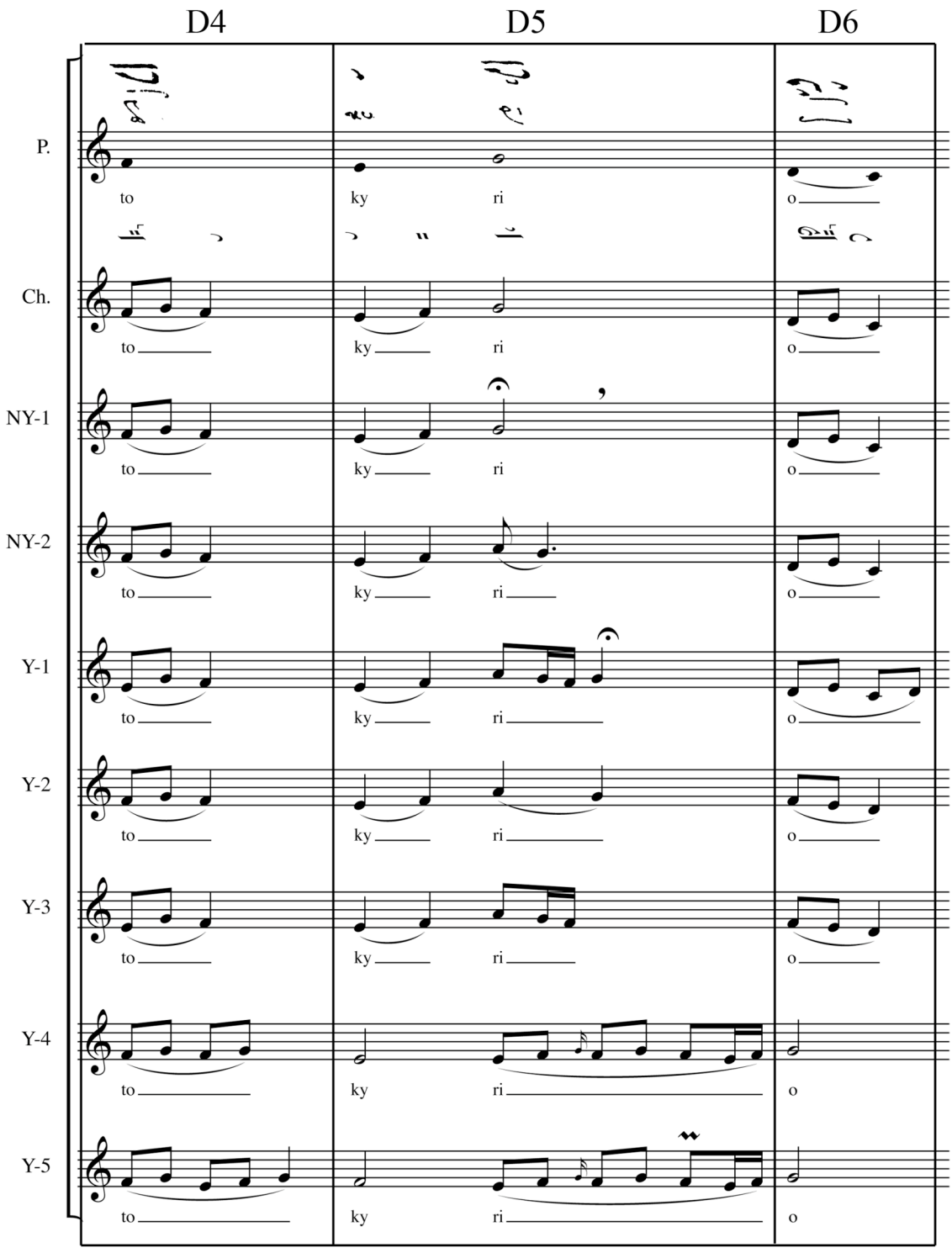

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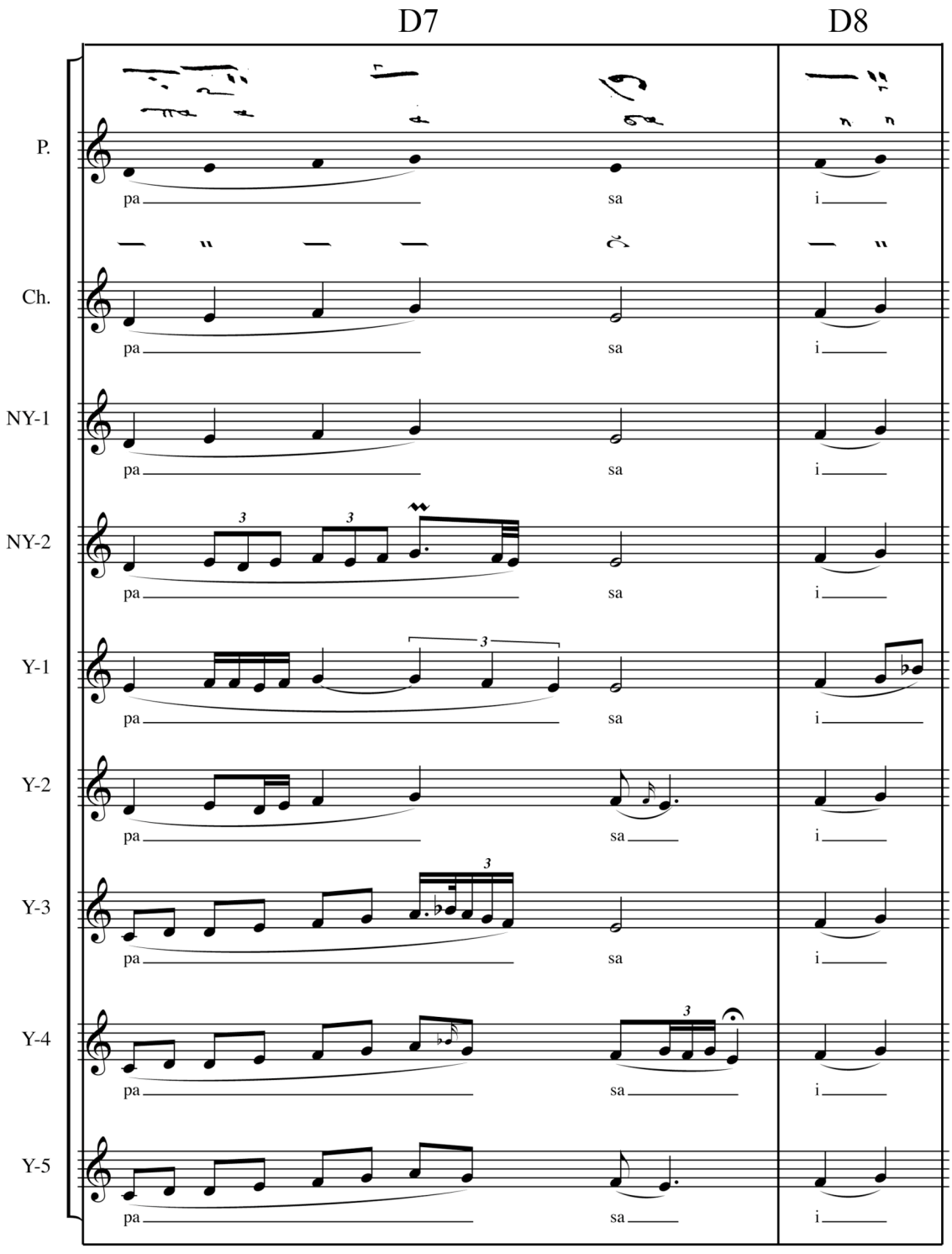

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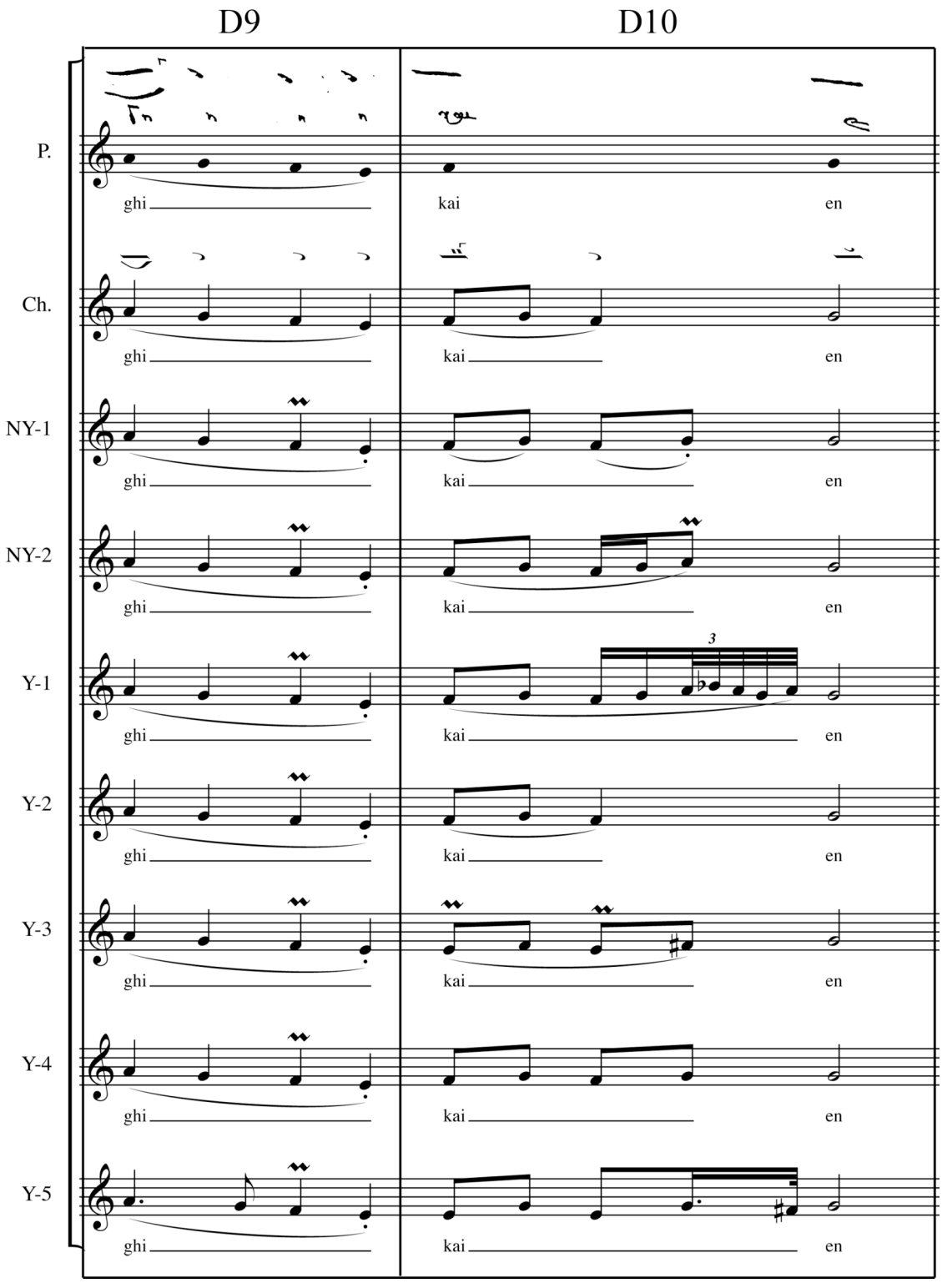

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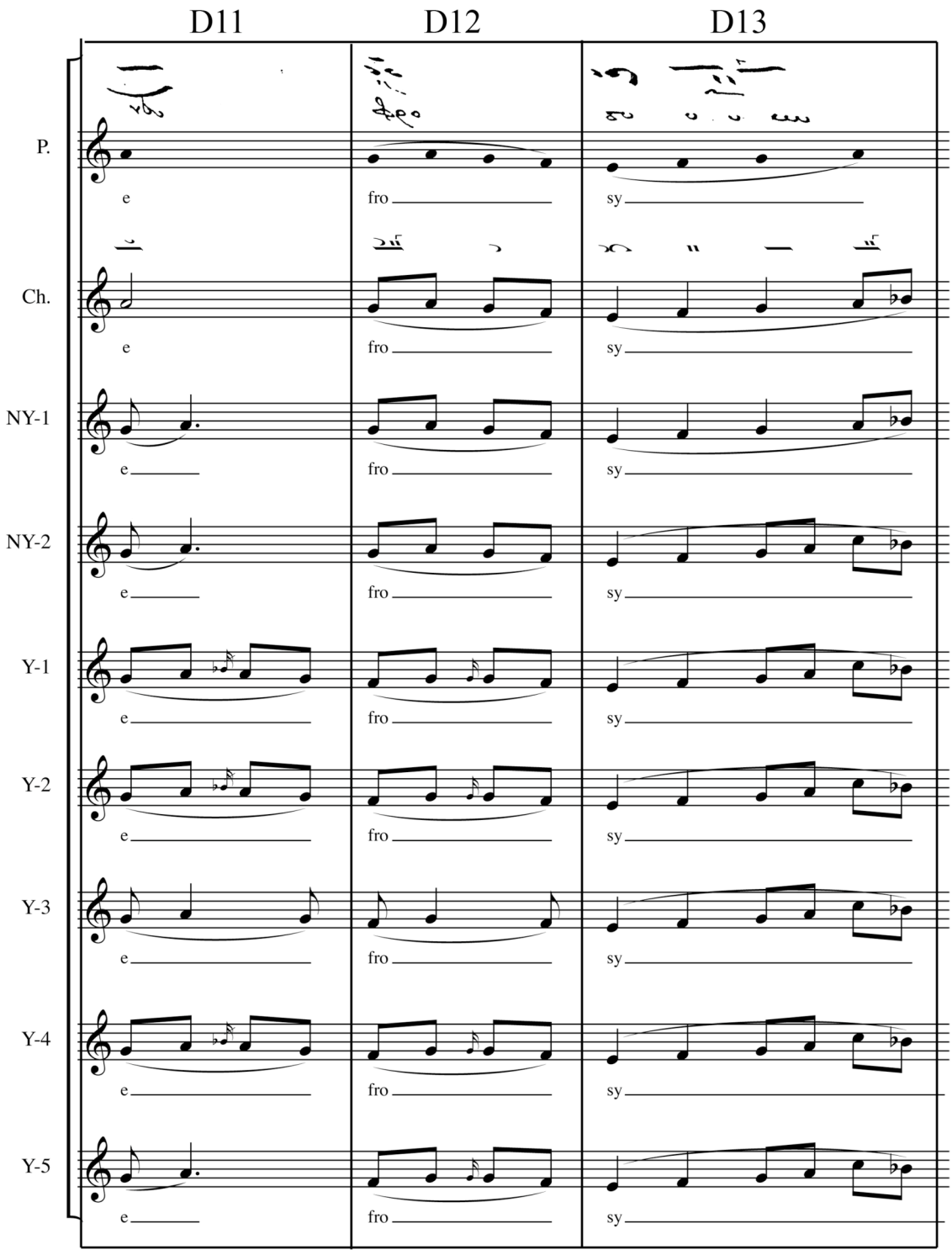

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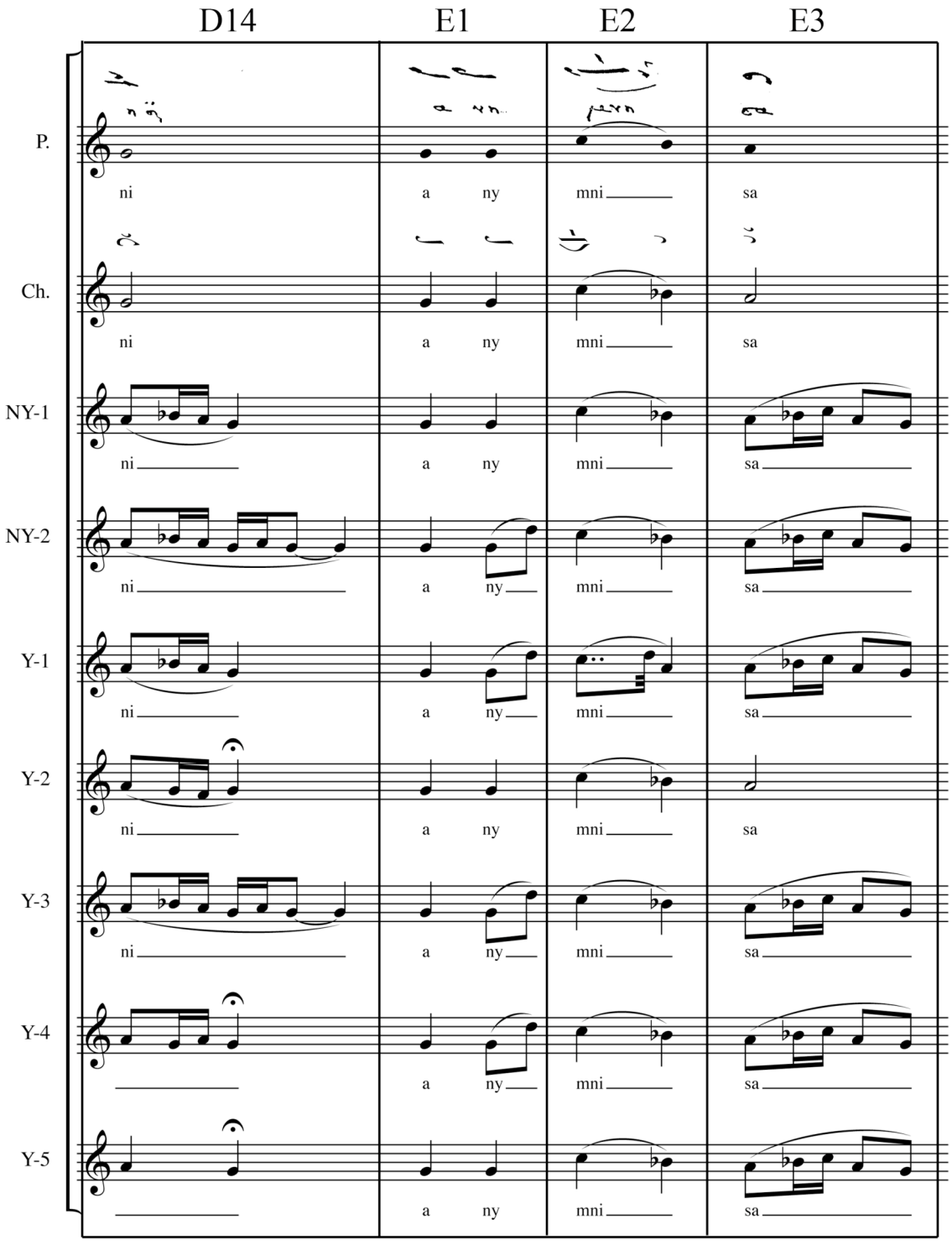

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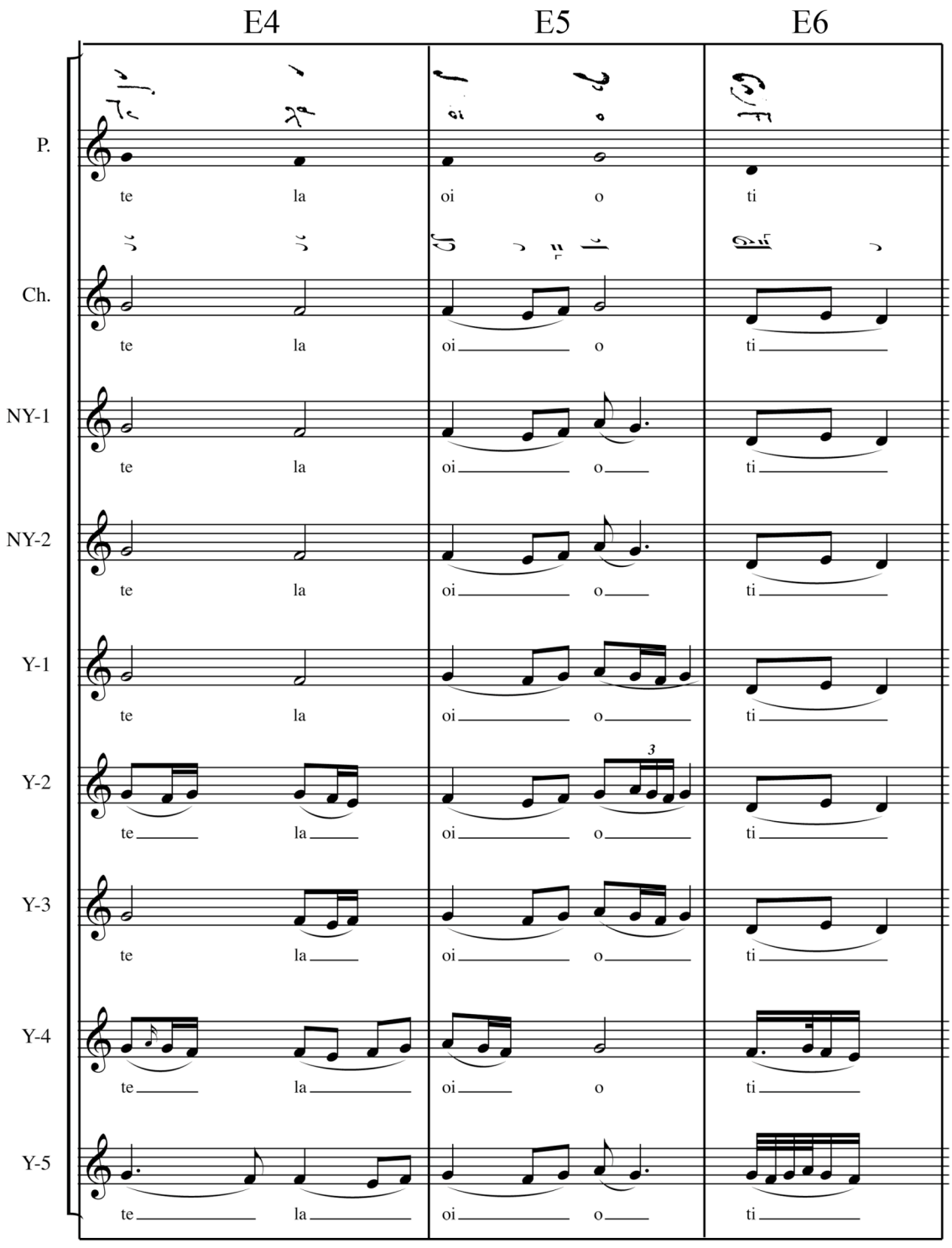

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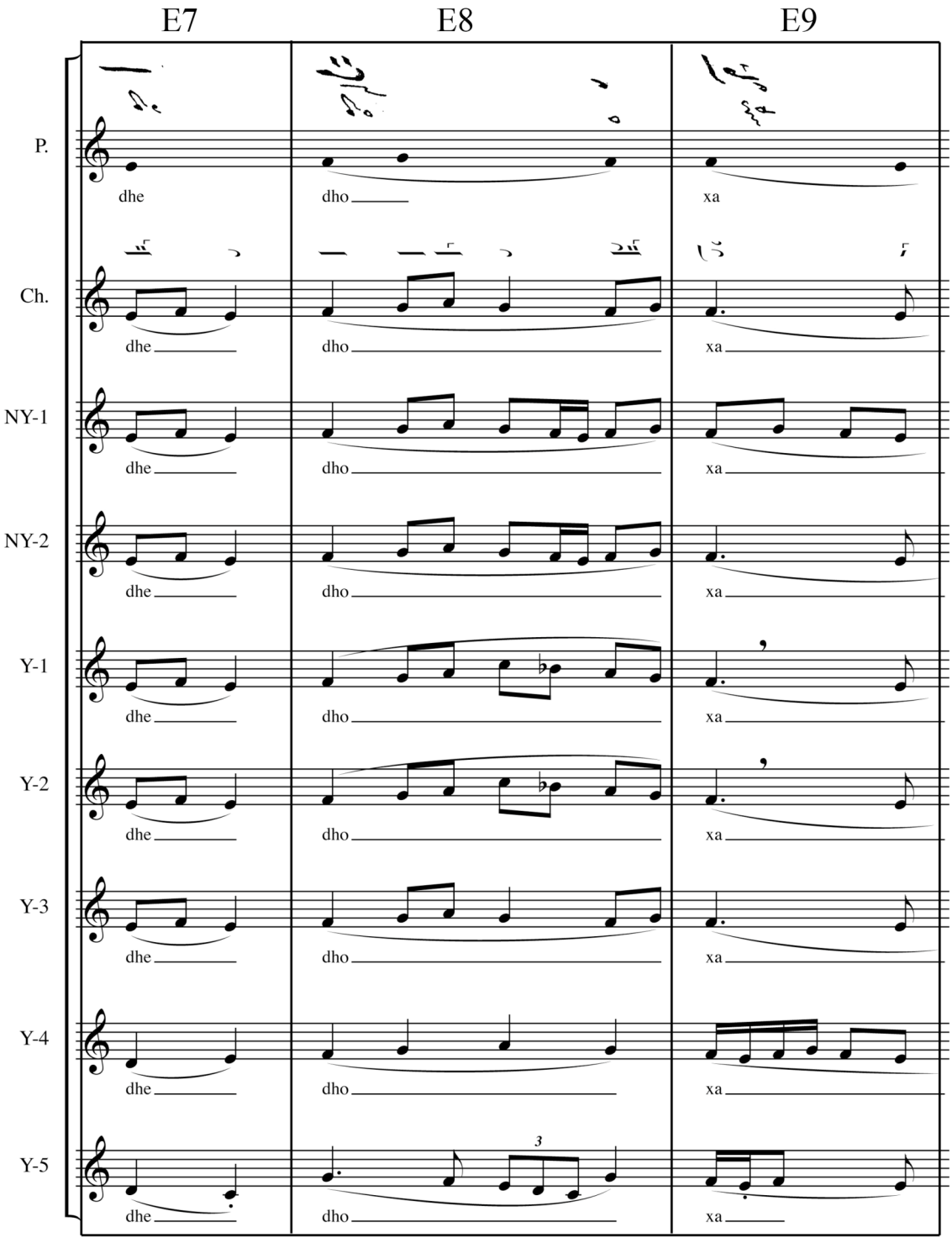

Figure 3.1: continued

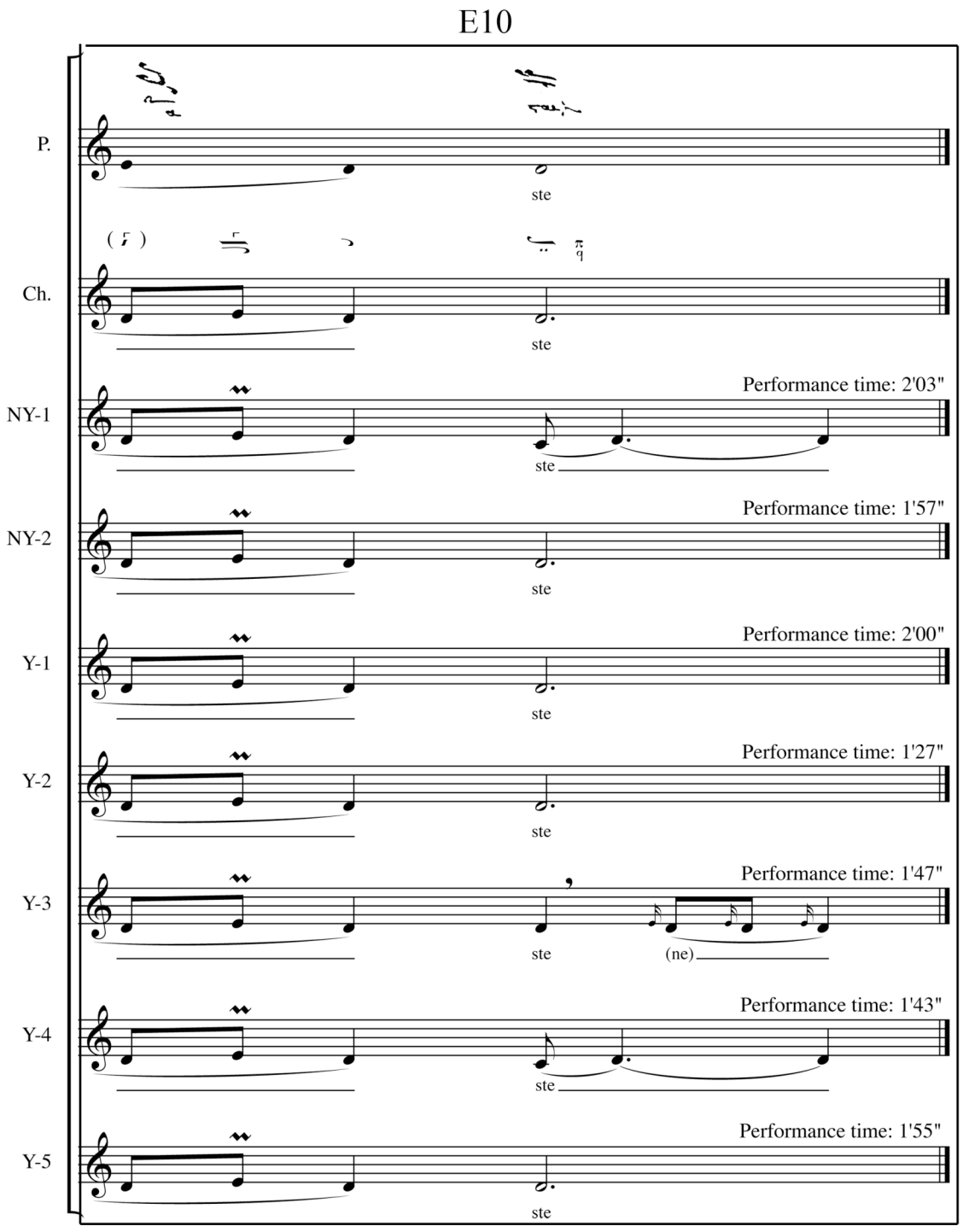

Figure 3.1: continued

Yphos in *ekphrasis*

Intensity-dynamics

An elderly woman lives in the apartment directly above Stelios. Despite the fact that this woman regularly watched television at a volume that I had previously associated only with airplanes and jackhammers, Stelios showed great concern for her being well rested. When we recorded *yphos* 3-5 above, very late at night or in the early morning hours, Stelios chanted extremely *sotto voce*. In striking contrast to the first four versions, which were chanted full voice and with clear and expressive dynamic changes, he chanted these three versions at a single dynamic level throughout and with a breathy, whispered quality. The lack of dynamic contrast is significant enough that I believe most people would find the three versions inexpressive.

After finishing the seven recordings, we listened to them together and discussed them. Significantly, Stelios was most pleased with the three quiet recordings. He felt that they were the most full expressions of his *yphos*. He suggested that the close, candlelit darkness of his kitchen at night, where we made the recordings, might have inspired him as it was reminiscent of a midnight vigil, or perhaps it was simply the stillness that pervaded his home and neighborhood at that hour. Regardless of the reason, it was clear that there was something about these realizations that he felt made them more representative of his *yphos* than the other recordings. It was also clear that this thing was unrelated to dynamic contrast.

Intensity contours

Intensity in music can be said to have two main aspects: the first, large-scale changes in intensity, which are commonly referred to as dynamics, and, the second, small-scale

intensity changes, which take place at the level of individual notes and syllables.[7] The above anecdote demonstrates that dynamics—large-scale changes in intensity—do not play a significant part in Stelios' manifestation of *yphos*. This, however, does not rule out the role that micro-level changes in intensity might play.

Zohar Eitan and Roni Granout (2003) of Tel Aviv University and the Hebrew University of Jerusalem, respectively, demonstrated that analogous intensity contours are recognized as akin regardless of other musical parameters such as pitch contour. This suggests that perhaps *yphos* could be perceived and manifest unconsciously in intensity contours. Perhaps, even when Stelios chants different melodies, his intensity contours are consistent and then experienced as *yphos*.

This idea resonated with my own experience. Several years ago, I noticed during long hours using Protools software to edit recordings of my teacher, Ioannis Mestakides, chanting together with other *psaltes*, that I was able to recognize his voice visually by its distinctive waveform.[8] Significantly, the most prominent feature of the graphic representations of sound that Protools provides the editor is that of amplitude. In other words, the peculiar shape that I felt I was able to recognize in Mestakides' recorded voice was the intensity contour he gave each note.

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[7] It is important to note that I am speaking of measurable differences in intensity, expressed as changes in the amplitude of sound waves, *not* "emotional" intensity, which may be perceived through non-aural cues.

[8] By "chanting together," I mean taking turns chanting solos. It would have been quite impossible, of course, to pick him out from a waveform that consisted of several *psaltes* chanting at once.

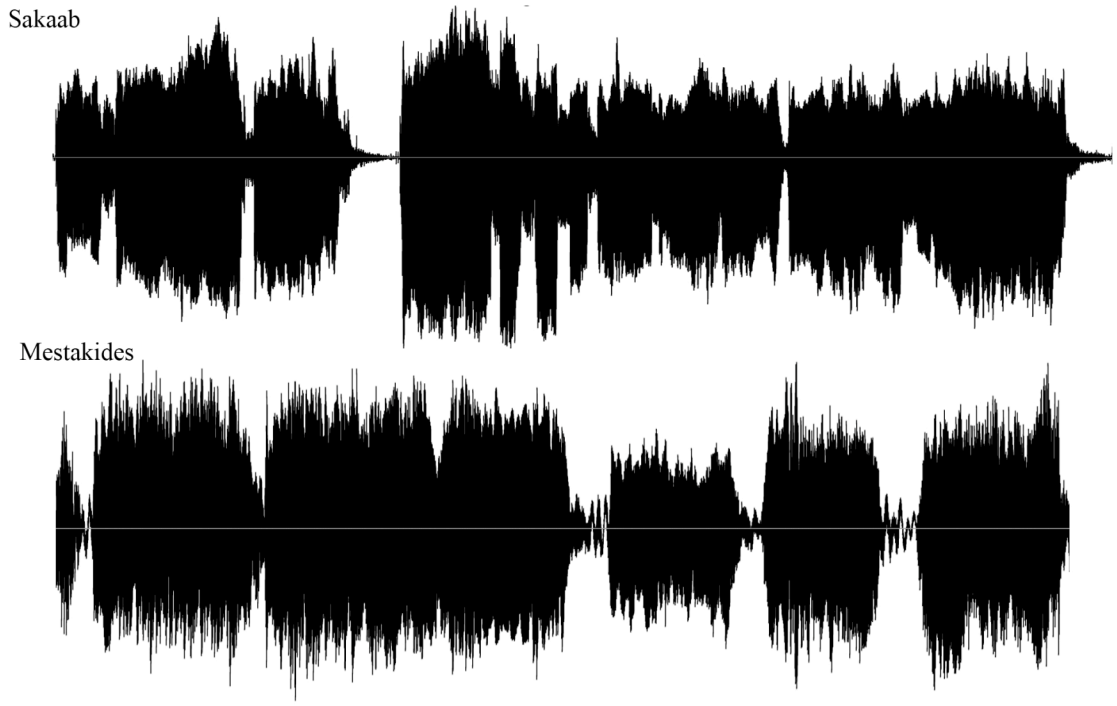


Figure 3.2: Excerpts of Rev. Hanna Sakaab and Ioannis Mestakides chanting the opening line of the hymn "*Christos anesti*" converted to waveforms as used in Protools software.

Figure 3.2 above demonstrates the striking difference in waveform between Mestakides and Sakaab. Both are *psaltes* from Jerusalem and are the same age. Their chanting is quite similar but one can see a characteristic intensity contour in Mestakides' waveform that is different than that of Sakaab. The differences in overall shape of the two example is due to their having chosen a different rhythmic variation for the opening words.

Assuming that my observations regarding patterns of intensity were at least partially objective, and the shape I noticed in the recordings of Mestakides' voice is empirically observable,[9] it is still unclear whether this shape represents a manifestation of

[9] I have on more than one occasion suspected that somewhat of a Rorschach "ink blot test" phenomenon is at play here, and the patterns I have observed are more mental projections than external phenomena.

his *yphos* or is simply an unrelated characteristic of his voice. Given the enormous variability of the human voice—a variability that is great enough that no two voices are identical—it would be difficult, if not impossible, to separate traits that constitute *yphos* from traits that are simply individual.[10] Furthermore, one may question whether *yphos* and idiosyncratic vocal characteristics might in fact be one and the same.

I take as an example, the word "*Christos*," which appears a total of twenty-seven times in the seven recordings. My examination of Stelios' chanting of this word yields three significant results. First, and unsurprisingly, Stelios' intensity contours are always linked to the accent patterns of the text. Second, Stelios' intensity contours are even more strongly linked to pitch contour than text. Third, there is no difference in intensity contours between with-*yphos* and without-*yphos* versions. Although this last result somewhat precludes any investigation of intensity as being related to Stelios' *yphos* production, a brief analysis, using Praat[11] linguistic software, of the first two results will help establish why this is so.

Intensity-textual accent

The word "*Christos*" takes the accent on the second syllable and in all twenty occurrences of this word, Stelios chants this second syllable with forty to sixty percent greater amplitude than the first. In every occurrence the second syllable is also stressed agogically, being held sixty to three hundred percent longer than the first syllable. The second syllable of *Christos* is also accented melodically with, on fourteen out of twenty-

[10] The uniqueness and individuality of the voice is evidenced by the growing voice-recognition (not to be confused with speech recognition) security software industry.
[11] Praat software was developed by Paul Boersma and David Weenink at the Institute of Phonetic Sciences, University of Amsterdam, Netherlands. More information on this software is available at http://www.fon.hum.uva.nl/praat.

one occurrences, a melodic leap from first to second syllable. Figure 3.3 shows a typical intensity and pitch graph for the word "*Christos*" ("*yphos* 1," segment A1, above).

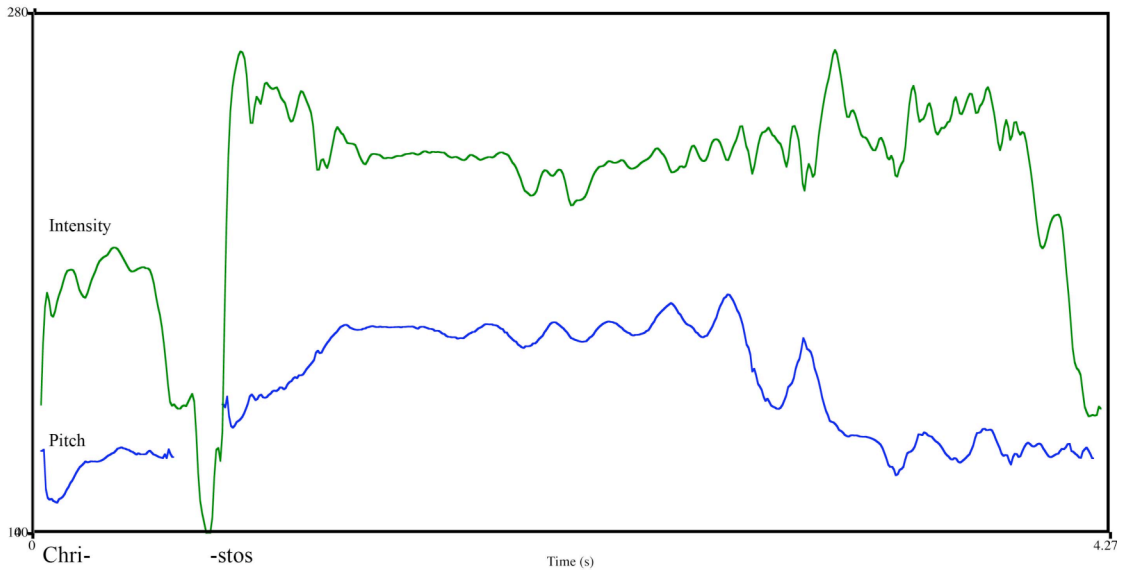


Figure 3.3: A graph of the intensity and pitch curves of Stelios chanting the word "*Christos.*"

The pitch-intensity connection

Although Stelios' intensity contours always strongly reflect the accent pattern of the word "*Christos*," the exact shape of these contours is quite variable. Why this is the case is easily answered when one compares pitch and intensity contours. Matching patterns of intensity feature matching pitch contours. In figure 3.4 below, examples 1 and 2, taken from "no *yphos* 1," section A1, and "*yphos* 1," section A1, above, feature the same melodic contour and also the same pitch contour. Examples 3 and 4, taken from "no-*yphos* 2," section C1, and "*yphos* 2," section C1, above, while clearly different from 1 and 2, are nearly identical to each other in both pitch and intensity contour.

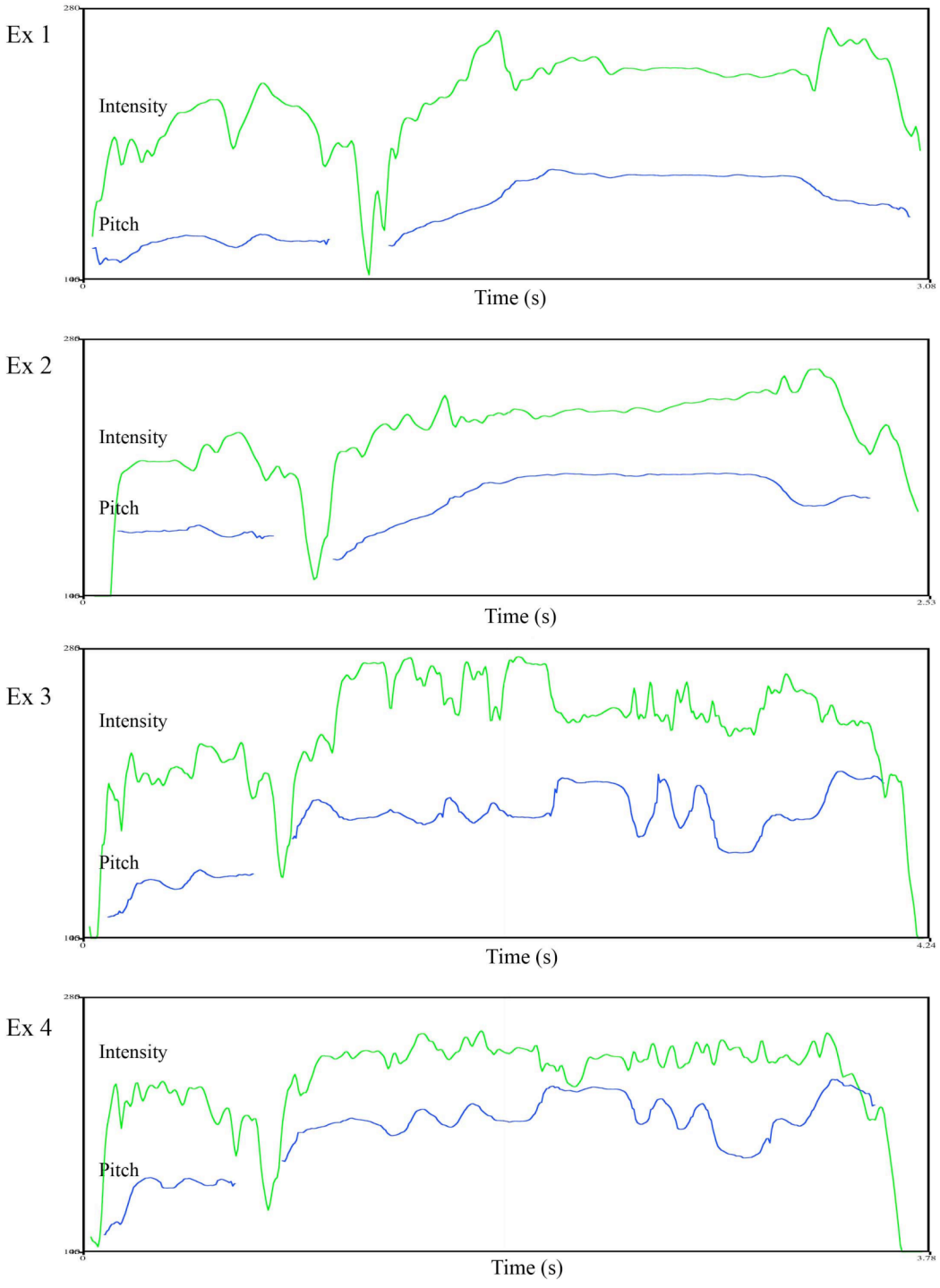


Figure 3.4: A comparison of two intensity-pitch graphs taken from "without-*yphos*" phrases (examples 1 and 2) with two intensity-pitch graphs taken from "with-*yphos*" phrases (examples 3 and 4).

One interesting nuance in the relationship between pitch and intensity contours is that the intensity contour does not always move in the same direction in relation to the pitch contour. Rather, a specific pitch contour will have associated with it a specific intensity contour. This is clearly observable in examples 1 and 2 above (figure 3.4). The beginning of the syllable "-*stos*" scoops up approximately a fourth (label "A)." The intensity curve slides up with it. As the pitch is held for approximately one second, the intensity decreases slightly and then, when the pitch moves down a whole step the intensity rises sharply (label "B"). Every instance of this pitch contour is matched with this same intensity contour.

There was also evidence of a "mirroring effect," or opposing movement between pitch and intensity, that is abundantly evident in fast vocal coordinations. Throughout these and other recordings, I observed this mirroring effect in Stelios' chanting of quick ornaments and vibrati. Stelios and I were both quite intrigued, especially as other *psaltes* whose recordings I tested did not seem to exhibit this at all in some cases or as clearly in others. In figure 3.5, after sustaining the syllable "-*stos*" briefly, Stelios adds an ornamental vibrato (label "A"). One can clearly see during this vibrato, whose waves are on average 0.2 seconds apart, a decrease in intensity commensurate with the speed, timing, and size of the rise in pitch with each upward movement of vibrato.

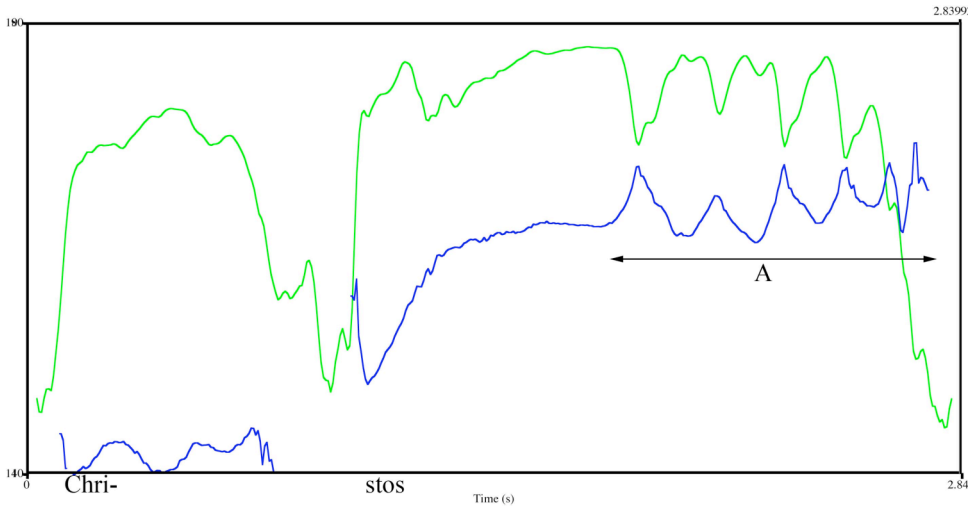


Figure 3.5: The "mirroring effect."

The aforementioned pitch-intensity relationships seem clearly to represent a significant part of the characteristics by which one is able to identify a *psaltes* and by this identification know his *yphos*. Before any conclusion regarding how this process must take place, much more work would need to be done in order to establish the exact relationship between the two musical parameters and how this is manifest differently between different *psaltes* both individually and regionally.[12]

Differences between "with-*yphos*" and "without-*yphos*" realizations

In spite of the tantalizing possibilities above, it became obvious early on in this study that there was no difference in pitch-intensity relationships between Stelios with-*yphos* and without-*yphos* versions. Examples 1 and 2 in figure 3.4 above demonstrate the uniformity of this relationship across these versions. Both pitch contours and intensity

[12] To that end, Arshia Cont and I developed a method of automatically quantifying the relationship between pitch and intensity. Literally thousands of recordings could be loaded onto a computer and each *psaltis* would eventually have a number that would represent this pitch-intensity relationship in his chant. It could then be determined whether *psaltes* of particular lineages or regions had similar numbers. This work, however, is beyond the scope of the present study as my third observation negates the role of these pitch-intensity relationships in Stelios' production of *yphos*.

contours are nearly identical. Example 1 is from the line labeled "no *yphos* 1" and example 2 is from "*yphos* 1." Every occasion in which pitch contours matched between the two examples, the intensity contours matched as well. Therefore, intensity contour patterns are not a part of what Stelios considers to be the manifestation of *yphos*.

Portamenti

In vocal music, every instance of movement between notes not separated by a breath or brief cessation of sound involves a portamento. This is due simply to the nature of the human vocal apparatus. Therefore, identification of a particular movement as a "portamento" is really a matter of degree. If a movement is slow enough, or the distance far enough, to distinguish it from what a tradition perceives as "normal" movement between notes, then a portamento is perceived.

Following the basic procedure of comparing with-*yphos* and without-*yphos* versions, looking for differences between the two, one can quickly rule out slides as playing an important part in Stelios' production of *yphos*. The recording labeled "no *yphos* 2" features the most sliding of all of Stelios' versions with seven slides whereas "*yphos* 2" features the least, with only one.

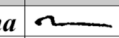
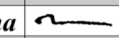
Ornamentation

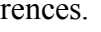
Statistical analysis

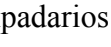
In this study, I refer to any rapid multidirectional vocal movement that is not explicitly written out in notation and consists of more than a simple slide or scoop in one direction as "ornamentation." This includes all kinds of trills, turns, and shakes. In all seven versions Stelios performs sixteen different types of ornaments for a total of seventy-six times. He repeats eight of these ornaments more than once, some as many as seventeen

times. Table 1 shows the distribution of these ornaments, categorized 1-16 according to type, across the seven versions. A transcription of each type of ornament, taken from the transcriptions of *Christos Gennatai*, can be found in Appendix A. The two leftmost columns list the neume to which these ornaments appear to be related.

Table 3.1: Occurrences of ornaments in Stelios' realizations of *Christos Gennatai.* The leftmost column indicates the phrase and cell position (letter and number, respectively). The next column, labeled "Petros" lists the names of neumes from Petros' score with which Stelios' ornaments appear to be associated. The column next to that, labeled "neume" depicts the form of the listed neume. Next is a column for Chourmouzios' neumes, listed first by name and then by written form. The next seven columns indicate the placement and occurrence of each of sixteen types of ornaments. The ornaments are listed 1-16 and their transcriptions can be found in appendix I. Their transcription can also be found in the transcriptions of *Christos Gennatai* in the phrase, cell, and line under which they are listed. Darkened cells did not feature any obvious ornamentation.

Cell	Petros	Neume	Chourmouzios	Neume	NY-1	NY- 2	Y1	Y2	Y3	Y4	Y5
A1											
A2											
A3			*eteron*			7			2	2	
A4											
A5			*eteron*			3	3	3			
A6											
A7			*antikenoma*		1	1	1	1		1	2
A8											
B1								7		3	
B2											
B3			kentimata		9			11			
B4											
B5					2	2	2,2,2		2		
B6											
B7			*eteron*			7					
B8											
B9											
B10											
C1											
C2	*kouphisma*							8			
C3			*kentimata*		3		8				
C4			*eteron*		3	3					
C5								14	3	7	7
C6											
C7											
C8			*antikenoma*		1	1	1	1	12	1	
D1			*kentimata*		4	4					
D2											
D3											
D4											
D5									3		
D6											
D7	*kouphisma*									5	
D8											
D9					2	2	2	2	2	2	
D10						6	6	3	15		
D11											
D12											
D13											
D14	*apoderma*				5	5			5	6	6
E1											
E2											
E3											
E4											
E5								7			
E6											16
E7						10					
E8											
E9											
E10			*antikenoma*		1	1	1	1	1	1	1
Total number of ornaments					10	13	10	11	9	9	4

As seen in table 3.1, Stelios' ornamentation is fairly evenly distributed across his first six realizations of *Christos Gennatai*. Only version "*yphos* 5" is somewhat bereft of ornamentation with less than half the number of the ornaments of the other versions. Some nuemes are frequently realized as the same ornament; for example, the *antikenoma* (), sixteen out of twenty-eight occurrences in the score are realized as ornament 1. Only twice does Stelios realize this neume differently. He ignores its other seven occurrences. Other neumes, such as the *eteron* () seem to have a wider variety of possible realizations. In other cases, particularly that of ornament 2, no written symbol exists to indicate its execution. Stelios always performs it on the third note of a descending sequence. In "*yphos* 1," section B5, Stelios chants it on three notes of a descending sequence consecutively.

Stelios also performed several ornaments that seem to have neither a neumatic or melodic indication in the score. Some of these occur always at the same place in the music. Ornaments 5 and 6 are a good example of this. They always appear at the cadence of the fourth musical phrase (section D14 above), although there is no symbol or particular melodic pattern that would seem to indicate them. However, in Petros Lampadarios' score, one finds an *apoderma* () at this place. Stelios had never seen this score, nor an *apoderma*,[13] so it seems possible that the realization of the *apoderma* remained part of oral tradition, even when its written counterpart had disappeared from the page.

[13] The *apoderma* is one of the *ypostases* that Chrysanthos chose to exclude from his reformation in 1814. It is not part of the vocabulary of symbols used in the music that Stelios chants.

Melographic analysis of ornaments

The above statistics support Stelios' claim that ornamentation is not part of his manifestation of *yphos*. The fact that his two without-*yphos* versions feature as much, or more, ornamentation than his with-*yphos* versions would rule out the performance of ornamentation as being related to the production of *yphos*. With-y*phos* 2, for example, features more ornamentation than any other realization.

If Stelios felt his *yphos* to be manifest through ornamentation, one would expect to find significant difference in ornamentation between his without-*yphos* realizations and his with-*yphos* realizations. According to Stelios the latter are expressions of his *yphos* while the former are merely lifeless renderings of the information encoded on the page. While ornamentation may occur in both the without-*yphos* and the with-*yphos* versions, it would be possible for *yphos* to be manifest by some difference in the *manner* in which Stelios executes these ornaments. Before conclusively excluding ornamentation as part of the manifestation of Stelios' *yphos*, the manner of execution had to be examined. The most direct way to conduct a comparative examination of ornament execution was to compare the melography of each type of ornament, again using Praat software. In order to compare instances of ornaments side-by-side it was necessary to normalize the recordings for pitch and length. To lessen the procrustean aspect of this task, I chose to normalize each rendition of the hymn at once, rather than normalize individual ornaments. All of the tracks were adjusted for 118Hz for the starting note and for one minute, forty-five seconds length.

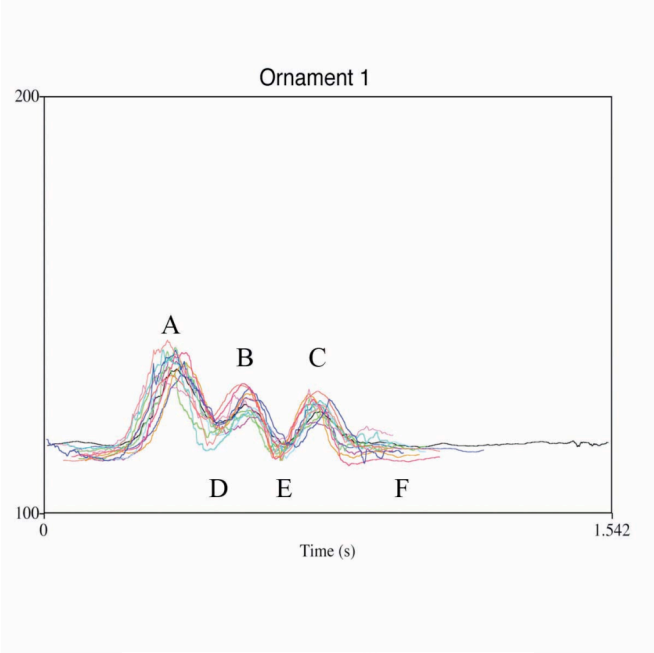


Figure 3.6: A graph of sixteen occurrences of ornament 1. Below that is its transcription.

Ornament 1 is a simple shake on an upper neighboring tone. In the space of approximately half a second, Stelios executes three waves. The uniformity of the shape of this ornament across all sixteen occurrences is striking. The ornament starts with a large upward wave (labeled "A" above) that is then followed by two smaller waves (labeled "B" and "C" above). Each wave takes approximately 0.2 seconds to complete. The lowest point between the first two waves (labeled "D") is slightly higher than that between the second and third curve (labeled "E"). This lowest point sounds as the upper neighbor tone to the starting pitch and ending pitch (labeled "F"). The third curve is always smaller than the second.

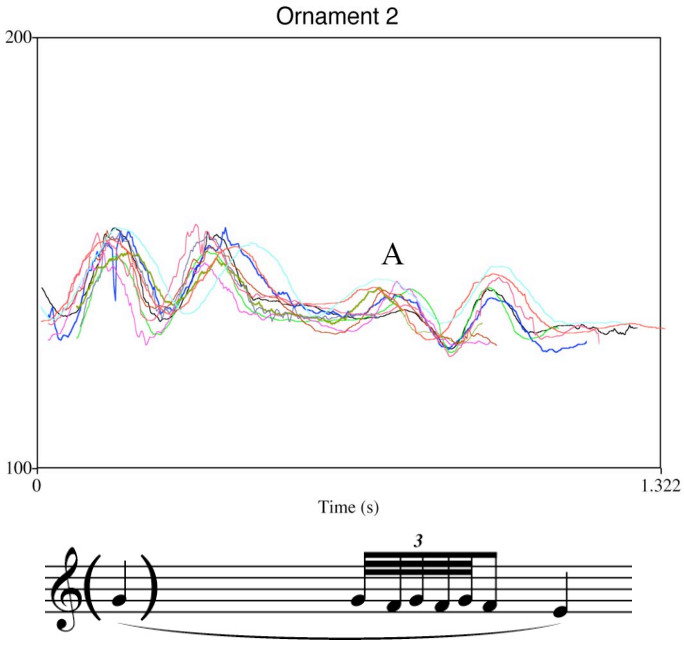


Figure 3.7: A graph of fifteen occurrences of ornament 2 with its transcription into staff notation.

A comparison of all fifteen occurrences of ornament 2 (figure 3.6) yields the same striking uniformity. Ornament 2 is a much more complex vocal coordination than ornament 1. Particularly interesting is the small rise in pitch (marked "A" above) that always takes place 0.25 seconds after the first two initial waves. This rise in pitch is only 2.7 hertz on average. This is a small detail that is extremely difficult to identify by ear. More significantly, it is almost impossible to execute such a small detail repeatedly and intentionally. However, it is clearly present—and nearly identical—in every one of the fifteen instances graphed in figure 3.7.

The uniformity described above is clearly present in all eight ornaments that are repeated more than one time in the set of recordings. Particularly illustrative of the precision of Stelios' execution are the graphs of ornaments numbered 4, 6, and 7 (figures 3.8, 3.9, and 3.10, respectively). These are complex, multiple-note, multi-directional

ornaments, and Stelios repeats their pitch curves and relative speed with near-perfect fidelity.

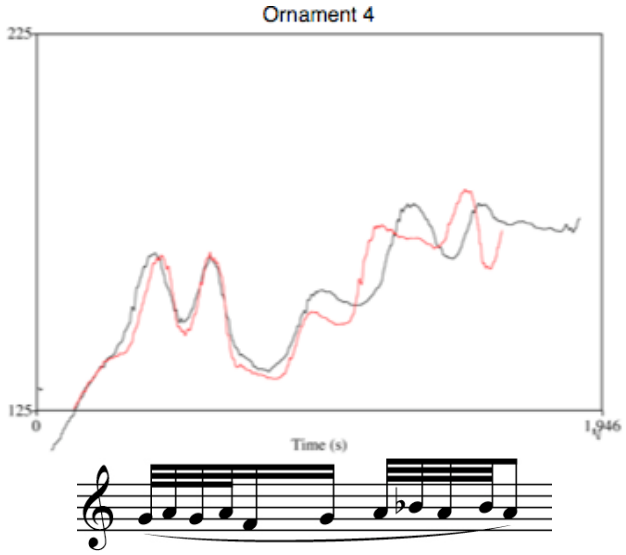


Figure 3.8: A graph of two occurrences of ornament 4 with its transcription to staff notation.

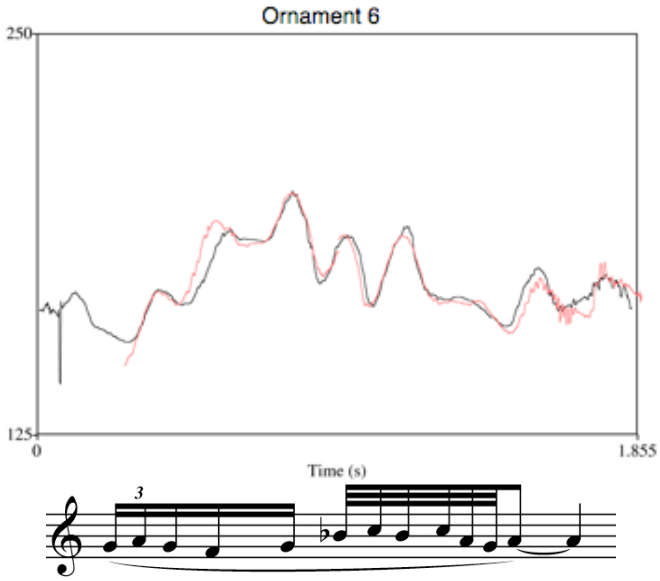


Figure 3.9: A graph of two occurrences of ornament 6 with its transcription to staff notation.

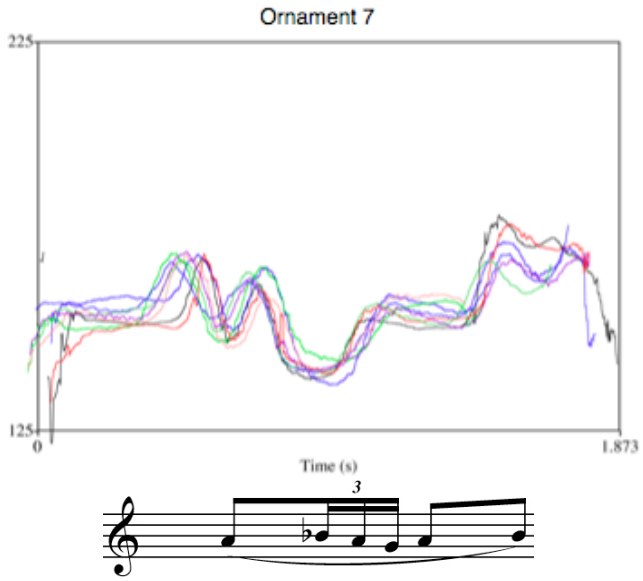


Figure 3.10: A graph of seven occurrences of ornament 7 with its transcription to staff notation.

Uniformity

These graphs do not demonstrate exceptional control on Stelios' part. Nor has it been established whether consistency in ornamentation is valued by him or those of his tradition. It seems quite likely that the way in which Stelios' high speed pitch contours are nearly identical to each other does not reflect a superhuman ability to "micro-control" slight fluctuations in pitch at very high speeds. If he were able to do such things, it seems equally plausible, if not more likely, that each trill would be tailored for the moment of its production and would thus exhibit considerable variation at each occurrence. Instead, one finds stark uniformity in ornamentation.

This uniformity is not unique to Stelios. Testing myself using the same method, I found a similar degree of consistency between ornaments that I normally chant.[14]

[14] I recorded myself chanting the same verse of *Christos Gennatai* from the same score that I used with Stelios. I chanted it according to the oral tradition taught by my teacher.

Like Stelios' versions, my ornament 7 exhibits striking similarity across all occurrences.

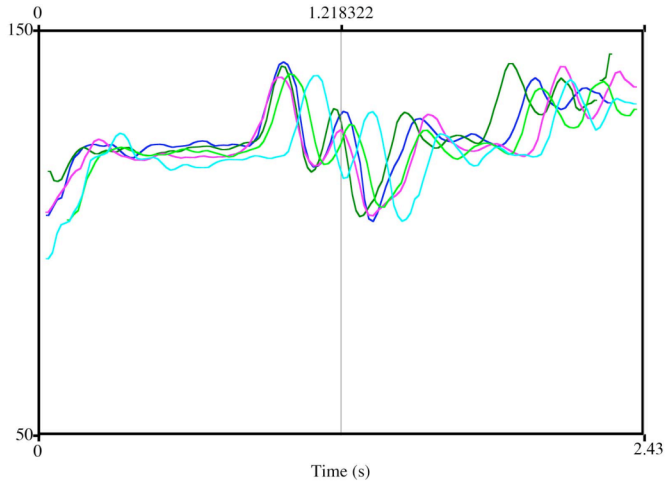


Figure 3.11: A graph of five of my realizations of ornament 7.

In transcription to staff notation, Stelios' and my ornament 7 would look identical (figure 3.12). However, a melographic comparison demonstrates striking differences between the two (figure 3.13).

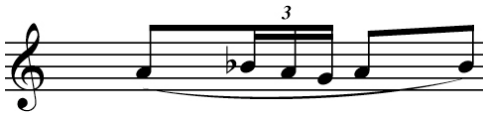


Figure 3.12: A transcription of ornament 7.

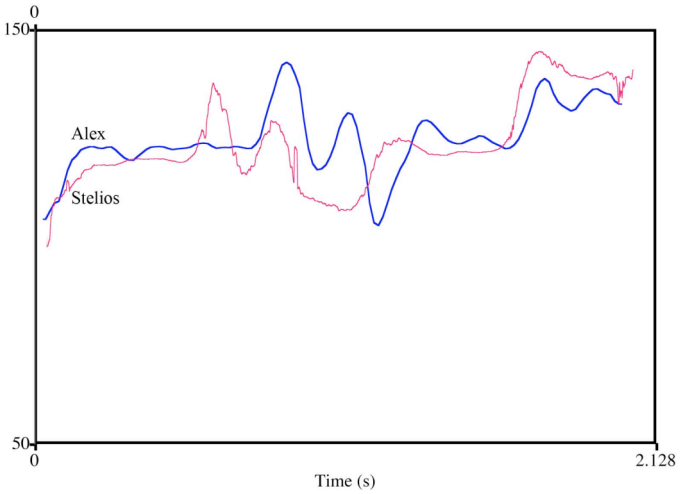


Figure 3.13: A comparison of Stelios' and my performance of ornament 7.

Our tradition has many ornaments in common, with Stelios,' so I was able to find for comparison our versions of ornament 7.

There are many elements that are indeed strikingly similar in terms of subtle pitch contours. However, I would call attention to the lowest point of the two graphs. Stelios stays on this low note for approximately .25 milliseconds while I only touch it. This difference is easily heard between the two of us. I have found myself unable to reproduce Stelios' contour in this aspect. As seen above, all of Stelios' ornament 7 realizations exhibit this feature.

What is *ekphrasis*?

As I have demonstrated above, all aspects of Stelios' *ekphrasis* exhibit a strong tendency towards uniformity of individual elements. Each occurrence of a particular small-scale pitch or intensity contour is performed with a high degree of fidelity to all of the other occurrences. This uniformity leads to two important conclusions for the present study, conclusions that will in turn shed light on the nature of *ekphrasis* and its relationship to *yphos*.

First, Stelios must feel that the execution of these ornaments is, to a large extent, "automatic," without much conscious thought involved in their note-to-note execution. This is not remarkable or surprising considering the relatively high speed at which the intervals of pitch and time are accurately reproduced. Stelios' explanation that he learned them purely through imitation during the course of live performance further supports this idea. Stelios claimed that these ornaments are impossible to learn correctly by any other method and that his teachers had also learned them as he had. The idea of an automatic ornament, embedded in reflex, which Stelios conceives of as a single, unified musical

gesture, rather than a sequence of notes and rhythms, would support the conception of *yphos* as unconsciously or semi-consciously transmitted, produced, and perceived.[15]

The second conclusion that must be drawn from the demonstrated uniformity in ornamentation, regardless of the level of control Stelios has or does not have over these ornaments, is that neither the use of these ornaments, nor the manner in which they are used, can be part of Stelios' conception of *yphos*. As has been demonstrated with other aspects of *ekphrasis*, there was no difference in usage, manner, frequency, or placement in ornamentation between the with-*yphos* and without-*yphos* versions. This would decisively rule out ornamentation as being a component in Stelios' production of *yphos*.

After examining the musically-related aspects of *ekphrasis*, I am again confronted with the dichotomy between musical elements that allow me to identify a particular *yphos* and musical elements by which a *psaltis* manifests it. It does seem clear now that *ekphrasis* as described here belongs to the former category, but the question remains. How does Stelios conceive of, and negotiate this difference, and what significance does *ekphrasis* have in Stelios' chanting?

"My style is not in my face"

Stelios answered the above questions very elegantly one day as we sat on an icy porch at one of Istanbul's many cafes. He said, "my style is not in my face" (using the Greek version of the English "style" rather than *yphos*). He went on to explain that people might recognize him and where he is from by a quick glance at his face. However, the appearance of his face has to do simply with his parents, his genetic inheritance as well as

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[15] That *psaltes* do perceive ornaments in this manner is further evidenced by the fact that the individual features of an ornament are never written out. Instead, when written at all ornaments are indicated by single symbols.

his natural temperament, something beyond his control, a product of heredity and environment. Tugging on the collar of his black wool overcoat, he said, "*This* is my style. I can choose to wear this. I can choose how I wear it. This coat fits me very well but would not fit my father nor will his coat fit me. For he and I to have a similar style, we must wear different coats. If the weather changes, I can change my coat. It would be ridiculous to sit here in August wearing this coat. *Yphos*, too, comes from choice and the ability to choose appropriately. Why do so few people understand this?"

The sagacity of this analogy, which seemed to develop as he spoke, was impressive. Stelios had found a metaphor to express his personal understanding of the dichotomy between elements by which *yphos* can be recognized and elements through which it is manifest. His explanation can be divided into two main ideas: the voice as a metaphor for body and *yphos* as an expression of agency.

Implicit and explicit knowledge

Stelios' analogy of the elements of *ekphrasis* as physical features indicates that he feels these features to be somehow beyond his sense of agency. However, Stelios did describe himself as having *learned* to perform them. Unlike his facial features, the elements of *ekphrasis* were something that he was able to acquire. Once acquired, however, Stelios described having as little control over their exact shape as he does the shape of his nose. At first, this seems odd. How could someone learn something and yet not feel agency to alter or re-arrange it as s/he pleased? The answer lies in the way and the context in which it was learned.

As Stelios described above, the elements of *ekphrasis* are learned solely through imitation of ones' teacher. Unlike chant theory, neume-reading, or even pronunciation of

text, which are broken down into their element components by a teacher, the ornamentation and small melodic movements are always learned in real-time and through a simple process of imitation. "Psychologists distinguish between two types of knowledge: that which is implicit, unverbalized, rapid, and automatic, and that which is explicit, verbalized, slow, and deliberate" (D'Andrade in Perlman 2004, 22). Implicit knowledge is acquired without explicit formulation or verbalization and is therefore usually impossible to communicate verbally to someone else (Perlman 2004, 21). It is clear then that for Stelios *ekphrasis* is implicit knowledge. Having learned it unformulated, it feels to him as though it is automatic and un-changeable, as though it were a physical feature. This vocal body would seem, like his physical body, to have an identifiable form, and heredity, as its aspect would be reminiscent of that of his teacher.

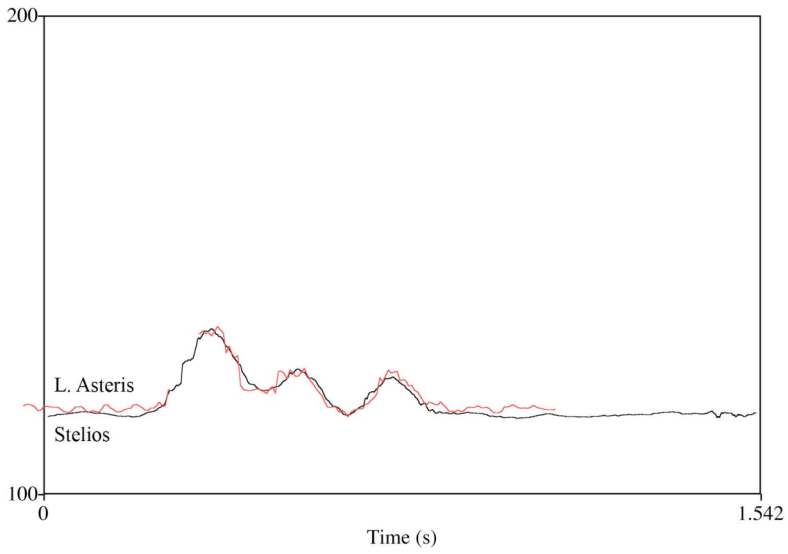

Figure 3.14: A nearly identical version of ornament 1 between Stelios and Kyr. Asteris.

The aural characteristics of lineage, or the "physical" features of this vocal body, are an important aspect of Stelios' identity. The sound of his voice—the unconsciously transmitted and performed nuances of his chanting—serves to identify him as belonging

to a lineage, connected with geographic location, ethnic identity, and historical perspective. In many ways, Stelios' identification through his vocal body appears more important in his life than that of his physical body.

Authenticity and implicit knowledge

In order to illustrate that aural characteristics of one's voice must not, in order to be considered authentic, be made explicit, and thus consciously affected, Stelios told me an anecdote about a famous *psaltis* of Thessaloniki whose *yphos* was greatly admired.[16] Unfortunately, this *psaltis* was missing two front teeth, so his pronunciation of the letter (theta: "th") always included a strong (s-like hiss). His over-enthusiastic students, trying their best to imitate the master *psaltis*, and thus obtain his *yphos*, intentionally pronounced their (*thetas*) with his characteristic s-like hiss. To this day, Stelios claims, there are students of this lineage who mispronounce their (*thetas*) because of this confusion. Stelios' moral to this story: "This is not *yphos*, this is stupidity!" The charge that Stelios leveled against these students was not that they mimicked their teacher too closely but rather that their hissing "s" sounds came from a conscious effort to affect his sound. By intentionally imitating this teacher, the students were making implicit knowledge explicit by slowly and deliberately producing the same sounds they heard in their teacher's voice. Thus, all elements of *ekphrasis*, to be considered authentic, must remain somewhat beyond Stelios' ability to manipulate fully.

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[16] Stelios did not mention the name of this *psaltis*. Psachos, in "*Peri Yphos*" appears to refer to the same story when he states that "….some *psaltes* go so far as to imitate the physical disabilities of their teachers…" but he refrains from naming the person (Psachos 1906, 1).

Agency

Stelios' remarks about the wool overcoat demonstrate that agency is a crucial condition for the manifestation of *yphos*. I would extend Stelios' analogy slightly in order to explicate the idea of unconscious choice and agency. Stelios has one wool overcoat. Whenever temperatures in the city dip near freezing, Stelios wears this coat when he goes outside. At some point, he chose it rather than other coats, and also made sure, probably with the help of a tailor, that it fit him well. It follows that his owning and use of the coat is the result of many conscious choices. However, when he prepares to go out and sees that it is cold he naturally reaches for this coat. It would take some effort and attention on his part to change this coat for another. When conditions change (i.e., the coat becomes too worn, Stelios gains or looses weight, or he sees another coat he prefers, etc.), it is likely he will again find himself making conscious choices about overcoats. Otherwise, it is not something that is on his mind as he goes about his life. Although Stelios' makes a frequent, unthinking decision to put the coat on as he goes outside, Stelios at all times has the agency to change his overcoat. Agency is, for him, crucial to the production of style.

Stelios further develops this notion of agency with the idea that a choice must also be appropriate. Carried into music, we shall see below that choice and agency are both crucial to the process of *ektelesis*. As with the coat, although Stelios does not always choose to exercise this agency, the possibility is always present. He feels his *ektelesis*—the interpretive realization and variation of chant melodies—to be a true expression and manifestation of his *yphos*.

Ektelesis

Introduction

Ekphrasis was shown above to be characterized by uniformity and, in some cases, a sense of lack of agency. This is not to say its usage is uniform; the execution of a given ornament, for example, regardless of context, is always essentially the same. It was the uniformity of these elements of *ekphrasis* throughout the seven versions of *Christos Gennatai*, whether chanted with or without *yphos*, which ruled them out as being at least consciously related to Stelios' manifestation of *yphos*. It was demonstrated that there were no clear differences in *ekphrasis* between the with-*yphos* and without-*yphos* versions. With e*ktelesis*, however, the opposite condition prevails.

Even a brief look at the seven lines of transcription suggests a strong link between *yphos* and *ektelesis*. The without-*yphos* lines follow the written melodic line of Chourmouzios' score, from which Stelios was chanting, with near perfect fidelity. The with-*yphos* versions, however, appear to be extremely divergent, featuring a multiplicity of variation and opposition to Chourmouzios' melody. For the first time in this study, a location, a site of manifestation, for *yphos* appears to be evident. In spite of the obscurantism surrounding the topic of *yphos*, the process of *ektelesis*, by which it is apparently manifest, appears to lend itself to common types of musical analysis.

Below, I conduct a three-stage analysis in identifying *yphos*. In the first stage, I assess the degree of difference between the versions, quantifying in order to determine whether a significant and measurable difference exists between with- and without-*yphos* realizations. In the second stage, I examine the nature of this difference by statistically comparing usage of certain realization strategies. Both of these statistical analyses are

carried out through the comparison of the smallest discrete melodic units in Stelios' recordings with those of Chourmouzios' score. The third stage of the analysis is an examination of the differences in phrasing on a larger scale, between all seven of Stelios' realizations, and Petros' score, and Chourmouzios' transcription of it, in order to try and identify their overall relationship.

My intent in these analyses is limited in scope. Since this study is not concerned specifically with what features of melody or turns of phrase might empirically identify Stelios' *yphos*, but rather what it means to Stelios to manifest his *yphos* by various strategies of realization, my analyses must only demonstrate the presence of consistent and significant differences between Stelios' with- and without-*yphos* realizations. This will allow me to address directly the question of *yphos*.

Analysis I: degree of variation

In the above transcriptions, differences between the with- and without-*yphos* realizations are clearly evident, manifest in melodic variation, in the above transcriptions. Small variations, the raising or lowering of a single pitch, for example, can cause the perceived degree of variation to vary widely from the actual. Because of this possibility, I begin with a statistical analysis that assesses amount of difference between all realizations.

Christos Gennatai can be divided into five phrases. In order to examine the relationships between specific groups of neumes and their realizations, I divided each of the five phrases into its component cells corresponding to the smallest-scale motivic units in the verse. In the transcriptions, these subdivisions are marked with rectangular boxes and labeled by letter, according to phrases A through E, and by number, according to

relative position within the phrase. I further divided each motivic cell by the number of sixteenth-note places it contains. I chose the sixteenth subdivision because Chourmouzios' score does not feature any smaller subdivisions. In addition, all smaller subdivisions that occur in Stelios' realizations were accomplished with melography in the ornamentation analysis earlier in this chapter. I was then able to compare each of Stelios' realizations, sixteenth by sixteenth position, cell by cell, and phrase by phrase, with Chourmouzios' score.

When comparing sixteenth note positions, I chose only one criterion: matching. If score and realization match at a given position, I assign a value of one to that position. If they do not match, I assign a value of zero. For example, cell "A," from Chourmouzios' score (segment A5), in figure 3.15 below, features eight sixteenth-note positions. The score and its realization, "B," below (segment A5, Y3), match in all but two of these positions so the cell has a similarity value that can be expressed as 6/8. In this way cells, phrases, or entire lines can be measured and compared.

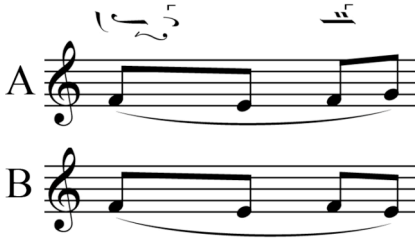


Figure 3.15: Illustration of a comparison between two cells from segment A5 of the transcriptions.

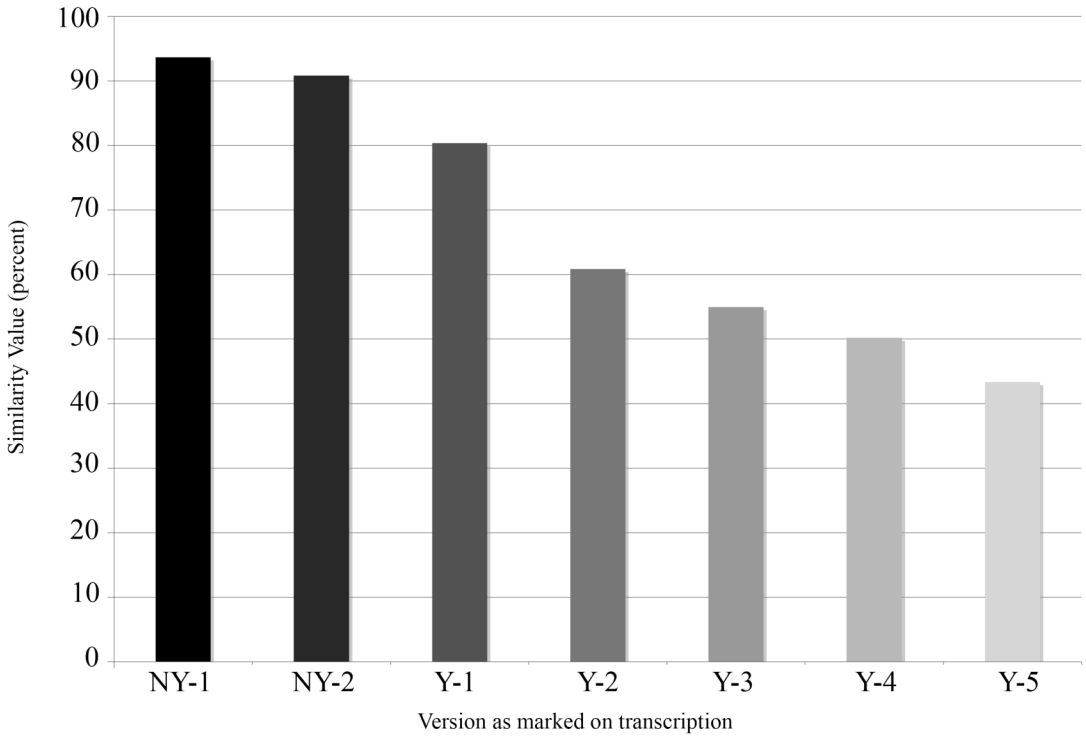
Comparison

Chourmouzios' score featured a total of five-hundred and twenty-four sixteenth note positions that in this analysis are each a point of comparison. I assessed its similarity with each of Stelios' realizations by adding up the total number of points at which the

two matched. Using this method, it became clear that the without-*yphos* versions were extremely similar to Chourmouzios' score with "no *yphos* 1" being ninety-four percent and "no *yphos* 2" ninety percent in agreement.

The with-*yphos* versions are in striking contrast. Overall, they agreed with Chourmouzios only fifty-six percent of the time, with "*yphos* 5" being most distant at forty-three percent similarity and "*yphos* 1" closest, at eighty percent. Figure 3.15 graphs the comparative similarity to Chourmouzios' score between all versions.

Graph 3.1: Similarity values of each of Stelios' realizations with Chourmouzios' score.



The evidence presented in the above graph clearly indicates that Stelios feels that *yphos* is manifest in melodic variation between his realizations and the written score. This is the first occasion in the present study that a location for the manifestation of *yphos* becomes apparent. Stelios has demonstrated a clear difference between with- and

without-*yphos* realizations of the score, and therefore his agency in the manifestation of *yphos*. Since the process of realization that involves interpretive melodic variation is known as *ektelesis*, Stelios' claim can now be verified: *yphos* is manifest in *ektelesis*. However, where and how this takes place in the music remains obscure.

Statistical analysis II: quality of difference

Less *yphos*?

"*Yphos* 1" is somewhat problematic because, as seen on figure 3.15 above, its eighty percent level of agreement with the score is relatively close to that of the without-*yphos* realizations and unlike all of the other with-*yphos* realizations, which fall around fifty percent. One would expect that this version would somehow have less *yphos*, or it would not be as pronounced. However, listening to the recording does not give that impression. The melodic differences between this version and the two without-*yphos* versions are striking. How is it that this version can be so close statistically to the other two while sounding so far from them to my ear?[17]

Five relationships

The statistics in figure 3.15 above are purely quantitative, measuring amount of difference between all seven realizations and Chourmouzios' score. In order to explain the statistical closeness yet apparent difference between *yphos* 1 and the two without-*yphos* realizations, it is necessary to look at the various strategies Stelios employs during the process of *ektelesis*. An examination of the transcriptions reveals five possible types

[17] I must qualify this by pointing out that the distinctions that are obvious to my ear may not be so evident to one with less experience of *psaltiki*.

of relationship between the score and realization. Each of these relationships suggests a different process, or strategy, on Stelios' part.

Same

Frequently, twenty-five percent of the time, Stelios chanted a melodic cell exactly as written, unwritten elements of *psaltiki* such as vibrato and ornamentation not withstanding. The chanting of something exactly as written, referred to Stelios as "dry" chanting, indicates, of course, that he is simply reading off the score. As will be seen, there are many reasons for him to approach certain parts of the score in this way.

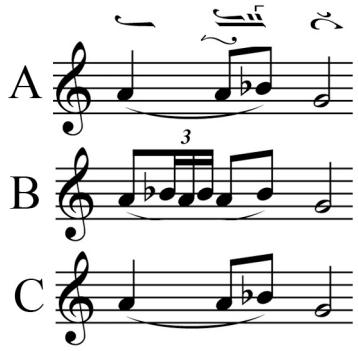


Figure 3.16: An illustration of two realizations that, in spite of ornamentation, are considered as being "same."

The example above illustrates the fact that ornamentation is not considered in this comparison. Discounting the presence of ornament 7, A, B, and C in figure 3.16 above, all are considered as "same" (A, B, and C can be found in "score," "no *yphos* 1," and "*yphos* 1," respectively, in segment C4 of the transcriptions).

Embellishment

I use the term "embellishment" when every pitch of the melodic line on the score is present in Stelios' realization together with extra melodic material. Clearly, while Stelios created a different version of the melody, the process involved was based on the existing

melodic line and the creative addition of notes or figuration. Embellishment, found in thirty-two percent of Stelios' realizations, is the most common of the five relationships found in this set of recordings. Embellishing the written line indicates a slightly more complex relationship to the score than plain reading (which produces the "same" relationship).

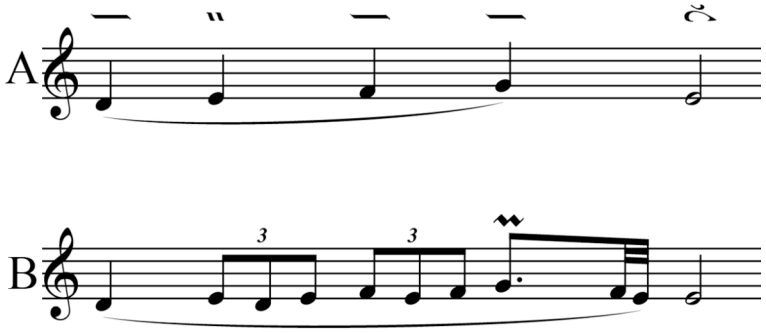


Figure 3.17: An illustration of Stelios' embellishment (B) of Chourmouzios' line (A).

Reduction

The reduction of a written melody into a more simple form than appears in the score indicates a more complex engagement. In order to do this, Stelios must perceive some kind of substructure, or underlying musical gesture beneath the surface of the written melody. Stelios chants feature-reduced versions in thirteen percent of the melodic cells of the with-*yphos* realizations.

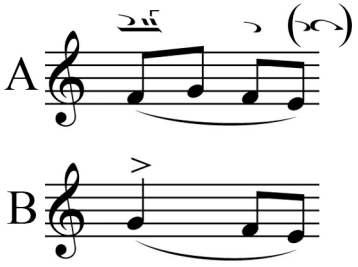


Figure 3.18: An illustration of one of Stelios' "reductions" (B) of Chourmouzios' line (A).

The above example demonstrates one of Stelios' most common reductions (taken from A6, "yphos 2"). The elimination of one note changes the character of this melody. Stelios describes this effect as "bold."

Variation

Although both embellishment and reduction can be considered as types of variation, I use this term to indicate a different kind of engagement with the notated score. This is because it indicates at least a small sense of agency or authority, manifest as the ability to make fundamental changes to the written line. Rather than adding or removing melodic material, as seen with embellishment and reduction, Stelios changes some of this material. Stelios uses this strategy infrequently; it appears in only six percent of his with-*yphos* realizations. The example in figure 3.19 below (from "*yphos* 1," segment D12) features one of Stelios' most common variations. He has simply lowered the first two pitches of the melodic cell.

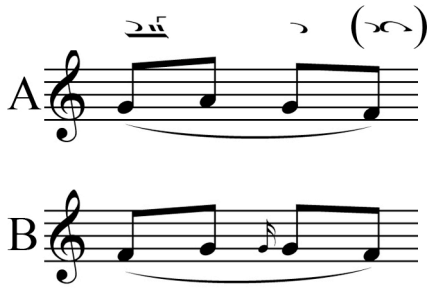


Figure 3.19: An illustration of Stelios' variation (B) of Chourmouzios' line (A).

Other

Twenty-two percent of Stelios' with-*yphos* realizations were not clearly related to the notated score. In these places, he appeared simply to be substituting "other" material for that on the page. His substantial deployment of this strategy suggests much about his engagement with the score and manifestation of *yphos* through *ektelesis*. First, Stelios

feels a strong enough sense of agency to seemingly ignore the written line. Second, since Stelios never deploys this strategy in the without-*yphos* versions, this "other" category of *ektelesis* must be directly related to his production of *yphos*. The question of the origin of these "other" melodic cells will ultimately lead to my theory of *yphos*.

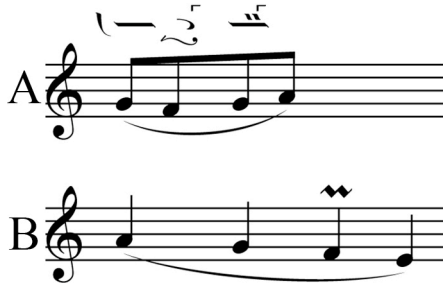


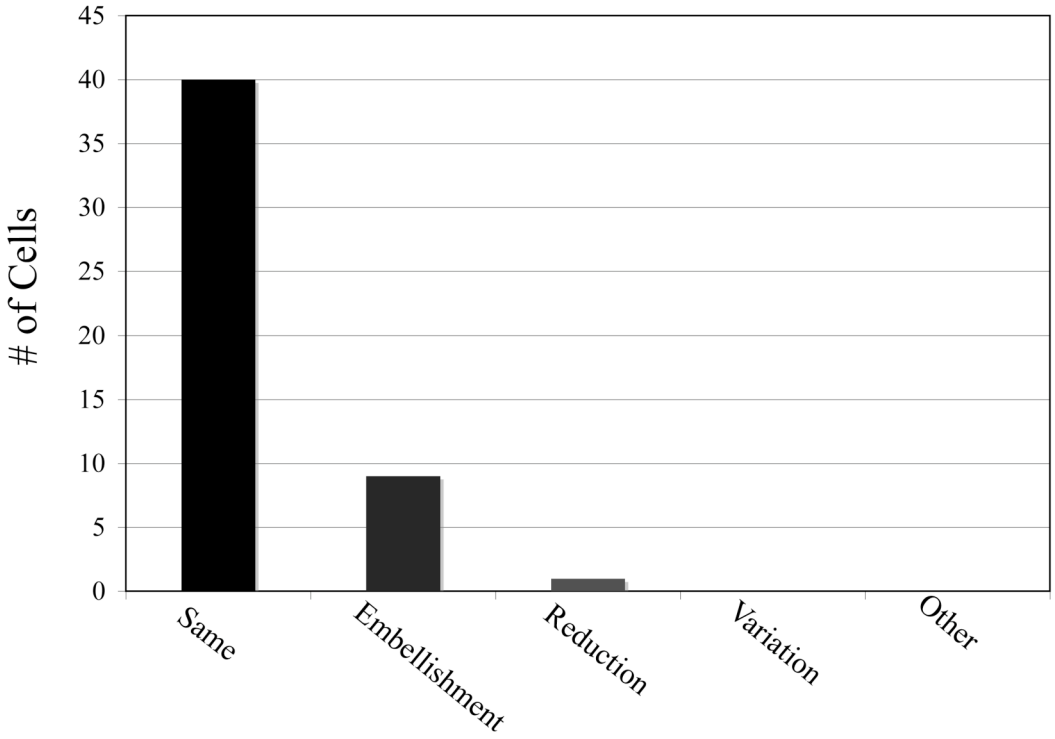
Figure 3.20: An illustration of the "other" designation.

The example in figure 3.20 above (from "yphos 4," segment A3) demonstrates the "other" designation of *ektelesis*. There seems to be no appreciable relationship between the two motivic cells.

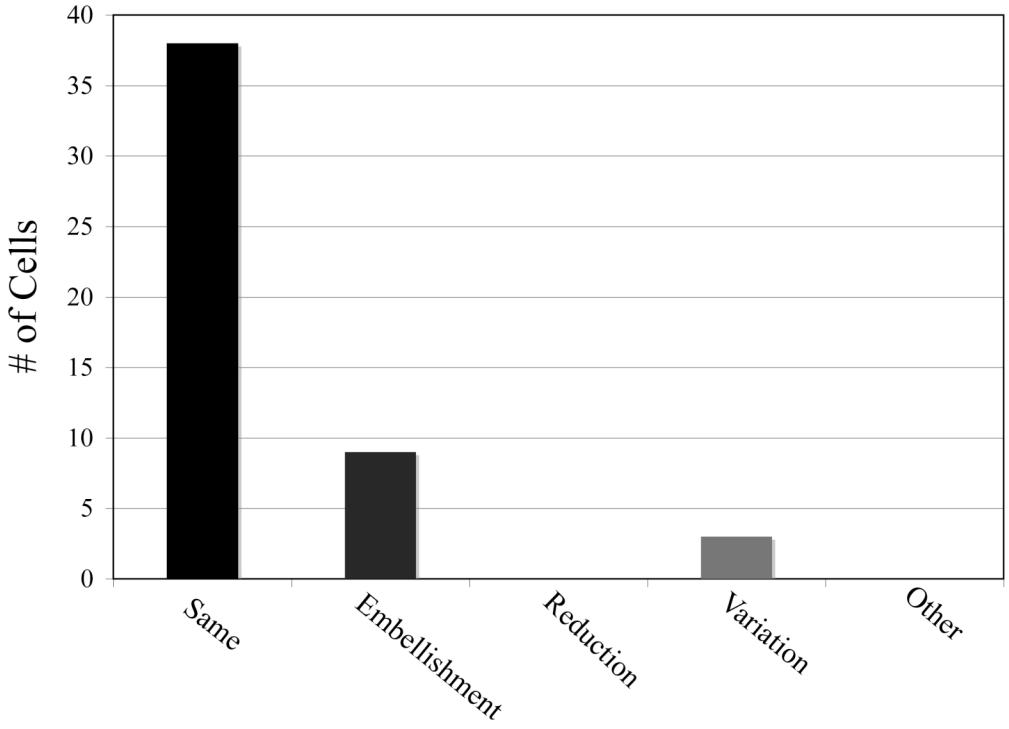
With-*yphos* 1: perceived difference explained

Graph 3.2 below demonstrates that only fifty percent of the motivic cells of "*yphos* 1" are designated as "same" when compared with the score. This is compared with eighty and seventy-six percent "same" in "no-*yphos*" 1 and 2, respectively. Most of the differentiation found in "*yphos* 1" comes from embellishment (thirty percent). This accounts for its high statistical rating of agreement when compared with the without-*yphos* versions, where the embellishment includes all of the pitches of the original score. The final graph, graph 3.5, compares the average of all without-*yphos* versions with the average of all with-*yphos* versions.

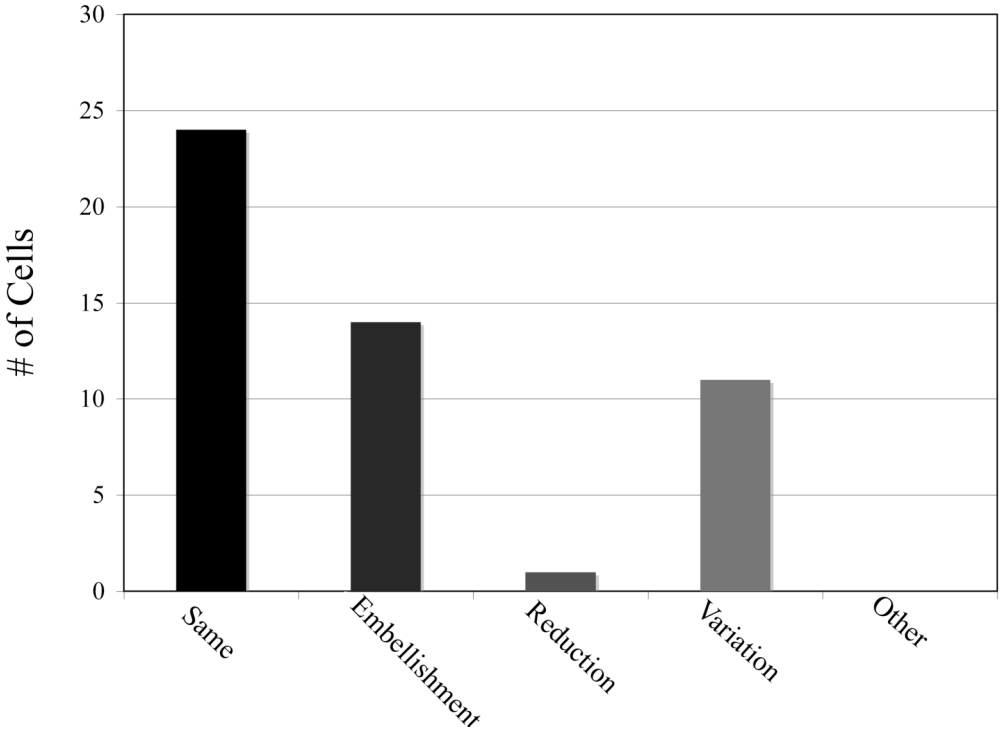
Graph 3.2: Occurrences of each of the five relationships between score and realization in "no-*yphos* 1."



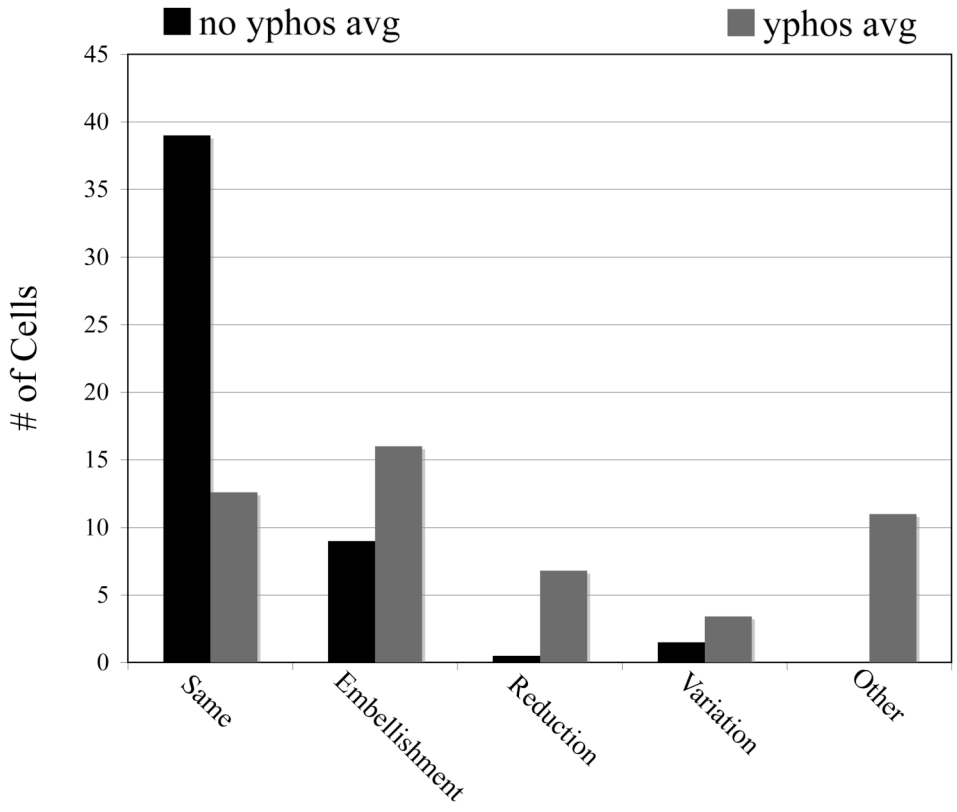
Graph 3.3: Occurrences of each of the five relationships between score and realization in "no-*yphos* 2."



Graph 3.4: Occurrences of each of the five relationships between score and realization in "*yphos* 1."



Graph 3.5: Averages between all "*yphos*" and "no-*yphos*" realizations.



Points of convergence

The statistical analyses above may give the impression that Stelios' variations are evenly distributed throughout the five with-*yphos* realizations. However, not every motivic cell deviates from the written melody. Every realization features several cells that are identical to those written on the page. There are five points at which all five realizations agree completely: B10, D3, D9, E2, and E10. Two of these points, B10 and E10, are at cadences. This is not surprising because a cadence is likely to feature less variation during its final notes. As it approaches the final note, melodic options become more limited. Stelios' cadential phrases are consistently more similar than other parts of the piece, with an average similarity of eighty-four percent, compared with an average similarity of fifty-six percent for the entire set of realizations.

At a climax

The sameness across cells E1 and E2, however, is not accounted for by statistical probability as one approaches a final note. The dramatic rise at the word "*animnisate*" ("praise") is a unique point in the hymn. It is strikingly different from the rest of the melody; it features a sudden change in melodic style by leaving out any eighth-note figuration and moves directly up a perfect fourth in quarter notes. This serves to highlight the word "*animnisate"* and create a climactic moment in the piece.[18]

[18] Until the fall of Constantinople in 1453, this hymn was chanted on Christmas by the emperor before a congregation of several thousand people. Today, it is chanted on Christmas by the Patriarch, head of the *Rum* since the fall. Imagine for a moment, an emperor standing in front of a throne in the enormous cathedral of *Agia Sophia*, chanting this cathartic phrase, calling the people to "praise." Such historical imagery is embedded in the minds of those chanting these hymns and adds to the overall catharsis at these moments.

Stelios explained that this sameness is related to the character of the hymn itself. "This is the most important part of the hymn, the climax," he told me. He went on to explain that he feels this unique melody embodies the entire feeling of the hymn, which is why he relishes chanting it. His melodic approach to, and departure from it, both feature significant amounts of diversity. He explained this as "framing" this moment. He thought it was better when chanted as simply as possible in order to preserve the "directness" of the statement. "After all," he said, "at this point the *psaltis* is addressing the people." This phrase, which is considered somehow to embody the unique essence of the hymn, is not treated with *ektelesis*. Did Stelios feel this phrase to be sacrosanct? I asked him if he could change it, or ever did, and he responded by immediately chanting approximately seven different versions. It is important to note that until we examined the scores, neither of us really knew which points in the hymn featured diversity and which ones did not. Stelios was interested in understanding why he left some areas alone and not others and described our process as a study of his own psyche.

Insignificance

The reasons for the convergence of all five streams of melody at D3 and D9 vary from those above. This is because nothing significant is happening in either the text or the melody. Unlike B10, for example, which features a mere three notes, D3 features a lengthy melodic phrase. In a context where variation obviously holds sway, it is surprising to find such uniformity. When I asked Stelios about this, pointing out the phrases in my transcriptions, he responded with a sneer, "This? This is *not* important."

Stelios' answer elicited further questioning on my part. Was he saying that an unimportant melodic phrase is less likely to receive attention in *ektelesis* because it is

better to focus one's creative energy on important words or phrases? If this phrase is not treated with any of the various processes of *ektelesis*, does it not have *yphos*? Stelios often criticized *psaltes* who chanted "dry" realizations of scores featuring little or no *ektelesis*, yet here were two examples of what one would consider "dry" chanting. Stelios' replied, "Of course they have *yphos*. I could have chanted anything there."

From this exchange, it can be discerned that the manifestation of Stelios' *yphos* is contingent upon the possibility of exercising choice, not necessarily the manifestation of this choice in variation. According to Meyer, the possibility of conscious choice is an essential element of style (1989, 4). However, Meyer also states that most stylistic choices are made unconsciously (10). This is largely because music has an extremely wide field of variables, and it would be impossible for the performer or composer to attend to them all equally. The performer or composer must be conscious of only the most meaningful and affective choices, leaving the vast majority of possibilities to habit (5). Indeed, Stelios, after listening to the recordings, described the points of conformity as "resting places," postulating, "while I was chanting these, I was probably thinking about what was coming next."

It might be tempting to consider *ekphrasis* as a manifestation of this type of "unconscious choice." However, I argue that the key element in Meyer's conception of unconscious choices is agency, because whether one conforms, consciously or unconsciously, only has meaning if one is possessed of the agency to have made a choice. As demonstrated above, Stelios, and most *psaltes*, have little agency over the exact shaping of such things as ornamentation. Therefore, these two instances of perfect conformity in unremarkable parts of the hymn appear to be examples of this type of

unconscious choice. In these two cases, the fact that Stelios always, and unknowingly, chose to conform to the score affords some insight regarding this issue.

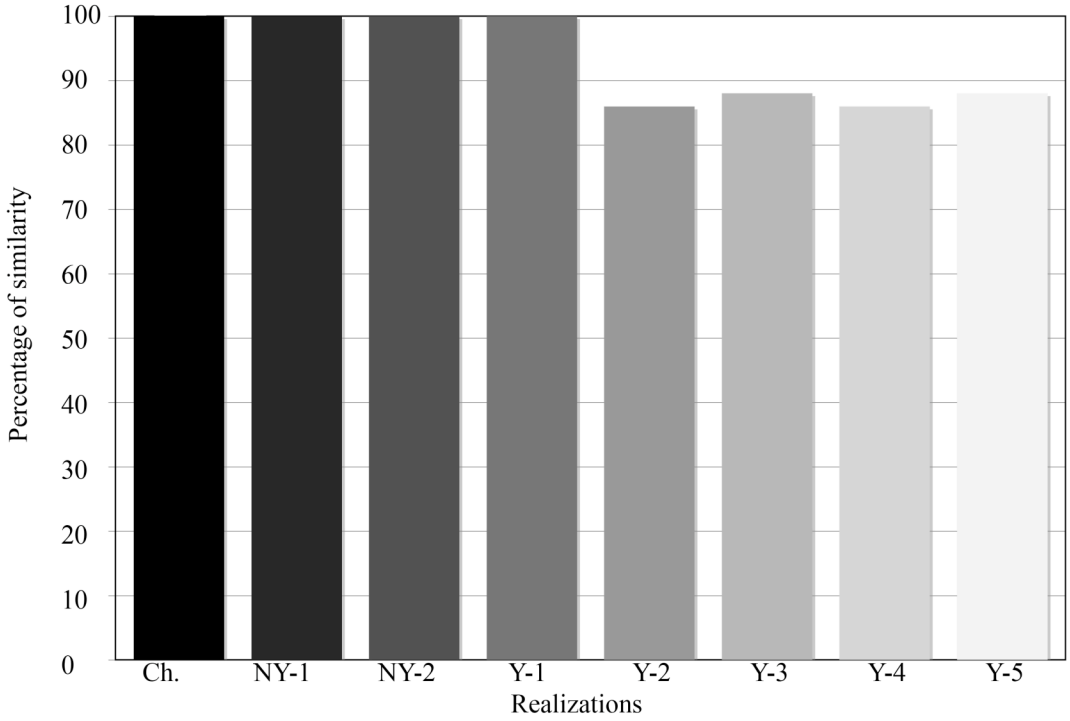
Beneath the surface: abstract structures and realization

Petros' score as inner structure?

The statistical analyses presented above demonstrate, by measuring difference between with- and without-*yphos* realizations, that Stelios' *yphos* is manifest through his process of *ektelesis.* The complex processes of variation, reduction, and substitution with other material in Stelios' with-*yphos* realizations strongly suggests that Stelios engages with a deeper, more abstract structure than the written line during this process of *ektelesis*. Rather than resorting to a Schenkarian style analysis—trying to distill a deep structure from Stelios "surface" melodies—I will examine Stelios' realizations in comparison with a more abstract melody that exists within the tradition and upon which Chourmouzios' score is based: the score of Petros Lampadarios.

For every note of Petros' score, all seven of Stelios' realizations, along with Chourmouzios' score, feature an average of four notes. This fact strongly suggests that Petros' score, which ostensibly indicated the same melody, realized by Chourmouzios and then Stelios, features some kind of structural melody. In light of the discussion of *metrophonia* and *melos* in chapter II, this is hardly surprising. However, the comparison of all seven of Stelios' realizations and Chourmouzios' score with Petros' reveals a different relationship than might be expected. Graph 3.6 displays the results of this comparison, including Chourmouzios' with Petros' score by determining whether each motivic cell was related (melodically the same, or a clear embellishment) or unrelated (melodically different).

Graph 3.6: An illustration of similarity between Stelios' realizations and Petros' original melodic line.



The obvious difference between with- and without-*yphos* realizations, as well as differences between these realizations and Chourmouzios' score, have virtually disappeared. The congruency between Petros' and each of the eight versions of this hymn fall within fifteen percent of each other. The eight versions of *Christos Gennate* can now be considered in a different light. They are all developments of Petros' score. Stelios' realizations are not any more or less realized than those of Chourmouzios. They are simply different realizations of an underlying, abstract melody. The most significant aspect of this new understanding is that Stelios' realizations do not seem to be any more or less developed than those of Chourmouzios. They no longer appear to be realizations of his score. Rather, they are realizations of some deeper, more abstract structure.

This abstract structure appears to be embodied by Petros' line. This is not to say that Petros' line is simply more abstract than that of Chourmouzios. Although Chourmouzios did explicate many aspects of Petros' score melodically, his score also features many details that Chourmouzios' does not. These details appear to indicate aspects of pronunciation and ornamentation that perhaps were left out of the Chrysanthine system. In spite of this, Petros appears to be the obvious basis for Stelios' realizations, with the exception of one important fact: Stelios' had never seen Petros' scores until after he made the recordings. When I showed him Petros' book, he was surprised and somewhat taken aback by the obvious differences between it and that of Chourmouzios.[19] Being unfamiliar with Petros' notational system, he also thought that the notation looked interesting, but did not care to even attempt to chant it. If not Petros' original melody, what *does* Stelios perceive and then base his realizations upon, beneath the surface of Chourmouzios' score?

This question was not difficult for Stelios to answer. He explained that embedded in Chourmouzios' melody, and in fact every chant, are sequences of melodic formulae known as *théseis*.[20] His process of realization involves the recognition of *théseis* in the score, and the realization of them, rather than directly from the written line. This process would account for both the oblique relationship between some of his realizations and the written line, and the fact that his realizations do not seem to be more realized than the

[19] Chourmouzios' prologue states that he is simply "translating" from one type of notation to another, so most *psaltes* assume that the two scores would look much more similar than they actually do.
[20] *Théseis* is the plural form of *thésis*.

written line. More importantly, Stelios' *yphos* is manifest in the process of *ektelesis*, and it is now apparent that *ektelesis* takes place through the realization of *théseis*.

Théseis

The concept of *théseis* is in no way peculiar to Stelios or the Patriarchal tradition of *psaltiki*. Rather, it is an integral part of the tradition of *psaltiki* as a whole. *Théseis* are melodic formulae of varying lengths. *Théseis* are specific to accent pattern, form, rhythmic genre, and mode. Recently, several theorists have compiled catalogues of them. The largest of these is a 972-page tome compiled by Fr. Ephraim of St. Anthony's monastery in Arizona (2006).[21]

Although *théseis* can and frequently are written down, Stelios maintains that *théseis* are beneath the surface of the melody, and that what we see on the page and call "*thésis*" is an expression of them. Stelios explained: "The true *théseis* cannot be written down or chanted. This is because…a true *thésis* is an idea, it can become many things, but when [a person] chants it, or writes it down, it must become only one [of those things]."[22]

The abstract nature of *théseis* appears manifest in the ambiguity of their delineation. Like the concept of "phrase" in music (Stein 1979, 37), the actual size and shape of an

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[21] This book, which is designed as part of Fr. Ephraim's efforts to promote *psaltic* chant in America, is available online at www.stanthonysmonastery.org.

[22] I should also point out, however, that Stelios consistently showed a preference for what he described as "classic" *théseis*. These were the least descriptively-notated versions best represented by the work of Petros Ephesios in his *Anastasimatarion*, published in Bucharest in 1820, and his *Doxastarion* also published in Bucharest, in 1832 (Ephesios 1820 and 1832, respectively). Both Stelios and Kyr. Asteris claimed these two books not only as their favorite chant books but also as the best. Both of them cited the simplicity of writing of *théseis* affording the *psaltis* more ease of realization.

individual *théses* can be quite ambiguous.[23] For example, I asked Stelios to divide the score of *Christos Gennatai*, using brackets to denote *théseis*. Stelios marked out five sections, the same that I have divided above and labeled "A" through "E." These correspond exactly to phrases in the text. However, at other times, Stelios would refer to small groups of notes within the score as *"théseis.*" These latter *théseis* were clearly more important to his processes of *ektelesis* but at the same time, their exact form (i.e., exactly which notes were or were not part of them) was unclear.

A brief history of *théseis*

The term *thésis* was first clearly defined by Manuel Chrysaphes, a renowned fifteenth century *psaltis* and theorist, in a polemic treatise he wrote in 1458 entitled *On the Theory of the Art of Chanting and on Certain Erroneous Views that Some Hold About it* ([1458] 1985, 80). This, Chrysaphes defined the *théses* as "the union of signs that indicate the melody." He described this as analogous to words being made up of letters (41). A little over a third of Chrysaphes' treatise is devoted to the argument that Stelios appears to be echoing in his explanation of *yphos* and *ektelesis* and the role that *théseis* play in the latter.

Chrysaphes argued that the written melody was not to be read note for note but rather "with understanding of the *théseis*" ([1458] 1985, 40). Although Chrysaphes does not explain how this should be accomplished, it is apparent from his argument that a literal reading of the melodic line would be considered inartistic and insufficient (39). He

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[23] I am speaking of living streams of tradition. Theorists have catalogued and categorized *théseis*, codifying them by type and function and naming many of them. This type of systematic cataloguing, however, is beyond the experience of many *psaltes*, whose conception of *théseis* is much more vague.

discusses the "erroneous views" that *théseis* are meaningless and unnecessary (Ibid.). Furthermore, Chrysaphes strongly emphasizes that the understanding of *théseis* comes from knowledge transmitted from older generations, not simply creativity or theoretical knowledge of music ([1458] 1985, 41). Stelios, in a similar line of thought, argues that *yphos*, for him the most important musical aspect of *psaltiki*, is manifest in *ektelesis*, a process that is centered on the realization of formulae that are implied—but not described—by the written melody.

Protective obscurantism and the inner melody concept

The idea of an implicit and unheard melody playing a crucial role in Stelios' art strongly resonates with the Javanese concept of an "inner melody," which I frequently encountered in my studies of Javanese gamelan. Marc Perlman's recently published *Unplayed Melodies* describes the history and significance of the inner melody concept among Javanese musicians (Perlman 2004).

Many similarities exist between the two concepts. Present-day Javanese musicians theorize that beneath the audible melody lies an implicit structure and that the performed melody is but an expression of it. They refer to this melody as the "inner melody" and it is upon this melody that they base their performances (Perlman 2004, 126). Like Stelios' *théseis*, the inner melody can be broken down according to *cengkok*. *Cengkok*, are stock musical gestures or phrases that, while they can be varied in many ways, remain identifiable (57). The term *cengkok* is somewhat ambiguous and can refer both to the underlying structural melody and to its realization as a highly embellished passage (56).[24]

[24] The more common *cengkok* are usually named, either descriptively or according to lyrics commonly associated with them. In my experience studying *gendér* in Java, I

These underlying patterns combine to form an inner melody that, while unheard, guides the performance of musicians playing elaborating parts (58). *Cengkok*, then, would appear to be uncannily similar to Stelios' description of *théseis*.

Cengkok and *théseis*, however, have extremely different histories. Chrysaphes explicated *théseis* in the fifteenth century and claimed that their theory derived from much older times ([1458] 1985, 37). Although Javanese music claims a history that rivals that of Byzantine chant, Perlman records the inner melody concept as coming into being very recently amongst Javanese musicians and scholars whom he was personally able to interview (2004, 117). This presents the question of what impelled each culture to develop or claim such concepts when they did. The Javanese obviously performed their complex ensemble music for centuries without resort to such analyses, whereas *psaltes* developed the concept quite early.

Of particular interest is Perlman's discussion regarding *why* Javanese musicians have theorized underlying, abstract melodic structures that exist beneath the surface of their music. Perlman concludes that, to a large extent, this concept developed recently amongst Javanese musicians not so much for practical reasons concerning musical performance but as a form of protective obscurantism when insiders felt a certain pressure from foreign scholars and musicians (2004, 119). By theorizing this melody as central yet ineffable—much like Stelios describes *théseis*—Javanese musicians were able to maintain a strong sense of ownership over their art, which was, at the time, subject to much inquiry and analyses from outsiders. These outsiders, scholars, and musicians from

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learned that players usually pride themselves on the number of *cengkok* they are able to perform.

Western Europe gained rapid and easy access to Javanese classical music and theory through the contemporaneous introduction of cipher notation.

Chrysaphes' argument seems clearly to fall along similar lines. Although Chrysaphes was arguing against fellow *psaltes* and not foreigners, the position he takes seems to afford him, and anyone able to understand *théseis*, unassailable authority. More than five hundred years later, Stelios finds himself still able to take refuge in this position.

Stelios' and others' insistence on maintaining practices relating to recognition and realization of *théseis* may constitute a form of protective obscurantism. By claiming to perceive something that is unseen and unheard, impossible to express on paper or even by singing, Stelios locates *psaltiki* within him and within those of his tradition, effectively shielding it from outside theorists. While this, for Stelios, may not be the most important feature of the manifestation of *yphos*, it strongly suggests that the development and maintenance of this *emic* theory contains an element of protective obscurantism.

Théseis and reconstructive memory

Protective obscurantism aside, *théseis* and the process of realization also have a practical role in the manifestation of *yphos*. The type of formulaic process described above is hardly uncommon among the world's current and historical traditions of music. Much research has been done on the function of such processes in orally-based cultures. Frederic Bartlett, in his ground-breaking work on the psychology of human memory, theorized that memory is a reconstructive rather than recollective process. He demonstrated that memories are experienced through "schema," or mental structures that represent some aspect of experience ([1967] 1995, 201-14). The theory of reconstructive memory demonstrated an economy of processes of memory. According to this theory,

the mind can process enormous amounts of material by organizing it around pre-existing and somewhat stereotyped mental models, and then adjusting or creating new models as needed (Huron 2006, 203-4). These mental models are what Bartlett calls "schema." A schema is simply a series of actions, movements, words, or notes that have mentally become a single gesture or idea.

The connection between schema and *thésis* is obvious. A *thésis* is clearly a somewhat abstracted and yet stereotyped musical gesture. A *psaltis* conceiving a given hymn as an arrangement of *théseis*, rather than an arrangement of notes, will find the task of recall significantly simplified. This is because the number of *théseis* that must be recalled would be a fraction of the number of notes. Aside from allowing quick and easy recall, conceptualizing a melody (either while writing or reading it) as a series of *théseis* causes a *psaltis* to engage creatively, or constructively, with the material because it must be "fleshed out," or "unpacked," as it is chanted. This means that if Stelios conceives of melody as an arrangement of *théseis*, as he has claimed numerous times, his realizations would naturally vary from one to the other, as seen above in the transcriptions of *Christos Gennatai*.

Albert Lord and Milman Parry describe exactly such a reconstructive process in the epic poetry of contemporaneous Serbocroation peoples. They found in their study that processes of reconstructive memory were central to oral processes of composition, transmission, and performance of epic poetry. Lord later demonstrated, in his book, *Singer of Tales*, that the rich detail and complex plots found in this epic poetry sprang not from rote memorization and reiteration of a text composed and fixed in every detail by a temporally-distant author, but rather from the development of stereotyped formulae and

themes (1960, 30-1). This idea is strikingly reminiscent of Bartlett's schema. Having successfully drawn this theory from a living and contemporaneous tradition, Lord applied it to the body of Homeric poetry, demonstrating, as some had previously contended, that it was a product of the same oral and formulaic processes they had found in Serbocroatia (1960, 141-44). In so doing, he refuted the idea that Homeric poetry was the composition of a single mind and that this poetry had been memorized and transmitted verbatim, with all its epithets through generations by oral tradition until it could be preserved in writing.

In the same way that Homeric poetry had been for centuries cast as the creation of a single mind, so had the body of Western plainchant referred to as "Gregorian Chant" been attributed to Pope Gregory the Great of the late fifth century, CE (Treitler 2007, 131-3). Although not taken quite as literally in this case, this attribution did amount to the projection of a work concept backward onto Gregorian chant. Though Pope Gregory the Great was not necessarily believed to be the composer of this repertoire, according to musicologist Leo Treitler, it was analyzed and treated as if an individual composer (or group of composers) existed whose intent and creative genius could be discovered in the organic unity and individuality of Gregorian music (Treitler 1975, 3).

This conception of Gregorian chant came into question with the recognition of the fact that, like Homeric poetry, it consisted almost entirely of stock melodic phrases (Treitler 1974, 6). Where was the composer and how could his creativity be expressed in such apparently communally-composed music? According to Treitler, this question was answered not by a re-examination of the appropriateness of the concepts of composer and composed in Gregorian chant, but rather through a theory that espoused both formulae and composer: the theory of centonization (9). This theory, developed by Peter Wagner

and Dom Paolo Ferreti, and further consolidated by Willi Apel, featured a composer who would manifest his creative genius and personal flare through the elegant and expressive arrangement of formulae that had been distilled by oral tradition (10).

Leo Treitler, while recognizing the merits of centonization theory, rejects it as a whole in favor of a more organic view of the origins of Gregorian chant. He considers Gregorian chant a product of an oral tradition that is organically derived from the text through developments in recitation encompassing all aspects of text, both semantic and phonetic (Trietler 1992b, 135). The formulae of Gregorian chant, as they appear in notated form, reflect Bartlett's theory of reconstructive memory both in performance and generation of material. I believe that in his work Trietler has strived not to imagine what the musical cultures that produced Gregorian chants were like, but rather envision a range of possibilities and examine these possibilities against their known outcome: the body of extant scores that exists today. In so doing, Treitler has come to question many assumptions regarding the nature of the Gregorian musical lines as they appear on the page. Are they compositions, existing in the same way ontologically as, for example, a Beethoven sonata (Trietler 1993, 483)? If they are products of oral processes, and the same results could be easily achieved through such processes, what purpose did the writing out of series of stock formulae serve the Gregorian chanter (Trietler 1984, 475)?

Stelios once remarked, "The writing out of notation according to *théseis* and according to tradition is a skill. However, the art of *psaltiki* is in the *ekteleses* of these lines." He went on to point out that many books of chant were notated by pupils of great *psaltes* and not the *psaltes* themselves, citing this as evidence for the idea that although the score was important, the real art lay in its realization.

The implications of these remarks for Gregorian chant scholarship are significant. They suggest the possibility that the formulaic lines of Gregorian chant may at one time have been realized with rich variety, reminiscent of Stelios' multifarious realizations of written lines of *psaltiki*. On one hand, it demonstrates the possibility of the existence many more realization-score relationships than are currently explored in Gregorian chant studies. On the other hand, since no living practitioners of the art remain, it would be impossible to know the nature of such relationships or their aural manifestation.

Peter Jeffery, in his book, *Re-envisioning Past Musical Cultures*, calls on present-day scholars of Gregorian chant to adopt the methodology of ethnomusicology in order to address fundamental questions regarding Gregorian musical culture (1992). I believe that while Stelios' remarks above may have direct bearing on the study of Gregorian chant, they are beyond the scope of this study. However, I also believe that information that could be applied from this work to Gregorian chant would essentially be speculative and limited.

Fortunately, the present study is blessed with both scores and a living interpreter. As pointed out above, Stelios' belief in the utility of written scores (in spite of the fact that he does not follow them verbatim but chants according to the underlying *théseis*) is that they provide a framework upon which he may reconstruct the melody as he chooses.

Stelios' *ektelesis*: re-creation versus synthesis

It is clear that a very similar reconstructive process to that described by Treitler, Bartlett, and Lord, must be at play in the tradition as practiced by Stelios. Stelios' ektelesis shows that these processes are not only important in the generation of a score (which could ostensibly be read verbatim), but in each and every performance of the

score to the extent that literal performances of a score, aside from their didactic value, appear to be meaningless to Stelios. This would indicate that, for an unknown reason, a performance of a score considered as having *yphos must* be reconstructed by the performer. *Ektelesis*, is the process of reconstruction by recognition and reconstruction of the abstract and implicit structures known as *théseis*. The depth of possibility inherent in this kind of reconstruction (i.e., near infinite possibilities for variation) contrasts the perceived shallowness of a literal reading, even if that reading is resplendent with oral components and expression. I would then describe the process of literal reading as "synthesis"; a *psaltis* tries to recreate the exact way that a hymn unfolded during a previous realization, one that happened to have been recorded on paper. For an experientially informed listener, a synthesis is likely to sound shallow.

The question of affect in *yphos*

The first two chapters of this dissertation examined and accounted for the space that exists between the written note and its aural realization as chant, as well as how Stelios negotiates that space, which has been shown to be the site of manifestation of *yphos*. The strategies deployed by Stelios and those in his tradition reflect the processes of memory and strategies prevalent and necessary to oral traditions in order to compose, recall, and perform lengthy and complex pieces of music. Chapter II explained why these more interpretive processes might have continued beyond the advent of a notational system that rendered them less necessary. Nearly two hundred years later one finds that Stelios is still interpreting the musical score in these ways. Several scholars have postulated that these formulaic and other processes that are essential to oral traditions tend to remain part of a tradition long after the transition to musical literacy (Treitler 1974, 355). To some

extent this does appear to be the case with Stelios' tradition. However, a vibrant, literate musical tradition developed within this culture arguably before that of Gregorian chant. Therefore, oral-based practices of realization have clearly remained embedded in this tradition for a very long time. Stelios' methods of manifesting *yphos* through *ektelesis* are quite intentional, and the deployment of these methods seems calculated to afford him agency and authority, as well as some protection from outsiders. The idea of oral modes of operation transmitted in tradition over a long period of time would not fully account for the agency that is so important to Stelios. What is it about the manifestation of *yphos* in *ektelesis* as a complex interpretation of a hidden structural melody that it remains deeply ingrained in this tradition for so long?

Clearly, Stelios places great importance in his concept of *yphos*. It is, in his words, "The most important musical aspect of my chanting…it is everything." [25] The present chapter has demonstrated how Stelios' manifests *yphos* through the perception, and then realization, of what he perceives as an underlying abstract structure, a process that Stelios calls *ektelesis*. Although this process appears to be centered on a theoretical and technical basis, and although there appears to be little room for affect to be consciously evoked by a *psaltis*, *yphos*, according to Stelios the source of affect and meaning is a product of this seemingly dry and theoretically-based process. Is *yphos*, then, merely an epi-phenomenon? Is the experience of *yphos* simply the result of Stelios' interaction with theoretical and abstract constructs? Albert Lord suggests an answer to this question in *Singer of Tales*:

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[25] Stelios was careful not to conflate musical importance and concepts with theological ones expressed in the texts of the hymns and which the music and melody are ultimately subservient to.

> [formulae] must resound with overtones from the dim past from whence they came. Were we able to train our ears to catch these echoes, we might cease to apply the clichés of another criticism to oral poetry, and thereby become aware of its own riches.
>
> (Lord 1960, 65)

The present study has, at this point, uncovered Stelios' processes of realization. However, his experience, and that of his listeners, remains obscure. Uncovering these processes was a necessary step in approaching the subject of *yphos*. Now that its mode of manifestation has been addressed, it can be studied directly.

Chapter IV: The Echoing Palimpsest

Prelude

I have always greatly enjoyed listening to recordings of Konstantinos Pringgos, Iakovos Naupliotis, and Thrasyvolou Stanitsas, probably Stelios' most well known *psaltic* forebears. I have a fairly large collection of their recordings and have spent a lot of time listening to them. I found Stelios' realization, transcribed above as "*yphos* 2," to be by far his most moving recording. As I recorded him chanting it, I could feel an immediate, intense catharsis. Stelios' *ektelesis* in this particular instance strongly resembles a recording of Pringgos chanting it, one that I had listened to many times. There was something about hearing Pringgos' *ekteleses*, recontextualized through Stelios' voice, and occasionally contradicted by him, that was not only fascinating to me, but also extremely moving. It was as though Stelios' version somehow recalled, commented upon, and thereby entered into dialogue with Pringgos' version. It was a compelling mixture of recollection, tribute, and bold personal statement. Pictures I had seen of Pringgos came to mind, as did recollections of things he is recorded as having said. In Stelios' chanting, I felt I could hear the effects of sixty years of change in his community and tradition, a deep reverence for the outspoken and deeply-devoted character of Pringgos, an affirmation of continuity of tradition between Pringgos and Stelios, and Stelios' bold and masterful creativity as an *archon* of the Patriarchal Church in his own right. Being that my experience in the Patriarchal Church was quite limited, I could only imagine how much more nuanced either the chanting, or hearing, of such a realization must be for one to whom every *ektelesis* resonates with a host of remembered versions

and the associations this creates. Fortunately, I did not need to try to imagine this. Stelios explained and demonstrated it to me himself.

"A lifetime of *yphos*"

Stelios has a large collection of recordings of various *psaltes*. Sitting in his living room, overlooking the city, we would often listen to recordings together and occasionally discussions of their various qualities would ensue. One of Stelios' favorite recordings, and one we listened to many times, was a recording of Thrasyvolous Stanitsas, former *Archon Protopsaltis* (1943-1955), chanting the *kalophoniki*[1] chant entitled, "*En Ti Brontisi Kamino…*" This particular recording was made when Stanitsas was quite elderly and long after he had been forced out of Istanbul. He still had a beautiful voice at the time of recording, but there are moments when his sound was quite frail and less agile than in his younger years.

Aside from this published recording, Stelios' own private collection features hours of unpublished recordings of Stanitsas, made in the Patriarchal Church on reel-to-reel tape when Stanitsas was at the height of his vocal artistry. One of these recordings features Stanitsas chanting the aforementioned hymn. A middle-aged Stanitsas, at the height of his abilities, can be heard chanting in, as Stelios described it, "full power." Listening to this recording of the hymn is an intense and moving experience.[2] Stelios simply could

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[1] *Kalophoniki*, literally, "good sounding," is the most melismatic of the rhythmic styles. See chapter II.

[2] The power and intensity of Stanitsas' voice in that recording reminded me of what an elderly gentleman who had grown up at the Patriarchate told me of his childhood memories of Iakovos' Naupliotis, one of Stanitsas' predecessors; "Naupliotis' voice was so powerful that when he would chant, one could lean on the outside of the church wall, like this [he demonstrated, pressing both hands against the outside of the eight foot thick marble wall], and feel the stone shaking with the sound!"

not listen enough to the recording of Stanitsas in his later years. He would usually play the ten-minute track two or three times over in one sitting. It was a beautiful recording and a masterful rendition of the hymn. I relished listening to it as well. On several occasions, Stelios described his experience of the recording as hearing "a lifetime of *yphos* in ten minutes." It often nearly brought him to tears.

Although Stelios had never met Stanitsas, such a reaction to this recording was hardly surprising. Many *psaltes* and clergy around Stelios had known Stanitsas and idolized him. Stelios himself had listened to and admired Stanitsas' recordings for most of his life, so much so that in his late teens this admiration was manifest in an effort to imitate Stanitsas' recordings perfectly. Stelios is an extremely talented vocalist, and he was able to come very close to achieving this. His efforts earned him the nickname of "little Stanitsas."

I was, however, struck by the recording that Stelios' chose to idolize. In the previous chapter, I demonstrated that *ektelesis*, the process of interpretive melodic realization, was the site and mode of manifestation, and apprehension,[3] of *yphos*. Stelios himself agreed that the earlier recording featured more—and more varied—*ektelesis*. It seemed that this recording, by the fact that *yphos* is manifest through *ektelesis*, would be the one that featured more *yphos*. Stelios could only account for his feelings about the later recording

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Although obviously hyperbole, this man was trying to communicate to me the enormous intensity of Naupliotis' chanting. I felt I could understand how one could experience a man's voice as being so intense as to shake stones as I listened to this recording of Stanitsas.

[3] I would contrast the idea of "apprehension" with that of "identification." As discussed in the previous chapter, identification of an *yphos* does not necessarily correlate with having apprehended either the elements that a *psaltis* engages with to manifest *yphos* or the agency necessary for this manifestation to take place.

having more *yphos* by explaining that throughout one's life *yphos* accumulates, although this is not directly evident through *ektelesis* or in the "voice of the *psaltis.*" [4]

I posed the question of whether, if it turned out that the recording was not of Stanitsas but rather an imposter who happened to sound just like him, he would say that the recording still had as much *yphos*. Stelios' sagacious answer to this question: "no and yes." "No, because, if the man had not lived Stanitsas' life, chanted for years in the Patriarchal Church, listened to and learned from the previous Patriarchal *psaltes*, if he did not stand before the Patriarch and chant '*keleuson*,' his chanting like Stanitsas would be meaningless and [would] have no *yphos.*" But, "yes, if the man could chant like that he would have to have lived Stanitsas' life and so would also have accumulated a [life's worth of] *yphos.*" [5]

This idea of accumulation planted the seed of a new theory. Listening to Stanitsas through Stelios' ears seemed to involve remembering, and imagining, a large accumulation of chants, and even stories, associated with Stanitsas. In the mind of one who could perceive it, this accumulation would lift Stanitsas, amplifying his every note by resonation with and against the vast amount of remembered material simultaneously called to mind by Stanitsas' chanting. The experience of this resonation must be, in some way, the experience of *yphos*.

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[4] The Greek word for "voice," "*phoni,*" is often used to describe sound in general, so one could also interpret what Stelios was saying as "…not in a *psaltis*' *sound*."

[5] Chanting "*keleuson*" before the Patriarch is the role of a *kanonarch*. A *kanonarch* is an assistant chanter and is usually anywhere from eight to eighteen years old. By saying that a person has chanted *keleuson* before the Patriarch, Stelios means that he grew up in the Patriarchal Church and was trained as a *psaltis* in that church since childhood.

The purpose of the previous chapter was to locate *yphos*. Through comparative analyses of realizations that Stelios produced with and without *yphos*, I was able to identify *ektelesis*, or interpretive melodic realization, as both location and means through which Stelios' *yphos* is manifest, thus corroborating Stelios' claim. It was demonstrated that Stelios' process of *ektelesis* involves a formulaic reconstruction of the written melody through detection of its underlying structure. Even though I have located *yphos*, its experience remains obscure. It is the purpose of the present chapter to enter into that experience and understand the effect and affect Stelios produces and derives. It was my apprehension of Stelios' sense of *yphos* being related to resonance between a new *ektelesis* against a sort of memorial accumulation of *ekteleses* that allowed me to conceive of my palimpsest theory. I will develop this theory by recounting the process of discovery that lead to its development.

Echoes

Aside from *Christos Gennatai* (Chapter III), Stelios and I recorded many other hymns, focusing in particular on Stelios' favorite chant book, Petros Ephesios' *Anastasimatarion* (literally: "resurrection hymnal").[6] Stelios explained that the opening phrase of the mode II *Ainoi* begins with a rising melody that is not only characteristic of the mode, but to

[6] Stelios chose this book, also known as the *Ochtoechos*, or *Book of the Eight Modes*, because he wanted to explore the differences in *ethos,* or character between the modes. The *Anastasimatarion*, to a large extent, features music for Sunday vespers and matins in each mode. There are several occurrences of the same text being set in each of the eight modes. Chanting the same text in each of the eight modes would allow Stelios to focus on the difference in *ethos* between them. Although an examination of *ethos* between modes is beyond the scope of the present study, Stelios' explanation and demonstration of the opening phrase (or *thésis*) of the mode II *Ainoi* (Ephesios 1820, 87) provided a crucial link for the development of the palimpsest theory.

some extent, characterizes it. The three rising notes are part of the *apechema,* or intonation formula for mode II, as seen below in figure 4.1.

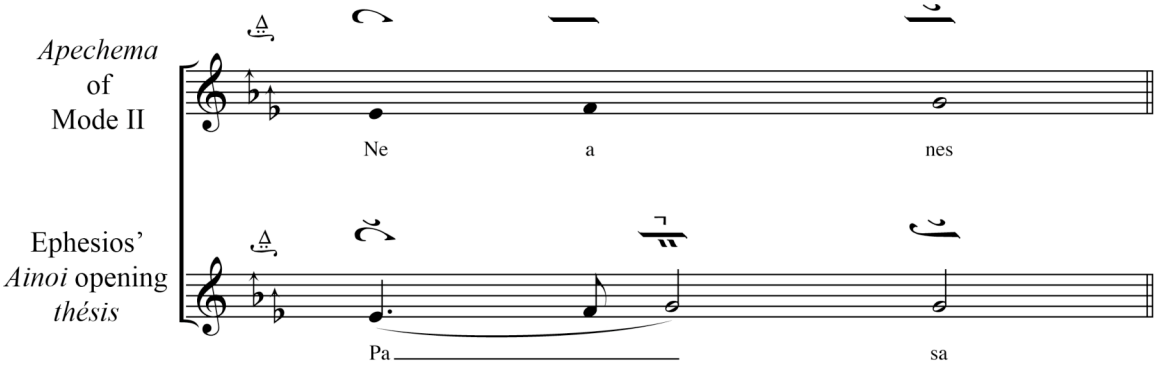

Figure 4.1: A comparison of the opening *thésis* of the mode II *Ainoi* with the intonation formula of mode II.

An *apechema*, or intonation formula, is a short melodic phrase that *psaltes* often chant to help with modulation.[7] In some cases, a *psaltis* will intone the formula softly, perhaps even silently, and at others the formula can function almost as a musical introduction to a chant. In the case of Ephesios' score, the first *thésis* closely resembles the mode II intonation formula. Immediately preceding the chanting of this hymn (in any of the eight modes) the *kanonarch* will ask the Patriarch's blessing while announcing to him what mode is about to be chanted.[8] Following that introduction, which according to recent tradition at the Patriarchal Church is not modal, but rather intoned in the same way on every occasion, the *protopsaltis* (head chanter) will begin this hymn. In this way, using the mode II intonation formula as the first *thésis* of the chant helps establish it in Mode II for both *psaltis* and listener.

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[7] This is discussed in Chapter II (page 64). Before Chrysanthos' "reforms," the *apechemata* (plural form) were the only way of indicating a particular pitch. They were like a solfege of formulae.

[8] It is at this moment that the *kanonarch* chants the word "*keleuson*," mentioned above.

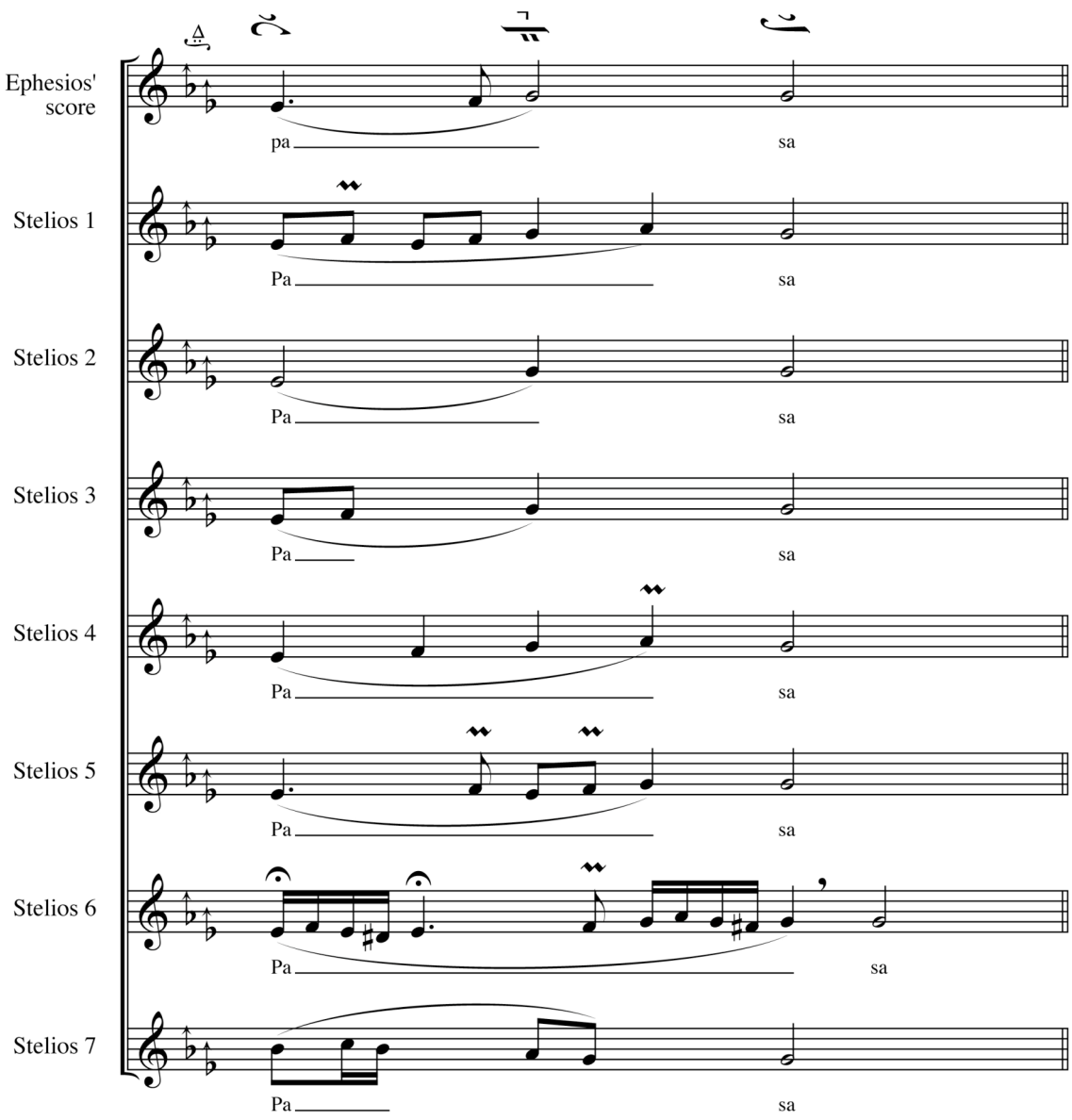

Figure 4.2: Stelios' multiple realizations of the same line, transcribed.

Stelios chanted this melody seven times, as transcribed in figure 4.2. His first six opening phrases basically followed the melodic contour of the *thésis* on the page. Even the sixth one, which Stelios chanted to demonstrate that it was possible for him to chant "outside" the Patriarchal *yphos*, followed the general melodic contour of the *thésis*.[9]

[9] Stelios chanted this version "gypsy style."

The seventh realization, however, features a phrase that is striking in its opposition to the direction of the written *thésis*, starting a fifth higher and then descending to the *vasis.*[10] As demonstrated in Chapter III, Stelios' *ekteleses* feature "other" melodic material approximately twenty-two percent of the time, so this is not in itself surprising. However, since Stelios had emphasized in our discussions the significance of the fact that this particular *thésis*, consisting in the first three notes of this line and their paradigmatic nature as the intonation formula for mode II, it seemed significant that he would chant a melodic line that directly opposed it. Stelios' explanation of this particular phrase, more than any other demonstration or conversation we had, opened his experience of *yphos* for me.[11]

When I asked him why he had chanted that particular *ektelesis*, Stelios initially answered that he felt it was "dramatic." He went on to explain that the first *psaltis* he knew who chanted that particular phrase using an opposing line was Konstantinos Pringgos. Pringgos had apparently gone against all of the realizations of previous *psaltes*, which followed the general contour of the intonation formula, and in so doing he created a kind of tension "…against their echoes." [12] When Stelios chants this line in this way, he also feels tension. It is tension against the written line, and tension against many remembered *ekteleses*. Furthermore, he described it as also a reflection on Pringgos and

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[10] The usage of the term "*vasis*" ("basis") in *psaltiki* is similar to that of the English "tonic." However, since "tonic" brings with it implications that are peculiar to Western European music and do not apply to "*vasis*," I have chosen to leave it un-translated.
[11] I do not believe that there was anything special about this particular phrase. The phenomena our discussion allowed me to access could have been found almost anywhere in Stelios' realizations. It was simply the dramatic quality of this phrase that made it apparent to me.
[12] It is from this discussion of "echoes" that I drew the title of the present dissertation.

Stanitsas, both of whom chanted this particular *ektelesis* for this phrase frequently.[13]

The experience of *yphos*

Through this explanation, Stelios' *yphos* was suddenly open to my experience. I could now see the backdrop, the "hidden melody" against which his melody was juxtaposed.[14] It was the tension between these two that evoked his experiences of *yphos*. Stelios explained that when he realizes a score his ear "echoes" with past versions that he has heard or that he has chanted. These echoes inform his chanting not by merely providing paradigmatic examples, a sort of catalogue from which to choose, but they also make him feel as though he is entering a dialogue. Sometimes he feels that he can almost see the other melodies written on the page, some more clearly than others, clustered around the notation. Stelios does not feel himself restricted in this dialogue, limited to reenacting past realizations. He feels that his realizations are meaningless outside the context of this dialogue.

"In a dialogue," said Stelios, "[one] cannot always agree with what has been said. Sometimes there is disagreement, sometimes agreement, sometimes explanation, other times affirmation…" This statement reframes the concept of *ektelesis* (Chapter III). Stelios' adherence to realization through formulaic reconstructive processes is a posture necessary to enter this internal dialogue as a conversant. The effects and affects of this dialogue are diverse and complex. Along with the tension between chanted and

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[13] There is nothing unusually dramatic about the particular melodic line. It is simply the tension created by chanting it against all of the realizations and scores that move in an opposite direction. This tension only exists if one chants this opposing line in this particular hymn, where it goes directly against the familiar line.

[14] In fact, in my own experience as a *psaltis* it was always there, as if some part of my consciousness was always hearing anything anyone chanted against my own memories of chant.

remembered *ekteleses*, associations with persons and events may also be drawn to form a compelling whole. Delving into my own roots as the son of two archeologists and a veteran of many excavations, I unearthed a strong analogy from which to develop a theory that would describe this experience: that of the palimpsest.[15]

Palimpsest theory

The classic palimpsest

A palimpsest is a manuscript that has been reused, having had its original text only partially erased and appearing on the page together with the later text.[16] The word comes from Greek: *palin* ("again") and *psao* ("to write"). Aside from invention, necessity, it seems, is also the mother of the palimpsest. Parchment has often been expensive and difficult to obtain. Scribes recycled parchments by scraping the ink from inscribed

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[15] Originally, Stelios' descriptions of a multi-layered, multi-vocal experience of a text reminded me of the Hebraic Talmud. The Talmud is a version of the Torah upon which rabbinical scholars have written exegetical commentaries. On the center of the page is printed a small block that contains the original text, and then further texts are printed around this concentrically, forming a text which features commentaries by Hebrew scholars over millennia. Today, newer editions with further commentary are forthcoming.

Stelios' "dialogue" reflects this tradition. Like the writing of a Talmudic commentator, Stelios' realization is in dialogue not only with the written melody, but with several other layers of "commentary." Also, similar to Talmudic tradition, Stelios' dialogue involves an awareness of oral elements that were never redacted and coexist with the written scripture as part of the tradition.

Although I found the Talmud to be a beneficial metaphor, development into theory proved difficult due to the fact that its extremely-controlled nature contrasted with the chaotic nature of Stelios' realizations and the multifarious and chaotic effects and affects they can produce.

[16] Sarah Dillon, in *The Palimpsest*, points out that almost every discussion of palimpsests, whether theoretical or fictional, includes a somewhat awkward and apologetic explanation of what a palimpsest is. According to her, this is because the writer never feels confident regarding whether the reader will be familiar with the word while at the same time does not wish to offend one who is (Dillon 2007,10). I will echo this thought with apologies both to those who are and are not familiar with this term.

parchments with a blade or stone and then writing new inscriptions.[17] This was never a complete process, however. After an initial cleaning the paper would look clear, but as time passed the older text, through a variety of natural chemical processes, often became visible again on the page as a layer beneath the new text (Dillon 2007, 15-19). This process was often repeated more than once, eventually resulting in a richly multi-layered text. Once the palimpsestic layers have emerged they join in a somewhat paradoxical relationship of simultaneous intimacy and separation; intimacy by the fact that they coexist in the same two-dimensional space, and separation because the various layers of text are usually quite distant in content and language (6). I use the term "classic palimpsest" to refer to parchments that have been erased and re-inscribed.

The phenomenon of the palimpsest has been known for centuries. It was likely first seen as a surprising annoyance when ink that had been erased would reappear on the page due to the oxidation of iron in the residue of the scraped ink. In the seventeenth century, however, the palimpsest began to be recognized for its historical value. In various libraries, scholars and monks began to discover ancient works preserved beneath the surface of more recent works. However, since palimpsestic text was usually hardly legible, the palimpsest remained an obscure and somewhat "eerie" phenomenon (Dillon 2007, 17).

It was not until the nineteenth century that advances in chemical techniques made it possible for palimpsests to be deciphered with accuracy. At this time, palimpsests, such as the famous Archimides palimpsest, were discovered that contain rare and fantastic

[17] This is a fairly ancient and widespread practice. I have seen palimpsests from as early as the second century BC, made by Egyptian scribes on papyrus, and others from Elizabethan England, inscribed on parchment.

ancient documents (Dillon 2007, 17-21). At this point, having captured the public imagination, palimpsests began to be featured in novels and dramas; it was inevitable that the concept of palimpsest began to be used metaphorically (1).

From metaphor to theory

In 1845, Thomas De Quincey, in an essay entitled, "The Palimpsest" began, as Dillon describes it, "…a process of metaphorization [of the word palimpsest] that continues to the present day." Provocatively, De Quincey's palimpsest was a metaphor for the mind, reflecting the overlay of experiences provided by memory and association. From this time forward the palimpsest as metaphor began to be used in diverse fields (Dillon 2007, 24).

In spite of the frequent use of the word, "palimpsest," in fields as diverse as biology, literary criticism, and computer technology, to describe a situation in which new material overlays incompletely-erased older material, until Dillon's *The Palimpsest*, published in 2007, there have been virtually no sustained studies of the concept as a theory in its own right (2007, 5).

Palimpsestuousness

Dillon proposes to distinguish the nature from the experience of the palimpsest by contrasting the term "palimpsestic" with her own term "palimpsestuous." Palimpsestic (the adjective of "palimpsest" according to *Webster*), refers to the process of layering that produces a palimpsest, whereas "palimpsestuous" refers to the result of that process and the reappearance of the underlying script (2007, 4-6). The term "palimpsestuous" speaks to the experience of the palimpsest, the "simultaneous relation of intimacy and separation" that is experienced by the reader. As Dillon points out, the term

"palimpsestuous" also has certain overtones that suggest possibly an unlikely or improper intergenerational relationship (Ibid.). Impropriety aside, the idea of inter-layer relationships or resonances, experienced by a reader, or in the present case, a *psaltis* or listener, evokes exactly the type of experience I observed in the experience of *yphos*. Therefore, I have taken both words and use them as Dillon has proposed, one to describe processes and the other experiences.

The experience of *yphos* is clearly palimpsestuous. The palimpsestic processes that manifest *yphos* embed themselves in its phenomenology. *Yphos* is manifest by a process that features multiple layers of various degrees of clarity. All are bound by a single context that causes them to be experienced as overlaid, occupying the same space. Y*phos*, therefore, is experienced through the complex interrelations between these layers and the topmost layer, which is always the present iteration of a chant in real-time performance.

Summary of the palimpsest theory of *yphos*

In the following pages, I present my palimpsest theory of *yphos*. This theory seeks to construct a framework through which the palimpsestic processes and palimpsestuous experience of *yphos* can be understood. I begin with an examination of the "anatomy" of the palimpsest, focusing on two important features: anchors and layers. Anchors are contextual constants that allow one to perceive material as accumulating in the same space. Layers are memories of individual iterations of chants that are perceived hierarchically. I demonstrate, however, that this hierarchy is not chronologically based, as in the classic palimpsest, but rather is based upon complex associations with and between the layers. With the anatomy of the palimpsest of *yphos* in place, it will then be

possible to examine its phenomenology. I do this by introducing the concept of resonance, a product of internal interaction between various memorial layers and the chanted line. Stelios' experience of resonance gives him the sense of being "in dialogue" with the various palimpsestic layers he imagines as he chants. This causes him, and the experientially-informed listener, what I describe as the sense of "past-in-present." This feeling, I propose, is both the effect and affect of *yphos*.

After this exposition and analysis of the palimpsest theory of *yphos*, I explore the implications of the sense of "past-in-present," and palimpsestuousness in general, in Stelios' experience of temporality. I conclude by expanding the issue of temporality as related to *yphos* to include not only *psaltiki*, but also the church and community thus shedding light on Stelios' experience as the last of a millennium-old lineage of Patriarchal *psaltes*.

Palimpsestic anatomy

The palimpsestic anchor

A palimpsest is manifest by the existence of a contextual point that allows for the accumulation and overlay of successive material. I theorize this point as the palimpsestic anchor. The classic anchor is, of course, the parchment or papyrus upon which a palimpsest is inscribed. In all other theoretical applications of the metaphor of the palimpsest, the concept of the anchor and anchoring seems to have remained implicit. This is because the anchor, or contextual point, is usually obvious, and there has been no need to theorize it. Examples of such situations can be found in the architectural palimpsest, in which the structure itself anchors the palimpsest, or the genomic palimpsest, which is anchored by the genome, that preserves ancient inactive genes.

The palimpsestic nature of *psaltiki*, and therefore the palimpsestuous experience of *yphos*, does not have such an obvious anchor. As discussed, Stelios' palimpsest consists of remembered *ekteleses*. Naturally, these memories exist in his mind, and certainly the memorial workings of the mind have been described as being palimpsestic in nature (Dillon 2007, 23-43). Thus in some cases the mind itself could be thought of as an anchor. The mind, however, contains a vast array of memories that are unrelated to the palimpsestuous experience of *yphos*. For example, as Stelios chants a hymn he might for some reason recall what he had had for dinner the night before. Even though this recollection may superimpose itself along with the recollection of various *ekteleses*, this recollection is clearly unrelated to the palimpsestuous experience of *yphos*. A more specific context or reference point is needed.

As previously discussed, Stelios explained that at times he feels as though he can almost see these other *ekteleses* clustered around the written line. Is this line, then, the palimpsestic anchor? Is this the context that allows him to experience internal memories of multifarious *ekteleses* as though overlaid upon each other? The *psaltic* palimpsest can only be manifest during a real-time iteration of a chant. Stelios, while experiencing the palimpsest through the written melody, can only access this experience by performing this melody.[18] However, it is also possible for Stelios to chant with *yphos* without a score. Although in these cases he is chanting from memory, he is still engaged with multiple memories and *ekteleses*. Therefore, I propose that the melody—actually, a

[18] I do not mean that it must be chanted "aloud." He could, looking at a score, mentally chant the melody and still have a palimpsestuous experience. My point is that this experience is only accessible through some form of real-time iteration.

group of related melodies—is the anchor of Stelios' palimpsestuous experience of *yphos* and the written melody is an expression of it.

Texts and versions

It could be questioned whether the text of a hymn, rather than the melodic line, would be a better candidate as anchor for the palimpsestuous experience of *yphos*. While at first glance it might appear so, in that the text is much more stable than the melody, this can generally be ruled out because many hymns have multiple versions, written in different modes, genres, or simply feature different *théseis*. The memory of these other versions, as I have shown in my transcriptions and analyses, is not included in the palimpsestic development of a given hymn. Indeed, the palimpsestic memories all relate in some way to a given melody.

The hierarchy of layers

Although manifest by an anchor, a palimpsest is characterized by an accumulation. Differences in language, content, shape, and clarity between elements of accumulated material all conspire to produce the effect of layering. A palimpsest is usually perceived as a series of layers naturally receding from the topmost layer—and thus most recent layer—into ever-decreasing clarity.

In the classic palimpsest, older layers have been intentionally scraped away and newer layers inscribed over them. But the old layers, resembling repressed memories, are peculiarly resistant to complete erasure, remaining visible beneath the topmost layer, protected from any further attempts at erasure. The layers of a classic palimpsest are

strictly and irrevocably ordered in a hierarchy with the most recent layer being the most prominent.[19]

Although in Stelios' tradition there is no parallel process, in terms of an intentional effort to erase older material, his experience of layers of *ekteleses* receding in clarity is strikingly similar to the layering effect of a classic palimpsest. Of much greater complexity, however, is the hierarchy of layers of remembered *ekteleses*. Naturally, one would expect familiar *ekteleses* to be perceived as a top layer. Aside from the degree of familiarity, however, other hierarchies intersect Stelios' experience. For example, Stelios explained that a memory of an *ektelesis* by Naupliotis, which he may have only experienced through a crackling 78, or perhaps only as a transcription, will figure more prominently in his mind than that of a lesser chanter with whose chanting he is more familiar. The least prominent memorial layers consist of such things as *ekteleses* by "*exopsaltes*" ("outsider *psaltes*").

Layers: from episodic to semantic

The above description of memorial layers may leave the impression that these layers are all clearly identifiable. To imagine this would be to deny the curious allure of the palimpsestuous experience. The memorial layers are hopelessly and incestuously entangled. Stelios did not seem to have a particular association with the majority of the *ekteleses* we discussed. When I would ask him if he remembered from where he had learned them, his response would simply be, "they are part of our Tradition." However, there were also many *ekteleses* that Stelios did associate with particular *psaltes* or chants.

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[19] I am speaking of a palimpsest unaltered by chemistry or photography. Of course, many philologists and archeologists laboriously work to destroy this hierarchy through chemical, photographic, and other means, and reveal lower layers more prominently.

In 1972, Endel Tulving proposed a fractionalization of memory processes that was meant to replace the failing concept of short-term and long-term memory (Baddeley 2002, 4-5). Tulving's proposal was that human memory could be divided into two categories: episodic and semantic (Tulving 1983). His theory, recently detailed and amended by him, describes episodic memory, as the name implies, as any memorial experience that is phenomenologically related to the experience of remembering (Baddeley 2002, 5-7). Episodic memory, then, is memory in context. It is the type of memory one has of a particular event, person, or place. These memories are what give each person a sense of identity, although constantly changing and developing, they give a person the sense of having a particular history or "life story." Human beings identify themselves with and by their episodic memories. Although semantic memory was originally theorized as a separate process, it is now thought that it is developed from episodic memory and consists of episodic memories that have been generalized through repeated or continued exposure or experience (Gardener 2002, 10-12). Semantic memory is, therefore, memory removed from its context. It is what is commonly referred to as "knowledge." From Tulving's descriptions, it can easily be inferred that examples of semantic memory include such things as grammar, mathematics, and music theory (Tulving 1983).[20]

[20] When one first studies such things as theory, episodic memories develop in the context in which they are learned. Eventually, these episodic memories are distilled into semantic memory. Naturally, this process usually involves some residual episodic memory. Most people can, for example, remember the high school classroom in which they studied mathematics. However, performing calculations in daily life rarely recalls these memories and is certainly not an intrinsic part of the process.

As described above, many of Stelios' remembered *ekteleses* would appear to be episodic in nature. They are associated not only with specific *psaltes* but with specific occasions of their chanting. It is easy to see how Stelios would identify with these *psaltes* through his interactions with these memories and how this would be meaningful to him.

I propose that Stelios' remembered *ekteleses*, which form both the palimpsestic layers and the palimpsestuous whole that he experiences, fall along a continuum from episodic to semantic. Some *ekteleses* are so dramatic, as seen above in figure 4.2, number seven, that he can immediately associate them with specific *psaltis* and a specific occasion. Other *ekteleses*, however, remind him of a particular *psaltis* or time period only, and still others are merely "of the Tradition." According to Tulving, it is repetition or continued exposure that gradually causes something to be distilled from episodic memory into semantic, or knowledge. The nature of Stelios' repertoire of *ekteleses* shows evidence of the process of conversion from episodic to semantic memories. It is likely that as a novice his repertoire of *ekteleses* was more episodic and less semantic than it is today, considering that he would have been less familiar with many *ekteleses*. Over years of chanting and listening to other *psaltes* around him, he would have become more familiar with their *ekteleses*, and through repetition, both of hearing and chanting, more of these would have been distilled into what he refers to as "of the Tradition."

I maintain that these more semantic "of the Tradition" *ekteleses* are the bottom of the palimpsestic layers. This is the ultimate background layer towards which other inscribed layers recede as new inscriptions are continually added to this living manuscript. This is not to say that this is the least important. In fact, it can be argued that this is most

important. Stelios feels a sense of ownership with the semantic layers—since he doesn't associate them with someone else—that he does not feel with the episodically-rooted ones. An *ektelesis* that Stelios associates with Stanitsas cannot be *his* in the same way as one that he just somehow "knows."

Anatomy of the palimpsestuous experience

Resonance

The concept of palimpsest as complex, multi-layered object would tend to cast it as a sort of memorial catalogue of *ekteleses* that Stelios negotiates in performance to create the palimpsestuous experience of *yphos*. Stelios, however, does not feel himself bound to choose from these remembered realizations. He can—and often does—simply chant something else. The central aspect of the palimpsestuous experience of *yphos* is the juxtaposition of real-time *ektelesis*, against multifarious remembered *ekteleses* experienced as layers anchored by the neumatic melody represented on the page. I theorize the affect and effect that this process creates as "resonance."

Resonance is a feature intrinsic to any palimpsestic situation. Overlaid elements cannot but have some effect upon each other.[21] One inscribing a "scraped" parchment, in spite of having already judged its previous contents as essentially disposable, must be aware of—and interact with—the underlying text in some way. This is because by not having been completely erased, it can interfere with new text. In most of the many palimpsestic pages I have seen, an interaction appears to be manifest by the scribe choosing to inscribe the new text either upside-down or to a right angle with the old layer

[21] This bi-directional relationship points to significant temporal implications for the palimpsestuous experience. I will examine these implications below.

of text. This indicates awareness of possible, and in these cases seemingly unwanted, resonance between palimpsestic layers in the mind of a reader.

Unlike one inscribing a classic palimpsest, the focus of Stelios' chanting-as-inscription is a deep awareness of resonance between his present realization and all of the other palimpsestic layers. Although, as seen above, a creator of a palimpsest may unintentionally, and unknowingly create resonances, Stelios' palimpsestuous experience of *yphos* is characterized by resonances he intentionally causes between real-time *ekteleses* and remembered *ekteleses*. This is not to say that Stelios does not create unintentional resonances for himself or the listener. As mentioned above, resonances are intrinsic to palimpsestuousness, and Stelios has little control over what associations and thereby resonances might occur in the mind of the listener. The point is that the central element of *yphos* is the intentional choice in *ektelesis* that creates resonances.

Typology of resonances

From my discussions with Stelios, I have identified four types of resonance. Because the production and experience of resonances is subjective, complex, and internal, I present them below not as a catalogue, or framework, but rather as an example that will provide a glimpse into the palimpsestuous experience of *yphos*. I describe the resonances as congruence, opposition, adornment, and amplification. Although these might sound like synonyms for the categories I discussed in Chapter III, they are, by their subjective nature, essentially different. Stelios' resonances are not created between his realization and the written melody. Rather, they are created between his realization and other remembered realizations that are anchored by this melody. As demonstrated above, sometimes the written melody is itself a record of a particular *ektelesis.* Occasionally

Stelios is, in fact, creating resonances against it, though more often he is engaged with unheard and unseen internal melodies.

Congruence

At times, Stelios chooses to realize a *thésis* in approximately the same way he remembers it. I have chosen to call the resonance this creates "congruence." I decided against the term "identical" because Stelios told me that he feels he never chants a remembered *ektelesis* perfectly verbatim. This does not mean that he will necessarily chant different notes. Rather, he may just chant with a different feeling or flow. According to him, chanting remembered *ektelesis* verbatim is something for students and novices to practice. Stelios described the feeling chanting this particular *ektelesis* against the score as reflecting on Pringgos. Pringgos published several books that feature his written-out *ektelesis* of such things as Ephesisos' book. This particular *ektelesis* shown in figure 4.3 can be found in Pringgos' *Anastasimatarion* (1928, 12).

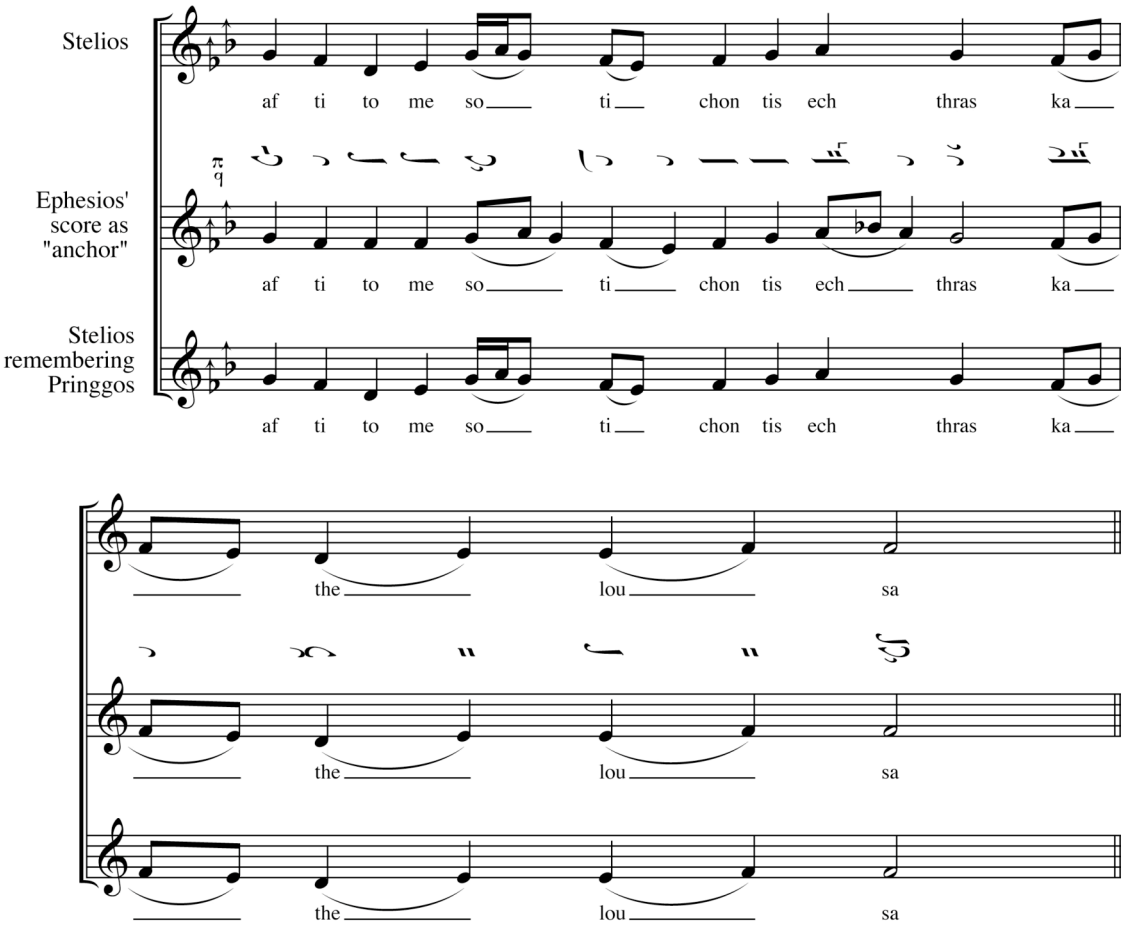

Figure 4.3: Transcriptions of Stelios' performed *ektelesis* first, then the written line from which he was chanting at the time. After this, he chanted what he remembered of Pringgos' line.

Opposition

As the name implies, Stelios creates a resonance of opposition by going directly against a remembered *ektelesis*. This example is especially significant because this particular *thésis* is one whose *ekteleses* are "of the Tradition." This is not surprising in that it is probably the most common *thésis* in *psaltiki.* However, it is significant that Stelios felt a strong opposition was created by chanting it *as it was written on the page*. "No one ever chants this *thésis* as written," said Stelios of this passage. The first two beats are virtually always ornamented in some way. Therefore, to hear it chanted "dry"

comes as a shock and produces a strong sense of opposition against almost any remembered version, since it will very likely be different than the written line. In this way Stelios produces a resonance against the deepest, most dense layer. He must know dozens[22] of *ekteleses* for this cadence, and he is creating a resonance against all of them.

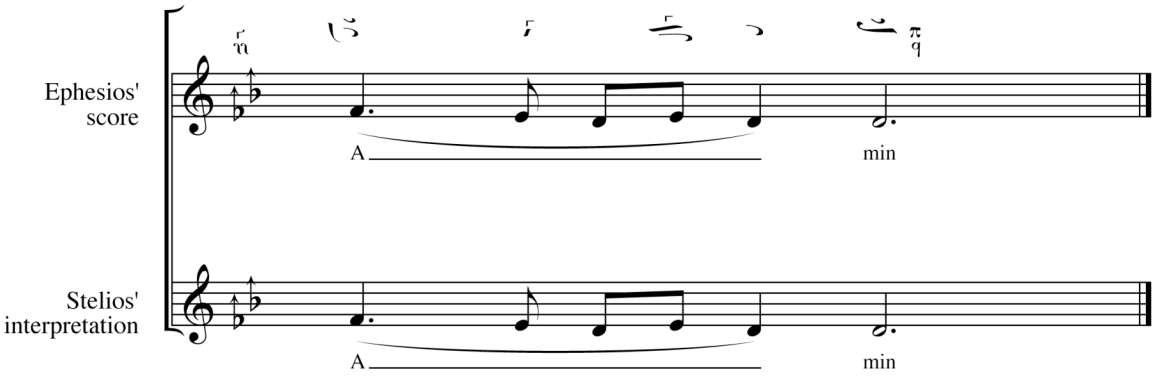

Figure 4.4: Stelios' sense of opposition is not apparent through the transcription.

Adornment

The idea of "adornment" as a type of resonance was engendered in my mind by an analogy Stelios made one day between traditional practices relating to icons and *psaltiki*. In orthodox tradition, it is common practice to venerate icons with revetments of precious metals. People will hire an artist to cut, usually from silver or gold, an outline, with embossed or engraved detail, of some feature, usually of the figure on the icon. Often this practice starts with a halo, or perhaps a hand or an arm, and may continue until the entire icon, except for the face, is clad in precious metals. Each sponsor usually inscribes his/her name on the back of the piece. Although critics and scholars generally focus on the painted layer beneath them, these claddings are quite important for some practitioners of the religion as they allow a type of interaction with the icon itself.

[22] I myself could immediately think of twenty-three *ekteleses*, four of which I associated with other *psaltes*.

Gesturing to such an icon in his home one day, Stelios pointed out that something similar takes place in music. When I asked him how this was so he answered with the example of *Ti Ypermaho*. "Here, at the Patriarchate, and at Blacherno[23] we always chant (when chanting *syntomon*)[24] the words '*Ti ypermaho*' like this, [he chanted]"

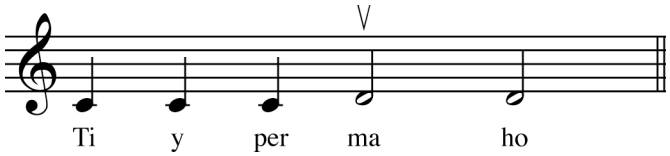

Figure 4.5: Stelios' chants his usual version of "*Ti Ypermaho.*"

"It is simple but powerful and in these two churches we wouldn't dare to chant it any other way. But often, the people, in other places chant it like this, [he chanted]"

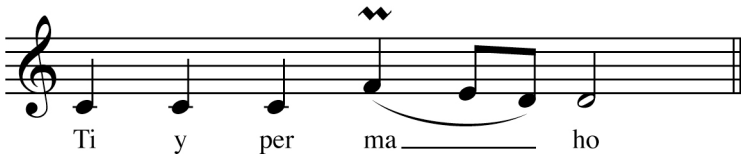

Figure 4.6: Stelios' chants the way he has heard other people render the same line.

"They are not changing the original melody, or destroying it. They love the original melody and are adding these notes to honor it. It is the same thing that people do with the icons." Stelios went on to say that "great masters" further developed and expanded this melody, "…with respect and with love [he chanted]"

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[23] The hymn "*Ti Ipermaho*" was composed in the eighth century CE when the Avars had besieged Constantinople. According to the legend, the Virgin Mary appeared on the city walls in various places and wherever she appeared the attackers died. This hymn was composed and then chanted from the walls of the city the next day and night and the Avars retreated. Blacherno, a monastic church very close to the old city walls, is considered the first place where this hymn was chanted. It is inscribed in stone on one of the walls. It is quite an experience to chant this hymn in that place.

[24] *Syntomon* literally means "brief" and refers to a syllabic style.

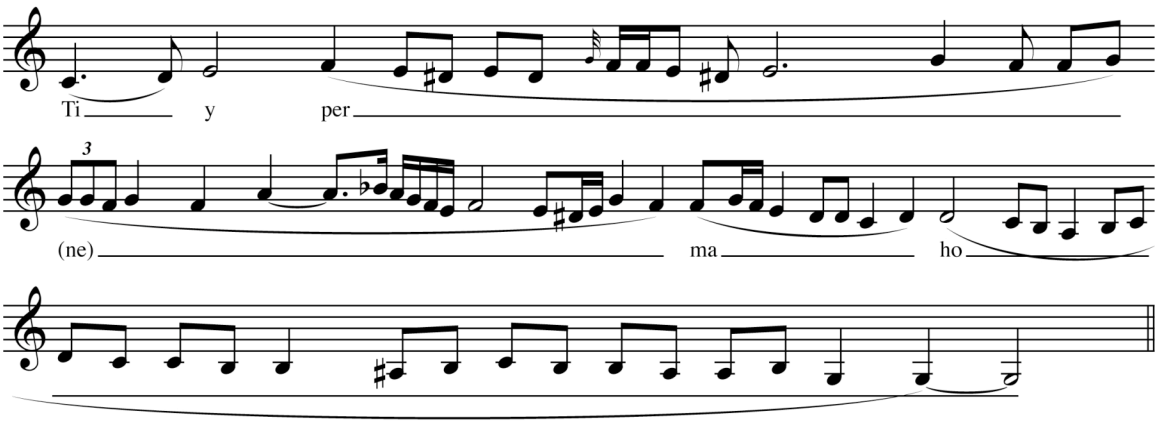

Figure 4.7: Stelios' elaborate version of the same line.

"Sometimes, when I chant *ektelesis*, I do this, too, but often I have in mind what I have heard." In this context, I took him to mean that he was adorning a remembered *ektelesis*. So I searched through my recordings, scores in hand, for areas that seemed as if they might feature such "adorning" *ekteleses*. Figure 4.8, below, is one such place, which Stelios confirmed by chanting the melody he was adorning, anchored by the score.

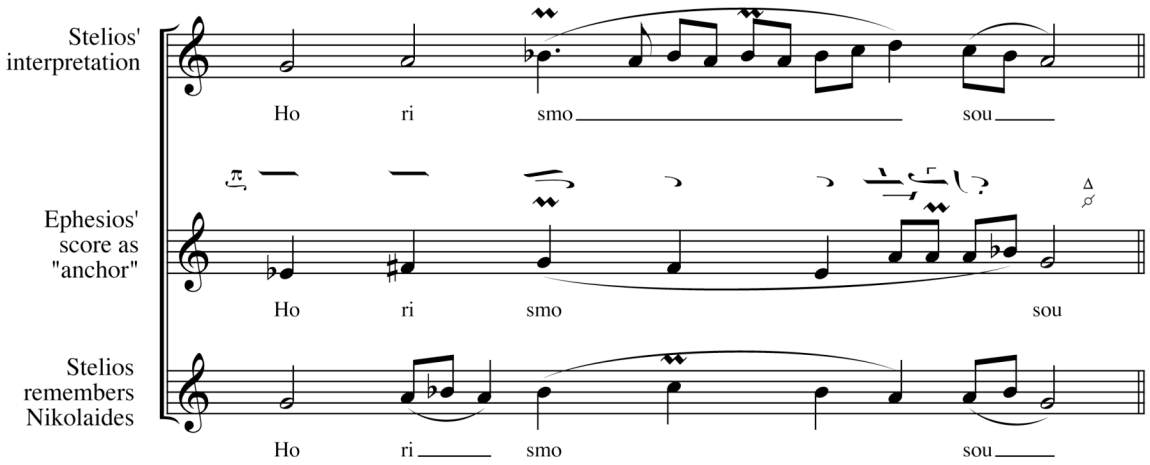

Figure 4.8: Stelios "adorns" a remembered realization by Nikolaides.

Amplification

Stelios will often exaggerate a remembered *ektelesis*. In figure 4.9, below, he is simply enlarging a leap of a minor third to that of a perfect fourth, at letter "A."[25] The fourth takes one out of the more common territory in this, the third mode, which less frequently ascends, especially by leap, past the fifth scale degree (in this case, the note "C"). The remembered *ektelesis* is that of Leonidas Asteris, the current *protopsaltis*. I call this type of exaggerated movement "amplification" because Stelios feels as though it makes the line stronger and emphasizes the intent of the original *ektelesis*. This same *ektelesis* is present in Pringgos' *Anastasimatarion* (Pringgos 1928: 67). I do not think that this changes Stelios' experience of the resonance. It merely highlights the fact of the subjective nature of these resonances. If Stelios had held Pringgos *ektelesis* in his mind as he chanted this, it is likely that he would have experienced a different resonance.

When remembering the ektelesis of another psaltis and resonating with/against it, Stelios, must hold in mind a specific episode of realization. This is because, like Stelios, all of these *psaltes* freely varied their *ekteleses* just as much as Stelios. So, for any *psaltis* with whom Stelios is familiar, he will likely remember several different *ekteleses* anchored by the same score.

[25] Although the *psaltic* tradition features numerous "microtonal" intervals, these two correspond exactly to a minor third and a perfect fourth.

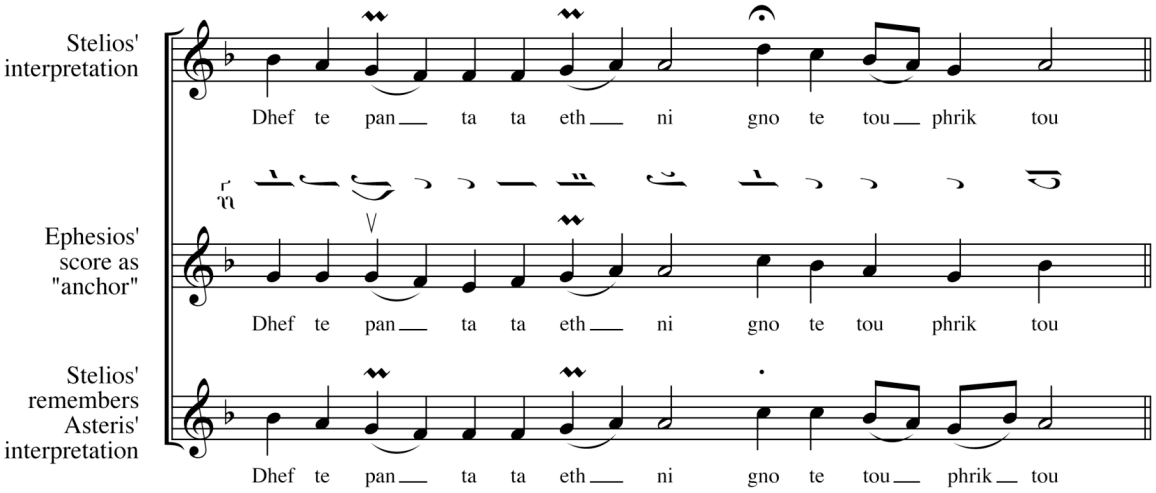

Figure 4.9: Stelios "amplifies" Asteris' *ektelesis*.

A good example of this is Asteris' *ektelesis* which Stelios amplifies in figure 4.9 above. Stelios has undoubtedly heard Asteris realize that particular melody, which is part of the third mode ordinary, in many and various ways. In order to feel the resonance he was creating, Stelios must have held in mind a particular occasion of Asteris having chanted it in the manner that he then opposed.[26] Stelios told me that he does not consciously negotiate this (i.e., choose which memory to hold in mind); it is experiential. The memories arise with seeming spontaneity in his consciousness as he is chanting, and he chooses a resonance that creates for him an internal recontextualization of the remembered *ektelesis*.

Ambiguity

The issue that spontaneity of memory raises is exemplified in Stelios' seventh realization of the *thésis* of the opening of the mode II a*inoi*, in figure 4.2 above. Stelios,

[26] I was later able to find Asteris chanting exactly the version Stelios described on a recording in Stelios' collection. On the recording, Stelios can also be heard chanting in unison with Asteris.

when realizing Ephesios' score, remembered Pringgos' opposition to it and chanted a congruent *ektelesis*. Did Stelios feel a resonance of opposition by "going against" the many traditional *ekteleses* that follow the path of the rising third, or one of congruence, by chanting with Pringgos' descending line? We know from the previous discussion of this particular resonance that Stelios had Pringgos in mind as he chanted this particular *ektelesis*; however, still we do not know exactly what type of resonance Stelios felt in that moment. This is something that cannot be known through analysis or any other external approach. The only way to know Stelios' experience in that moment is to ask him. Because of this, the complex resonances created by Stelios' *ekteleses* are peculiarly resistant to a hermeneutic approach.

Hopefully at this point the futility of cataloging each type of resonance is apparent due to the fact that each is an internal and seemingly chaotic experience. Regardless of how many of these resonances I record and Stelios explains, I will be no closer to being able to understand anything more than the nature of this process. There is no way to know what type of resonance Stelios will experience during a given iteration of a chant without his explanations. Furthermore, such explanations can only be given by Stelios after the fact of chanting, since beforehand he does not know exactly what experience he will have in terms of created resonances. This data, then, is not a framework by which one may analyze resonance but a window into Stelios' palimpsestuous experience of *yphos*.

Communication

Naturally, significant communication takes place between Stelios and the listener. *Psaltiki* is ultimately considered by *psaltes*, and the church as a whole, to be a "vehicle of text," and as such, its central role is one of communication. Much of the theology, and

quite a bit of the history of Orthodox Christianity, is contained in chant texts. *Psaltes* highly value knowledge of the sometimes multiple meanings embedded in the texts. Congregation and clergy also engage these meanings, with the latter often basing their preaching on hymn texts. However, aside from these central meanings, upon which chants are structured, "clothing the melody" (Stathis 2006, 2), the experience of *yphos*, paradoxically transient yet central to the tradition, is not associated directly with external meanings. *Yphos* is apprehended through resonance between palimpsestic memorial layers and real-time performance. Resonance is an internal and individual experience. Like the *psaltis*, the listeners must also have an internal palimpsestic set of memories against which they hear the real-time iteration of a chant. The specific resonances experienced by listeners are not bound to those experienced by the *psaltis* in any way. The listener will have a parallel yet different experience to Stelios'. Stelios cannot intentionally communicate anything to the listener by his internal and individual experience of resonance. Listeners will experience resonance but there is no direct connection to those that Stelios creates for himself.

The fact of this disjunct in communication between Stelios and the listener precludes the possibility that his memories of musical formulae can be arranged and juxtaposed during *ektelesis* to form a meaning that signifies, or points to, something other than themselves, and which could then be decoded as a sort of secondary meaning, or language of signification. If not such a meaning, what is conveyed through the obviously-important production of resonance? I propose that for both Stelios and the listener, resonance evokes a sense of presence: a visceral, real-time experience of the

presence of many and diverse palimpsestuous layers with which Stelios and the listener are simultaneously—yet individually—engaged.

Presence effects

According to literary scholar Hans Ulrich Gumbrecht, people long for the experience of presence. In his book, *Production of Presence: What Meaning Cannot Convey*, he describes the experience of presence as unmediated, free of the semantic and hermeneutic (2004, 1). Considering that human beings have an extremely strong tendency to interpret every event and situation for underlying meaning and significance, pure experiences o presences are quite rare. To approach presence from a slightly different vantage point, Gumbrecht instead focuses on what he calls "presence effects" (24).

Presence effects are simply the phenomenological aspects of any event or activity, as opposed to its hermeneutic aspects, which Gumbrecht refers to as "meaning effects" (2004, 44). Almost all activities (save perhaps some types of meditation or extremely intense yet short-lived experiences like cliff-diving) naturally feature both presence effects and meaning effects. It is difficult, then, to provide an example of a particular experience or type of experience as exemplary of the presence effect. Instead, I would explain them as follows. As I sit here at my desk and type this paragraph, I am simultaneously aware of several things. Naturally, I am aware of the subject of my discussion and aim for clarity of prose and efficient sequencing of ideas and arguments in relation to this subject. Intrinsically embedded in this experience, however, is my awareness of the clattering sound of my fingers hitting the keyboard, the glow of the computer screen filling my darkened room, and the faint hum of my computer fan. While these latter experiences may qualify as presence effects, there is, however, a subtler and

more important presence effect that I experience as I write. It is the imagined presence of a reader. Since writing is a form of communication, it is impossible for me to write anything without imagining—and experiencing as present in some way—a reader: a person or persons to whom I am communicating my thoughts and ideas (even though imagined reader may simply myself sometime in the future). This experience of the "presence" of my reader(s) is, for myself and I suspect many others, also an intrinsic aspect of the phenomenology of writing.[27] This is the type of effect that Gumbrecht posits as a "presence effect."

It is this type of experience that I propose is manifest by Stelios and other *psaltes* through resonance. The art of *psaltiki* is complex and involves much interpretive skill on the part of a *psaltis*. Always, part of a *psaltis*' awareness while chanting is occupied by such things as the meaning of the text, melodic interpretation, ritual context, and vocal range. However, when chanting a chant, an experience of presence is born through resonation with multiple remembered layers. Like Gumbrecht's concept of presence effects, the experience of resonance is one that "just happens" (2004, 81). A *psaltis* will suddenly become aware of layers, other versions against which his real-time chant is resonating. Beyond these layers, or perhaps embedded in them, are the *psaltes*, both historical and contemporaneous, that are associated with them. The spontaneous sense of the presence of melodic layers and associated personages is one that, for an experientially-informed *psaltis*, is engendered by and during processes of interpretation while remaining distinct from these things. It is a presence effect.

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[27] I do not mean to mystify or romanticize this experience by giving the reader the impression that this experience of presence is either an intense or visceral feeling.

Many types of presence effects, however, could also arise from the chanting of a chant. For example, a *psaltis* or listener could experience the sense of a supernatural presence, since many chant texts directly address various supernatural beings, thus implying or suggesting such presences. While interesting, and also clearly a type of presence effect, this type of experience would be unrelated to the phenomenology of *yphos* that I am trying to describe. To describe Stelios' palimpsestuous experience of *yphos* simply as engendering a presence effect is too vague, since such description does not separate it from the many other possible presence effects that may co-exist in his performance of a chant. Clearly, by the very nature of the palimpsest, Stelios' experience must be related to a conception of temporality. For Gumbrecht, the experience of presence effects and temporality intersect in his concept of presentification.

Presentification, while not an actual experience of the past, is the induction of a presence effect related to the past (2004, 92). Gumbrecht's concept of presentification is observable in such things as creative anachronism societies, museums, early music performances, and historically-based films (112). Presentification is necessarily contrived. Because acts of presentification strive to simulate experiences of the past, embedded in any act of presentification is the inescapable awareness of this intent. While presentification is obviously different from the experience of *yphos*, considering that Stelios' does not approach the *analogion* with the intent of evoking an experience of ancient Constantinople, the idea of interaction that with the past that Gumbrecht touches on in his discussion of presentification has direct bearing on the present study.

> Short of always being able to touch, hear, and smell the past, we certainly cherish the illusion of such perceptions. This desire for presentification can be associated with the structure of a broad present where we don't feel

> like "leaving behind" the past anymore and the future is blocked. Such a broad present would end up *accumulating different past worlds and their artifacts in a sphere of simultaneity* [my emphasis].
>
> (Gumbrecht 2004, 121)

An accumulation of layers, at once separate and unified, is part of the anatomy of the theoretical palimpsest described above. Gumbrecht's "accumulation…in a sphere of simultaneity" points to the intersection of the concepts of presence effect and palimpsestsestuous experience of *yphos*.

Past-in-present: intimacy and separation

The concept of palimpsestuousness, as described by Dillon, is characterized by a simultaneous and paradoxical intimacy and separation between palimpsestic layers (2007, 5). In a classic palimpsest, two or more unrelated texts occupy the same physical space. The distance in content, style, form, clarity, and often language between these layers can be significant, indicating a temporal gap between them and imparting a sense of separation. However, arising simultaneously and inescapably is an equal and opposite sense; one of intimacy as the texts intersect and entangle each other by occupying the same two-dimensional space. From a purely objective perspective, the texts are merged into a single whole, a visual object formed by intersecting lines. The layers in separation expand the palimpsest, providing a sense of multidimensionality, with each layer being conceived of as discrete and identifiable with a particular time period.[28] In intimacy, however, the layers collapse the palimpsest into a two-dimensional state in which they

[28] I am here referring to a classic palimpsest. Not all of the layers of Stelios' experience are identifiable by him.

form a single image that is experienced as an object of the present.[29]

I propose that through this process an experience of past-in-present is born. The experience of past-in-present comes from the union of, or perhaps oscillation between,[30] the two effects. The memorial layers retain the aura of past through expansion and separation while being perceived as present through collapse into the intimate conditions imposed by a two-dimensional space.

I will call this experience "past-in-present" because it is not fully an experience of the past, as such would cause a disruption in perception of reality, nor is it an artificial present experience dressed in the past, as is the case with presentification. Rather, in the experience of past-in-present, some part of the past is manifest experientially into the present. I have chosen to hyphenate this phrase in order to signify the separateness yet simultaneity of the experience of this dialectic.

Stelios' dialogue: *yphos* as past-in-present

Stelios identified this sense of presence by describing the act of chanting as "entering into a dialogue" in which he could converse with the past. As seen above, it is through this dialogue that Stelios causes the resonances that are central to the experience of *yphos*. Metaphorically, the idea of a dialogue implies a dynamic interaction. Stelios does

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[29] This sense of everything being remembered at once and being perceived as a single object reminded me of the way Alfred Ladzekpo, my former professor at California Institute of the Arts, and a master of Ewe drumming, described his experience of performing a piece. He told me that he hears all of the music, and all of the possibilities, and everything related to it as a "big ball of sound" that he can then traverse and reshape, or draw elements from at will.

[30] Because it is extremely difficult to separate the sense of oscillation from that of simultaneity, I suggest both possibilities could account for the same phenomenon. It is like looking at an optical illusion and learning to see both images at once. Is one experiencing true simultaneous awareness of both images, or a quick oscillation between the two? For the purposes of the present study, the distinction is not important.

not feel he is simply recalling, amending, or editing memorial material. Rather, by choosing to describe *ektelesis* by the metaphor of dialogue, he is acknowledging that this material affects him and his chant as much as he affects it.

How does Stelios enter this dialogue? If the material is neither seen nor heard, how does Stelios, in real-time, manifest it in order to interact with it? This question brings to mind troubling images that suggest a form of either insincerity or confusion on Stelios' part: a madman having an argument with himself, or a ventriloquist act. Is Stelios engaged in an ononistic dialogue, a presentation that consists of a "wretched patchwork"[31] of musical quotations, in concert with his own innovations, and which seeks vainly to place him amongst a canon of historical *psaltes* with whom he seeks to identify? No. The *psaltes*, named and nameless, canonized and un-canonized, come *unbidden* and inexorably to his consciousness by the simple act of chanting a chant.

When Stelios chants a chant, therefore, a spontaneous resurrection takes place. The many remembered melodies arise with seeming spontaneity, like a previously-erased text on a classic palimpsest, to form a paradoxically tacit yet tangible counterpoint to his melody.[32] These other melodic layers, and the associations they imply, occupy the same real-time space as Stelios' chant and, therefore, are experienced as intimately associated with it by the fact of their simultaneity, while remaining separate by the fact of their silence.

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[31] Some of those who argued against the idea that Homer was formulaic in nature defended him by saying that it was not a "wretched patchwork" (Treitler 1975, 2).
[32] Although the word "counterpoint" has overtones that connect it strongly to Western European musical theory, I use it here in the broader sense of "making a musical contrast."

The experience of resonance causes the effect of past-in-present by simultaneously holding the palimpsest open, in its multidimensional state and collapsing it into two dimensions. This multidimensionality is achieved by the fact that Stelios' line is different—and unpredictably so—from the remembered material. The resulting lack of predictability in resonance prevents a static relationship from developing and imparts the sense of dynamic interaction upon every real-time iteration of a chant. Stelios' line is also different in different ways and to varying extents amongst the palimpsestic layers, extending the sense of unpredictability. At the same time, the simple act of chanting resurrects, merely by calling to mind all of the related memorial layers at once causing the sense of collapse into a two-dimensional state.

Summary: y*phos* experienced as manifestation of presence

The overall effect and affect of *yphos* is a sense of presence. This is experienced through interaction with invisible, inaudible palimpsestuous context with and against which Stelios' real-time chanting resonates. *Yphos* is not a process or strategy designed to produce this sense artificially. Nor, in spite of the fact that it is apprehended through sound, is it itself an audible characteristic. Rather, *yphos* is the manifestation of an experience of presence through dynamic interaction engendered by palimpsestuousness. This experience of presence is transient in that it is inseparable from a simultaneous experience of absence. I qualify this experience by describing it as "past-in-present," signifying the paradoxical simultaneous existence of both sides of this temporal dialectic.

About time

So far, the present study has focused solely on this experience as impelled by *psaltiki*. Aside from *psaltiki*, however, experiences of past-in-present appear to abound in Stelios'

life. Significantly, Stelios also relates these experiences to *yphos*. The remainder of the present chapter examines the larger implications of the experience of past-in-present that connect Stelios' sense *yphos* with that of historical time. I propose that his sense of historical time can best be described as palimpsestic. Thus, rather than linear progression, with its necessary gulf between past and present experience, Stelios experiences historical time as an accumulation. As in the musical aspects of *yphos*, this accumulation would allow various forms of coexistence of present and past experience.

Eis tin Poli (In the City)

Marc Singer proposes that Ralph Ellison, in his novel, *Invisible Man*, portrays the African American experience of historical time as palimpsestic (2003, 388). Elliot describes African Americans in the nineteenth century as living simultaneously in feudal and industrial times, experiencing the overlay of these two periods through escape from the feudalism of slavery to the modernity of New York City's Harlem, as a sort of collapse of the layers of history (392). Singer describes the protagonist's journey in *Invisible Man* as one that brings him to an understanding of time as palimpsestic. This understanding freed him from tropes of linear and, cyclic time that offered little agency due to the fact that in linear time the past quickly becomes unreachable, and in cyclic time, the past is one's inexorable destination (390). This description is eerily reminiscent of Stelios' experience in Istanbul.

Istanbul is a city of palimpsestuousness. Even the name "Istanbul" is palimpsestuous. The Turks named the city after the Greek casual appellation for Constantinople: "*eis tin poli*" or "in the city." For one who knows Greek, "Istanbul" simultaneously points to its past and present, an oscillation between Turkish pronunciation, which represents the

present nation, and a Greek meaning, that represents a past that has only been partially erased. Aside from place names, *Kadikoy*, for *Kalchidoni* (Chalcedon), or *Fener* for *Phanar* (the old seat of power for the Rum *milet*), palimpsests of many kinds can be found in practically every corner of this city in which more than one thousand years of architecture is stacked in seemingly haphazard juxtaposition.[33]

The Patriarchate, and especially the Patriarchal cathedral of St. George, while part of the larger palimpsest of the city, is literally a part of the past that has refused to be completely erased and stubbornly asserts and reasserts its presence, and can also be considered as a palimpsestic anchor in its own rite.[34] For Turks and Rum alike, the existence of the Patriarchate, or "*Rum Patrikanesi*," simultaneously represents the presence of the empire of Byzantium and its absence. Below, I will briefly relate Stelios' own description of his experience of *yphos*, and of palimpsestic time in this place.

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[33] Such palimpsests range from the spectacular to the mundane. Agia Sophia, built in 345 by the emperor Justinian, exemplifies the former. Standing inside this Cathedral-cum-mosque-cum museum, it is difficult not to notice the overlay of Islamic and Christian symbols on a mega scale. Gargantuan frescoes of cherubim (although the western "cherub" was derived from this name, cherubim are awe inspiring figures that consist almost entirely of multiple sets of wings) have emerged, through archeological techniques, from beneath the surface of Islamic inscriptions and abstract designs, forming a massive and awe-inspiring palimpsest. On a more mundane level, one is often aware of layers of history while walking down the street: the thin layer of asphalt often broken to reveal an old cobblestone street just beneath the surface. This in turn is sometimes ripped open to reveal Roman masonry further below.

[34] I would speculate that many consider it more as a Rasputin-like specter since its continued struggles with the government significantly disrupt the latter's hope of being admitted to the European Union.

"*Orthros in Bathys*"[35] (In the depths of the morning)

On December 12, 2006,[36] Stelios and I were called to accompany His All Holiness for the feast day of St. Spyridon to a church dedicated to this saint on the island of Halki,[37] several hours of travel by boat and horse carriage away.[38] This meant that Stelios and I needed to take our *rassa*[39] from the church and be ready for a driver to take us to the dock at approximately 4:30 a.m. I greeted a surprisingly animated Stelios at the door of St. George church in the bracing early morning cold. "Come inside, quickly," he urged, "there is something important I want to show you." We hastily entered the church, which was pitch dark save for the steady and warm light of a couple of oil lamps. The cathedral is a large building; in any other city it would be quite impressive. The knowledge that the fabulous though forever lost Agia Sophia stood only miles away somehow saps this impressiveness.

I walked with Stelios up to the left-hand *analogion.* In the echoing darkness, we stood still, waiting, apparently. After some moments, Stelios grabbed my wrist. He had an air

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[35] "The depths of the morning" is a common epithet in Byzantine hymnography. It is used to describe the early morning pre-dawn hours. I find it a fitting title for this anecdote.

[36] When I arrived in December of 2006, straight from the airport to a vespers service, I was not sure whether I ought to approach the *analogion* since I had not been formally asked to chant and had arrived too late to discuss the issue with anyone. Seeing me standing in a shadowy corner of the church, *Kyr.* Asteris, the *protopsaltis,* sent an assistant *psaltis* bearing with him a *rasso* and the message "*Kyrios* Asteris asks that you kindly join the left choir". From that moment, I again assumed the role of assistant *psaltis* despite the fact of my very modest contribution to their already spectacular chanting.

[37] It is now called Buyukada but the Rum call it by this original name.

[38] A very quaint aspect of life on the island of Halki is that they have banned all automobiles. It is quiet and idyllic. Riding through the steep pine forested slopes of this island either on horseback or in a carriage, it is difficult to believe that one is a short ferry ride from a bustling metropolis of seventeen million people.

[39] A *rasso* (pl. "*rassa*") is a black wool cassock worn by *psaltes* when chanting.

of tense expectancy, reminding me of a hunter lying in wait for his quarry. "There," he pronounced, eyes wide with intensity, "can you feel it?" I stood still in the darkness with him for another moment, ears and eyes straining. "This is the source of our *yphos*," whispered Stelios as he gestured towards the rest of the church, towards nothing in particular. "Here," he said. He seemed to be referring to something that would require a sixth sense to feel, some ineffable, intangible, and perhaps spiritual phenomenon. "When I first opened my mouth to chant [alone] here, I could feel this feeling," again gesturing towards the darkness around us. "It was heavy. It pressed down on me, pressed on my mouth, and my body, and I almost could not chant," he said.

"We [the Patriarchal *psaltes*] can never forget it. It is always here. This is why our *yphos* is very sober. Now, it gives me power." Again, he asked me, "Can you feel it too?"

To my surprise, I *could* feel it. I could personally feel this "source of *yphos*" to which he referred. I found myself at first unable to identify this fleeting eff of the ineffable. As my mind's eye became accustomed to the darkness, I began to recognize the feeling more clearly. It was a familiar one.[40] It was as if a number of memories, appearing simultaneously and unceremoniously, with little regard for my chronological sensibilities,

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[40] I am no stranger to such places and know well the solitude and silences that fill them. Even the church in which I was raised, while having a mere seventy years of history, exudes a similar feeling, especially in early morning darkness. How many weddings have I chanted there? How many funerals? I honestly do not know. While I seem to be able to recall each one, they also seem beyond count. Some of these sacraments, of both types, were for friends and family. When I look at the *analogion*, I feel I can almost see myself standing there, a shadowy doppelganger, as I remember the countless times I have stood there and chanted. But then I also remember *Kyr*. Loukatos, the former head chanter, standing there. I remember watching him chant there when I was a child. Simultaneously, I remember standing there as a teenager and chanting with him, and even in the same moment I remember standing there alone and chanting at his funeral.

curled ephemerally in the air like incense around us. Some of these memories were of my own experience: my first time entering that church at eleven years old, en route to an excavation in Syria; the first time I encountered the Patriarchal *psaltes* chanting; and some I had not personally experienced, but were familiar to me—the recent visit of Pope Benedict I (he sat on the throne not three feet from where I stood) and the bombing attack on the church a few years before (in which some Islamic militants lobbed a powerful bomb onto the roof of the church, directly above where we stood). All of this was fueled further by Stelios' continued monologue. "Here are the bones of Saints John Chrysostom and Gregory Palamas, and over there, the body of St. Euphemia (the body of this sixth century saint has managed to be preserved to the present day and is housed in a copper casket). Here is a segment of the pillar to which Jesus was chained when he was beaten, and here is the Patriarchal throne, which has been preserved since the fifth century![41]… From when I was ten years old I stood there," he continued, pointing to the right *analogion*, "and chanted with Fr. Tsiniras. I have heard many great *psaltes* here, and now it is my fortune to stand beside *Kyr.* Asteris and chant. Here, at the left *analogion*, Petros Lampadarios stood and chanted. At this same *analogion*!" he added for emphasis, thumping it with his hand.[42] "Look, it still has small flecks of black paint on it," Stelios commented as we squinted at the ancient *analogion* in the gloom. The flecks of paint remain from 1821 when Patriarch Gregory V was hung by Sultan Mahmud II. A community in mourning painted the entire inside of the church black and left it that way

[41] Although archeologists have not established the veracity of this claim, it is clearly extremely old and, according to Fr. Dimitrios, the Patriarchal librarian, records of it being rescued from various fires and other calamities date back over one thousand years.
[42] The *analogia*, or lecterns, of the Patriarchal Church, made of ebony and inlaid with intricate floral patterns in mother of pearl and silver, were made in the sixteenth century.

for more than one hundred and fifty years before finally—and incompletely—scraping it clean.[43] "The feeling here…that comes from these things," he said, "is *yphos*." Stelios was not describing a collection of symbols arranged to signify some external meaning, interpretable by those in the know. Rather, he was describing an accumulation

[43] In 1821, when Sultan Mahmud II learned that the Greek revolution had begun and the Greeks had taken Moldavia, he came to the Patriarchate in a rage. He entered the Patriarchal Cathedral of St. George and dragged Patriarch Gregory V out, who had just finished celebrating the liturgy of *Pascha* ("Easter"), and had him hung from the lintel of the gate of the Patriarchate. He then had twelve more bishops hung from the gate as well. After this traumatic event, from which the Rum who remained under Ottoman control would never recover their former power or status (Runcinman 1968, 408), a community in mourning painted most of the inside of their own church black. The painting was done in a self-effacing manner. Just before this time the inside of the newly renovated church must have glittered and shone with the light of hundreds, if not thousands of candles reflecting from the gold leaf encrusted *iconostas*, a thirty-by-eighty foot, intricately carved wooden structure separating the sanctuary from the rest of the church. The painters in mourning used a thick, tarry black paint that dried into a hard crust, preserving their hasty brushstrokes while obscuring almost everything else. Aside from all color having been obscured from this and other structures in the church, many delicate carved details were also obscured by the thick paint. This thick layer of paint was cracked and fissured as the wood beneath its crusty surface expanded and contracted with more than one hundred and fifty seasonal cycles. Stelios described the thick, black, deeply-cracked interior of the church as having given him, in his childhood, the impression that it had been "burned by a great fire." While Stelios, of course, had not personally experienced the execution of Patriarch Gregory V, his memory of this event *began* as an experience, powerful and visceral, of entering a space that appeared to him to have been burned by a great fire, thus imparting a sense of recent catastrophe. Only twelve years ago, when Stelios was twenty-five years old, the paint was removed. In order not to damage the ancient artwork beneath its surface, the paint was not removed by chemical or mechanical means (i.e., sand blasting, electric sanding machines, etc.). Rather, it was scraped off with spatulae, knives, and in some cases, chisels. This process, which took nearly one year, while revealing the now-faded gold leaf and elaborately detailed wood carving, resplendent with spectacular mother of pearl inlay that had remained hidden to several generations, was by no means thorough. Gathered like shadows, protected from both light of day and the reach of metal implements by delicate relief carving, are the countless flecks of black paint to which Stelios referred above. In these flecks of black paint, the blackened church, while having been removed from direct experience, remains as a memorial layer beneath the surface. The paint, having literally been scraped away has, like ink from a classic palimpsest, proven impossible to remove completely. (Stelios and several assistant psaltes communicated the history of the black paint to me as we sat together in the church).

of memories. These memories range from the episodic and close at hand (i.e., who was chanting last Sunday), to the semantic and distant past (i.e., "the renowned Petros Lampadarios stood in this very spot and chanted"). There are also some memories which are in between the two; the flecks of black paint which, while signifying a semantic memory (the death of Patriarch Gregory V), represent a very real episodic memory—entering the oppressive atmosphere of a blackened church. These accumulated memories, like those in music, are perceived simultaneously while yet retaining a separateness both from each other and from the present.

I speculate that Stelios' description of learning to come to terms with the "weight" he felt inside the church suggests his learning to negotiate palimpsestic time. At first, the massive amount of memorial information that chanting alone in the church evokes in his mind would overwhelm him, making him feel compelled to "live up" to it in some way. Whereas once he had developed his sense of palimpsestic time, the experience would be recast as a coexistence. This also reflects the path of the protagonist of *Invisible Man*, to whom history seemed a burden until he experienced palimpsestic time (Singer 2003).

Neither *Invisible Man*, nor Singer's theory explain the exact location or ontology of the palimpsest of time. There is no concept of palimpsestic anchor. The palimpsestic experience in *Invisible Man* seems somehow connected with the black race, but the connection is never verified and the temporal palimpsest remains somewhat of a transient experience. In the case of Stelios' experience of palimpsestic time, the anchor is obvious; it is the Patriarchal Church of St. George itself.

It may be that the Church, its arrangement, and its traditions were meant on some level to induce an experience of palimpsestic time. This is evidenced by such practice as the

veneration of relics. Such veneration consists in bowing before and kissing the revered item, in a prescribed way. Bishops and other church leaders are treated in exactly the same way. For example, on the feast day of St. Euphemia, after standing before the Patriarch and chanting *keleuson*, a *psaltis* will bow to the Patriarch, approach him on his throne, and kiss his hand, then turn and repeat the process before the body of the sixth century saint (kissing the feet of the body wrapped in silk and velvet). Thus, veneration can be seen as reflecting Gumbrecht's concept of presentification and as the intentional effort to induce a sense of past-in-present. It is important here to note that Stelios did not associate *yphos* with such experiences, but rather with a more unspecified sense of past-in-present that arose for him simply by his entering the church.

"Last of the Mohicans"

Like Ellison's African Americans, Stelios must also feel that he simultaneously inhabits two (at least) temporal realms: his ethnicity, which is mostly located in the past, and the current nation of Turkey, of which he is a citizen.

Among the inhabitants of the city at large, Stelios is somewhat of a phenomenon. He is a celebrity known for his voice and personality. Walking down the street with him sometimes feels like being on parade. There is a near constant stream of people waving, smiling, calling out his name. There were even "groupies" who would sometimes follow him around as though he were a rock star.[44]

Stelios is himself an anchor for a curious palimpsestuous overlay of temporality. For the Turks, he is a representative of their prehistory, being one of the people, by ethnicity,

[44] I use the past tense here because Stelios was married in 2006, and, at that time he, or perhaps his wife, banished all such "groupies" from his life.

who inhabited the city before the Turks took it, a remnant of the people who were overcome by them in 1453. People of the city, both Turk and Rum, crowd the bars and taverns where he goes to sing *rebetika*, a type of folksong popular among the Rum, even though many cannot understand the language. Their fascination with his *rebetika* is also fueled by the fact of his being a Patriarachal *psaltis*, which further certifies him as a connection to the past. I have often witnessed people turn to each other as he is singing and say: "Do you know that he is one of the singers at the Rum Patrikanesi?" [45]

The source of the fascination people have with Stelios is not simply his "otherness." In this city of seventeen million, one can find enclaves of almost any kind of people from Africa to Korea. Rather, it is the fact that Stelios straddles present and past. On the one hand, he walks the earth like one resurrected from another time. He speaks a language that has not been spoken in many parts of the city for centuries, he is connected with the mysterious and ancient Patriarchate, a symbol of the living past, and he is a master of ancient vocal arts, known only to a handful of people today. On the other hand, he speaks Turkish as well as any other well-educated Turkish citizen. He served in the Turkish army, as is required of all citizens, he drives a motorcycle, and has a cell phone with a built-in camera. Stelios is, in all of these ways, just like everyone else. These two characteristics—living member of past culture, and everyday Turkish citizen—overlay each other in Stelios' persona. The simultaneous experience of them produces a fleeting sense of past-in-present. Stelios' can be seen as an embodiment of the past while at the same time the fact that he is clearly "of the present era" makes one aware of the remoteness of the past. In this way, many of his fellow inhabitants of Istanbul experience

[45] "Rum Patrikanesi" is the Turkish appellation for the Patriarchate.

through him a sense of past-in-presence. It was because of this feeling, of being a sole representative of a long and rich past, that Stelios would occasionally joke about the "last of the Mohicans" in reference to the dwindling community of which he is a part.

On top of the mountain

In the urban palimpsest Stelios inhabits, he is beset with signs of the end of the days of the Rum. Stelios' neighborhood of Kurtulus, for example, only sixty years ago was inhabited entirely by Rum. Today, only his family and a handful of others remain. The neighborhood was originally known as Tatavala, but when the Rum left, in the fifties, it received its present name, which in Turkish means "eradication."[46] Stelios is the last person to have been raised in the Patriarchal Church, chanting alongside the Patriarchal *psaltes*. Today there are no children being raised in this tradition as Stelios was. There are no *kanonarches*. The Patriarchate, its *psaltes* included, would seem to reflect the recording of Stanitsas in his old age: a frail reflection of former glory. Its present frailness even emphasizes its steep decline from being a powerful empire to a palimspestal residue consisting of a dwindling, aging population.

At times I found it amazing that Stelios did not arise every morning with a sense of impending doom. Instead, he seems stubbornly positive. Perhaps this sense of "stubbornness" is only my projection, as I felt it somehow unreasonable for someone who really is the last of perhaps one hundred generations of a tradition, his entire community having been decimated by political and social upheaval, to be so well-adjusted. It seemed to me that the entire mass of the history of his people, and this place, ought to overwhelm

[46] A more common definition of the word *kurtulus* is "emancipation," but Stelios told me that in Turkish it also has a strong connotation of "eradication" ("εξόντωση"), and that people use it to describe having their homes [rid] of rats.

him, pinning him down by its weight. Hadn't he spoken to me of a sense of weight? Why does he not feel this strain? How does he find it in himself to saunter down the street jovially singing songs in Greek, to the endless consternation and fascination of his neighborhood? Is he in denial, or just "putting a brave face on things"?

Finally, I came to understand that the seemingly bleak outlook Stelios, and by extension, the Patriarchate faced existed in my teleological gaze, and not in their experience. I must qualify this by saying that I do not mean that they are not troubled by their current situation, and the likelihood that within a few years they will have been completely eradicated. They are clearly and acutely aware of these things. However, they seem completely unaware of their frailty, or the compromised nature of their current position. Assuming the paradigm of linear time, Stelios and the other Patriarchal *psaltes* were marching, or perhaps crawling, inexorably towards the end of their history. This knowledge ought to discourage Stelios both by awareness of the unattainable greatness of the past and by the knowledge of irrecoverable separation from it. It would be a crushing burden to try and live in some way bearing all of this history on one's shoulders. The palimpsestuous experience of time, which it now seems better describes Stelios' experience, however, suggests a different paradigm. There is no gulf between past and present and, therefore, no burden. Rather, there is agency. Stelios, in his characteristically-dramatic way, once expressed this sense perfectly to me.

Stanitsas was one of our favorite conversation subjects. One of the things that troubled Stelios, however, was his belief that many people in Greece felt as though Stanitsas was the last of the Patriarchal *psaltes*, thus implying that Stelios and the other current Patriarchal *psaltes* are such in name only. This idea offends Stelios. On several

occasions he expressed this to me with the emphatic statement, “Stanitsas was not the ‘last of the mohicans’,” meaning that the Patriarchal *yphos* continued through the *psaltes* that followed Stanitsas and came to him. On one such occasion, I teasingly responded; “No, it is you. You are the last of the Mohicans.” He paused for a moment, suddenly serious. I worried that I had offended him. Then he replied, “I am not last. Being ‘last’ means being on the bottom, but I am on top. It is like being on top of a mountain. I look down and I can see the entire history of my people, it gathers together and lifts me up."

Chapter V: Conclusions

The palimpsest theory of *yphos*

In this dissertation I have posited and detailed a new theory concerning *yphos*, an aspect of *psaltiki* central to the practice of *psaltes*. I have shown Stelios' experience of *yphos* to be palimpsestuous in nature, due to the overlay of memorial layers that are experienced as a chant is chanted. In this palimpsestuous experience, resonances are experienced between real-time realization and remembered layers. These remembered layers, while inaudible, exert a tangible force on Stelios' chant, both for him and the experientially-informed listener. The effect this creates, characterized by a feeling of dialogue, or interaction with the past, is one of presence. It is a peculiar type of presence, however, as it is arises simultaneously with the awareness of absence. This constitutes a quality I term, "past-in-present," which is itself the central experience of *yphos*. This experience is only available to those who are experientially informed, having developed their own set of internal, palimpsestic layers through repeated listening or chanting.

While it might be important in the lives of *psaltes*, or possibly significant for those who study Byzantine Chant or *psaltiki*, *yphos* will remain for most scholars an obscure aspect of an obscure art, one which truly can be described as "Byzantine" in both its complexity and esoteric nature. The palimpsest theory of *yphos*, however, has larger implications both in the study of music and in the larger context of temporal experience. Below I explore a few of these implications while suggesting some directions for future research.

Palimpsest theory

Aside from drawing on existing palimpsest theory as articulated by Sarah Dillon, the present study contributes to such theory in two ways. It articulates for the first time the need for, and existence of, palimpsestic anchors, and it describes a phenomenology of palimpsestuousness.

The palimpsestic anchor

The transient nature of the experience of *yphos* necessitated a search for a contextual constant that allows Stelios to experience the accumulation of layered memories that he describes. This constant is somehow separate from other types of related memorial experiences. This contextual constant, remaining stable in time, causes any new action in relation to it to be seen as overlaying previous actions. In this way, a palimpsestic overlay is created. The melody is such a point. I identify this point as "anchor" because, like an anchor, it prevents movement in an otherwise fluid space. A chant melody is conceived of as having an extra-temporal ontology, and when brought into the experiential sphere by its performance, multiple layers of experience from other temporalities also enter this sphere. However, an expanded focus allows one to see that many such anchors exist: the Patriarchal Cathedral of St. George, the Patriarchate, and even the city of Istanbul. The concept of palimpsestic anchor allows these various palimpsestic experiences to coexist, sometimes even containing each other in concentric rings of experience. For example, Stelios experiences a melody he chants in the Patriarchal Cathedral as a palimpsestic anchor. However, the entire church also anchors palimpsestic layers of memory, and the city of Istanbul, in which the church stands, anchors other and different memories. Without the concept of an anchor, the theorist

must artificially address each palimpsest in isolation, intentionally ignoring the possible interrelationships, so that these multiple palimpsests do not simply collapse into chaos.

Keith Basso's application of the concept of the chronotope to geographic location overlaps significantly with the experience of place as palimpsestic anchor that I describe in Chapter IV. The term chronotope (literally, "time-space") was initially proposed by Russian literary philosopher M.M. Bakhtin (1981, 80). In *Stalking with Stories: Names, Places, and Moral Narratives among the Western Apache*, Basso proposes that the Western Apache experience certain geographic locations as chronotopes. These locations are for the Apache inseparable from certain historical events and the moral narratives associated with them (1996, 44). In his theorization of geographic chronotopes, Basso recognizes in the Western Apache a sense of non-linear historical time, one that is rooted in location. Basso also describes that the stories associated with the particular locations in question were further abstracted or distilled into a kind of moral code, and in this way place names, and the physical places themselves, came to represent specific aspects of morality (45). Basso describes time and place as having become "fused" in such a way that they are experienced as temporal nodes (52).

In many ways Basso's use of the idea of the chronotope resonates with my description of the Patriarchal Cathedral of St. George, where there is clearly a sense of an intersection of time and space. The cathedral has certainly figured in both the lives and history of Stelios' community for centuries, and its existence in many ways could be considered as having become inseparably linked with time. However, the Cathedral is not a point at which time and space fuse, but rather a point that allows accumulation of material in the flow of time, like a net stretched across a river. Time passes and events

take place, leaving a lasting sense of immanence that overlays with other senses, producing a complex and palimpsestuous experience. The idea of chronotopic location would seem to imply a sense of monumentalization in which time and place may seem to fuse but somehow remain removed from the sphere of action and agency.

Phenomenology of palimpsestuousness

Dillon's evocative description of the palimpsestuous experience as a "simultaneous awareness of separation and intimacy" is manifest in the above theory of *yphos* as being, through its palimpsestuous nature, an experience of past-in-present. The experience of past-in-present is alluded to by Stelios in his explanations of *yphos* as being a "dialogue." By this understanding, a phenomenology of the palimpsestuous becomes attainable. As has been seen above, the experience of past-in-present can be both visceral and intense. Stelios describes its intensity as a heavy weight that, bearing down on him, nearly prevented him from chanting until he learned to sustain its load.

In the case of Stelios' *yphos*, the palimpsestuous experience has been shown to be extremely significant. In this experience one can see Stelios negotiating a sense of identity through felt or experienced connections with the past. Beyond this, by the experience of past-in-present, arising also out of the palimpsestuous experience, one can come to perceive a different outlook on temporality that subtly shades many aspects of life. For example, continuity of tradition in a palimpsestuous environment could not be achieved or experienced through verbatim repetition of learned material. Such repetition would not allow access to the multi-layered palimpsestuous experience. Furthermore, a kind of relief from tropes of decay and separation via a concept of linear time is achieved through the palimpsestic experience of temporality. An old *psaltis* is empowered by the

accumulation of memories that arise as he chants, making his chant feel as though it were imbued with great intensity. A weak and decimated community is strengthened by the echoes of its past. Stelios describes himself, rather than being "last," as being "on top of a mountain," which symbolizes the entire accumulation of history of the Rum. All of these descriptions help define aspects of the phenomenology of the palimpsestuous experience. In other cultures and traditions many similar experiences are likely to exist in which ethnicity, race, religion, theatre, or a variety of other communally-located experiences may anchor, or contain within them anchors that allow a palimpsestic accumulation.

Theory on the study of music: form and structure

Internal repetition is almost unavoidable and is a common feature to almost all musics. Structure in any musical form relies on repetition or lack thereof. Internal repetition and variation must be related to the palimpsestic experience because any listener would naturally hear a tension between new and previous expositions of material within a piece. Internal repetition need not be overt in order for a palimpsestic effect to be experienced. Meter itself, the most common form of cyclic repetition, could be experienced as a palimpsestic anchor. This is because a cycle, whether or not a pattern is repeated within it, can give the sense of stability of context. Since a palimpsestic anchor is essentially a contextual point that allows the overlay of accumulated layers, layers might quickly accumulate in a metric cycle. Other larger cycles or repetitions that constitute larger formal structure could also anchor palimpsestic layers. Naturally, the real-time performance layer would always be perceived as top, and certain types of transitions could cause the anchor to disappear, thereby momentarily wiping the slate clean.

Palimpsestic development

Aside from the existence of palimpsetuous experiences as part of a variety of musical performances and styles, several experiences I have had during my diverse musical studies have indicated that, in some musical cultures, music may be based more on palimpsestic development than linear development. The long, cyclic pieces called *gendhing*, in Javanese *gamelan*, would exemplify this. During the performance of such music, as musicians play, an awareness of previous repetitions seems to build up as they consciously avoid repeating exactly the same realization upon each repetition of a cycle. The more repetitions are played, the more a player must feel tension with and against remembered layers of previous repetitions. Furthermore, the entire arrangement of the Javanese *gamelan* and its music would also seem to imply an aesthetic grounded in palimpsestuousness. Performances consist of a large ensemble simultaneously performing multiple layers of different yet related realizations of the same piece. The effect is one of rich layers of varying clarity, at once intimate, all occupying the same sonic space, and yet separate, melodically and often timbrally distinct from each other. When the ensemble repeats a cycle (known as a *gongan*), each player is individually confronted with the memory of their previous realizations, with which they must interact in some way.

The concept of *Nirval* in Carnatic vocal music might also be considered as palimpsestic and may be closer to the experience of *psaltiki* as it involves interaction solely with inaudible memorial layers. Each time a vocalist repeats a composition, s/he intentionally changes the ornamentation and even the realization of the melody in such a way that a listener will likely experience a resonance between the previous or

remembered realizations and the current one. There is a sense of linear development in this music as the repetition of the *nirval* usually develops from a rather simple, unornamented version, to an extremely complex and richly-ornamented version towards the final cycles. However, could this perceived linear development not be better explained by the palimpsestic experience? Each repetition of a melody would require the vocalist, in order to avoid verbatim repetition of any previous repetitions, with which both s/he and the audience must be acutely aware, to go to greater and greater lengths.

Sweet anticipation

These types of musical experiences consist to some degree in a manipulation of expectation. Expectations are clearly based on conditioning through repetition, either during the course of the piece, after listening to the piece many times, or both. This kind of experience is the focus of David Huron's ITPRA theory of musical affect, as described in his book, *Sweet Anticipation* (2006). The ITPRA (an acronym for Imagination-Tension-Prediction-Response-Appraisal) theory essentially states that music plays on the acutely sensitive mechanism of prediction adaptively developed by human beings. The experience of any event can be broken down into the five psychological states that describe the name of his theory. Imagination, tension, and prediction take place before the onset of an event and represent a mental imaging of the course the event will take (imagination and prediction), as well as a heightened arousal in expectation of the event (tension). Response and appraisal follow the event as two interrelated experiences that valence one's accurate or inaccurate pre-event prediction. Response is a quick and reflexive, black and white appraisal. Was I correct or incorrect? Appraisal is slower, taking anywhere from a few seconds to days or months to complete, and involves taking

social and other contexts into account along with one's initial response. Through appraisal, an initial negatively-valenced response could come to be seen as positive, or vice versa (2006, 17).[1]

Huron argues through the ITPRA theory that musical affect is experienced as the complex interplay of response and appraisal to predictions automatically made as a piece of music unfolds (2006, 19). Huron's "predictions" are, naturally, based on memory. Obviously, one's ability to predict outcomes improves with repeated experience, and if affect is related to ability to predict, then greater familiarity through repetition—and remembering—will engender greater experiences of affect. This seems corroborated by everyday experience, in music and life in general.

Huron's "response" is extremely reminiscent of the "resonance" of the present study. I would surmise that this "response" is a type of resonance that takes place specifically between the predicted and actual outcome of Huron's theory. Is this, then, the palimpsestuous experience? It is certainly similar, since prediction *must* arise out of memory. However, this memory might be of a musical phrase that took place mere seconds before. It is not necessarily one that is associated with *temporal* layers.

I would propose that Huron's theory may be informed by my palimpsest theory of *yphos* by espousing a more cyclic concept of the temporal unfolding of music. In this way, rather than simply making a series of predictions that are either correct or incorrect, music is experienced as a complex palimpsestuous interaction that produces multifarious

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[1] Huron takes the surprise party as an example. Arriving at a darkened home only to be shocked by a sudden shout when turning on the lights will likely, through the response mechanism, at first negatively valence the experience. However, upon appraisal s/he will realize it is not a threatening situation and come to valence it positively.

resonances between its various layers and a real-time performance. Although much more complex, and requiring significant amounts of additional research, such a theory of musical affect would come closer to explaining the extremely rich and nuanced experience of music.

Aside from the type of conditioned response from repetitive listening, and performances described above, I have also noticed a form of palimpsestic development in the practice of the Chinese *guqin*. Listening to recordings spanning two decades of playing, I hear significant change and development taking place in the repertoire of my teacher, Zheng Chengwei, of the Shu, or Sichuan school of *qin*. When I asked him about this, he told me that when he plays he feels as though his teacher is playing with him, that he can almost see his teacher out of the corner of his eye.[2] As he plays with his teacher, he remembers various movements his teacher would make, as if he were "suggesting" certain variations that he did not actually realize. Sometimes Zheng develops these suggestions and incorporates them into his playing. He told me that he sometimes comes to understand things his teacher suggested years and even decades earlier. Other times, he plays "together" with his teacher, and at still other times, he discovers something different than what his teacher played and plays that.

This palimpsestuous experience, in which Zheng interacts with memories of his teacher, is reminiscent of Stelios' dialogue. Zheng's description of playing with—and sometimes against—his memories of his teacher suggests that the resonance this creates

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[2] The idea that Zheng feels he can almost "see" his teacher further enhances the idea that he is experiencing some form of past-in-present as he practices because Zheng is legally blind. He is not only remembering the visual experience of his teacher, but also visual experience as a whole.

imbues his experience with that of past-in-present. Further study on such developments, possibly corroborating them with notational developments could help develop a more complete understanding of the peculiar nature of musical transmission and conception of repertoire that exists in this tradition.

Participatory discrepancies

Of the many theories I have investigated while conducting this study, Charles Keil's theory of participatory discrepancies most closely resembles my palimpsest theory. Keil states that, "Music, to be personally involving and socially valuable, must be 'out of time' and 'out of tune' (1987, 275). While at first this does not seem particularly reflective of the palimpsestic resonances I describe above, the relationship to my theory becomes clear when the questions are asked: "Out of time with what?" "Out of tune with what?" In order to feel the power of music that Keil describes through a player playing some music slightly off-beat or off-key, a listener must hold in their mind an image of this thing that is not off-beat or off-key. In other words, for a discrepancy to be assessed, and to be felt, a paradigmatic image of this thing must exist somewhere in the imagination of the listener. Keil's work clearly involves a sense of resonance, akin to that of my palimpsest theory, between actual and imagined version (for example, resonance between the imagined timing of a song and the actual performance, as experienced by discrepancies between the two). Based on the work set forth above, I propose that this image of a correct version exists in the memory of the listener and was conditioned by previous listening. The palimpsest theory set forth above could further nuance Keil's participatory discrepancy theory by allowing a framework to be developed that does not only include a dialectical, real-time performance version, resonating against

internal image of a given piece or song, but rather a host of remembered versions and other experiences, internal congruencies, and oppositions, a dialogue between performed and remembered music.

Palimpsestic conditioning through media

Another form of repetition that engenders the palimpsestuous experience is that provided by media. Many forms of music are heard countless times through radio, television, and other media. The memorial conditioning caused by such verbatim repetition imbues a live performance of such music with a strange tension.

I vividly remember one experience of this tension. In 1985, I attended a concert by one of my favorite rock groups at the time, Van Halen. Ten thousand exuberant fans cheered as Eddie Van Halen, the group's guitarist and a pioneer of rock guitar, played the opening line of his famous and ground-breaking guitar solo called, "Eruption." I remember feeling a visceral tension. It was as though Eddie was confronting an invisible monstrosity: the myriad recollections of this solo etched into his mind as well as those of his fans. Could any different solo come close to matching the feeling and intensity that his fans had come to associate with his recorded one? If he played the recorded one, would the performance feel "live"? Here was a man, standing on stage, creating a sound whose volume was able to overpower the screaming of ten thousand people, and yet the invisible and inaudible memory of the recording somehow was able to insert itself as a presence in this space. It seemed to me that everyone for a second seemed to hold their breath (I certainly was holding mine), and then Eddie played the solo. It was markedly different from the one on the record, and I personally was pleased and relieved,

comforted by the fact that my guitar hero did not capitulate to his past self. Still, to this day, some twenty years later, I remember the tension of that moment.

Can the palimpsest theory of *yphos* be generally applied to style?

Yphos translates as "style." Style is commonly defined as the manner as opposed to the content of a performance. *Yphos* in *psaltiki*, as understood through Stelios' experience, clearly reflects this dialectic. It is not directly related to the content, theological, historical, or devotional, of hymn texts. Nor is it related to the emotional affect of these evocative poetic texts. *Yphos* is not the melodic content, or *metrophonia* ("structural, or unrealized melody"), but rather the manner in which this content is realized, the *melos* ("realized melody"). However, as suggested above, *psaltes*, groping for a word that would suggest at least to some extent the experiential, musical side of *psaltiki*, may have chosen the word "*yphos*" to describe this experience simply for lack of a better term. Since the experience of *yphos* does reflect many aspects of style, this word would likely have stuck, but it is difficult to see all of the peculiar details of the palimpsestuous experience of *yphos* as being necessarily applicable to any type of musical style.

Theories of style, however, might be informed by the palimpsest theory of *yphos* and palimpsest theory in general. Style in practically any context, from music to high fashion, appears always to contain some temporal elements that cause a feeling of tension, or resonance against remembered layers. This tension against an unseen or unheard past can easily be noted in any thing from length of collar on men's dress shirts to modal usage in jazz.

Byzantine and *psaltic* scholarship

The present study, by focusing on a subject that appears almost taboo due to its lack of both empirical evidence, and documentation in any manuscript, has taken a direction nearly opposite to that of any current or past scholarship on Byzantine chant. While most of the musicological and critical tools it uses are common in ethnomusicology, sociology, and even historical musicology, requiring little or no adaptation for such a study, they have rarely, and in most cases never, been applied in the field of Byzantine chant studies.

This appears to be due to the fact that the field of Byzantine chant studies, unsurprisingly, concerns itself with reconstructing, or perhaps re-envisioning, the past. The term "Byzantine Chant Studies" itself ironically implies the focus on a past world that never truly existed, considering that the Byzantines, in fact, never called themselves, "Byzantines"; this term was applied posthumously to their part of the Roman Empire (see Chapter 1, footnote 12). In further irony, this term reflects the desire to parallel the very successful (from a popular standpoint) study and subsequent reconstruction of Gregorian Chant (also an historically inaccurate appellation) that took place in Western Europe, particularly at the abbey of St. Pierre des Solesmes (Lingas 2003, 14).

Certainly, oral tradition (referred to as "received tradition," meaning "received from the past") frequently figures very significantly in Byzantine chant studies. However, its usage is limited to that of decoder of written tradition. The possession of this tool has conferred on the work of Greek and other Orthodox Christian scholars an aura of authenticity that is unavailable to scholars who, due to "outside" origin, may not dip into its deep wellspring to inform their studies. However, this received tradition, this key to the past, has a special role in the present. As demonstrated by the palimpsest theory of

yphos, it is not only a key to the understanding of the past but also to its experience in the present.

Taking the present study perhaps not as a model [that would seem a bit self aggrandizing] but rather as a signpost, I would suggest that much more work needs to be done in the field of Byzantine chant to incorporate the tools and ideas described above into research and work. In this field, living tradition represents a tremendous and as yet untapped resource, one unavailable to the scholar of Gregorian chant.

It could be argued that from Psachos' time (b. 1869) living tradition has featured prominently in the field. This is true if one espouses the ideology expressed in a statement by Simon Karas that I have heard quoted on many occasions: "oral tradition interprets written tradition." My proposal is to study oral tradition, as informed by written tradition, on its own terms.

The present study suggests that a vast wealth of ideologies, experiences, and music exists in the realm of current tradition that ought to be studied while it is still possible. Perhaps there is a need to articulate a separate sub-field from that of Byzantine chant studies, one that is unambiguously focused on present practices. I would suggest that this sub-field could be defined by the term "*psaltiki*."

A move towards the study of *psaltiki* for its own sake, on its own terms, would position the researcher pragmatically. Naturally, the ancient traditions will remain forever out of reach, and all of their contexts, while hypothetically available to a nuanced imagination, remain irretrievable in practice. This irretrievability is due to the fact that once direct connection through oral tradition has been severed, tradition, regardless of available scores and recordings, becomes lost. As evinced by Stelios' experience of

yphos, the audible, and the written melody, are only a fraction of the material that constitutes this experience.

Although there are probably more than ten thousand practicing *psaltes* in the world today, the important centers that have preserved oral tradition to the present day seem to be de-populating at an alarming rate. After Stelios, it is difficult to imagine that another *psaltis* will be able to claim legitimately to possess the Patriarchal *yphos* through the fact of having been raised in this church and trained there as a *psaltis*.[3] Even the *psaltes* of many monasteries at Mt. Athos seem to be struggling, as demonstrated by the fact that at least two such monasteries have found it necessary to import teachers of *psaltiki* from Greece to train their monks. When Mestakides, my teacher, left Jerusalem, the oral tradition went with him. Now the last *psaltis* of his tradition can be heard in an immigrant church in Anaheim. In the voices of these last remaining *psaltes*, frail as they may be, their traditions echo in a way that cannot be synthesized. While they remain in our experiential realm, their study ought to be prioritized.

Of echoes

While chanting with Stelios and the Patriarchal *psaltes* and, even as I myself feel a stream of *psaltic* tradition resonating through my own person, my thoughts have often come to rest on a piece composed by Alvin Lucier in 1969 entitled, *I am Sitting in a*

[3] On October 16, 2008, Stelios' wife, Zaharo, gave birth to a baby boy whom they named George. Although George will learn *psaltiki* from his father, even Stelios admits that it might be difficult for him to learn it well because Stelios feels that at least five people are needed to "carry" the tradition.

Room. This piece has become for me a metaphor for the transmission of *yphos*. Both explanation and score of the piece are contained in a single short text:

> I am sitting in a room different from the one you are in now. I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed. What you will hear, then, are the natural resonant frequencies of the room articulated by speech. I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have.
>
> ([1969] 1995)

In the performance of this piece, the "performer," after recording the text above, simply plays it back and forth between two tape recorders. Lucier's recording of the premier of this piece in 1969 features himself humbly and quietly speaking the text with his natural stutter. At first, the recording is painfully dry. Here is a man speaking slowly and soberly while at times attempting to quell the rising tension of an impending stutter as one might try to quell a hiccup. There is a stark honesty about it, but, at the same time, the recitation is compelling as Lucier manages to avoid any hint of affectation or theatricality. As the sound is played and recorded over and over, changes become apparent in the voice. First, one might notice that certain overtones begin to stand out, seeming to accompany the voice with a whistle-like drone. As the piece continues, these frequencies become more varied and more pronounced, reminiscent perhaps of the *hoomei* (or "throat singing") of the people of the Mongolian steppe. As the piece progresses further, lower frequencies also stand out as others fade into obscurity and the speaking voice becomes more of a ringing bass line. Lucier's occasionally drawn out consonants become rhythmic flurries, and the oddly-spaced gaps caused by his attempts at suppressing his stutter are filled with melismas of echoing harmonic melodies. The

final result is a delicate, ringing music, a music over whose development Lucier had little control, for this development was manifest by the space in which it was recorded.

Lucier's piece beautifully demonstrates that sound resonating within a space, reverberating from feature to feature, will come to be transformed by those features. Slowly, the peculiar characteristics that associate it with a specific source will be obscured and eventually distilled into a sound that expresses that space.

Ultimately, *psaltiki* is an oral phenomenon, being transmitted through lineages of teachers and students. When I write of chant echoing through a resonating space, I am referring less to the architecture of St. George Cathedral, which dutifully reflects sound waves through its hallowed spaces, and more to an internal space, the palimpsestic memorial space through which the *psaltic* tradition resonates. Tradition as a resonating space, however, shapes and smoothes the voices it transmits into its own image just as much as space shapes sound.

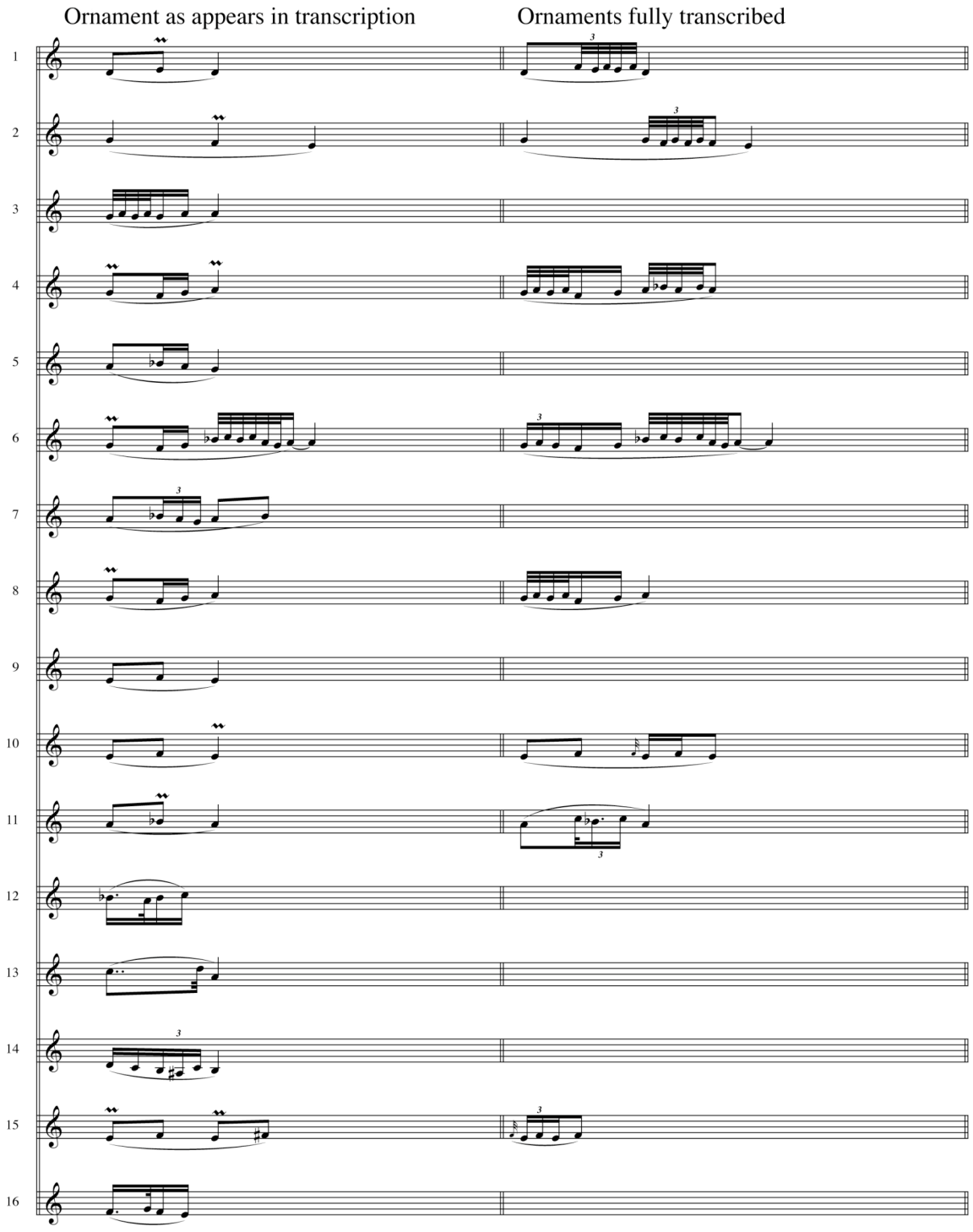
Just as in order to hear the sound of a space, to "make it speak," some sound must be emitted repeatedly within that space; to hear the sound of a tradition; a sound must be repeated in its context. The sound one hears at the end of the Lucier piece is that of the room manifest by and through his voice. The two expressions have become, through reiteration, inseparable.

Stelios' chants resound through his tradition, through the memorial space both in his mind and that of his listener. His chanting transmits the sound of his tradition, a sound that through countless repetitions and reiterations has become indistinguishable from his own voice. This sound is manifest by his chanting. It both reflects his chanting and is

reflected in it. The echoing space that is the tradition is brought into the experiential world by chanting, which provides a living context, at once nearby yet beyond reach.

Ioannis Charatidis, *lampadarios* of the Patriarchal Church of Constantinople, described this feeling to me very beautifully one day as we spoke after church: ". . . after forty years serving in the Patriarchal Church, my ear is full. What more could I want?" Of what is his ear full? It is full of the echoes of Constantinople.

Appendix I


Ornament as appears in transcription
Ornaments fully transcribed
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GLOSSARY

Analogion (p. *analogia*) A type of lectern designed specifically for the purpose of chanting. Usually, a church will have two *analogia* set directly opposite each other. Two groups of *psaltes* will face each other and chant antiphonally from the two *analogia*.

Apechema (pl. *apechemata*) An intonation formula; a short melodic phrase that *psaltes* often chant in order to establish a mode, either when modulating or beginning to chant.

Archmandrite The rank of clergy below that of Bishop and one above that of priest. The rank of archmandrite is the lowest rank that requires celibacy.

Archon An *archon* is a an officially-appointed steward or "keeper" of some aspect of the church or its tradition. Today, the word is usually used to refer to officially-appointed *psaltes* in large jurisdictions.

Asteris, Leonidas (b. 1936) "*Archon Protopsaltis* of the Great Church of Christ." He was appointed in 1984.

Bamboudakis, Emanuel (1884-1959) *Archon Protopsaltis* of Jerusalem from 1911-1930.

Boudouris, Angelos *Archon* A' ("first") *domestikos* of the Great Church of Christ (1924-25), disciple of Iakovos Naupliotis.

Cenkok Melodic formulae and/or the realizations of these formulae in performance of central Javanese *gamelan* music.

Chariatidis, Ioannis (b. 1922) "*Archon Lamadarios* of the Great Church of Christ." He was appointed in 1997.

Chourmouzios, Giamales One of the three teachers of the "new method." Transcribed a large body of work into the new notation. He is often referred to as "*chartofylax*" or "archivist" as this was his position at the Patriarchate.

Chrysanthos the Madyte (1770-c1841) Born Chrysanthos Karmellos. Creator of the "new method" of notation in which polysyllabic note names replaced monosyllabic names.

Chrysaphes, Manuel Fifteenth-Century psaltis, theorist, notator, and composer of Byzantine chant.

Domestikos Assistant of the *protopsaltis* (A' *domestikos*) or the *lampadarios* (B' *domestikos*).

Ekphrasis Musical expression or inflection.

Ektelesis Lit. "execution." Interpretive melodic realization of written neumes.

Floikos, Stylianos, "Stelios" (b. 1971) "*Archon* B' *Domestikos* of the Great Church of Christ." His ideas and beliefs surrounding the concept of *yphos* are the main focus of this dissertation.

Georgiades, Thrasybolous (1907-1977) Scholar of Byzantine and Western European art music.

Kanonarch An assistant *psaltis* usually in his late pre-teens or early teens.

Karas, Simon (1903-1999) Probably the most well-known Greek chant scholar and musicologist. His work and legacy has transformed both the art of *psaltiki* and scholarship that focuses upon it. He is well-known for conducting comparative analyses between older and newer scores as an aid to help with interpretation. He also re-introduced several symbols from the old notation into the modern system.

Koukouzelian Refers to the third period of neumatic notation, from the fourteenth to the nineteenth century. Also known as "late Byzantine" as defined by Egon Wellesz. Named for the famed thirteenth century *psaltis* and composer-saint, Ioannis Koukouzeles.

Kratemayporroon Lit. "Extended cascade" A neume that was used in Petros Lampadarios' time that indicated a downward stepwise sequence of notes.

Kyr. An abbreviation for "*kyrios*," which, literally meaning "lord," can be translated as "Mister."

Lampadarios Second chanter. Literally, "lighter of the lamps" as this was among [his] ancient duties.

Lampadarios, Petros (1730-1777) One of the most welll-known *psaltes* in history. Prolific writer of neumatic scores. Also known as Petros the Peleponesian.

Levites, Gregorios (1777-1822) One of the "three teachers." Levites is more frequently referred to as "Gregorios Protopsaltis," as he was elevated to this rank for his work with Chrysanthos and Chourmouzios on developing the "new method."

Melos Fully realized melody, as chanted.

Mestakides, Ioannis (b. 1928) Former *protopsaltis* of Jerusalem. Current *psaltis* of St. John's Greek Orthodox Church in Anaheim, CA. Alexander Khalil's chant teacher.

Metrophonia Unrealized, or abstracted melody. Often refers to the written neumatic line but may also refer to a conceptual melody that underlies it.

Naupliotis, Iakovos (1864-1942) "*Archon Protopsaltis* of the Great Church of Christ" from 1911-1938. Naupliotis is widely regarded as one of the most important figures of *psaltiki* in the twentieth century. He is one of the last *psaltes* known to have been able to interpret pre-Chrysanthine neumes according to received oral tradition.

Nikolaides, Basilios (1911-1985) "*Archon Protopsaltis* of the Great Church of Christ" from 1966-1984.

Ochtoechos Lit. "The eight modes." The modal system of *psaltiki*.

Palermos, Agapios (d. 1816) Attempted reformation of the *psaltic* notation and theory system during the late eighteenth century.

Palimpsest A manuscript that has been reused, having had its original text only partially erased and appearing on the page together with the later text. Metaphorically, it is applied in a number of contexts to indicate a process of overlay between multi-temporal layers or residues.

Parallagia The *solfege* system of *psaltiki*.

Phanar The neighborhood immediately surrounding the Patriarchate. Known to the *Rum* as "Phanar" (Turkish "Fener"). During the time it was occupied by *Rum*, its inhabitants were known as "phanariots."

Pringgos, Konstantinos (1892-1964) "*Archon Protopsaltis* of the Great Church of Christ" from 1939-1959.

Prosomoioa (sing. "*prosomion*") "Paradigm melodies." Texts were written to match the meter and melody of these hymns so that a large number of hymns can be chanted by one who has memorized these sixty-five melodies.

Protopsaltis First cantor or psalmist of the Orthodox Christian church. The *protopsaltis* of the Church of the Ecumenical Patriarchate, the church of St. George, is officially known by the title "*Archon Protopsalis* of the Great Church of Christ."

Psachos, Konstantinos (1869-1949) One of the first Greek musicologists. He was

himself a chanter from Constantinople and is known for his "stenographic theory" of interpretation of ancient neumes.

Psaltiki Commonly referred to as "Byzantine Chant," this term refers to the vocal tradition of the Byzantine-rite Orthodox Church.

Psaltis (pl. *psaltes*) A chanter or psalmist of the Orthodox Christian church.

Rasso (pl. rassa) A black wool cassock worn by *psaltes* when chanting.

Rum Meaning "Roman." The term Greek-speaking peoples in Turkey, and Orthodox Christians in Arabic-speaking countries, use to refer to themselves.

Sourlantzis, Dimitrios (1920-2006) Well-known Greek musicologist. Student of Konstantinos Psachos and theory teacher of Stilianos Floikos.

Stanitas, Thrasyvolou (1910-1987) "*Archon Protopsaltis* of the Great Church of Christ" from 1960-1964.

Théseis (sing. *Thésis*) Melodic formulae of varying lengths specific to accent pattern, form, rhythmic genre, and mode.

Yphos (lit. style). The term *yphos* has come to represent many of the oral and less tangible aspects of *psaltiki*. Since its significance has grown while it remains narrowly defined, I find the term "style" is a poor fit for this word. Therefore, throughout the text, I leave the word *yphos* un-translated.

Ypostases The "great signs." The *ypostases* were an important feature of pre-Chrysanthine notation but were largely removed by Chrysanthos in the invention of his "new method."

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