

# **Chanter or singer?**

## **The dual role of the same person.**

### **From the Late Medieval Eastern Tradition to nowadays<sup>1</sup>**

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#### **Introduction**

Chanter or singer? Many times we can hear this question-dilemma to be expressed in our field about those who are interested in both psaltic art and folk songs. Who are you? Are you a chanter who serves the Church, the Divine Liturgy, who also offers his vocal gift to the performance during the Services, to help the believers to build a reference between heaven and earth? Or else, are you a singer who contributes to the amusement of people, or better to their entertainment, whenever you are invited? Under these circumstances, chanter and singer couldn't be the same person as they serve different purposes and they cover different social and cultural needs. Supposedly that chanter and singer could be one person, then perhaps he needed to use a kind of a bilingual musical form. He would chant as he sings or he would sing as he chants.

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<sup>1</sup> This paper was presented in the Leeds International Medieval Congress 2013, Session 1521, paper 1521-c, cf. <https://www.imc.leeds.ac.uk/imcarchive/2013/sessions/1521/> (May 11, 2020).

Otherwise, he needs to cover the features of chanting to sing and vice versa. However, there is a common element between these two performances. It's the element of pleasure differently every time that is revealed. Anyway, there are some restrictions. On one hand, we have the pleasure of music combined along with the Mystery of Church and the converting character of Divine Liturgy. On the other hand, we have the pleasure of music combined along with the pleasure of living in a materialistic level, as it is experienced under the frame of the enjoyment of the material goods.

### **The sources**

As we study the sources from tenth to the fourteenth century,<sup>1</sup> we can see that the role of the chanter during the late medieval Byzantine period wasn't limited to the restricted field of the Divine Liturgy, but it was also extended to different places out of the lectern of the Church. Before we go on to present our paper we have to say that our purpose is to present some aspects of the chanters' out-of-Church musical activity in a more detailed way during the late medieval Byzantine period, to look into the revival of this tradition nowadays and how this tradition is kept alive through manuscripts and recordings.

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<sup>1</sup> We are focused on two books concerning the ceremonies in the Byzantine Court. The one book is titled *De Ceremoniis Aulae Byzantinae* written by Konstantinos Prophyrogenitos the Byzantine Emperor, cf. Constantinus-Porphirogenitus (1829) and the second one is titled *De officialibus palatii Constantinopolitani et de officiis magnae ecclesiae* assumed to Pseudo-Kodinos Kouropalates (Sapientissimi Curopalatae), cf. Codinus (1839). Evaggelia Spyraou (2008) has referenced in these two sources in her dissertation about the choirs of chanters according to the Byzantine tradition, see especially chapter 3.1.1 about the character of cosmic ritual (pp, 153-159). About the Byzantine Rite, see indicatively Taft (1992), Taft (1980). About music in Byzantine Era, see indicatively Strunk (1977), Lingas (2006).

The information that we have from the late medieval era is related to the official ceremonies of the Byzantine Imperial Court.<sup>1</sup> If we want to classify the information about the attendance of chanters systematically according to the two main sources, we'll have the table below:

PRESENCE OF THE CHANTERS IN OUT-OF-CHURCH CEREMONIES DURING 10<sup>TH</sup> AND 14<sup>TH</sup> CEN.

no	FEAST-OCCASION	LOCATION	PSALTIC PERSONS	ACTION	CHANTED HYMN
1	Acta and Dochē of the Feasts (Christmass, Theophaneia, Easter, Bright Monday, Antipascha, Midfeast of Pentecost, The Ascencion, Pentecost). <sup>2</sup>	Stations in the City	Kraktai	Standing or walking along with the Emperor	<i>Basilikion, Acclamations and Polychronion</i>
2	The reception of Saraken Legation from Tarsos. <sup>3</sup>	Triklinon of Magnaura	St Apostles and Hagiosofites chanters	High stools	<i>Basilikion</i>
3	Banquet ( <i>Klitorion</i> ) to honor the Saracens. <sup>4</sup>	Triklinon	St Apostles and Hagiosofites chanters	The ones at the inner side of the veil	<i>Basilikion</i> during the banquet

<sup>1</sup> Our interest is not focused on the daily human activities.

<sup>2</sup> A detailed description, see in Constantinus Porphyrogenitus, 1829, I.2. – I.10, pp. 35-71.

<sup>3</sup> Cf. Constantinus Porphyrogenitus, 1829, II 15, p. 577, lines 7-10: Οἱ δὲ δημῶται τῶν δύο μερῶν καὶ οἱ ἀποστολῖται ψάλται, ὁμοίως καὶ οἱ ἀγιοσοφῖται, ἔστησαν ἐπὶ σκάμνων ὑψηλῶν ἐνθεν κάκειθεν τῶν αὐτῶν ἀναβάθρων εὐφημοῦντες καὶ ἄδοντες βασιλῖκια.

<sup>4</sup> Cf. Constantinus Porphyrogenitus, 1829, II 15, p. 585, lines 9-15: Τῶν δὲ φίλων Σαρακηνῶν συνεσιωμένων τοῖς δεσπότες, ἔστησαν οἱ ψάλται ἀποστολῖται ἔσωθεν τοῦ βήλου εἰς τὴν καμάραν τὴν πρὸς τὸν βασιλικὸν κοιτῶνα· οἱ δὲ ἀγιοσοφῖται ἔστησαν ἔσωθεν τοῦ βήλου ἐν τῇ καμάρᾳ τῇ πρὸς τὸ πάνθειον, δι' ὅλου τοῦ κλητωρίου ἄδοντες βασιλῖκια [...]

				towards the arch and the royal bedroom, the others at the inner side of the veil towards the arch near to 'Pantheon'	
4	Dochē to honor the Saracens. <sup>1</sup>	Hippodrome	St Apostles and Hagiosofites chanters	Standing with "kraktai"	<i>Acclamations</i>
5	Klitorion to honor Elga the Russian Princess. <sup>2</sup>	Triklinon	St Apostles and Hagiosofites chanters		<i>Basilikion</i> during the banquet. They played all the "thymelic" toys.
6	Victory celebration. <sup>3</sup>	At Forum	Chanter and the other chanters	At the Forum	<i>Ἄσωμεν τῷ Κυρίῳ ἐνδόξως γὰρ δεδόξασται ἵππον καὶ ἀναβάτην ἔριψεν εἰς</i>

<sup>1</sup> Cf. Constantinus Porphyrogenitus, 1829, II 15, p. 591, lines 10-12: Ἀλλὰ καὶ οἱ ψάλται, ἀποστολῖται καὶ ἅγιοσοφῖται, συνῆσαν τοῖς δήμοις ἐν ταῖς δοχαῖς εὐφημοῦντες [...]

<sup>2</sup> Cf. Constantinus Porphyrogenitus, 1829, II 15, p. 597, lines 5-7: Ἰστέον, ὅτι οἱ ἀποστολῖται ψάλται καὶ οἱ ἅγιοσοφῖται παρήσαν ἐν τῷ αὐτῷ κλητωρίῳ ἄδοντες τὰ βασιλίκια. Ἔπαιξαν δὲ καὶ τὰ θυμηλικά πάντα παίγνια.

<sup>3</sup> Cf. Constantinus Porphyrogenitus, 1829, II 19, p. 610, lines 3-5, p. 611, lines 2-4, 11-19, p. 612, lines 1-13: Καὶ εὐθέως ἄρχεται ὁ ψάλτης μετὰ μέλους τὴν ἐπινίκιον ἄδειν ᾠδὴν· «ἄσωμεν τῷ Κυρίῳ. ἐνδόξως γὰρ δεδόξασται. ἵππον καὶ ἀναβάτην ἔριψεν εἰς θάλασσαν» [...] καὶ εὐθύς προκύπτει ὁ ψάλτης καὶ λέγει προκειμένον «τῆς Θεοῦ μέγας, ὡς ὁ Θεὸς ἡμῶν· σὺ εἶ ὁ Θεὸς ὁ ποιῶν θαυμάσια» [...] καὶ διὰ νεύματος τοῦ πραιποζίτου ἄρχονται εὐφημεῖν οὕτως· «πολλὰ τὰ ἔτη τῶν βασιλέων» κλπ

					θάλασσαν, Τὴς θεὸς μέγας, Acclamations Polychronion
7	Victory celebration at the Hippodrom. <sup>1</sup>	Hippodrom	Chanters	Towards the green Organ	Acclamations
8	Christmas banquet ( <i>Klitorion</i> ), the 6 <sup>th</sup> day, where the Patriarch is invited. <sup>2</sup>	Room of Triklinon	Two great Domestikoi, chanters	They are standing at the one and another side	Hymns with gestures of Domestikoi
9	Epiphany banquet ( <i>Klitorion</i> ). <sup>3</sup>	Room of Triklinon	24 chanters, the two Domestikoi, the orphans	They are standing at the one and another side of the door	Antiphonical melodies with gestures, ἄδειν καὶ συμψάλλειν τὸ ρηθὲν ἱερὸν ἄσμα (in most glory and pleasure derived from this periodic and respectful day Banquet)

<sup>1</sup> Cf. Constantinus Porphyrogenitus, 1829, II 20, p. 614, lines 19-21: [...] καὶ οἱ ψάλται ἴστανται κατέναντι τοῦ ὄργάνου τοῦ Πρασίνου, καὶ διὰ νεύματος τοῦ ἀκτουαρίου ἄρχονται εὐφημεῖν τὴν προῤῥηθεῖσαν μεγάλην εὐφημίαν τοῦ ἐν τῷ φόρῳ [...]

<sup>2</sup> Cf. Constantinus Porphyrogenitus, 1829, II 52, p. 748, lines 14-17 [...] τοὺς δύο μεγάλους τῆς ἐκκλησίας δομεστικούς καὶ ἰστᾶν αὐτοὺς ἔνθεν κάκειθεν τοῦ περιβλέπτου τρικλίνου πρὸς τὸ ποιεῖσθαι, ὡς εἴρηται, τὴν χειρονομίαν ἐπὶ τὴν ψάλμωδιαν τῶν ἀνακειμένων πατέρων.

<sup>3</sup> Cf. Constantinus Porphyrogenitus, 1829, II 52, p. 755-757: There is a detailed description of the performance during the banquet.

10	Banquet on Tuesday of the Cheese Week. <sup>1</sup>	Great Patriarchal Secretariat	12 chanters and their Domestikos	They are standing at the one and another side	<i>Εἰς τὸ προσάδειν ἱερὸν αἶνον κατὰ τύπον</i>
11	Easter banquet. <sup>2</sup>	Triklinon	Chanters		<i>Καὶ ἡνίκα τὸ ἄδόμενον ἄση μέλος, ἀνιστᾶν ἅπαντας εἰς εὐφημίαν τῶν Δεσποτῶν</i>
12	24 December, the day before Christmas. After the end of Matins and before Hours. <sup>3</sup>	Emperors Cell at	Lectures, Precentor, Domesticus, Lampadarios, Maistor, chanters, Kanonarchs (royal clergy)	They are standing at the <i>Triklinon</i>	<i>Polychronion</i>

<sup>1</sup> Cf. Constantinus Porphyrogennitus, 1829, II 52, p. 760, lines 18-22: [...] δεῖ προσάγεσθαι τοὺς ψάλτας ἄμφω σὺν τῷ αὐτῶν δομestikῶ, τὸν ἀριθμὸν ἰβ´· ὡσαύτως καὶ τοὺς ἀναγνώστας ἄμφω σὺν τῷ αὐτῶν δομestikῶ, τὸν ἀριθμὸν ὁμοίως, καὶ ἰστᾶν αὐτοὺς ἐφ' ἑκάτερα μέρη, εἰς τὸ προσάδειν ἱερὸν αἶνον κατὰ τύπον.

<sup>2</sup> Cf. Constantinus Porphyrogennitus, 1829, II 52, p. 768, lines 13-16: Δεῖ δὲ προσέχειν τὴν ἐκφώνησιν καὶ ἀπήχησιν τῶν μουσικῶν ὀργάνων, καὶ ἡνίκα τὸ ἄδόμενον ἄση μέλος, ἀνιστᾶν ἅπαντας εἰς εὐφημίαν τῶν δεσποτῶν [...]

<sup>3</sup> Cf. Kodinus, 1839, Cap. VI, p. 44, lines 7-19: [...] φοροῦντες καὶ καμίσια ἐπάνω τῶν ἱματίων, ὁ μέντοι πρωτοψάλτης καὶ ὁ δομestikῶς λευκά, ὁ λαμπαδᾶριος δὲ κρατῶν τὸ χρυσοῦν διβάμπουλον, ὁ μαῖιστωρ καὶ πάντες οἱ ψάλτες πορφυρᾶ. Οἱ κανονᾶρχαι δὲ μετὰ ἱματίων μόνον καὶ ἀσκεπεῖς [...] ἅμα οὖν τὸν βασιλέα φανῆναι οἱ ψάλται αὐτίκα ψάλλουσι τὸ πολυχρόνιον.

13	24 December. After the end of the D. Liturgy. <sup>1</sup>	Great Church	Chanters "Hagiosophites"	They are standing at their places in the Church	<i>Polychronion</i>
14	"Prokypses" of the Emperor. Feast of Christmas. <sup>2</sup>	The place of "Prokypses"	Chanters (Royal clergy?)	They are standing at their places	<i>Polychronion</i> accompanied by organs. Verses for the feast of Nativity, <i>Christ who crowns you to King is born</i>
15	At the Banquet offered by the King, The day before Christmas. <sup>3</sup>	Triklinon	Chanters (Royal clergy?)	They are entering the room of the Banquet	<i>Polychronion</i> <i>Hymn Today the Holy Virgin</i>
16	At the Banquet offered by the King, Christmas day. <sup>4</sup>	Triklinon	Chanters (Royal clergy?)	They are entering the room of	Idiomelon of the feast <i>Μάγοι Περσών</i>

<sup>1</sup> Cf. Kodinus, 1839, Cap. VI, p. 48, lines 18-20: Μετὰ δὲ τὴν ἀπόλυσιν τῶν προρρηθέντων ὕμνων πάντες ψάλται τε καὶ οἱ ἀναγνώσται πολυχρονίζουσι τὸν Βασιλέα εἰσερχόμενον ἐν τῇ Ἐκκλησίᾳ προσκυνῆσαι [...]

<sup>2</sup> Cf. Kodinus, 1839, Cap. VI, p. 52, lines 19-22 & p. 53, lines 2-7: Ἄμα γοῦν τῷ ἀνοιγῆναι ταῦτα καὶ τὸν βασιλέα μόνον φανῆναι, εὐθύς ψάλλουσιν οἱ ψάλται τὸ πολυχρόνιον [...] καὶ ἄρχονται πάλιν οἱ ψάλται, προσφόρους λέγοντες στίχους τῆ ἑορτῆ, καὶ μετ' ὀλίγον «Χριστὸς ἐγεννήθη ὁ στέψας σε βασιλέα» καὶ μετὰ τοῦτο στίχους καὶ πάλιν αὐτὸ μέχρι καὶ ἰκανῆς ὥρας.

<sup>3</sup> Cf. Kodinus, 1839, Cap. VI, p. 57, lines 14-17: [...] εἰσέρχονται καὶ οἱ ψάλται, καὶ πολυχρονίζουσι ψάλλοντες καὶ μετ' αὐτὸ τὸ κοντάκιον «Ἡ Παρθένος σήμερον ὑπερούσιον τίκτει» καὶ πάλιν τὸ πολυχρόνιον.

<sup>4</sup> Cf. Kodinus, 1839, Cap. VI, p. 60, lines 8-12: Ἐπειτα εἰσέρχονται καὶ οἱ ψάλται μετὰ τῶν ἐπιρριπταρίων καὶ καμισίων αὐτῶν, καὶ ψάλλουσιν ἰδιόμελον τὸ τῆς ἑορτῆς, ἧτοι τὸ Μάγοι Περσῶν βασιλεῖς.

				the Banquet	βασιλεῖς
17	At the feast of the Palm Sunday, walk from the palace to the Church. <sup>1</sup>		Lampadarios	They are walking in the front of the Emperor	Idiomelon Ἐξέλθετε ἔθνη, ἐξέλθετε καὶ λαοὶ
18	The service of Holy Water at the Palace. <sup>2</sup>	Before the gates of Triklinon	Precentor	At his place	<i>Polychronion</i> after the service of Holy Water

According to the table, we can make the following observations:

### **The chanters who participate in various ceremonies.**

We can detect the chanters of the Church Saint Sofia “Agiosophites”,<sup>3</sup> the chanters of saint Apostles “Agiapostolites”<sup>4</sup> with their hierarchy and all their classification, “Maistores”,<sup>5</sup> “Domesticus”,<sup>6</sup> “Lambadarios”,<sup>7</sup> first chanters,<sup>8</sup> lectures,<sup>9</sup>

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<sup>1</sup> Cf. Kodinus, 1839, Cap. VI, p. 68, lines 1-4: Προέρχεται γοῦν ὁ λαμπαδάριος εἰς τὸν περίπατον λαμπάδα φορῶν, ψάλλων ὄλον τὸ ἰδιόμελον «ἐξέλθετε ἔθνη, ἐξέλθετε καὶ λαοί, θεάσασθαι σήμερον τὸν βασιλέα τῶν οὐρανῶν· εἰς τύπον γὰρ Χριστοῦ τὸ εὐαγγέλιον ἔρχεται».

<sup>2</sup> Cf. Kodinus, 1839, Cap. VI, p. 79, lines 5-10: [...] τὸ κωθώνιον δὲ ἀπὸ τοῦ Πρωτοψάλτου λαβῶν, [...] πάντες αὖθις βοῶσι τὸ πολυχρόνιον.

<sup>3</sup> See case in the table no 2, 3, 4, 5 & 13.

<sup>4</sup> See case in the table no 2, 3, 4 & 5.

<sup>5</sup> See case in the table no 12. About “Maistores”, cf. Stathis, 2018, pp. 36-37.

<sup>6</sup> See case in the table no 8, 9, 10 & 12. About “Domesticus”, cf. Stathis, 2018, pp. 37-38. Moran, 1986, p. 14, and so on.

<sup>7</sup> See case in the table no 12 & 17. About “Lampadarios”, cf. Stathis, 2018, p. 39. Moran, 1986, p. 14, and so on.

<sup>8</sup> See case in the table no 12 & 18. About first Chanter “Protopsaltes”, cf. Stathis, 2018, pp. 38-39. Moran, 1986, p. 14, and so on.

<sup>9</sup> See case in the table no 12. About Lectures “Anagnostai”, cf. Stathis, 2018, p. 39. Moran, 1986, p. 14, and so on.



kanonarchs,<sup>1</sup> and simple chanters.<sup>2</sup> Except for them, we can detect the chanters of the royal clergy and the so-called “kraktai” belonging to the four Constantinople’s municipalities. According to Ioannes Kadakouzenos, the “Kraktai” used to be the chanters of the municipalities.<sup>3</sup> In late Byzantium, the chanters (*psaltai*) had replaced the “Kraktai”.<sup>4</sup>

A) **Occasions where the chanters participate.** 1. Before or after a service, the so-called “Proeleusis”.<sup>5</sup> 2. The “Prokypsis”.<sup>6</sup> 3. The Receptions of the Emperor in the selected and specific points of the city.<sup>7</sup> 4. Walks of the Emperor to and from the Great Church.<sup>8</sup> 5. Receptions of the foreign Legations.<sup>9</sup> 6. Ceremonies to celebrate the victories.<sup>10</sup> 7. Ceremonies in the Hippodrome.<sup>11</sup> 8. Luncheons (the so-called

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<sup>1</sup> See case in the table no 12. About “Kanonarchs”, cf. Stathis, 2018, p. 39.

<sup>2</sup> About “Psaltai”, cf. Moran, 1986, pp. 14, and so on.

<sup>3</sup> See case in the table no 1. About the participation of the “Kraktai”, see, Maliaras, 2007, pp. 291-292, 303-306, 336-338, 384-385.

<sup>4</sup> As we read in *De Officiis CP.*, “The Protopsaltai and Domesticus and lectures, who participate in these feasts from the old times, are the so-called Kraktai”, see Kodinus, 1839, XVII, p. 93, lines 5-7. Kadakouzenos also testifies in his history book: “We know other chanters hailing from the ecclesiastical order. We use to call these chanters “kraktes” who chant in these ceremonies”, Cantacuzenus, 1828, I, 41, p. 199, line 20-22.

<sup>5</sup> According to Maliaras (2007, p. 290-294), this action corresponds to the Great Proeleusis (Proeleusis 1).

<sup>6</sup> About “Prokypsis” in the Book *De officialibus palatii Constantinopolitani*, see Makrides, Munitiz & Angelov, 2013, pp. 351-358.

<sup>7</sup> About Receptions, see Maliaras, 2007, pp. 290-299 and Makrides, Munitiz & Angelov, 2013, pp. 348-351

<sup>8</sup> About the walk of the Emperor, the so-called “Peripatos” in the Book of Ps-Kodinos, see Makrides, Munitiz & Angelov, 2013, pp. 358-360.

<sup>9</sup> See case in the table no 2 & 4.

<sup>10</sup> See case in the table no 6 & 7.

<sup>11</sup> About the attendance of Chanters and “Kraktai” in the ceremonies of the Hippodrome, see Maliaras, 2007, pp. 329-339.

“Klitorion”).<sup>1</sup> The Banquets were held on the occasion of various Despotic and Holy Virgin Feasts or other feast days of the whole year, on the occasion of the foreign Legations or other important persons of the byzantine hierarchy, such as the Patriarch.

B) **Chanted compositions for the occasions above.** 1. Polychronion of the Emperor. 2. Songs dedicated to the Emperor (the so-called “Basilikion”).<sup>2</sup> 3. Compositions, several verses for the occasion of the particular feast. 4. Idiomelon from the Church hymnography. 5. Verses for the Receptions.

C) **Place of action.** 1. The cell of the Emperor. 2. The Great Church. 3. The place of the so-called “Prokypsis”. 4. The Triklinon. 5. The Forum. 6. The Patriarchal Secretariat. 7. Hippodrome. 8. The particular points of the Receptions. 9. The distance between the Palace and the Church.

I would like to make some remarks about the chanted compositions. This table below shows in detail the kind, the source, and the music of the compositions.

Composition	Provenance	Music
Polychronion	Free composition or recitativo?	[Kalophonic]
Acclamations of the Emperor	Free composition or use of a pattern	Set in music like Megalynarion?
Basilikion	unknown	unknown

<sup>1</sup> A detailed description of imperial Banquets see in Bury (1911) and Oikonomidès (1972).

<sup>2</sup> An example of Basilikion see in Plakogiannakis, 2006, p. 495 (without a reference): “Εν χερσί σου σήμερον παραθέμενος τὸ κράτος, Θεὸς σε ἐπέκύρωσεν αὐτοκράτορα δεσπότην καὶ προελθὼν οὐρανὸθεν ἀρχιστράτηγος ὁ μέγας, πρὸ προσώπου σου ἤνοιξε τὰς πύλας τῆς βασιλείας· ὅθεν ὁ κόσμος προσπίπτει τῷ σκήπτρῳ τῆς δεξιᾶς σου, εὐχαριστῶν τῷ Κυρίῳ τῷ εὐδοκῆσαντι οὕτως. Σὲ γὰρ ἔχειν ἐπετόθει τὸν εὐσεβῆ βασιλέα, δεσπότην τε καὶ ποιμένα, ὁ δεῖνα αὐτοκράτωρ”.

Verses for the feast of Nativity	Psalmic verses	Unknown music form
"Μάγοι Περσῶν Βασιλεῖς"	Idiomelon of Service of Lite, Feast of Nativity	Sticherarion
Ἐξέλθετε ἔθνη, ἐξέλθετε καὶ λαοὶ	3 <sup>rd</sup> idiomelon of <i>Ainoi</i> (Laudations), Sunday of Palm Sunday	Sticherarion
Ἄσωμεν τῷ Κυρίῳ ἐνδόξως γὰρ δεδόξασται ἵππον καὶ ἀναβάτην ἔριψεν εἰς θάλασσαν.	1 <sup>st</sup> Biblical Ode	unknown
Τὶς θεὸς μέγας	Prokeimenon	unknown
Compositions with gestures	unknown	unknown
Verses of Acta in several feasts <sup>1</sup>	Patristic texts <sup>2</sup> -Menaion <sup>3</sup> - free text	unknown

As we can notice, many of them are free compositions in music and poetic text as well. Few music texts from these sources have been recorded in the manuscripts, as Euphemisms and the "Polychronion" to the Emperor.<sup>4</sup> A typical

<sup>1</sup> See all verses in Afentoulis (2009).

<sup>2</sup> We have found that some texts which are chanted during the Acts of the Feast of Christmas derive from patristic texts directly or correspond to patristic texts on average. As this is not part of our research, we will give just one example: 2<sup>nd</sup> Dochē: mode 3<sup>rd</sup>, Ὁ ἀμήτωρ ἐν οὐρανοῖς ἀπάτωρ τίκεται ἐπὶ γῆς, Constantinus Porphyrogenitus, 1829, I, 2, p. 36, line 16-17. The text derives from the not authentic (spuria) speech Ioanni Chrysostomi *In Christi natalem diem*, cf. Montfaucon, 1837, p. 952: Ἀπάτωρ γὰρ Χριστὸς ἐπὶ γῆς κατὰ σάρκα, ἀμήτωρ ἐν οὐρανοῖς κατὰ Πνεῦμα, κατὰ τὴν Θεότητα.

<sup>3</sup> A typical example derives from the 3<sup>rd</sup> Dochē of the Feast of Epiphany: mode 1<sup>st</sup> plagal Πυρὶ Θεότητος Ἰορδάνου ὕδασι φλόγα σβεννύει τῆς ἀμαρτίας, Constantinus Porphyrogenitus, 1829, I, 35, p. 41, line 13-14. This text corresponds to the 2<sup>nd</sup> troparion from the 1<sup>st</sup> Odē in the Matins of Epiphany: Πυρὶ τῆς θεότητος ἀύλω [...] Ἰορδάνου περιβάλλεται τὸ νῆμα.

<sup>4</sup> About Acclamations of Emperors in Byzantine Ritual (study and music scores in staff notation), see Tillyard (1911).

example derives from codex EBE 2061 (15<sup>th</sup> century, Akolouthiai), f. 73v. There is recorded the acclamation of Emperor Manuel and Empress Helen: Mode 4<sup>th</sup> *Μανουήλ τοῦ εὐσεβεστάτου βασιλέως καὶ Αὐτοκράτορος Ρωμαίων τοῦ Παλαιολόγου<sup>1</sup> καὶ Ἑλένης τῆς εὐσεβεστάτης Αὐγούστας πολλὰ τὰ ἔτη· Πολλὰ τὰ ἔτη τῶν Βασιλέων*. Then, the “Polychronion”:  
*Mode 4<sup>th</sup> Πολυχρόνιον ποιῆσαι ὁ Θεὸς τὴν ἀγίαν βασιλείαν ὑμῶν εἰς πολλὰ ἔτη* (Appendix, **Fig. 1**).

Chourmouziou Chartophylax has also transcribed three very important compositions in his Mathimatarion (EBE-MPT 729, 3<sup>rd</sup> volume). The first composition concerns the “Prokypsis” of the Emperor. It used to be chanted during the ceremony of Prokypsis in the Feast of the Nativity: mode 4<sup>th</sup>, “Christ who crowns you to King is born” (EBE-MPT 729, ff. 366v-377r, without notice of composer, Appendix, **Fig. 2**).<sup>2</sup> The other composition is a “Polychronion” composed by Xenos Korones<sup>3</sup> (EBE-MPT 729, ff. 367r-369v, see a hand-script copy of the beginning in Appendix, **Fig. 2**). An abridgment of it (work of Manuel Chrysafes)<sup>4</sup> is recorded third in the series of compositions (EBE-MPT 729, f. 369v, Appendix, **Fig. 3**).

What should be noted is that these compositions do not refrain from the style and ethos of Byzantine chant. They display all the technical elements of byzantine church music. They are written in Byzantine music notation and their structure refers to the kalophonic compositions of the fourteenth and fifteenth centuries. That means that church melodies had been used in ceremonies during the late medieval era in parallel with the thymelic melodies, as they are recorded in the sources.

A characteristic citation from Konstantinos Porphyrogenetos’ book describes the banquet given to honor

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<sup>1</sup> About Manouel the Palaiologos, see Writers of Wikipedia (2019, June 7), and *ibid* the literature.

<sup>2</sup> This composition is recorded and published by “Romeiko Ensemble” (2018).

<sup>3</sup> About Xenos Koronis, see indicatively Jakovljević, 1988, pp. 79-81 & Plemmenos, Nikoleas, 2006.

<sup>4</sup> About Manouel Chrysafis, see indicatively Jakovljević, 1988, pp. 87-90 & Stathis, 1994.

Elga, the Russian Princess: *You should know that the chanters of St Sophia and Holy Apostles attended the banquet and they sang the “Basilikia”. They played all the “thymelic” toys.* The chanters sang songs in honor of the king. By the words “thymelic toys” we should mean the musical instruments.<sup>1</sup>

“Thymelic toys” with the sense of musical instruments is an expression dating one thousand years old. There is a problem with the verb “play”. In the Greek language, this verb could be an active and passive voice simultaneously. In this case, it isn’t clear if it was the chanters who played the instruments after they have sung the “basilikion” or there were other people beside chanters who played the instruments. However, it is commonly accepted that chanters have always known to play musical instruments, well or not. There is no need to mention Chrysanthos of Madytos who urged the musicians to teach the music with the aid of a musical instrument. In his theoretical book, he proposes the more efficient ones for this task.<sup>2</sup>

The combined presence of chanters and musical instruments at the Banquet reveals the parallel use and enjoyment of ecclesiastical and secular melodies, perhaps the identification of the mode of the aesthetic conception of both church and secular music, despite the difference in their purposes. It is revealing that the artistic gesture of hymns, the

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<sup>1</sup> Elsewhere in the book *De officiis CP* (Kodinus, 1839, cap VI, p. 49, line 3-5), the activities of the players of instruments are mentioned: πάντες οἱ λεγόμενοι παιγνιώται ἤτοι σαλπικταί, βουκκινάτορες, ἀνακαρισταί καὶ σουρουλισταί οὗτοι καὶ μόνοι· ἀπὸ γὰρ τῶν λεπτῶν ὀργάνων οὐδὲ ἐν παραγίνεται. At this point, I would like to share with you my emotion and my admiration prompted by the timelessness of both Greek language and tradition. When I was a child, I remember my grandmother saying on the occasion of the village feast or a wedding: today we'll have the toys here! She meant the musical instruments.

<sup>2</sup> Chrysanthos of Madytos dedicates a whole chapter of his theoretical book to the use of instruments in the teaching of music, cf. Chrysanthos, 1832, pp. 192-196.

so-called “cheironomia”,<sup>1</sup> practiced by the great Domesticus, Maistores, and Precentors of the byzantine court on the occasion of the Banquet contributes decisively to the so-called “euochia”, the pleasure during a meal with plenty of goods. On the Day of the Feast of Epiphany, when Patriarch was hosting the Emperor to the banquet, chanters, lectures, and choir of orphans with special costumes attended the Banquet standing in line. On the signal of Patriarch, they started to chant antiphonic melodies “in most glory and pleasure derived from this periodic and respectful day Banquet”.<sup>2</sup>

The word “euochia” means the cheerfulness, the merriment which is experienced during a simple dinner or a banquet. This word derives from the antiquity. According to Demetrakos Dictionary (1950, 3142), it is used in a spiritual sense by the Fathers of Church in their texts and their hymns. Here, this word is used with both senses, the spiritual and secular ones. The spiritual sense derives from the character of the feast of the Epiphany, the secular one from all the ancillaries of the feast: Banquet, plenty of goods on the table, official guests, musicians and music, hymns and songs appropriate for the occasion, gestures during the performance, all these elements complete the picture of a meeting which reaps the pleasure in many ways. The chanters are both the witnesses and the creators of a part of this pleasure. The music is seen and expressed through the same musical system, in a different way and purpose.

### **After the Fall of Constantinople**

The pleasure of music chanted by the chanters who chant according to the technical elements of this art, such as music system, notation, and melopoeia, out of the church field, is a practice handed down to the next generations. After the fall

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<sup>1</sup> About cheironomia, see Alexandrou, 2017, especially Chapter 10, pp. 515-541.

<sup>2</sup> See all the description of the banquet in Konstantinus Porphyrogenitus, 1829, pp. 754-757.

of Constantinople, many melodies destined to be chanted during the meal have been composed.

Two compositions by Balasios the Priest<sup>1</sup> have been recorded in the manuscripts. The first one is composed in eight modes and its rubric in the manuscript denotes: "Verses by Balasios the Priest and Law keeper. Thanks for the *Ariston*".<sup>2</sup> "Ariston" means the meal or better the hearty meal. It is a fifteen-syllable poem in which the poet thanks the man who invited him for lunch. He thanks him via poetic words and music. The original poetic text is written down below: "Υψιστε πάντων Δέσποτα Υἱὲ τοῦ ἀγεννήτου, ὁ πάλαι πλήθος τοῦ λαοῦ χορτάσας ἐν ἐρήμῳ καὶ ὕδωρ βλύσας θαυμαστὸν ἐξ ἀκροτόμου πέτρας καὶ ἐν Κανᾶ γενόμενος τῆς Γαλιλαίας Λόγε, τὸ ὕδωρ οἶνον παρευθὺς ἐτέλεσας σωτήρ μου, αὐτὸς καὶ νῦν παμβασιλεῦ παραγενοῦ ἐνταῦθα, καὶ τὰ παρατιθέμενα πάντα ἐν τῇ τραπέζῃ, ἄρτον, οἶνον καὶ ἔλαιον εὐλόγησον οἰκτίρμον, ἡμᾶς δὲ τὸν καλέσαντα ἐν τῷ ὀνόματί σου, μισθόν σου τὸν οὐράνιον δώρησαι Ἰησοῦ μου, τὸν οἶκον του στερέωσον μετὰ τῶν κατοικούντων καὶ πάντας δὲ ἀξίωσον τῆς ἀκηράτου δόξης καὶ βασιλείας οὐρανῶν καὶ παραδείσου κάλλους, πρεσβεΐαις τῆς τεκούσης σε καὶ πάντων τῶν ἀγίων».<sup>3</sup> We can quote the meaning of the poem using a free translation: *O most high Master of all, Son of the Unbegotten One, Who of old filled a multitude of people in the desert and made miraculous water spring forth from a sharp rock, and Who in Cana of Galilee, O Logos, turned water to wine, O my Savior; may You now, O King of all, come here and bless, O Merciful One, all the things set forth on this table: the bread, wine, and oil. Grant Your heavenly reward to him who has called upon Your name, fortify his house along with those who live in it, and count everyone*

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<sup>1</sup> About Balasios the Priest, see Stathis, 1995. Recorded works of Balasios, see in Balasis hierous, 1988 & Mnimeia Ekklesiastikis Mousikis, 2007 (a), (b), (c).

<sup>2</sup> Cf. Ms. Dimogerontias Simis 335 (17<sup>th</sup> cent., Papadiki), ff. 255v-257v (written in the old notation). Chourmouziος Chartophylax has transcribed this melody in ms. EBE-ΜΠΤ 704, ff. 278v-282r. See, the music text published in Stamatopoulos, 2019, pp. 566-593.

<sup>3</sup> Cf. Stathis, 1977, p. 256.

*worthy of the pure glory and the kingdom of heaven and paradise's beauty, by the intercessions of her who bore You and of all the saints.*

The second composition is a similar poem to the one above, written by Balasios too.<sup>1</sup> It is an abridgment of the poetic text above. It is entitled: “this is another composition chanted in the Banquets, embellishment by Balasios”. The original poetic text in greek below: Ὁ χορτάσας λαὸν ἐν τῇ ἐρήμῳ καὶ ὀμβρύσας ὕδωρ ἐκ πέτρας καὶ ἐν Κανᾶ τῆς Γαλιλαίας τὸ ὕδωρ εἰς οἶνον μεταβαλὼν, αὐτὸς τὸν οἶκον τοῦτον στερέωσον, αὐτὸς τὸν ἄρτον πλήθυνον, αὐτὸς τὸν οἶνον εὐλόγησον, καὶ τὸν ὑποδεξάμενον ἡμᾶς μισθὸν οὐράνιον δώρησαι καὶ ἡμᾶς πάντας ἐλέησον ὡς ἀγαθὸς καὶ φιλόανθρωπος. In free translation: *O You Who filled the people in the desert and caused water to flow from the rock and changed water to wine in Cana of Galilee, do You Yourself fortify this house, multiply the bread, bless the wine, and grant a heavenly reward to him who welcomed us, and have mercy on all of us since You are good and love mankind.*

We can consider that the compositions “Polychronion” recorded in post-byzantine manuscripts respond to the same frame which the ones for the banquets belong to. The “Polychronion”, in Greek “Many years”, is a solemn *encomium* chanted on several occasions. There are two types of “Polychronion”. The “Polychronion” used in the Services is dedicated to ecclesiastical authorities (Patriarchs, Metropolitans, Archbishops, Bishops, and Abbots or Abbesses). It is smaller and less complex and it is usually called the “*Phēmē*” (Fame). The “Polychronion” chanted on secular occasions is dedicated to both ecclesiastical and political authorities. This polychronion is more extensive in poetic texts and music forms. It is

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<sup>1</sup> Cf. Ms. Dimogerontias Simis 335 (17<sup>th</sup> cent., Papadiki), ff. 262r-263r (written in the old notation). Chourmouziou Chartophylax has transcribed this melody in ms. EBE-ΜΠΤ 704, ff. 288v-290r. See, the music text published in Stamatopoulos, 2019, pp. 594-606.



dedicated to the four Patriarchs of East (five compositions),<sup>1</sup> Metropolitans of Chalcedon<sup>2</sup> and Bursa,<sup>3</sup> the Archbishop of

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<sup>1</sup> Cf. *1<sup>st</sup> composition*, Ms. Dimogerontias Simis 335 (17<sup>th</sup> cent., Papadiki), ff. 246r-247r: Polychronismos eis Patriarchas palaion, mode 4<sup>th</sup> *Polychronion poiisai o Theos* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 264v-266r). *2<sup>nd</sup> composition*, Ms. Dimogerontias Simis 335, ff. 247r-263r: kyr Mpalasiou hierēōs, mode 4<sup>th</sup> *Loge patros kai simfies* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 266r-268v, See, the music text published in Stamatopoulos, 2019, pp. 501-519). *3<sup>rd</sup> composition*, Ms. Dimogerontias Simis 335, ff. 248v-250r: tou autou eis ton Alexandreias, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton makariōtaton* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 268v-270v, See, the music text published in Stamatopoulos, 2019, pp. 519-537.). *4<sup>th</sup> composition*, Ms. Dimogerontias Simis 335, ff. 250r-251v: tou autou eis ton Antiocheias, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton makariōtaton* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 270v-272v, See, the music text published in Stamatopoulos, 2019, pp. 537-550). *5<sup>th</sup> composition*, Ms. Dimogerontias Simis 335, ff. 251v-252v: tou autou eis ton Hierosolymōn, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton makariōtaton* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 272v-274v, See, the music text published in Stamatopoulos, 2019, pp. 550-565). *6<sup>th</sup> composition*, Ms. Dimogerontias Simis 335, ff. 252v-254r: tou autou (Chrysaphou tou Neou) eis ton Hierosolymōn, mode 4<sup>th</sup> *Deute Christophoroi laoi* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 276v-278v).

<sup>2</sup> Cf. Ms. Dimogerontias Simis 335, ff. 252v-254r: eis ton Halkēdonos kyr Chrysaphou tou Neou, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton panierōtaton* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 274v-276v).

<sup>3</sup> Cf. Ms. Dimogerontias Simis 335, ff. 258v-260v: tou autou (Athanasiou Patriarch of Constantinople) eis ton Prouēs, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton panierōtaton* (written in the old notation. Chourmouziou Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 283v-286r).

Sinai,<sup>1</sup> *Authentes* (Notables) in general,<sup>2</sup> the Tsar of Russia,<sup>3</sup> the Notables of Vlachia and Moldovlachia.<sup>4</sup> These “polychronion” were certainly chanted by a choir, official or not. Angel Boudouris (1937, p. 27) assures that there was a custom according to which the patriarchal chanters used to attend the Patriarchal Banquets and chant appropriate compositions, polychronion or others: “During the banquets, given to honor the official visitors of the Patriarch, the patriarchal chanters were chanting. After the guests had eaten the desserts and the chanters had chanted the Polychronion, the Patriarch used to call the chanters to give them his blessing and an amount of money depending on each officion”. Boudouris writes that this custom was abolished by Patriarch Joachim 3<sup>rd</sup>. However, this custom could be a piece of evidence that the chanters participated in ceremonies out of the church, where the pleasure of music was the primary element of their presence.

During the 19th century, acclamations and “Polychronion” to the Patriarch, the Sultan, other persons of the ottoman Rule, the Greek King, or other essential persons, used

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<sup>1</sup> Cf. Ms. Dimogerontias Simis 335, ff. 257v-254r: Athanasiou Patriarch of Constantinople eis ton Sinai, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton makariōtaton* (written in the old notation. Chourmouzos Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 282r-283v).

<sup>2</sup> Cf. Ms. Dimogerontias Simis 335, ff. 260v-262r: eteron tou autou (Athanasiou Patriarch of Constantinople) eis Authentas, mode 4<sup>th</sup> *Polyhronion poiisai o Theos ton eklamprotaton* (written in the old notation. Chourmouzos Chartophylax has transcribed this melody in ms. EBE-MΠΤ 704, ff. 286r-287v).

<sup>3</sup> Cf. Ms. Bibl. Chiou 172 (1739, Papadikē), ff. 380v-381v: Eis ton Basilea tēs Moskovias kyriou Petrou tou Melōdou, mode a tetraphōnos *Deute Christophoroi laoi*. See the published music text Karakatsanis, 1996, pp. 432-450.

<sup>4</sup> About the “Polychronion” compositions in Romania after 16<sup>th</sup> century, see Gheorghită, 2015 (b), especially pp. 91-94. Gheorghită, 2015 (a), especially pp. 102-104 & 121-122, fig. in pp. 125-129. Gherasim (2011). Furthermore, Germanos of New Patras has composed a number of “Polychronion” dedicated to the rulers of the Romanian Country and other Notables, cf. Croitoru, 2016, pp. 89-119.

to be chanted not only by the chanters of Patriarchate or the chanters of the greek kingdom but by all the chanters as well.<sup>1</sup>

### **A custom in Chios island during 20<sup>th</sup> century.**

We should consider that this custom should not apply in our times. We can't notice the presence of paid chanters to entertain the guests. Although this tradition seems to have been abolished, it has survived in different forms in our villages by the last decades of the twentieth century. Maybe now it is continued occasionally. In Chios island, where ecclesiastical and secular music tradition used to be very alive and active, we have recorded the custom described below: A well-paid chanter was required to be invited to celebrate the vespers, the matins and the D. Liturgy of the Saint Feast of the village or parish with his perfect performance. After the Service, a Banquet or a simple treat was always offered. Then the guest chanter was necessary to spread out his vocal gift with ecclesiastic or secular melodies to offer plenty of pleasure and entertainment to the people.

These melodies have been saved in the manuscripts of the twentieth century,<sup>2</sup> written by chiotos precentors, which used to be chanted at the feasts, marriages and on other occasions. These compositions display all the features of a chant, but we can't accept them as Hymns. They display religious content but their text holds a lot of popular elements. Their music is similar to the music of a hymn, although it displays many secular elements, such as makam forms,

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<sup>1</sup> Cf. Chatzopoulos (2001) & Andrikos (2012). See, also, about the "Polychronion" compositions in Mount Athos by the beginning of 20<sup>th</sup> cent. in Zacharias (monk) Xeropotaninos, Patronas, Stroumpakis (to be published). About "Polychronion" compositions in Greek Kingdom from 1833 to 1974, see Andriopoulos (2018, December 6), idem (2018, December 7), idem (2018, December 8) & idem (2018, December 9).

<sup>2</sup> There is a number of manuscripts, kept in private libraries, that contain a quite big number of such compositions. We manage to have had a copy of all of them for the purposes of the research.

improvisations, ornamentations, and extreme vocal range. The important point, in this case, is that their main composer and scribe G. Gemelos<sup>1</sup> (a student of Georgios Binakis)<sup>2</sup> wrote down in his main manuscript which contains the majority of similar compositions, that chanting these melodies at the feasts constituted a custom of Chios island: “There is a custom in Chios Island, according to which a Polychronion dedicated to the Parish or the believers who celebrate the Feast, is being chanted after the end of the Vespers or D. Liturgy” (Appendix, **fig. 4**).

The recorded compositions are the below ones:

a) *Encomium* to those who have attended the ecclesiastical feasts. There are written down two compositions. The first is composed in 4th mode plagal and the second one in Varys mode (**fig. 5, 6**). The poetic text is compiled by Bas. Athanasiades and the music is set by G. Gemelos. This is the translated poetic text: “*May God from heaven bless those who have attended this feast devoutly and give to all effective happiness with plenty of goods from all over the world and most of all the health, to become pious. Viva the attendees, let them be happy*”.

b) *Polychronion* for those who pay the expenses of the feast. There are written down three compositions by G. Gemelos: i. Varys mode, ii. 2<sup>nd</sup> mode plagal and iii. 1<sup>st</sup> mode plagal. There is an elaboration of the 3<sup>rd</sup> composition (**fig. 7**) by

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<sup>1</sup> G. Gemelos was a singer of Chian origin. He was born in 1899. He studied church music with his father Dimitrios and later with Georgios Vinakis, first chanter of Chios. He composed a number of hymns that were stored in his manuscripts. He died in 1972. A short cv and some records see in ptz, 2010 & Houpas, 2005.

<sup>2</sup> According to Dimitrakopoulos (2008) G. Binakis was born in Athoni of Marmara in 1865. He sang in several temples in Constantinople and for many years in the church of St. John, the church of Chians in Galata. After the liberation of Chios from the Ottomans, the Chians invited him to take the position of the first chanter in the metropolitan church of Chios, where he remained until his death in 1939. For further documentation, see Stroumpakis, 2012.

N. Chatzistamatis (precentor of Chios Cathedral for about forty years).<sup>1</sup> This is the translated poetic text: *“May God keeps safe those who celebrate this holy feast. O My Lord, keep them safe! Unto many years (3 times)”*.

c) *Polychronion* dedicated to the Parish. There is written down one composition by G. Gemelos: 1<sup>st</sup> mode plagal (**fig. 8**). This is the translated poetic text: *“May God, our Lord, give many years to our most pious and god-saved parish with its vestrymen and those who celebrate this holy feast. Our Lord keep them safe! Unto many years (3 times)”*.

d) *Encomium* to the newly-weds. There are written down four compositions. Three of them belong to G. Gemelos (1<sup>st</sup> plagal mode [**fig. 9**], Varys mode, 4<sup>th</sup> plagal mode) and one to Ioannis Karnoupakis.<sup>2</sup> This is the translated main poetic text: *“May God from heaven bless the newly-weds, their parents and their siblings, their relatives and their best men, to be healthy and blissful! Viva the bride-groom and the bride, the best man and the parents”*. i. Poetic text variation no 1 (text of Varys mode by G. Gemelos): *“May God from heaven bless the newly-weds, their parents and their siblings, their relatives and their best men. May God give them the effective happiness with plenty of goods from all over the world and most of all the health, to become blissful by the blessing of God, fathers and mothers and children and the relatives”*. ii. Poetic text variation no 2 (text of Varys mode by Karnoupakis): *“May God from heaven bless the newly-weds, their parents and their siblings, their relatives and their best men, to be healthy and blissful! Viva the groom and the bride, may they be happy”*. lii. Poetic

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<sup>1</sup> According to Liadis (2009) Nikolaos Chatzistamatis was born in 1917 in Agia Paraskevi, Asia Minor. At the age of just seven, he became a student of Georgios Vinakis, then the first chanter of the Metropolitan Church. In 1942 he was appointed Lampadarios of the Metropolitan Church. In 1948, after the departure of D. Koutsardakis, he became Protopsaltis until November 1981. He died in February 1994. See, also, Mihalakis, 2010 & Mpoulmpoutzis, 2012.

<sup>2</sup> Ioannis Karnoupakis studied Byzantine music in Constantinople. When he returned to Chios, he continued studying Byzantine music with Georgios Vinakis.

text variation no 3 (text of 4<sup>th</sup> mode plagal by G. Gemelos):  
*“May God our Lord bless them as He blessed Abraham and Sara, Isaac and Rebekah in very olden times and save them from any detriment. O Jesus may give your slaves newly-weds the happiness of goods and many children, may give them painless childbirth and your heavenly Kingdom. Keep them healthy and happy, the newly-weds, the best-men, their young and elderly friends, their parents and supports and all the relatives”.*

### **Conclusions**

The chanters have shown a continuous presence in several ceremonies and other circumstances out of the lectern of the Church. They have been offering their gift to attend the social expression giving pleasure and entertainment. Chanting hymns and other songs, they have been using the same musical system in a different way than which is used in the Church. At the beginning and middle twentieth cent. this tradition is kept alive through the popular customs and the recordings of polychronion and encomium.

Nowadays, although our society tends to change its older structures, people, however, have not stopped honoring and being honored. In traditional societies, where Orthodoxy plays a major role in people's lives, chanters will continue to play the dual role of praising God and honoring people.







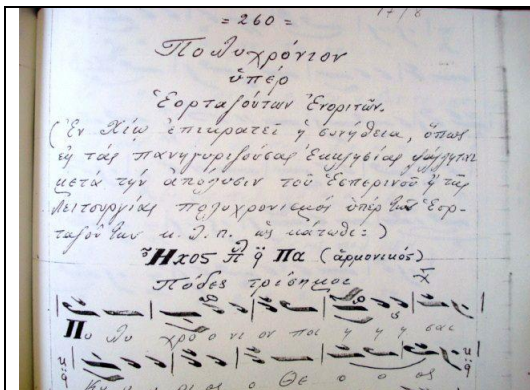


Figure 4: The note before the music text is referred to the custom of the laudation in the feasts on Chios island.

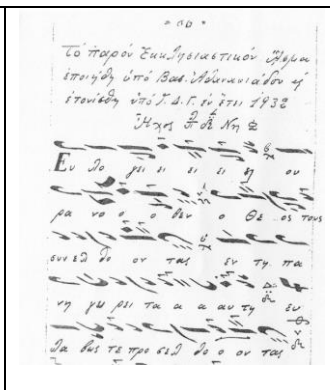


Figure 5: Encomium to those who have attended the Feast, music set by G. Gemelos, 4<sup>th</sup> plagal mode

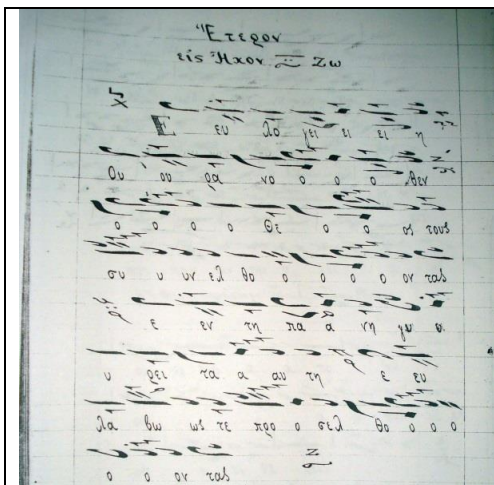


Figure 6: Encomium to those who have attended the Feast, music set by G. Gemelos, mode Varys

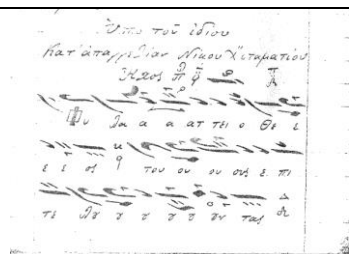
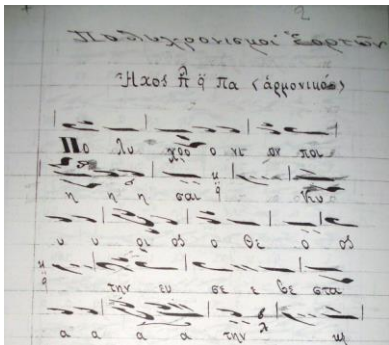
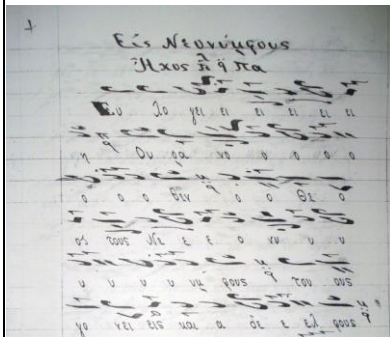


Figure 7: The elaboration by Nikolaos Chatzistamatis, 1<sup>st</sup> plagal.



**Figure 8: Polychronion dedicated to the Parish**



**Figure 9: *Encomium* to the newly-weds**

## **SUMMARY**

**Michael Stroumpakis**

**Chanter or singer? The dual role of the same person.**

**From the Late Medieval Eastern Tradition to nowadays**

The purpose of this paper is to present the dual role assumed by the chanter in the Late Medieval Eastern Tradition. The chanter is the person who knows well the musical system and undertakes two roles, this of chanting in the Divine Liturgy and this of singing in several feasts or luncheons. In this way, the chanter contributes to the pleasure of music in a different way in different cases. This dual role is described in historical sources and especially the byzantine music manuscripts. There are references about the chanter's participation, where he sings "for amusement during the luncheon" or he sings "Polychronion" in honor of political or religious persons. This practice survives to the present day when the chanter is asked to express himself through the secular tradition, associated with the musical theoretical system of the Eastern Church music. Especially, many "Encomium" or "Polychronion" are written down in musical manuscripts by the chanters of Chios during the 20th century, which is asked to be chanted in honor to the attendees during the feast or the luncheon.

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