



City Research Online

City, University of London Institutional Repository

Citation: Lingas, A. (2019). In the Byzantine Empire. In: Grove Music Online. . UK: Oxford University Press.

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/21529/>

Link to published version:

Copyright: City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

Reuse: Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

III. In the Byzantine Empire

1. Sacred music.

In the year 330 CE Emperor Constantine I moved the capital of the Roman Empire to the ancient Greek city of Byzantium, which he christened ‘Constantinople, New Rome’. At that time the borders of the Roman Empire encompassed most speakers of the Greek language, whose major cultural centres were spread across a geographic area from southern Italy in the west to the great cities of Alexandria and Antioch in the east. Musical practices and repertoires that since the later 19th century have been described as ‘Byzantine’ emerged from the fourth century CE onwards. Greek-speaking Christians from late Antiquity to the Ottoman conquest of Constantinople in 1453, however, described themselves primarily as ‘Romans’ (*Romaioi* or, colloquially, *Romoioi*), a usage that remained common under Arab and Ottoman rule. During the same period use of the term ‘Hellene’ as a marker of identity was problematic due to its association with paganism, but this did not prevent scholars and scribes of the medieval Christian East from retaining ancient music theory within a curriculum of Greek higher education that changed only superficially during the Middle Ages. Indeed, Greek harmonic science was preserved and eventually passed on to the Italian Renaissance by the scholars of Byzantium, who not only copied ancient texts, but also made editorial interventions, offered commentaries, and produced their own syntheses, the most extensive of which is the treatise on *Harmonics* by Manuel Bryennios.

Ancient Greek vocal and instrumental notation were available to the intellectual elite of Byzantium, but there were no systematic efforts to deploy them for practical use. While new notational systems of varying musical specificity were developed to facilitate the transmission of ecclesiastical chant, medieval Greek secular song and instrumental music appear to have

been entrusted entirely to oral traditions. Yet sources without musical notation – depictions of music-making in visual art, manuals of court ceremony, canonical legislation, homilies, the lives of saints, and secular poetry – reveal that music remained ubiquitous in Greek private and public life throughout the Byzantine period (for a fuller discussion, see § 2 below).

Distinguishing between musical continuity and change in these sources is made difficult by their many archaisms, but careful study has revealed an evolving instrumentarium both at the imperial court in Constantinople, where organs appear to have been displaced by wind bands after the Crusades, and in secular entertainments, where the names of the ancient aulos and kithara became generic terms signifying, respectively, wind and string instruments. Some scholars have discerned echoes of medieval Greek secular music in later traditions of Greek folk song and Ottoman court music.

Christian chant from the liturgical traditions of Jerusalem and Constantinople is by far the best documented form of Greek music from the Byzantine Empire, with many thousands of items recoverable for modern study and performance thanks to their regular transmission from the late 10th century onwards with neumatic notations. Only traces remain of other Greek traditions of Christian chant that flourished in the regions of Antioch, Alexandria, Southern Italy, and mainland Greece prior to the politically turbulent 7th century. These include not only the small and mostly fragmentary corpus of Greek chant texts preserved on papyrus (some with what appear to be rudimentary forms of musical notation), but also the retention of chants in the Greek language by the Coptic Church of Egypt and, to a lesser degree, the Latin rites of Italy. Indicative of the scope of what has been lost is the fact that not a single liturgical text has survived from mainland Greece prior to 732, when the papal vicariate in Thessalonica was abolished and jurisdiction over Illyricum and southern Italy passed from the Roman Papacy to the Ecumenical Patriarchate of Constantinople.

Urban and monastic Christians worshipping in Greek during the 4th and 5th centuries CE took a leading role in forming musical practices and repertoires that circulated both inside and outside the Roman Empire among speakers of such other languages as Latin, Syriac, Armenian, Coptic, and Georgian. Having adopted the biblical Book of Psalms and selected canticles of the Old and New Testament as the primary sources for liturgical song, they often rendered them in public services using patterns of call-and-response that facilitated the hierarchically ordered participation of congregations, choirs, and soloists. In responsorial psalmody one or more soloists delivered verses punctuated with a choral or congregational refrain, while antiphonal psalmody employed more complex schemes of alternation between multiple groups of singers.

State patronage of churches and their singers amplified the complexity and scale of psalmody in Constantinople, leading to the creation of a system of worship for Justinian's Great Church of Hagia Sophia and its dependent churches. Originally called the *Ekklesiastēs*, the cathedral rite of the Great Church featured three Eucharistic liturgies – the Divine Liturgies of St Basil, St John Chrysostom, and the Presanctified Gifts – and a divine office known during the 2nd millennium CE as the 'Sung Office' (*Asmatikē Akolouthia*). Constantinopolitan cathedral worship integrated the prayers and petitions of higher clergy and congregational responses and refrains with the responsorial and antiphonal chanting of multiple soloists and choirs, including boys from the imperial orphanage and a choir of deaconesses attached to Hagia Sophia. The only substantial corpus of extra-scriptural hymnody native to the *Ekklesiastēs* is the *kontakion*, a strophic genre modelled on Syriac prototypes that emulated urban psalmody with its use of a congregational refrain. The *kontakion* was brought to maturity in 6th-century Constantinople by Romanos the Melodist, a deacon who performed his hymns during the breaks between services at popular vigils held on the eves of major feasts. The cathedral rite was celebrated regularly in Constantinople until

the Fourth Crusade sacked the city 1204, after which it was displaced by the Roman rite in Hagia Sophia until the Byzantine recovery of the capital in 1261. The solo and choral chants of the old Constantinopolitan rite are represented now in a small number of sources mainly from Southern Italy and Thessalonica, some of them copied as late as the 15th century.

It is mainly from Armenian and Georgian translations of lost Greek originals that scholars are reconstructing the development of the *Hagiopolitēs*, the stationary liturgy of the Holy City of Jerusalem. These sources reveal a system of urban worship adapted to its sacred topography in which the selective use of biblical texts increasingly gave way to the composition of hymns for integration among the fixed psalms and canticles of the Palestinian Divine Office. By the 6th century Hagiopolite psalmody and hymnody was sung and ordered liturgically according to the *Oktōēchos*, a system of eight modes that later became a key musical feature of the hybrid Byzantine rite. Production of hymns for the rite of Jerusalem reached its apogee under Muslim rule following the Arab conquest of Byzantium's African and Middle Eastern provinces with the works of such poet-composers as Patriarch Sophronios of Jerusalem and John of Damascus, by which time the creation of Greek hymns in Palestinian genres had been taken up elsewhere by Andrew of Crete and Germanos of Constantinople.

Greek liturgical traditions fusing the Divine Offices of the Palestinian Book of the Hours with the sacraments, readings, and elaborate solo and choral chants of the rite of Hagia Sophia spread widely after the beginning of the 9th century. Forged at leading Constantinopolitan institutions including the chapels of the Great Palace and the monastery of Stoudios, these syntheses were adopted across a wide geographic area from Southern Italy to Kievan Rus' and fostered the composition of vast numbers of new hymns. Dissemination of hymnody and florid psalmody was aided from the 10th century onwards by the development of increasingly specific forms of neumatic notation. Cantors and scribes gradually enriched Palaeo-Byzantine

families of neumes to produce Middle Byzantine Notation, a fully diastematic system employed without substantial graphical change from the late 12th century to the early 19th.

The defeat of the Byzantine army at Manzikert in 1071 brought about the loss of much of Asia Minor to the Seljuk Turks, while Constantinopolitan rule in Italy ended the same year with the withdrawal of the last imperial garrison from Bari. Despite these political setbacks, Byzantine chant flourished alongside Greek monasticism for another two centuries in Southern Italy, nor did they hinder the wider process of continuing to fill out the calendrical cycles of Byzantine worship with new music. Far more disruptive were Crusader invasions that climaxed in 1204 with the sack of Constantinople. Under Latin occupation regular celebration of the Constantinopolitan cathedral rite ceased permanently in both the Great Church of Hagia Sophia and the Parthenon, which for centuries had served as the cathedral of Athens.

The restoration of the imperial government to Constantinople in 1261 ushered in a period of intellectual, spiritual, and artistic renewal that continued, despite accelerating political decline, until the Ottoman conquest of 1453. Court singers beginning with Ioannes Glykes, Xenos Korones, and Ioannes Koukouzeles pursued musical renewal through the consolidation of existing repertoires and the creation of kalophonic ('beautiful sounding') chants of unprecedented sophistication, length, and abstraction. During the 15th century leading Constantinopolitan cantors Manuel Gazes, Ioannes Laskaris, and Manuel Chrysaphes transplanted these traditions to Crete, where they subsequently flourished under Venetian rule. Eyewitness accounts of Orthodox services by Western Europeans and the adoption of simple polyphonic performance practices by some Byzantine cantors indicate that Greek and Latin chanting remained aurally compatible through the middle of the 15th century.

Bibliography

- G.I. Papadopoulos: *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῶν ἐκκλησιαστικῆς μουσικῆς· καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμήσαντες ἐπιφανέστεροι μελωδοί, ὑμνογράφοι, μουσικοί, καὶ μουσικολόγοι* [Contributions to the History of Our Ecclesiastical Music and the Most Significant Productive Melodists, Hymnographers, Musicians and Musicologists from the Apostolic Era to Our Days] (Athens, 1890), 32
- H.J.W. Tillyard: *Byzantine Music and Hymnography* (London, 1923)
- C. Høeg: *La notation ekphonétique*, MMB Subsidia, i (Copenhagen, 1935)
- H.J.W. Tillyard: *Handbook of the Middle Byzantine Musical Notation* (Copenhagen, 1935)
- L. Tardo, Lorenzo: *L'antica melurgia bizantina nell'interpretazione della Scuola monastica di Grottaferrata*, ed. Santissima Badia greca di Grottaferrata di Maria (Grottaferrata, 1938)
- P.B. Di Salvo: 'Gli asmata nella musica bizantina', *Bollettino della badia greca di grottaferrata*, vol.13 (1959), 45–50, 127–45; vol.14 (1960), 45–78
- E. Wellesz: *A History of Byzantine Music and Hymnography* (Oxford, 2/1961)
- P.B. Di Salvo: 'Asmatikon', *Bollettino della badia greca di grottaferrata*, vol.16, (1962), 135–58
- C. Thodberg: *Der byzantinische Alleluiarionzyklus: Studien im kurzen Psaltikonstil*, MMB Subsidia, viii (Copenhagen, 1966)
- E.V. Williams: *John Koukouzeles' Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century* (diss., Yale University, 1968)
- C. Floros: *Universale Neumenkunde* (Kassel-Wilhelmshöhe, 1970)
- E.V. Williams: 'A Byzantine *Ars Nova*: the 14th-Century Reforms of John Koukouzeles in the Chanting of Great Vespers', *Aspects of the Balkans: Continuity and Change: UCLA 1969*, ed H. Birnbaum and S. Vryonis, jr (The Hague and Paris, 1972), 211–29

- G. Hintze: *Das byzantinische Prokeimena-Repertoire Untersuchungen und kritische Edition* (Hamburg, 1973)
- M. Velimirović: 'The Byzantine Heirmos and Heirmologion', *Gattungen der Musik in Einzeldarstellungen*, ed. W. Arlt, E. Lichtenhahn, and H. Oesch (Munich, 1973), 194–244
- M.M. Velimirović, Miloš M. (1973), "'Persian music" in Byzantium?', *Studies in Eastern Chant*, iii, ed. M.M. Velimirović (Oxford, 1973), 179–81
- D.E. Conomos: *Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries: a Study of Late Byzantine Liturgical Chant* (Thessalonica, 1974)
- N.K. Moran: *The Ordinary Chants of the Byzantine Mass* (Hamburg, 1975)
- O. Strunk, Oliver (1977), *Essays on Music in the Byzantine World* (New York, 1977)
- M.P. Dragoumis: 'Ἡ δυτικίζουσα Ἐκκλησιαστικὴ μας μουσικὴ στὴν Κρήτη καὶ τὰ Ἐπτάνησα', *Λαογραφία*, vol.31 (1976–78)
- J. Raasted: 'Musical Notation and Quasi Notation in Syro-Melkite Liturgical Manuscripts', *Cahiers de L'Institute du Moyen-age Grec et Latin*, vol.31 (1979), 11–37, 53–77
- D. Conomos: 'Experimental Polyphony, "According to the... Latins", in Late Byzantine Psalmody', *EMH*, vol.2 (1982), 1–16
- C. Hannick: 'Thessalonique dans l'histoire de la musique ecclésiastique byzantine', *Ἡ Θεσσαλονίκη: Μεταξὺ Ἀνατολῆς καὶ Δύσεως* [Thessalonica: Between East and West] (Thessalonica, 1982), 111–20
- J. Raasted, Jørgen (1983), *The Hagiopolites: A Byzantine Treatise on Musical Theory*, *Cahiers de l'Institut du moyen-âge grec et latin*, xlv; (Copenhagen, 1983)
- G. Stathis: 'The "Abridgements" of Byzantine and Postbyzantine Compositions', *Cahiers de L'Institute du Moyen-age Grec et Latin*, vol.44 (1983), 16–38
- D.H. Touliatos-Banker: *The Byzantine Amomos Chant of the Fourteenth and Fifteenth Centuries* (Thessalonica, 1984)

D.E. Conomos: *The Late Byzantine and Slavonic Communion Cycle: Liturgy and Music*
(Washington, DC, 1985)

K. Mitsakis: *Βυζαντινή Ύμνογραφία από την εποχή της Καινής Διαθήκης έως την
Εικονομαχία* (Athens, 2/1986)

N.K. Moran: *Singers in Late Byzantine and Slavonic painting* (Leiden, 1986)

J.F. Baldovin: *The Urban Character of Christian Worship: the Origins, Development, and
Meaning of Stational Liturgy* (Rome, 1987)

C. Troelsgård: 'Ancient Musical Theory in Byzantine Environments', *Cahiers de L'Institute
du Moyen-age Grec et Latin*, vol.56 (1988), 228–38

J.W. McKinnon, ed.: *Music in Early Christian Literature* (Cambridge, 1989)

J. Raasted: 'Zur Melodie des Kontakions "Ἡ παρθένος σήμερον"', *Cahiers de L'Institute du
Moyen-age Grec et Latin*, vol.59 (1989), 233–46

D. Touliatos: 'Nonsense Syllables in the Music of the Ancient Greek and Byzantine
Traditions', *JM*, vol.7/2 (1989), 231–43

J. Raasted: 'Formulaism and Orality in Byzantine Chant', *Cantus Planus: Pécs, Hungary
1990*, ed. L. Dobszay (Budapest, 1992), 231–40

E.V. Gertsman: *Petersburg Theoreticon* (Odessa, 1994)

P. Jeffery: 'The Earliest Christian Chant Repertory Recovered: the Georgian Witnesses to
Jerusalem Chant', *JAMS*, vol.47/1 (1994), 1–38

A.T. Vourles: *Δογματικοθητικά ὄψεις τῆς Ὁρθοδόξου ψαλμοδίας* [Dogmatic and Ethical
Views of Orthodox Psalmody] (Athens, 1994)

M. Leiwo and R.P. Pennanen: 'Byzantine Secular Music – Fact or Fiction?', *Byzantium and
the North*, vol.7 (1995–6), 37–51

A. Lingas, Alexander (1996), 'Hesychasm and Psalmody', *Mount Athos and Byzantine Monasticism: Birmingham 1994*, ed. A. Bryer and M. Cunningham (Aldershot, 1996), 155–68

J.W. McKinnon: *The Temple, the Church Fathers, and Early Western Chant* (Aldershot: 1998)

L. Richter: 'Antike Überlieferungen in der byzantinischen Musiktheorie', *AcM*, vol.70/2 (1998), 133–208

D. Ricks and P. Magdalino, eds: *Byzantium and the Modern Greek Identity* (Aldershot, 1998)

R.F. Taft: 'Women at Church in Byzantium: Where, When And Why?', *Dumbarton Oaks Papers*, vol.52 (1998), 27–87

S.G. Engberg: 'Greek Ekphonic Notation: the Classical and the Pre-Classical Systems', *Palaeobyzantine Notations II: Hernen Castle, The Netherlands 1996*, ed. C. Troelsgård and G. Wolfram (Hernen, 1999), 33–55

T.J. Mathiesen: *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln, NE, 1999)

S. Frøyshov: 'La réticence à l'hymnographie chez des anachorètes de l'Égypte et du Sinai du 5e au 8e siècles', *L'hymnographie: Paris 1999*, ed. J. Claire, A.M. Triacca, and A. Pistoia (Rome, 2000), 229–45

C. Troelsgård 'The Repertories of Model Melodies (Automela) in Byzantine Musical Manuscripts', *Cahiers de L'Institute du Moyen-age Grec et Latin*, vol.71 (2000), 3–27

D.K. Balageorgos: *Ἡ ψαλτικὴ παράδοση τοῦ Βυζαντινοῦ Κοσμικοῦ Τυπικοῦ* [The Chant Tradition of the Byzantine Secular Typikon] (Athens, 2001)

P. Jeffery: 'The Earliest Oktoēchoi: the Role of Jerusalem and Palestine in the Beginnings of Modal Ordering', *The Study of Medieval Chant: Paths and Bridges, East and West: In Honor of Kenneth Levy*, ed. P. Jeffery (Woodbridge, 2001), 147–209

G.T. Stathis: 'Διπλούν μέλος. Μια παρουσίαση των περιπτώσεων Λατινικής μουσικής στα χειρόγραφα βυζαντινής μουσικής [Double Chant: An Presentation of the Cases of Latin Music in Byzantine Musical Manuscripts]', ...τιμή προς τον διδάσκαλον... Έκφραση αγάπης στο πρόσωπο του καθηγητοῦ Γρηγορίου Θ. Στάθη. Αφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του, [...In Honour of the Teacher... An Expression of Love to the Person of Professor Gregorios Th. Stathis. A Tribute for his Sixtieth Year and for His Thirty Years of Scientific and Academic Contributions], ed. A. Chaldaiakes (Athens, 2001), 656–74

C. Troelsgård: 'What Kind of Chant Books Were the Byzantine Sticheraria?', *Cantus planus: Esztergom & Visegrád, Hungary 1998*, ed. L. Dobszay (Budapest, 2001), 563–74

C. Troelsgård: (2001), 'Methodological Problems in Comparative Studies of Liturgical Chant', *Acts of the International Congress Comparative Liturgy Fifty Years after Anton Baumstark (1872–1948), Rome 1998*, ed. R.F. Taft and G. Winkler (Rome, 2001), 981–96

G.M. Hanke: *Vesper und Orthros des Kathedralritus der Hagia Sophia zu Konstantinopel: eine strukturanalytische und entwicklungsgeschichtliche Untersuchung unter besonderer Berücksichtigung der Psalmodie und der Formulare in den Euchologien* (diss., Philosophisch-Theologische Hochschule St. Georgen ,2002)

N. Moran: 'Byzantine Castrati', *Plainsong and Medieval Music*, vol.11/2 (2002), 99–112

A.G. Chaldaiakis: 'Ὁ πολυέλεος στὴν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιΐα [The Polyeleos in Byzantine and Post-Byzantine Compositional Practice] (Athens, 2003)

- C.C. Karangounis: *Ἡ παράδοση καὶ ἐξήγησὴ τοῦ μέλους τῶν Χερουβικῶν τῆς βυζαντινῆς καὶ μεταβυζαντινῆς μελοποιΐας* [The Tradition and Exegesis of the Cherubic Hymn in Byzantine and Post-Byzantine Compositional Practice] (Athens, 2003)
- R.F. Taft: ‘Christian Liturgical Psalmody: Origins, Development, Decomposition, Collapse’, *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, ed. H.W. Attridge and M.E. Fassler (Atlanta, 2003), 7–32
- S.S. Antoniou: *Τὸ εἰρμολόγιον καὶ ἡ παράδοσις τοῦ μέλους του* [The Heirmologion and Its Chant Tradition] (Athens, 2004)
- N. Boukas and I. Papathanassiou: ‘Early Diastematic Notation in Greek Christian Hymnographic Texts of Coptic Origin: a Reconsideration of the Source Material’, *Palaeobyzantine Notations III: Hernen Castle, The Netherlands 2001*, ed. G. Wolfram (Leuven, 2004)
- E.S. Giannopoulos: *Ἡ Ἄνθησις τῆς Ψαλτικῆς Τέχνης στὴν Κρήτη (1566–1669)* [The Flowering of the Psaltic Art in Crete (1566–1669)] (Athens, 2004)
- G. Anastasiou: *Τὰ κρατήματα στὴν ψαλτικὴ τέχνη* [Kratemata in the Psaltic Art] (Athens, 2005)
- C. Floros: *Introduction to Early Medieval Notation (with an Illustrated Chapter on Cheironomy by Neil K. Moran)*, trans. Neil K. Moran (Warren, MI, enlarged 2/2005)
- D. Glowotz: *Byzantinische Gelehrte in Italien zur Zeit des Renaissance-Humanismus: Musikauffassung, Vermittlung antiker Musiktheorie, Exil und Integration* (Schneverdingen, 2006)
- A. Lingas: ‘Medieval Byzantine Chant and the Sound of Orthodoxy’, *Byzantine Orthodoxies: Papers from the 36th Spring Symposium of Byzantine Studies*, ed. A. Louth and A. Casiday (Aldershot, 2006), 131–50
- R.F. Taft: *Through their Own Eyes: Liturgy as the Byzantines Saw It* (Berkeley, 2006)

C. Troelsgård, Christian (2006), 'Simple Psalmody in Byzantine Chant', *Cantus Planus: Lillafüred, Hungary 2004*, ed. L. Dobszay (Budapest, 2006), 83–92

S.S.R. Frøyshov: 'The Early Development of the Liturgical Eight-Mode System in Jerusalem', *St Vladimir's Theological Quarterly*, vol.51/2–3 (2007), 139–78

I.A. Liakos: *Hē vyzantinē psaltikē paradosē tēs Thessalonikēs kata tōn XIV-XV aiōna* [The Byzantine Chant Tradition of Thessalonica during the 14th and 15th Century] (Athens, 2007)

N. Maliaras: *Βυζαντινά μουσικά ὄργανα* [Byzantine Musical Instruments] (Athens, 2007)

E.C. Spyrakou: *Οἱ χοροὶ ψαλτῶν κατὰ τὴν Βυζαντινὴ παράδοση* [The Choirs of Cantors in the Byzantine Tradition] (Athens, 2008)

D. Touliatos: 'Ἡ Πένθιμη Μουσικὴ τοῦ Βυζαντίου' [Music for Mourning in Byzantium], *Μελουργία: Μελέτες ανατολικῆς μουσικῆς/Melurgia: Studies in Eastern Music*, vol.1/1 (2008), 315–31

C. Floros, Constantin (2009), *The Origins of Russian Music: Introduction to the Kondakarian Notation* (Frankfurt, rev., trans., 2009 by N.K. Moran) [incl. chap. on relationships between Latin, Byzantine, and Slavonic music by N.K. Moran]

M. Alexandru: *Εξηγήσεις και μεταγραφές της Βυζαντινῆς μουσικῆς: σύντομη εισαγωγή στον προβληματισμό τους* [Exegeseis and Transcriptions of Byzantine Music: A Short Introduction to their Problematization] (Thessalonica, 2010)

J. Arvanitis: *Ὁ ρυθμὸς τῶν ἐκκλησιαστικῶν μελῶν μέσα ἀπὸ τὴ παλαιογραφικὴ ἔρευνα καὶ τὴν ἐξήγηση τῆς παλαιᾶς σημειογραφίας—Ἡ μετρικὴ καὶ ρυθμικὴ δομὴ τῶν παλαιῶν στιχηρῶν καὶ εἰρμῶν* [The Rhythm of Ecclesiastical Chants [as Perceived] through Palaeographic Research and the Exegesis of the Old Notation: The Metrical and Rhythmical Structure of the Old Stichera and Heirmoi], (diss., Ionian University, 2010)

N. Moran: 'A Second Medial Mode Palestinian Chant in Old Roman, Beneventan and Frankish Sources', *Plainsong and Medieval Music*, vol.19/1 (2010), 1–19

C. Page: *The Christian West and Its Singers: the First Thousand Years* (New Haven, 2010)

C. Troelsgård: *Byzantine Neumes: a New Introduction to the Middle Byzantine Musical Notation* (Copenhagen, 2010)

S. Martani: 'Words and Music in the Greek Gospel Lectionaries', *Psaltike: Neue Studien zur Byzantinischen Musik: Festschrift für Gerda Wolfram*, ed. N.-M. Wanek (Vienna, 2011), 219–31

S. Parenti: 'The Cathedral Rite of Constantinople: Evolution of a Local Tradition', *Orientalia Christiana Periodica*, vol.77 (2011), 449–69

C. Troelsgård: 'When Did the Practice of Eunuch Singers in Byzantine Chant Begin? Some Notes on the Interpretations of the Early Sources', *Psaltike: Neue Studien zur Byzantinischen Musik: Festschrift für Gerda Wolfram*, ed. N.-M. Wanek (Vienna, 2011), 345–50

A. Lingas, Alexander (2013), 'From Earth to Heaven: the Changing Soundscape of Byzantine Liturgy', *Experiencing Byzantium: Newcastle and Durham 2011*, ed. C. Nesbitt and M. Jackson (Aldershot, 2013), 311–58

A. Nikiforova: 'The Tropologion Sin. gr. NE/MI 58–5 of the Ninth Century: a New Source for Byzantine Hymnography', *Scripta & E-Scripta*, vol.12 (2013), 157–85

C. Troelsgård, Christian (2013), 'Chant Papyri and the "Jerusalem Tropologion": an Important Group of Sources for the Study of the Formation of the Earliest Orthodox Christian Chant Repertories', *Unity and Variety in Orthodox Music: Theory and Practice: Joensuu, Finland 2013*, ed. I. Moody and M. Takala-Roszczenko (Joensuu, 2013), 20–28

G.T. Stathis and K. Terzopoulos: *Introduction to Kalophony, the Byzantine Ars nova: the Anagrammatismoi and Mathēmata of Byzantine Chant* (Oxford, 2014)

C. Floros: *Das mittelbyzantinische Kontakienrepertoire: Untersuchungen und kritische Edition* (Hamburg, 2015)

A.W. White: *Performing Orthodox Ritual in Byzantium* (Cambridge, 2015)

M. Alexandru: *Εἰσαγωγή στὴ Βυζαντινὴ Μουσικὴ* [Introduction to Byzantine Music] (Thessaloniki, 2016)

B. Di Salvo: 'Canti ecclesiastici della tradizione Italo-Albanese in Sicilia'[Chants of the Byzantine Rite: the Italo-Albanian tradition in Sicily], *Canti ecclesiastici della tradizione Italo-Albanese in Sicilia*, ed. G. Garofalo and others (Copenhagen, 2016)

S.S. Frøyshov: 'Byzantine Rite', *The Canterbury Dictionary of Hymnology*

S.S. Frøyshov: 'Rite of Jerusalem', *The Canterbury Dictionary of Hymnology*

<<http://www.hymnology.co.uk/r/rite-of-jerusalem.>>

S.S. Frøyshov: 'Greek Hymnody', *The Canterbury Dictionary of Hymnology*

<<http://www.hymnology.co.uk/g/greek-hymnody>>

Alexander Lingas