

Using and Hearing Greek Byzantine Chant in Contemporary Composition

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Introduction

It is evident that Byzantine chant⁵⁶⁴ has been a source of influence and inspiration in the music of numerous Twentieth Century composers, and continues to be of influence in the early years of the Twenty-First Century. Byzantine chant influences manifest in different ways among contemporary composers' works, ranging from full or partial chant quotations to the use of chant musical elements.⁵⁶⁵ Examples of the latter include the utilization of pitch material of an *echos*, use of the *isokratema* (drone), monophonic textures, chant melodic formulae, microtones, homorhythm, ornamentation, timbre and vocal technique. Direct quotations of chant melodies may consist of whole or selections from specific chants, in exact or modified form. The incorporation of direct chant quotes and the use of chant elements with non-chant musical influences in compositions is a trend that varies in method, technique and extent among composers.

⁵⁶⁴ Byzantine chant is the monophonic sacred music of the Orthodox Christian church, which flourished from the early 4th Century until 1453AD. See Kenneth Levy and Christian Troelsgård, 'Byzantine Chant,' *Grove Music Online*. Online ed L. Macy. <<http://www.grovemusic.com>> Html (Accessed 20 June 2006).

⁵⁶⁵ Christina Abdul-Karim, *The Referential Use of Greek Byzantine Chant in the Music of John Tavener*,

A representative, but not exhaustive list of composers who have composed music that exhibits some level of Byzantine chant-influence includes:

Manolis Kalomiris (1883-1962), Georgios Poniridis (1887-1982), Petros Petridis (1892-1977), Dimitris Mitropoulos (1896-1960), Alekos Kontis (1899-1965), Antiochos Evangelatos (1903-1981), Yannis Constantinidis (1903-1984), Georgios B. Kasassoglou (1908-1984), Nikolas Astrinidis (b.1921), Mikis Theodorakis (b. 1925), Michael Adamis (b.1929), Dimitri Terzakis (b.1938), John Tavener (b.1944), Victoria Bond (b.1945), Christos Hatzis (b.1953), John Muehleisen (b.1955), Ivan Moody (b.1964), Constantine Koukias (b.1965), Vassilis Tsabropoulos (b.1966), Christina Abdul-Karim (b.1980).

An important issue is associated with chant-inspired music. Primarily, it is necessary to recognise that music which uses non-chant elements in combination with chant elements and / or direct chant quotes can no longer be considered liturgical Byzantine chant. The original chant, in chant-inspired works such as the ones examined in this study, may make its way to a different musical and performance platform, and reach a variety of listeners. The placement of chant into new musical contexts raises questions of experience and understanding of the music, for audiences of different levels of exposure to chant: How is this 'music' received, considered and understood by various listeners?

Aims and Research Questions

In this study I investigate the reception of chant-influenced works among informed listeners, in an attempt to gain insight into the processes of understanding of this music that engage specific listeners. My intention is not to attempt to validate or measure the composer's chant-influenced works.

My research questions are as follows: How is chant-influenced music received and perceived by listeners? What are the processes of understanding of this music that engage specific listeners? For example, are specific listeners engaged primarily by the semiotic,

affective or formalist uses of chant in specific pieces? Furthermore, do listeners regard the aims of traditional chant and classical composition to be compatible?

Interviews with Listeners

In this study I conducted qualitative interviews using the General Interview Guide approach. The flexibility of wording of questions made it possible to tailor questions to the proceedings of each interview.

I interviewed a selection of participants in order to examine their responses to and their understanding of selected musical examples. The interviews were useful to identify the processes of understanding of the musical examples that engage specific listeners, and also provided an opportunity to examine the participants' feelings towards the use of chant in pieces.

Before the interviews, pilot interviews were conducted with two listeners of different musical and cultural backgrounds. After the pilot interviews, I considered setting up a questionnaire with well-thought-out wording of questions, so as to minimize closed and binary questions.

I sampled fourteen people from Australia, using the following criteria:

- I) People with a background in Classical European composition, such as musicians, tertiary music students, concert-goers and practitioners.
- II) People with a background in Greek Byzantine chant, such as church-goers, Byzantine chant students and Greek Orthodox *psaltes*.

During each interview, I played the participant a selection of musical examples of Byzantine chant-influenced music, and proceeded after each example with interview questions based on the interview guide. The musical examples were predominantly played in the same order during each interview.

Prior to playing musical examples, I intentionally withheld information from participants. Before the interviews, participants were not told that this was a study into the reception of chant-influenced music, but a study in ‘contemporary music’. I told participants in general terms that they had been selected because they were familiar with the ‘musical styles to be investigated’. In cases when a participant was curious to find out information about the interview, I informed them that I would play musical examples to them and ask for their responses to the music. As most titles disclose or suggest the influences and non-secular aspects of the composition, I chose not to disclose the title or composer of the musical examples. Each interview took approximately one to one and a half hours, including the time taken to play musical examples.

The following musical examples were played during the interviews:

- Antiochos Evangelatos: *Byzantine Melody* for string orchestra. (1936)
- Petros Petridis: *Chorale and Variations No. 2: On the Theme ‘Christ is Risen’* for string orchestra. (1939/ 41-42)
- Vassilis Tsabropoulos: *Hymn V- Anastasis*. (2003)
- Constantine Koukias: *Within a Prayer at Lamplighting* for amplified piano and orchestra (2002)
- Michael Adamis: *Olvios Tafos* (selections) (2005)
- Dimitri Terzakis: *Liturgia Profana* (selections) (1977)

These musical examples were chosen on the basis of compositional technique. Each work in this collection exhibits a different level and type of chant-influence. The first four works listed above are scored for instruments, and the last two include voices. All of the works, except Terzakis’ *Liturgia Profana*, use equal temperament. I will now offer a brief synopsis of the chant elements featured in the selected works.

Early Twentieth Century composer Antiochos Evangelatos’ *Byzantine Melody for String Orchestra* does not directly quote a complete chant melody, but incorporates chant elements, including chant melodic formulae, drones that underlie predominantly stepwise

melodies, and drones an interval of a fifth apart, which may be likened to the ‘double *ison*.’⁵⁶⁶ Contemporaneous composer Petros Petridis’ *Chorale and Variations no. 2 on ‘Christos Anesti’* for string orchestra comprises of the ‘theme’, a harmonized version of the Paschal Resurrection hymn *Christos Anesti* with modified rhythm, and four variations which extensively feature polyphony. Although chant melodic fragments are included throughout the variations, the choice of pitch material, rhythm and texture are substantially influenced by compositional techniques used in Western Classical music.

Contemporary Greek pianist Vassilis Tsabropoulos, a diverse performer of Jazz, other improvised music and Classical repertoire, and composer, has embraced chant into his musical palette. His solo piano album, *Akroasis* (2003)⁵⁶⁷, and duo album, *Chants Hymns and Dances* (2004)⁵⁶⁸ feature recontextualizations of Holy Week Byzantine hymn melodies, and incorporate chant elements. Based on *Christos Anesti, Hymn V- Anastasis* for solo piano features a harmonized and rhythmically metrical rendition of the hymn that returns numerous times throughout the work with variations in musical accompaniment. An original chordal theme is used to introduce the chant at various points in the work. In the last section of the work, *Christos Anesti* is played again in half time, with rhythmic augmentation of the melody. Fragments of the chant melody are used in conjunction with an ostinato based on the introductory chordal theme, to build towards and reach the climax.

Greek-Australian composer Constantine Koukias also directly quotes *Christos Anesti* and features chant elements in his concert work *Within a Prayer at Lamplighting* for Orchestra and Amplified Piano. The hymn melody is directly quoted twice with differing musical contexts. Initially, *Christos Anesti* is played by woodwinds- alto flute, oboe d’amore, bass clarinet and contrabassoon- in two octave unison, with a pulsing, tense accompaniment provided by strings piano and percussion in the middle register. On the second occasion, the hymn melody is of slower tempo, played by solo oboe in a higher

⁵⁶⁶ Lycourgos Angelopoulos, ‘Isokratema Technique in Modern Performance Practice’, English Translation by Dimitri Koubaroulis, 2005. *Analogion*, www.analogion.com, Html (Accessed 2 January 2008).

⁵⁶⁷ Vassilis Tsabropoulos, *Akroasis*. Vassilis Tsabropoulos (piano). 2003. ECM Records.

key transposition, with Koukias' score instructions, 'chant-like'. This time *Christos Anesti* is slightly more ornamented, and accompanied by bells and sustained string harmonics, a drone that may be likened to the *isokratema*. In addition to direct quotes of the hymn melody, the work opens and closes with a solo, very softly-played melody that bears some melodic similarities to *Christos Anesti*, but changes *echos* and has alterations in rhythm, and is supported by sparsely-used antique cymbals and timpani.

Byzantine chant is the chief source of inspiration for Michael Adamis' music.⁵⁶⁹⁵⁷⁰ Adamis, who has contributed substantially to the contemporary music scene of his homeland, Greece, acknowledges his music as growing out of the Orthodox ethos and his compositional style and output as being guided by the principles and philosophy underlying Byzantine chant.⁵⁷¹ His work *Olvios Tafos* (2005) for three children's choirs, two mixed choirs and orchestra is strongly grounded in chant, featuring hymns from Holy week. The opening procession for children's choir and bells layers several versions of *I Zoi En Tafo*, effectively creating a 'polyrhythmic', 'polymelodic' collage. The next section of the work features direct quotes of hymns and chant melodic formulae, combined with original music; different orchestral instrumental families are progressively introduced, and alternate with different the different choruses. The work builds to a grand, victorious climax with the layering of the different instrumental and choral groups, and the final proclamations of 'Anesti Christos!' that triumphantly point to Christ's Resurrection.

Dimitri Terzakis' *Liturgia Profana* for tenor, chorus, two violoncellos and percussion is a setting of a Biblical text from the *Song of Songs*. This work, like Terzakis' *Nomoi* and numerous works by other composers including Adamis and Koukias, features a *psaltis*

⁵⁶⁸ Georges Gurdjieff, Thomas de Hartmann and Vassilis Tsabropoulos. *Chants, Hymns and Dances*. Anja Lechner (cello), Vassilis Tsabropoulos (piano). ECM / Universal Classics, 2004.

⁵⁶⁹ Ivan Moody, 'Michael Adamis and the Journey from Byzantium to Athens' 1998/2001 <<http://ivanmoody.co.uk/articles.adamis.htm>> Html (Accessed 27 May 2007).

⁵⁷⁰ Michael Adamis, 'Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation.' *Contemporary Music Review* 12.2 (1995): pp.12-13.

⁵⁷¹ Michael Adamis, 'Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation.' *Contemporary Music Review* 12.2 (1995): pp.12-13.

(Byzantine music cantor). According to the composer, *Liturgia Profana* is ‘an experiment, namely, to employ as a soloist a singer from Byzantine music, whose technique is different from that of the singer trained in the Western tradition in that he very flexibly forms and interprets the melodies and the microintervals’⁵⁷² Although Terzakis does not directly quote a chant melody, he alludes to chant through the use of melodic formulae, drones on base notes (*isokratema*), changing tetrachords, highly ornate melodies, and monophonic texture in both vocal and instrumental lines. Microtonal tunings are found throughout the work, but not always in places that are typically found in Byzantine music.

In addition to compositional techniques, duration was also a consideration in the selection process of musical examples for this study. Of the numerous possible examples of chant-influenced music, relatively shorter examples were chosen so as to allow for several musical examples to be played during the interviews. The first four selected works above were played in their entirety, and representative sections of the longer examples by Adamis and Terzakis were played.

In a real life setting, listeners would commonly be provided with or have the opportunity to find out information about the work, such as through CD annotations or concert program notes. Rather than providing such information, I chose to intentionally withhold information from listeners prior to the playing of musical examples, so as not to give them expectations of what to listen for in the musical examples. I did not intend to replicate a concert setting. Rather than sending out music in advance for the listeners to listen to prior to the interviews, I chose to play the examples once, so as to gain the listeners’ first impressions of the work, and to have consistency and control of the study.

Interview Guide

The interview guide used in this study was as follows:

⁵⁷² Dimitri Terzakis quote, Reinhard Schultz, translated by Susan Marie Praeder (CD notes), *Dimitri Terzakis: String Quartet No 5, Songs Without Words, Liturgia Profana*. Artemis Quartett, Almut Rössler, organ, Gilah Yaron, soprano, Lykourgos Angelopoulos, tenor, Bromma Kammerchor, Das Moderne Ensemble, Spiros Argis. CD. 2005. p.12.

- What thoughts and first impressions does the listener have upon first hearing of the work? Descriptions of the music?
- Does anything sound familiar / stand out in the music? [If yes:] What is it about the music that sounds familiar? What sounds familiar? [chant?]
- How does the listener feel about the music? Likes /agreement with? Dislikes /disagreement with / offence taken? Why / why not?
- Would the listener be interested to listen to this or similar music again? In a concert setting? CD? Why / why not?
- Does the listener regard the aims of Byzantine chant and Western music as being compatible? Why / why not?
- Does the participant have any additional comments or statements they would like to make?
- What is the listener's musical background? Ever played an instrument? [If so:] Musical style[s] grown up with? Musical styles played? Heard?
- What are the listener's experiences with chant? Has the listener ever heard chanting before? What kind[s] or chant? Greek/ Russian Orthodox etc? In what context? Where? When? Church/ CD recordings/ contemporary works similar to this / pop/ folk works? [If yes, at church:] Ever chanted in choir/ as *Psaltis*? Since when/ for how long?

Most of the questions from the original pilot interview were retained, and two questions (the fifth and sixth bullet points) were added.

Results

I will initially present the results of the recognition of chant, by selected listeners, in the works of the aforementioned composers. I will thereafter present results about chant reception. These results have been organized according to the types of perception: semiotic, formalistic and affective, as experienced by the two listener groups.

Recognition Responses

I have organized the recognition responses into three types:

- 1) The participant recognizes, that is, has heard the piece or part of the piece before (Which I have called *R1*).
- 2) The participant recognizes a class of stimulus (Which I have called *R2*). For example, the participant acknowledges that ‘chant’ is present, or that a stylistic feature or element of chant is apparent in the work.
- 3) The participant identifies particular stimulus, either Byzantine or non-Byzantine (Which I have called *R3*). For example, the participant recognizes a particular hymn and identifies it by name.

Overall, most participants who were experienced in Byzantine chant identified the Byzantine influence in works by Petridis, Evangelatos, Koukias and Terzakis. Most people with a background in Byzantine chant identified chant elements in Adamis’ *Olvios Tafos*. Although the participants who were primarily familiar with Western music rather than Byzantine music could obviously not specify particular chants, some identified chant as a class of stimulus in works by Koukias, Adamis and Terzakis.

R1: Of all the participants, none had heard any of the musical examples before. One of the Byzantine chant-informed participants guessed the composer of the work by Adamis.

R2: Most of the Byzantine chant-informed participants recognized sections or elements of most of the musical examples as being of Byzantine chant influence. These participants acknowledged elements of chant, such as the *echos*, chant fragments, direct quotations and scales. The majority of participants with a background in Byzantine chant identified the Byzantine aspect of Evangelatos’ work; some giving details about the chant elements. For example, one participant identified particular scales, and specified the *echos* as being diatonic, Plagal First. Another listener, although not recognizing the chant, said that it sounded familiar and later realized their experienced familiarity owed to the use of Byzantine elements in the work. One person who did not have a background in Byzantine music said that the piece sounded ‘modal’, another said it sounded ‘pentatonic, and another said it was in a ‘minor’ key.

Several participants with a background in chant identified the tenor's singing style in Terzakis' *Liturgia Profana* as that of a *psaltis*, however, interestingly, several referred to the tenor as being a 'Western Classical' tradition. Almost all participants who did not have a strong background in Byzantine chant described this work and /or the singer as being 'Eastern', 'sacred', 'devotional', of the 'church', or religious, but not necessarily Greek Orthodox. Many participants who were familiar with Western music and not Byzantine chant identified Adamis' work as being somewhat 'church-like'. One participant who was familiar with Western music and not Byzantine chant acknowledged the 'Middle Eastern' sounding aspect of the opening of Koukias' piece, and another who had some basic familiarity with Byzantine chant identified the middle section as chant-like.

Overall, the participants who did not have a background in Byzantine chant did not recognize the chant influence in these musical examples, however, some such participants recognized sections of the examples by Adamis, Terzakis and Koukias as having some sort of 'religious' influence and / or other chant influence, such as Gregorian or Muslim chant.

R3: Nearly all of the interviewed people with a strong background in Byzantine chant identified the hymns used in the opening of Michael Adamis' work. Some of these participants recognized the *Lamentations* and / or other hymns featured later in the work, and the chant-influenced instrumental lines. All participants with a background in chant identified the hymn *Christos Anesti* in the opening of Petridis' work and in the middle of Koukias' piece. Although all people with background in Byzantine music recognized the opening of Petridis' work as a chant-setting and specified the original chant, few related the remaining sections of the work to the opening. Some said that they could not understand how it related to the rest of the piece. Additionally, some discussed the problems and issues in such settings that take directly quoted chant into a new context.

All Byzantine chant-experienced listeners identified at least the most prominent directly quoted Byzantine hymns in Adamis' *Olvios Tafos*. Few listeners recognized the use of

different versions of the same hymns in the opening, and some identified the hymns in the middle of the work and the chant-influenced instrumental lines. All but one participant with a strong background in Byzantine music identified *Christos Anesti* in Tsabropoulos' *Hymn V: Anastasis*. As to be expected, participants without a background in chant did not and could not recognize any particular hymns.

Responses: Semiotic, Formalistic, Affective

I have classified responses according to three types: semiotic, formalistic and affective. I must emphasize that this is not a hard and fast separation, but rather a way of structuring and analyzing responses and seeing to what extent people may have experienced the music according to each type. Secondly, response types are not mutually exclusive within the same work.

It is necessary to define what is meant by such terms. I use the term 'semiotic' to mean signs or symbols in the music that are referential or indicative of something else. For example, the listener may say that a specific aspect of the piece evokes certain images, or reminds them of something. By the term 'formalistic' I consider a listener's response formalistic if they essentially respond to the formal aspect of the music: describing the piece according to the formal, structural elements or compositional techniques that they heard, as distinct for instance, from how the music affected them. I use the term 'affective' to refer to how the music affects the listener, in terms of mood or emotional response.

Semiotic

Each selected work in this study was interpreted by at least one participant of either Byzantine or non-Byzantine background, as being somewhat programmatic or script-driven. For works by Koukias, Evangelatos, Adamis, this was a more common response. For Terzakis' work, one Byzantine chant participant questioned whether the work was linked to Greek musical theatre.

Often, participants had a semiotic response to musical elements or aspects of the compositions. For example, participants without a strong Byzantine musical background often associated bells and or solo choral music with church music.

Many participants identified works as 'sounding like' other specific musical works. For example, some listeners said that some works 'Sound(ed) like' or 'reminded' them of 'film music', giving specific examples such as 'Indiana Jones' or works by other composers such as Prokofiev, Mahler and Shostakovich. Not limited to musical background, a large proportion of people associated Koukias' *Within a Prayer In Lamplighting* with film music, or some kind of storyline.

Despite musical background, occasionally some listeners without a background in Byzantine chant had a unique semiotic response to some of the chant-inspired works. Such listeners described signals in the music which in fact had a strong connection with the subject, theme, or program (storyline) of the work which was unbeknown to the listener.

For example, one listener said the following about Michael Adamis' *Olvios Tafos*:

A few parts...sounded like a requiem... probably [due to] the use of voices and the solemn nature of the music... There were some parts I felt like falling... the notes descending, the notes were going down... I felt like...falling... spiralling down into an abyss.

It is interesting to note that even though the listener did not recognise or identify the use of chant, they still likened the work to a requiem, and commented on the 'falling', 'descending' qualities of the music, a work which describes the laying of Christ in the grave, and draws upon hymns sung in the Orthodox Holy Friday burial service.

Similarly, a different listener said the following about the opening of Adamis' work:

Because it had the bells and all that sort of thing especially at the beginning... I was thinking it sounded like a procession or some sort of really dark sort of thing... to me it was like some sort of funeral procession...

Another listener responded to Constantine Koukias' *Within a Prayer at Lamplighting* in a similar way:

I can imagine a scene in some... old temple... large and spacious... It stayed in the temple...

This is an interesting response, because the listener, who did not know the program of the work, or identify the chant, still managed to gain a sense of the work that related to the composer's intentions. Apparently, the work was referencing the moment in the Resurrection Church service, when the priest comes forth in the darkened Church, holding a candle, and invites the congregation to light their candles, and 'Come receive the Light' of the Risen Christ. In Koukias' work, the Hymn '*Christos Anesti*' (Christ is Risen') is quoted several times.

Formalistic

Among the modest number of listeners interviewed, some similarities in responses among participants were apparent. Participants without a background in Byzantine chant often responded to the music in a predominantly formalistic manner in the work by Evangelatos. Of these participants, two people assessed the quality of the performances of two of the selected examples, and another person commented on the acoustics of a different sound recordings.

It was evident that the terminology used to describe the music was very much connected with the person's musical background. People who had a strong background in chant tended to describe elements of the work using the terminology of either Western or Byzantine music.

Affective

People without a background in Byzantine chant tended to have, or at least describe, more of an affective response to the musical examples. Some people commented on the relaxing nature of some of music, but I propose that this was due to the musical context in

which the chant was placed. For example, one of the Byzantine chant participants compared Evanghelatos' and Petridis' works saying that Evanghelatos' was more relaxing, whilst Petridis' was more triumphant. In comparison, Evanghelatos' work was of slow tempo, and maintained a similar mood throughout, was relatively short, and did not consist of dance-like rhythms or fast tempi as the work by Petridis did.

One participant's view of most of the musical examples was that if it were for recreational purposes, it would be 'ok', but that such music that incorporates chant, did not have and several had the opinion that they would accept or the music, and potentially choose to listen to it again if it were for relaxation purposes.

The listeners with a background in chant were able to appreciate the art, technique and / or skill involved in these selected works however many said that they did not understand the purpose of this music, especially the instrumental music that integrated chant from an actual hymn, such as the exemplary work by Petridis.

The selected chant-influenced works could be appreciated by listeners of both backgrounds in different ways however the purpose or musical method was sometimes not understood by people with a background in Byzantine chant.

Several listeners commented on the difficulty they had in following or understanding the text, in some musical settings. Music with instruments, even the selected examples that included voices were considered by some of the chant-experienced listeners to be guided by the music rather than by the words, for example:

'I feel like the instruments override the voice and for me that's like music overriding the word, and I feel that music should be led by the word... That's like music overlaying the word and I feel that music should be led by the word... We don't have instruments in our chanting... the music is leading the words, with instruments it's like music is overriding the words... By not having instruments... able to focus more on the words. I'm not against instruments... I

play instruments myself, but everything has its place... In worship it's different...'

There are cases where others felt that the incorporation of western elements was helped to generate a very powerful and uplifting response. For example, one participant with a background in Byzantine chant said the following about Adamis' *Olvios Tafos*:

It's brilliant, it's perfect in every way....The polyphonic style is very effective sometimes....It's beautiful, my favorite themes... beautiful,... very serene... carrying on that theme of the hymns...it's a theme of mourning, lamentation, very respectful, very somber and very angelic too, it really points beyond death, beyond the mourning too.... I think if the whole world were to hear this during Easter night, during Holy Week they'd all become Orthodox ... What can I say, just powerful piece, very, very beautifully executed ... the ending bit takes it beyond, blows it away.

Discussion / Issues

In addition to the semiotic, affective and formalistic responses generated among participants, an interesting point of discussion arose, concerning the influence of Ecclesiastic on non-Ecclesiastic music. This primarily has to do with the Ecclesiastic chant, the words are of primary importance, and the music is considered to be subservient to the words. One of the participants stated their opinion on basing 'recreational' music on ecclesiastic music:

'I don't understand the –purpose of getting worship music and making it into entertainment music...I feel like you can do things which are recreational, but you can also do things with a purpose. It depends what's the starting point...I feel chanting is very different from recreational (music)'

Several of the people with a strong background in chant pointed out that the composers' intentions are important: Whether the artist intends to uses the music to glorify him or herself, or rather to glorify God. It is beyond the scope of this investigation to talk about the composers' such intentions, and whether they have achieved this intent.

This participant described how ecclesiastic music offers 'spiritual guidance', 'guides (one's) feelings' and is 'uplifting', whereas with recreational music the music may still

‘guide(s) the people to feelings, to emotions, but ...[is]...just bringing the emotions... [or] feelings out...it spins you out... doesn't lead you anywhere’

This is not to say that chant-influenced music was not appreciated, or generated an uplifting affective response in participants with a background in chant. In Koukias' work, one such participant had an affective and semiotic response:

‘And then I felt a conflict going on, a confrontation between two forces that were ready to face each other, almost a combat-al thing... you get excited... image of combat and of struggle... The oboe... created a theme of expectation, of hope, where you know the outcome. And that's in the back of your mind. You know that the side that believes in that the most will win. ... (It won)... especially with the bell at the end- whatever was started was completed, was finished... It's like the scene with Christ on the cross where He says... ‘*Tetelestai* - It is finished’ - it's just finished, and there's quiet, the storm is over, and the goodness is victorious.’

Conclusion

Chant influenced music today has been composed using a variety of different compositional techniques, and has been received in a variety of different ways by listeners. The reception of chant-influenced works by people who are not provided a historical context, program or translation of the text of the work, is to a high degree dependent on the person's familiarity with Western and Byzantine music, and their beliefs about the integration of the two musical styles.

Issues of mixing ecclesiastic chant with non-ecclesiastic music have been raised by several listeners and discussed above, are important to consider. The relationship between the words and music (*logos – melos*) came up in discussion, and some people's affective response to the music was linked with their viewpoint on this subject.

Chant influenced music is an important area of study, as audiences from different musical backgrounds are able to appreciate it. As one participant pointed out, chant-influenced

compositions may serve as a form of preaching, and has the ability to reach a wider audience.

This preliminary investigation into the reception of chant-influenced music leaves room for future investigation into the reception of chant-influenced music among larger audiences.

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