Orthodox School of Theology at
Trinity College

Trinity College
Faculty of Divinity
A member institution of the
Toronto School of Theology
Federated with the
University of Toronto

Course Syllabus
TRP2859 - History and Practice of Orthodox Liturgical Music
Trinity College
Toronto School of Theology
January to April (Winter/Spring) 2019

Instructor Information

Instructor:	Rev Dr George Despodov
Office Location:	Larkin Building, Office 317 fr.georgi@despodov.com
Email:	
Office Hours:	By appointment

Course Identification

Course Number:	TRP2859
Course Name:	History and Practice of Orthodox Liturgical Music
Course Location:	Larkin Building, Room 340
Class Times: Prerequisites:	Wednesdays, 7pm to 9.30pm
	None

Course Description

This course, which does not require any previous knowledge of music theory, will examine the history and development of liturgical music in the Orthodox Church. It will examine the relationship and differences between Byzantine chant (and other related ancient chant systems) and polyphonic church music, including in musical scales, notation systems, composition and the relationship of music to the text of liturgy. The contemporary application of Byzantine chant will be explored, including composing music in ancient chant tradition for English liturgical translations and representing chants on a five-line staff. The course will also consider the liturgical purpose and performance of Orthodox Church music and its impact on celebrants and worshippers.

Course materials will include instructor-led course lectures, textbooks and extracts from books, and articles and essays. Evaluation of student learning will be by class attendance and participation (20%), a book review (30%) and a final research essay or suitable creative project (50%).

Expanded Course Description

In the Epistle to the Ephesians (5.19) St Paul tells the followers of Christ to speak to themselves in "psalms and hymns and spiritual songs." From the time of the early church, liturgy was seen as uniting human beings with the heavenly worship of the angelic choirs as expressed in Isaiah (6.1-4) and Ezekiel (3.12). Indeed, according to Exodus (25), the pattern for the earthly worship of Israel was derived from heaven. This view continues in the writings of the early Fathers, such as Clement of Rome, Justin, Ignatius of Antioch Athenagoras of Athens and Dionysios the Areopagite. It receives acknowledgment later in the liturgical treatises of Nicolas Kavasilas and Symeon of Thessaloniki.

In this course, we will explore the music of the Orthodox Church from both thematic and historical perspectives. Byzantine music is the mediaeval sacred chant of Christian churches following the Eastern Orthodox rite. This tradition, principally encompassing the Greek-speaking world, developed in Byzantium from the establishment of its capital, Constantinople, in 330 until its conquest in 1453. It is undeniably of composite origin, drawing on the artistic and technical productions of the classical age as well as on Jewish music, and inspired by the plainsong that evolved in the early Christian cities of Alexandria, Antioch, and Ephesus.

Supported by listening to many chosen musical pieces, the course will pay particular attention to several broad themes such as the development of the contemporary Orthodox Church music and the relationship between Byzantine chant and the polyphonic music used widely in the Orthodox Church today. Those two types of church music have fundamental differences such as construction of the musical scales and notation systems, as well as in the composition of melodies and the relationship of music to the text of liturgy. Throughout the course, these differences will be illustrated using computer music technology such as modern DAWs (Digital Audio Workstations) like Cubase and others.

The contemporary application of Byzantine chant will be explored, including composing music in ancient chant tradition for English liturgical translations and representing chants on a five-line staff. The course will also consider the liturgical purpose and performance of Orthodox Church music and its impact on celebrants and worshippers, in the light of Orthodox liturgical theology and asceticism.

Please note that there are no prerequisites for this course and knowledge of music theory is not required.

Students with musical skills may take advantage of the opportunity to work on a creative project (*eg* a new musical composition in English based on ancient chant) in place of a final research essay.

Course Resources

Recommended Course Readings

Dimitri E. Conomos, *Byzantine Hymnography and Byzantine Chant* (Hellenic College Press, 1984)

Dimitri E. Conomos, "Early Christian and Byzantine music: history and performance" (online)

Egon Wellesz*, A History of Byzantine Music and Hymnography,* (Oxford University Press, London, 1962)

Oliver Strunk, *Essays on Music in the Byzantine World* (W. W. Norton & Company, 1977)

Chrysanthos of Madytos, *Great Theory of Music* (Translated by Katy Romanou, Axion Estin Foundation; Reprint Edition 2010)

Christian Troelsgard, *Byzantine Chant: Tradition and Reform* (Aarhus University Press, 1997)

Peter Jeffery, "The Lost Chant Tradition of Early Christian Jerusalem: Some Possible Melodic Survivals inthe Byzantine and Latin Chant Repertories," *Early Music History,* Vol. 11 (1992), pp. 151-190 (Cambridge University Pres, 1992)

Stathis, Gregorios Th.*,* "Introduction to Kalophony, the Byzantine «Ars Nova»: The «Anagrammatismoi» and «Mathemata» of Byzantine Chant." *Internationaler Verlag der Wissenschaften* (Oct. 22, 2014)

Constantin Floros, "The origins of western notation, revised and translated by Neil Moran with a report on the reception of the Universale Neumenkunde*,* 1970-2010." *Internationaler Verlag der Wissenschaften* (Frankfurt am Main, 2011)

John A. Smith, *Music in Ancient Judaism and Early Christianity, (Routledge Taylor and Francis group, 2016)*

Joan L. Roccasalvo, "The Znamenny Chant," *The Musical Quarterly,* Vol. 74, No. 2 (1990), pp. 217- 241(Oxford University Press, 1990)

Jaako Olkinuora, *Byzantine Hymnography for the Feast of the Entrance of the Theotokos*. Studia Patristica Fennica, no 4 (2015).

Additional bibliographic references will be provided in the final course syllabus.

Course Portal

- Quercus: https://q.utoronto.ca/

This course uses Quercus for its course website. To access it, go to the UofT Quercus login page at https://q.utoronto.ca/ and login using your UTORid and password. Once you have logged in to Quercus using your UTORid and password, look for the **My Courses** module, where you'll find the link to the website for all your Quercus-based courses. (Your course registration with ACORN gives you access to the course website in Quercus.) Information for students about using Quercus can be found at: https://community.canvaslms.com/docs/DOC-10701 . Students who have trouble accessing Quercus should ask Sydney Yeung (divinity@trinity.utoronto.ca) for further help.

Course Learning Objectives

Students successfully completing this course will be able to:

- Describe the historical foundations and main periods of the development of Orthodox church music from the early church to the present

- Characterize and discuss the relationship and differences between Byzantine chant and (western-based) polyphonic church music, including in musical scales, notation systems, composition and the relationship of music to the text of liturgy

- Apply the principles of Byzantine chant to modern liturgical celebration and music composition in English (including translating short Byzantine chants into a five-line western staff)

- Analyze and assess the characteristics of good musical performance within Orthodox Church worship and its effect on celebrants and worshippers, in light of Orthodox liturgical theology and asceticism

Programme Outcomes

Course Outcomes: Knowledge of the Area of Concentration	Course Elements	Programme Outcomes
Students successfully completing this course will be able to:	*This outcome will be achieved through these course elements:*	*This course outcome corresponds to these aspects of the Basic Degree Learning Outcomes*
Describe the historical foundations and main periods of the development of Orthodox church music from the early church to the present	Lectures / seminar discussions Listening to chosen musical examples Book review Research essay	Religious heritage Cultural context

Characterize and discuss the relationship and differences between Byzantine chant and (western-based) polyphonic church music, including in musical scales, notation systems, composition and the relationship of music to the text of liturgy	Lectures / seminar discussions Listening to chosen musical examples Book review Research essay or creative project	Religious heritage Cultural context Capacity for ministry
Apply the principles of Byzantine chant to modern liturgical celebration and music composition in English (including translating short Byzantine chants into a five-line western staff)	Lectures / seminar discussions Listening to chosen musical examples Research essay or creative project	Religious heritage Cultural context Capacity for ministry Personal and spiritual formation
Analyze and assess the characteristics of good musical performance within Orthodox Church worship and its effect on celebrants and worshippers, in light of Orthodox liturgical theology and asceticism	Lectures / seminar discussions Listening to chosen musical examples Book review Research essay or creative project	Religious heritage Cultural context Capacity for ministry Personal and spiritual formation

Course Requirements and Evaluation

Classroom Section

1. Class attendance and participation: 20%

Most classes will include a period of discussion of primary and secondary sources and texts. All students are expected to read all assigned texts. Students will prepare and deliver a 10-minute presentation during one of the class sessions, summarizing and commenting on an assigned reading, as an introduction to discussion on the reading. Students will be assigned a grade based upon attendance, participation in discussion and presentation of a reading.

2. Book Review: 30%

Students will write a review of a chosen book on an aspect of the history or performance of Orthodox liturgical music*.* The review should be a minimum of 1,500 words and a maximum of 2,000 words.

3. Research paper or creative project: 50%

Students will write essay on a topic of their choice related to the subject of the course, to be agreed with the instructor. The essay should be a minimum of 2,500 words and a maximum of 3,000 words. Students with musical skills may alternatively do a creative project (*eg* a new musical composition in English based on ancient chant) in place of a final research essay. The scope and content of any creative project must be agreed with the instructor.

Online Section

1. Class attendance and participation: 20%

Most classes will include a period of online discussion on the portal discussion forums of primary and secondary sources and texts. All students are expected to read all assigned texts. Students will prepare and deliver a 10-minute presentation by prerecorded video or during an online tutorial, summarizing and commenting on an assigned reading, as an introduction to discussion on the reading. Students will be assigned a grade based upon attendance, participation in online discussion and presentation of a reading.

2. Book Review: 30%

Students will write a review of a chosen book on an aspect of the history or performance of Orthodox liturgical music*.* The review should be a minimum of 1,500 words and a maximum of 2,000 words.

3. Research paper or creative project: 50%

Students will write essay on a topic of their choice related to the subject of the course, to be agreed with the instructor. The essay should be a minimum of 2,500 words and a maximum of 3,000 words. Students with musical skills may alternatively do a creative project (*eg* a new musical composition in English based on ancient chant) in place of a final research essay. The scope and content of any creative project must be agreed with the instructor.

Grading System

Letter Grade	Numerical Equivalents	Grade Point	Grasp of Subject Matter	Other qualities expected of students
A RANGE: Excellent: Student shows original thinking, analytic and synthetic ability, critical evaluations, and broad knowledge base.				
A+	90-100	4.0	Profound and Creative	Strong evidence of original thought, of analytic and synthetic ability; sound and penetrating critical evaluations which identify assumptions of those they study as well as their own; mastery of an extensive knowledge base
A	85-89	4.0	Outstanding	
A-	80-84	3.7	Excellent	Clear evidence of original thinking, of analytic and synthetic ability; sound critical evaluations; broad knowledge base
B RANGE: Good: Student shows critical capacity and analytic ability, understanding of relevant issues, familiarity with the literature.				
B+	77-79	3.3	Very Good	Good critical capacity and analytic ability; reasonable understanding of relevant issues; good familiarity with the literature
B	73-76	3.0	Good	
B-	70-72	2.7	Satisfactory at a post-baccalaureate level.	Adequate critical capacity and analytic ability; some understanding of relevant issues; some familiarity with the literature
FZ	0-69	0	Failure	Failure to meet the above criteria

Policy on Late Assignments

Students are generally granted a 'grace week' provided the instructor is informed of any special circumstances before the assignment deadline.

This penalty is not applied to students with medical or compassionate difficulties; students facing such difficulties are kindly requested to consult with their faculty advisor or basic degree director, who should make a recommendation on the matter to the instructor. The absolute deadline for the course is the examination day scheduled for the course. Students who for exceptional reasons (for instance, a death in the family or a serious illness) are unable to complete work by this date may request an extension (SDF = 'standing deferred') beyond the term. An SDF must be requested from the registrar's office in the student's college of registration no later than the last day of classes in which the course is taken. The SDF, when approved, will have a mutually agreed upon deadline that does not extend beyond the conclusion of the following term. If a student has not completed work but has not been granted an SDF, a final mark will be submitted calculating a zero for work not submitted.

Course Grades

Consistently with the policy of the University of Toronto, course grades submitted by an instructor are reviewed by a committee of the instructor's college before being posted. Course grades may be adjusted where they do not comply with University grading policy (http://www.governingcouncil.utoronto.ca/policies/grading.htm) or college grading policy.

Policies

Accessibility. Students with a disability or health consideration are entitled to accommodation. Students must register at the University of Toronto's Accessibility Services offices; information is available at http://www.accessibility.utoronto.ca/. The sooner a student seeks accommodation, the quicker we can assist.

Plagiarism. Students submitting written material in courses are expected to provide full documentation for sources of both words and ideas in footnotes or endnotes. Direct quotations should be placed within quotation marks. (If small changes are made in the quotation, they should be indicated by appropriate punctuation such as brackets and ellipses, but the quotation still counts as a direct quotation.) Failure to document borrowed material constitutes plagiarism, which is a serious breach of academic, professional, and Christian ethics. An instructor who discovers evidence of student plagiarism is not permitted to deal with the situation individually but is required to report it to his or her head of college or delegate according to the TST *Basic Degree Handbook* (linked from http://www.tst.edu/content/handbooks) and the University of Toronto *Code of Behaviour on Academic Matters* http://www.governingcouncil.utoronto.ca/AssetFactory.aspx?did=4871. A student who plagiarizes in this course. Students will be assumed to have read the document "Avoidance of plagiarism in theological writing" published by the Graham Library of Trinity and Wycliffe Colleges (http://www.trinity.utoronto.ca/Library Archives/Theological Resources/Tools/Guides/plag.htm.

Other academic offences. TST students come under the jurisdiction of the University of Toronto Code of *Behaviour on Academic Matters* http://www.governingcouncil.utoronto.ca/policies/behaveac.htm).

Back-up copies. Please make back-up copies of essays before handing them in.

Email. At times, the course instructor may decide to send out important course information by email. To that end, all credit students are required to have a valid utoronto email address. Students must have set up a utoronto email address which is entered in the ROSI system. Information is available at www.utorid.utoronto.ca. The course instructor will not be able to help you with this. 416-978-HELP and the Help Desk at the Information Commons can answer questions you may have about your UTORid and password. *Students should check utoronto email regularly* for messages about the course. **Forwarding** your utoronto.ca email to a Hotmail, Gmail, Yahoo or other type of email account is not advisable.

Email communication with the course instructor. The instructor aims to respond to email communications from students in a timely manner. Email communications from students may be sent from a utoronto email address, or from a personal email address. However, email communications from other email addresses are not necessarily secure.

Course Schedule

Preliminary Course Outline

Week 1 – Music in Ancient Israel

- Course introduction
- Music in the Old Testament
- Musical instruments in Ancient Israel
- Critical reading of Critical reading of John A. Smith, *Music in Ancient Judaism and Early Christianity* (excerpts)

Week 2 – Early church music

- Early period
- Byzantine church music
- Medieval period
- Later Byzantine and post-Byzantine periods
- Critical reading of Dimitrios Conomos, *Byzantine Hymnography and Byzantine Chant* (excerpts)

Week 3 - Other early Christian chant traditions

- Early chant traditions: Old Roman, Gregorian, Ambrosian, Mozarabic, Gallican
- Church organ music

Week 4 - Contemporary Byzantine chant (new method)

- Reform of Byzantine music - Chrysanthos from Madytos, Gregorios Protopsaltes and Chourmouzios Chartophylax
- Significance and acceptance of the 'new method' in the Orthodox world
- Critical reading of Christian Troelsgard, *Byzantine Chant: Tradition and Reform* (excerpts)

Week 5 - Znamenny chant

- Critical reading of Joan Roccasalvo, "The Znamenny Chant" in *The Musical Quarterly*
- Critical listening to chosen musical examples

Week 6 - Polyphonic Orthodox church music

- Polyphonic Orthodox church music - development and significance in the Orthodox church
- Prominent composers of polyphonic orthodox church music
- Critical listening to chosen musical examples

Week 7 - Byzantine chant and polyphonic church music - performance properties

- **Critical book review due at the beginning of class**
- Critical reading of Dimitrios Conomos, "Early Christian and Byzantine Music: History and Performance"
- Appropriate and inappropriate performance of church chanting
- Critical listening to chosen musical examples
- Comparative discussion

Week 8 - Byzantine and western notation systems

- Musical scales differences
- Scales illustration using contemporary music software
- Critical listening to chosen musical examples and discussion
- Critical reading of Constantin Floros, "The origins of western notation"

Week 9 - Translation of the Byzantine notation

- Historical attempts of adaptation and translation of Byzantine chants
- Translation of the Byzantine notation - applications and limitations

Week 10 - Composing liturgical chant today

- Consideration of composition in English today according to the principles of Byzantine chant
- Improvising and composing Byzantine chants
- Introduction to St Anthony's monastery Byzantine music *formulae* as a guide to Byzantine church music composition
- The work and methodology of composer Fr Sergei Glagolev

Week 11 - Performance of Orthodox Church music

- performance of Orthodox Church music in light of liturgical theology and ascetism including treatment of emotive aspects of music
- liturgy and music - Orthodoxy and doxology
- critical reading of Chrysanthos of Madytros, "The Use of Music," from *Great Theory of Music,* and excerpts from Jaako Olkinuora, *Byzantine Hymnography for the Feast of the Entrance of the Theotokos*

Week 12 - Review

- Course review
- Presentation of student research essays and creative projects (10min presentation per student)

NB: Final submission of research essays and creative projects will be due on the final day of the exam period.

This syllabus is subject to change in accordance with the regulations in the *TST Basic Degree Handbook.*