Oktoechos and Multipart Modality.
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Abstract:
The main difference with respect to the Balkans is that Italo-Greek as well as Arbëresh communities had been rural throughout the centuries. Hence, the community itself did the job of the choir during Orthodox celebrations, which became only possible in certain communities belonging to two Archdioceses of the Byzantine rite: Lungro in Calabria and Piana degli Albanesi on Sicily. Within the catholic church they were allowed to celebrate the Greek rite, but this became possible due to a new law in church administration which existed since the 18th century.
The question if there did really exist a continuous oral transmission since the arrival of Albanian emigrants during the last decades of the 15th century, and in as far they adapted to local customs of the Italo-Byzantine tradition which had survived around the Archimandrites in Italy, has not been an issue of historical research yet. Concerning ethnomusicological fieldwork, ethnomusicologists succeeded only in rare cases to trace a living tradition back to the 18th or even 17th centuries (concerning Orthodox chant usually by traditionalist protopsaltes who do not follow the Chrysanthine reform of 1814).
During my fieldwork about liturgical ceremonies in various Arbëresh communities of Northern Calabria and at the Seminary Shën Sotir of Cosenza, I could document monodic oktoechos chant and various forms of multipart singing sometimes within the oktoechos system, sometimes closer to other forms of canto popolare which do neither use equally tempered intervals.

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1 This paper is based on a presentation which was part of the panel titled Oktoechos and Multipart Modality: The Oral Traditions of Italo-Albanian Communities in Sicily and Calabria, the polyphonic idioms in the Ionian Islands and the Mainstream Byzantine Theory of the Papadike. The panel was part of the IMS-RASMB Conference in Nicosia in 2017 and was based on research carried out by Oliver Gerlach, Giusseppe Sanfratello, Christian Troelsgård and Maria Alexandru.
Keywords:
Italo-Albanian (Arbëresh) communities, Southern Italy, multipart singing, liturgical chant, Italo-Byzantine heritage, idiomela, oral transmission, Norman Italy, Staufer period, Archimandritate SS. Salvatore, para-liturgy.

Introduction

The second part of the Oktoechos panel is inbetween the Papadic way of teaching and the patriarchal hyphos as it had developed under the Archon Protopsaltes Panagiotes Halaçoğlu from the second quarter of the 18th century. Part of the Orthodox traditions developed outside the Ottoman Empire, especially on the island of Crete, the Ionian islands like Zakynthos and Corfu and Southern Italy which had already been a rich Greek colony since Antiquity. During the Middle Ages Byzantine Italy had a rather peculiar form of Greek monasticism. Numerous foundations can be better explained by the desperate situation of many protagonists like Saint Neilos the Younger than by the crisis of iconoclasm. Monastic communities tried to escape the attacks of Slave-trading berbers along the Tyrrhenian and the Ionian coast. Thus, their flight route was marked by many foundations of one and the same community. Grottaferrata was Saint Neilos’ last foundation and it was established before his death in 1004. It marked the end of his life-long way from his home town Rossano Calabro, his foundation of Sant’ Adriano at San Demetrio Corone still in Calabria, and the rather late introduction of his monastic community at the Abbey Saint Benedict of Montecassino where the monks could establish an independent Greek monastery on the estates. Saint Neilos abandoned this community, because its cenobitic life was not according to his rigid standards of asceticism. Anachoretes like Neilos of Rossano or Ioannes Theristis could hardly be supervised and administered by anyone. They founded metochia, wherever they found a new refuge for their community and their rule was usually a typikon written by the founder himself or herself.² It is a common, but ahistorical approach to characterise these communities as “Basilians”, since this was a post-Byzantine concept of Cardinal Bessarione which allowed Greek monks to establish themselves within the Catholic administration of Rome after the period of Halosis.

Concerning the Abbey San Giovanni Theristis near Bivongi, new findings by Elia Fiorenza\(^3\) revealed that both monuments, the Abbey near Bivongi and the katholikon of Stilo, were constructed around 1080 during the beginning of Norman rulership and their ambitions concerning Greek monastic foundations.\(^4\) The dedication to San Giovanni Theristis (“Saint John the Mower”, St John Theristus) was obviously due to a local cult around an anachorete who was said to cut the grain of the estates in order to leave it to local peasants. Some \textit{vitae} are more realistic and described him as Calabrian or Sicilian nobleman who returned part of the harvest collected for the Abbey to the local peasant families; even the founder of the Abbey near Bivongi, Roger I of Altavilla, is mentioned that he was cured right at the corpse of the saint.\(^5\) The \textit{vita} mentions it due to the cult with relics of John and two of his followers. The monastery was founded after 1080, consecrated by Pope Calixtus II in 1122 and already abandoned in 1129.\(^6\) The short existence of monastic communities was rather the rule than an exception. The reason behind it was usually the permanent flight of Greek communities to escape Slave traders during the Byzantine period. During the Norman period, the decline of Greek monasteries was also sometimes caused by economic reasons. In certain cases, Norman founders could no longer afford to maintain their foundations despite of their ambitions.\(^7\) Apart from better known protagonists like Saint Eliah Speleota and Saint Neilos the Younger, very few is known about some other monastery founders. In the katholikon close to the kastron Stilo, Arabic graffiti had also been found at one of the columns by local archaeologists.\(^8\) Other local saints were Saint Eliah Speleota who became a patron against trouble with local authorities.

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\(^{4}\) See also the discussion in Giuseppe Fortunato, “La Cattolica di Stilo: Rilievi e rilettura di un’architettura colta della Calabria bizantina,” in \textit{Quattro architetture religiose della Calabria medievale} (Rome: Aracne, 2018), 11–12.

\(^{5}\) About the versions (some do also mention a Muslimic father in Palermo) and their dates see: Fiorenza, “San Giovanni Therestis,” 2018, 68-70.


\(^{8}\) Francesco A. Cuteri, “La Chatolica antiqua e il Kastron di Stilo: note archeologiche e topografiche,” \textit{Vivarium Scyllacense} 8, no. 2 (1997): 74-79. The finding provoked the hypothesis that the founder Saint John might have been a noble convert with a Muslimic background.
still within the period of Risorgimento, Saint Neilos and Saint Bartholomew at Grottaferrata Abbey.9

The situation changed under the Normans. Before reform papacy tried to get Southern Italy under Roman administration, but even under the alliance with the Byzantine emperor reforms did still fail, as long as authorities tried to fight the Normans. The situation since the early middle ages was that papal primacy had never shown a real effect. It changed after the Normans became recognised by Pope Nicholas II as secular rulers in exchange for their formal recognition of papal primacy. It was the Normans’ ambition to establish monastic foundations also as a strategy to integrate themselves in Southern Italy. With the rich royal foundation of the Archimandrite SS. Salvatore in Messina, the king of Sicily Roger II changed the way of Italo-Greek monasticism. With its own Greek cathedral, the first Archimandrite created a new centralised form and provided monastic communities with material resources. These resources allowed them to establish local scriptoria and to order liturgical books from other prestigious scriptoria, even very expensive ones written in Constantinople. The model of Luke’s typikon, the first Archimandrite of Messina, was followed in many other corners of Southern Italy, when Greek monasteries in Italy became re-organised as metochia under observance of local Archimandrites.10 It is very crucial to understand this constellation, because rich notated manuscripts did only survive from the Norman and Staufer period, from the Byzantine period we mainly have a few books (lectionaries, typika, euchologia and horologia).

When the Albanian population arrived by the end of the 15th and the beginning of the 16th centuries, they just occupied or better revived Orthodox life of Greek monasticism in those places around the Archimandritates which were already under Roman administration. Most of these Greek villages were located high up on the mountains, often they had been abandoned or destroyed by earthquakes. The spiritual and cultural background of these rural communities had only few things in common with the splendour of the Ancient Greek Poleis founded by Greeks and governed by despots.

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9 Paolo Martino, S. Elia Speleota e il santuario delle Grotte presso Melicuccà (Villa San Giovanni: Officina Grafica, 2000). Also, the female prototypes of Greek monasticism and their typika should be mentioned here:

It is very unlikely (although not impossible) that there was a continuous tradition of liturgical monody which can be traced back to Byzantine Italy before the Norman conquest. After a careful re-consideration one might establish, that the local tradition of today’s Arbëresh communities could be traced back to the 18th century, when so-called “Archdioceses of the Byzantine rite” had been established due to a new canon law. Apart from that there have been as well “queer connections” to the Patriarchate of Constantinople.

The early interest for the living tradition of the Arbëresh communities was motivated by an ideological concept, namely that this peripheral oral tradition might be the “pure Byzantine chant which had never been corrupted by the Ottoman influence” (without engaging further into a discussion about the precise meaning of such a suspicion). In any case, one must accept that this was the early motive to investigate the living tradition of liturgical chant as it had survived in those Arbëresh communities under administration of the catholic “Archdioceses / Eparchies of the Byzantine rite. It was determinative for arranging that staff notation and academic concepts around it (an absolute pitch height defined as 440 Hz for the pitch a’, Italian description of the tempo and character according to the patterns of classical music, a scientific measure of tempo according to the metronome) became the early medium to transcribe the oral tradition of Orthodox monody. The earliest examples had been published by Hugo Gaisser, a Benedictine of Bavaria who worked at the Collegio greco as teacher for classical and medieval Greek and as a teacher of “Byzantine chant” and who became temporarily the director of the Collegio.11 Thanks to the research of Girolamo Garofalo12 and one of his students, we do know that the transcription of liturgical chant at the village Palazzo Adriano published by Gaisser was not his own work, but that of a local musician with an academic formation of the Conservatory whose name is assumed to be Parrisio Chiovu. Hugo Gaisser admitted it in his publication only for one transcription.13 Thus, the method of transcription was born and only slightly modified by Bartolomeo Di Salvo whose work could finally be pub-


12 Girolamo Garofalo, “Ugo Gaisser e Francesco Falsone. Due pionieri della ricerca sulla musica bizantina degli Albanesi di Sicilia,” in Figure dell’etnografia musicale europea: materiali, persistenze, trasformazioni: studi e ricerche per il 150. anniversario della nascita di Alberto Favara (1863-2013) (Palermo: Associazione per la conservazione delle tradizioni popolari, 2016).

lished posthumously in 2016 as volume 5.1 of the *Monumenta Musicae Byzantinae Subsidia* series.¹⁴

There is as well an early history of ethnomusicological research of the liturgical chant in Sicily (especially Piana degli Albanesi), while other early fieldwork had been made in Calabrian Arbëresh communities since the 1950s. Ottavio Tiby recorded Italo-Albanian Papàs and rural singers already in 1953, while Rocco Laitano made recordings in Civita. Next to one recording of a divine liturgy, his main focus had been traditions of canto popolare and para-liturgical chant (the genre kalimeret for instance).¹⁵

The sticheraric melos in monodic chant

Only recent studies about the Ionian islands and Crete revealed another evolution of chant like the one controlled by the Patriarchate of Constantinople among Orthodox communities of the Ottoman Empire.¹⁶ In any case be it within the Ottoman Empire or be it those parts of Magna Grecia beyond Ottoman territories, there has always been a great variety within the oral tradition of rural areas, even concerning monodic chant.¹⁷

During the beginning of the 19th century, Chrysanthos in his *Theoretikon megas* mentioned two ways or methods of the sticheraric melos: the old (sticherarikon palaion) and the new way (sticherarikon neon).

Οἱ δὲ ἔκκλησιαστικοὶ μονοικοὶ κατὰ τὰ διάφορα εἰδὴ τῆς ψαλμοδίας ἔψαλλον καὶ ἐγραφόν, ποιοῦντες καὶ ῥυθμοῦν, καθ᾽ ὁδὸν ἑχειροῦνὸν, καὶ ἐφευρίσκοντες καὶ μέλη, ἀρμόζοντα τοῖς σκοποιμένοις. ἐσύνθετον δὲ καὶ θέσεις χαρακτήρων μουσικῶν, ἵνα συνοπτικῶς γράφωσι τὸ ψαλλόμενον, καὶ παραδίδωσι τοῖς μαθηταῖς εὐμεθόδως τὰ πονήματά των. Ὄτε δὲ καὶ οἱ μαθηταὶ τοῦτων ἐμελοποίοι, ἐμιμοῦσι τὸν τρόπον τῶν διδασκάλων (*). [...] Ταῦτα τὰ εἰδὴ τῆς ψαλμοδίας ἀναγονταί εἰς

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¹⁵ Both recordings are preserved at the Archive of the Accademia di Santa Cecilia in Rome.


The church musicians sang and wrote the different forms of psalmody, they created the rhythm, and over those they performed the cheironomies [hand signs] and invented the melē according to their needs. Thus, the students learnt the thesis of the melos, and they imitated their teachers in their own compositions [footnote quoting Manuel Chrysaphes]. [...] These forms of psalmody can be reduced to four kinds of melos: the old sticheraric, the new sticheraric, the papadic, and the heirmologic.

The references to these styles are not entirely clear. The common understanding of the New Method identifies the old sticheraric melopoeia as a sort of second papadic style in connection with Iakovos’ “long doxastarion” which was transcribed by Chourmouzios the Archivist and published quite late in 1836.19 Here Chourmouzios tried to adaăt Georgios of Crete’s transcription to the rhythmic style of the New Method, although Georgios’ use of notation did employ much more signs with respect to teachers like Petros Peloponnesios and Daniel Tyrnavon whose school followed the limitations of the exegetical use of Middle Byzantine notation according to the hyphos. His approach was very unlikely familiar to Chrysanthos, who wrote his book decades ago, even before it finally got published thanks to the initiative of Chrysanthos’ student Panagiotes Pelopides.20 Talking about psalmody he also referred less to the book doxastarion (the sticherarion as a collection of the more complex idiomela), than to the Kekragarion or better Anastasimatarion as it was called during the 19th century. Several manuscripts of the Anastasimatarion syntomon (usually ascribed to Petros Peloponnesios) did survive in a fast neo-sticheraric style which was printed rather late.21 The slow sticheraric version (sticherarikon argon) was in fact published by Petros Ephesios already in 1820.

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19 Iakovos the Protopsaltes, Δοξαστάριον, ed. by Chourmouzios Chartophylax and Theodoros Phokaeus, vol. 1–2 (Constantinople: Isak De Castro, 1836).

20 Chrysanthos of Madytos, Θεωρητικὸν μέγα τῆς Μουσικῆς, ε ′ -ω′.

21 Ioannis Protopsaltes, ed., Αναστασιματάριον νέων ἀργῶν καὶ σύντομων μετὰ προσθήκης τῶν στίχων, κανόνων, καταβασιῶν καὶ τινῶν ἄλλων ἀναγκαίων (Constantinople: Publisher of the Patriarchate, 1905).
kekragarion was published even later than the transcription or exegesis of his long or slow doxastarion.\footnote{Panagiotes the New Chrysaphes and Iakovos the Protopsaltes, Αναστασιματάριον μελοποιηθὲν παρὰ τοῦ δόσιον πατρὸς ἡμῶν Ἰωάννου τοῦ Δαμασκηνοῦ (Constantinople: Publisher of the Patriarchate, 1868).} The ambiguity between different styles was the typical outcome of an Ottoman continuation of the psaltic art as it developed within notation and the post-Byzantine hybridisation of the great signs. The other definition which had never existed before the New Method, was that each genre was defined by an own tempo and an own oktoechos according to the genre. The result was that deuteros mele were chromatic, the tritos mele enharmonic, likewise the heirmologic and the papadic echos plagios tou tetartou with the echema “neagie nana” (νεάγιε νανά).

As Eustathios Makris mentioned in the same volume whose paper treated transcriptions of the oral tradition in Corfu (usually into the medium of staff notation), this oral tradition could sometimes be even more radical concerning simplicity, but without the pressure of an urgent need for abridgement as it had been documented for the hyphos school in Constantinople.\footnote{Eustathios Makris, “Exegesis beyond Borders: Two Unusual Cases of Exegetic Interpretation,” in Tradition and Innovation in Late Byzantine and Postbyzantine Liturgical Chant II: Proceedings (Leuven etc.: Peeters, 2013), 291–317.} The reason was that the urgent need was created by a sophisticated written transmission which made even the simple versions (usually called παλαιόν ‘traditional’) grow under the impact of kalophonia, since notation had become a kind of “composer” by itself.\footnote{Flora Kritikou, “The Embellishment of a Sticherarion by Chrysaphes the Younger as a Phenomenon of Renewal of Byzantine Chant,” in Tradition and Innovation in Late Byzantine and Postbyzantine Liturgical Chant II: Proceedings of the Congress Held at Hernen Castle 2008, ed. by Gerda Wolfram and Christian Troelsvang, (Leuven etc.: Peeters, 2013), 215-259.}

Outside the Ottoman territory Orthodox communities could not rely so much on a sophisticated education of singers as it was common practice in seminaries of the Balkans. The community itself slipped into the role of the choir which easily explains, why there was an oral tradition where one could usually find much simpler versions of common melodies such as those of the deuteros trishagion or the most common versions of the anti-trishagion Τὸν σταυρὸν σου in the same echos.

Concerning the different hymnographic genres, the oral tradition of Italo-Albanian communities of the Byzantine rite celebrated in Sicily can be distinguished as three styles:

- rhythmic form: symmetrical rhythm which corresponds to the heirmologic
genre;
• mixed form: partly recitation, partly employing melodic phrases which correspond to the *sticheraric* genre;
• melismatic form: certain chant of the divine liturgy which was characterised in the Polis as *papadic* genre.

Giuseppe Sanfratello explained in his doctoral thesis the ‘mixed form’ and how it was described by the school of Grottaferrata, especially by Matteo Sciambra who established the term during a paper of the Ravenna conference in May 1965.\(^{25}\) According to this Italian theory, the local oral tradition developed out of a rhythmic form of echos-melodies which has also been used for the repertoire of *stichera idiomela*. Used for the recitation of *idiomela* texts, these accentuation patterns were not perceived as adequate; instead a limited repertoire of *idiomela* had been sung according to the ‘mixed form’. They served to create a kind of echos-melodies which became used as a recitation model or *automelon* for other stichera of the same echos. It means, these *idiomela* were followed by others, like *prosomoia* did follow a certain *automelon*.

For a better understanding one might recall the traditional concept of Greek hymnography, where sticheraria have been written since the 10th century to create a kind of over-regional collection of *idiomela*.\(^{26}\) According to this concept, *idiomelon* basically referred to a more elaborated musical form which did not repeat itself, it was composed through. Even these *idiomela* could have been used to create new texts such as in the case of Joseph, the brother of Theodore the Stoudite, who composed new stichera for the book of *triodion* by using existing *idiomela*.\(^{27}\) These *idiomela-prosomoia* were as complex as the *idiomelon* after which they were modelled.

In comparison, the Sicilian oral tradition as it has been described by Sciambra, Ferrara and Di Salvo, was based on a very small number of so-called *idiomela* (Sanfratello called them ‘*quasi-automela*’) which rather presented a repertoire of common oktoechos formulas than an idiomatic melody in the sense of a musical composition which


\(^{26}\) Christian Troelsgård, “What kind of chant books were the Byzantine Sticherária?”, in *Cantus planus: Papers read at the 9th meeting, Esztergom & Visegrád, 1998* (Budapest: Academy of Science, 2001), 563–574.

could be recognised as an individually designed structure. These ‘quasi automela’ represented idiomatic formulas of the whole oktoechos.

Already during the 1950s, Di Salvo observed that the number of those model idiomela became less and less, concerning the singers’ memory as the basis of an oral tradition.28 The core repertoire mentioned by Di Salvo and Sciambra consisted of just five, three of them belonged to the Holy Week with Σήμερον κρεμάται as model of melodies set in plagios tou deuterou. The other ‘quasi-automela’ covered all four plagioi echoi of the oktoechos and the kyrios deuterou.29

In the footsteps of this theory, Giuseppe Sanfratello made a complete list of idiomela including existing different versions as they had been documented by transcriptions.30 During the following pages of the third chapter of his doctoral thesis, he compared four examples chosen among the five ‘quasi-automela’ using historical transcriptions of the oral tradition and comparing them with the old sticherarion (SAV according to the 14th-century redaction) of the Milanese Biblioteca Ambrosiana (I-Ma A 139 suppl.), as it was published within the facsimilia series of Monumenta Musicae Byzantinae (MMB, Série principale, vol. 11). What might be discussed concerning his method is, if there has been a local medieval tradition and whether such a tradition was in any way connected to the local oral tradition of the 20th century. I simply assume that the author intended to question the ‘Byzantine heritage’ as it was regarded by Tardo’s school, although he even adopted their terminology and their generous use of the adjective ‘Byzantine’. Even important protagonists like Lorenzo Tardo were influenced by the particular philosophy and ideology since Hugo Gaisser at Grottaferrata, when the fieldwork of the oral tradition in Arbëresh communities of Sicily became connected with the approach to find traces of a pure Byzantine chant within the living tradition of Italy, as opposed to the ‘corrupted’ one of Constantinopolitan hyphos. I find it rather useful to look for a specific local tradition in medieval Sicily, and also useful to treat it as an open question, whether there could have been any connection with the local living tradition of liturgical chant among the Arbëresh, although the living tradition has developed in communities close to the former Ar-


chimandritates of Norman Italy. In case of Sicily one has to admit, that the oral tradition did only survive far from Messina, where the archetype of the Norman Archimandritate had once been created.\textsuperscript{31} Another new focus of this essay is also to include recent fieldwork of Arbëresh communities in the Northern part of Calabria. Bartolomeo Di Salvo had plans to continue studying the living tradition there, although he never succeeded to do so. Nevertheless, it makes sense to regard this oral tradition as a connected one, since the papàs had always been educated together, especially at Grottaferrata, the Collegio greco in Rome, and at two seminaries, now in Palermo and Cosenza.\textsuperscript{32}

A systematic study of all idiomela would be useful, but this short paper will just focus on the oral tradition of those two idiomela which are composed about the sticheron Σήμερον κρεμάται in echos plagios tou deuterou. The study of the oral tradition will reveal that the musical structure of both idiomela are present in a great variety with respect to the old sticherarian, where both idiomela appear almost identical.

**Sticheron Σήμερον κρεμάται of the Holy Week, idiomelon or prosomoion?**

A distinction between idiomelon as throughout composed structure and an automelon structure, in this case the centonisation of the same recitation pattern applied on verses of different length which might be characterised as an echos-melody without any changes to another echos, is definitely useful for a diachronic comparison. Within the old sticherarian, it can be observed that prosomoia became notated during later sticheraria of the 14th century, before having passed onto the sphere of local oral tradition which was not necessarily present in the earlier sticheraria.

\textsuperscript{31} The Arbëresh language mainly survived at Piana degli Albanesi, a village close to Palermo whose Italo-Albanian population fell victim to a massacre organised by local and Italo-American mafia organisations on 1 May 1947.

\textsuperscript{32} It should be mentioned that I visited a conference held in November 2010 at Grottaferrata, whose main concern was the oral tradition within Arbëresh villages of whole Italy. The conference was organised out of good intentions by Girolamo Garofalo. Despite the presence of highly qualified guests like Ioannis Arvanitis (Athens), Christian Troelsgård (Copenhagen) and Vincenzo La Vena (Rossano Calabro), there also occurred an appalling demonstration of ignorance concerning the Latin and Greek rite among the participants.
The idiomela of the medieval Messinese sticheraria

Concerning the old sticherarion (according Råsted “Koukouzeles’ redaction A,1”33), the two idiomela about Σήμερον κρεμᾶται for Maundy Thursday (15th antiphonon) and Good Friday (doxastikon) are both composed in the diatonic plagios tou deuterou, with temporary use of phthora nenano which is not indicated as usual by phthorai, but just by medial intonations following evaded protos cadences (tetrachord between plagios tou deuterou on E and protos on a). Both idiomela are almost identical, except a little variant in the second half around the name Άδάμ.34

At some parts, the temporary change into this chromatic phthora is resolved by a xeron klasma which indicates not only a resolution, but also a change to triphonia and the enharmonic genus of phthora nana. Concerning the two versions, the second idiomelon finishes on a and has a second chromatic nenano tetrachord between the phthongoi b (deuteros) and e (protos).

The particular transcription by Giuseppe Sanfratello who regards the chromaticism already as a preparation of the plagios tou deuterou cadences preceding the medial signature of nenano for kyrios protos, must be explained by the oral tradition of Sicily.35 It clearly proves that the oral tradition of Orthodox chant in Sicily (even if it can hardly be called “Byzantine”) is refined enough to influence a scholarly competent reading of Byzantine sticheraria. There is no evidence for this, because the notators did not indicate the exact change by the use of phthora nenano (as certain philologists would like it), but nevertheless, no reader today has enough insight into the oral tradition of the 14th century to exclude the possibility that Giuseppe Sanfratello’s reading is quite correct!

Not all 14th-century sticheraria agree about the Constantinopolitan redaction which can also be found in many other sticheraria available online.36 In order to come geographically closer to the tradition of Sicily, I also consulted an Old (I-ME Mess. gr.

33 Jørgen Råsted, „Koukouzeles’ revision of the sticherarion and Sinai gr. 1230,“ in Laborare Fratres in Unum: Festschrift László Dobszay zum 60. Geburtstag (Hildesheim: Weidmann, 1995). The classical redaction of Constantinople was represented in this essay by the sticherarion of the Biblioteca ambrosiana (I-Ma A 139 suppl.) which was also a point of reference within Sanfratello’s doctoral thesis.
35 Please listen to track 5 of the CD supplement of MMB-Subsidia 5.1, with the fieldwork made by Ottavio Tiby in 1953.
36 See the Middle Byzantine sticherarion of the Royal Library of Copenhagen (DK-Kk NKS 4960, 4°, f. 221r & 227).
and a Middle Byzantine sticherarion (I-ME Mess. gr. 127) of the collection SS. Salvatore at the Biblioteca regionale e universitaria “Giacomo Longo” of Messina. While the Old Byzantine sticherarion with relatively developed Coislin notation has both idiomela in a slightly particular redaction which could well precede the later redactions of the standard abridged sticheraria, the Middle Byzantine sticherarion has only the first version of both idiomela, and its redaction is obviously based on the earlier sticherarion, but is very particular also with respect to the mainstream.

Although this is still a 13th-century sticherarion, it contains the first traces of an embellished style which clearly preceded the Palaiologan period of kalophonic chant (similar to the evidence given by notated kondakar’s of the Kievan Rus’). Before the last kolon a kalopismos made over the echema νεανὲς was inserted, ending on the phthongos of protos on a, and the final cadence was elaborated with respect to the standard version (present already in Coislin notation of Mess. gr. 142) and meant a final change to the chromaticism of phthora nenano. The rather presentative style was probably required, because the Royal foundation of the Archimandritate SS. Salvatore had its own cathedral.

37 Both sticheraria had been written in Norman Italy, but the Coislin notation clearly dominates the Italian collections of Old Byzantine chant books. For a precise codiological description, see Donatella Bucca, Catalogo dei manoscritti musicali greci del SS. Salvatore di Messina (Rome: Comitato etc., 2013).

38 The possibility should be considered that this manuscript might not belong to the local collection; during its history, the library got all manuscripts of local collections in neighbouring metochia. Some years later it was looted by Spanish authorities, as a revenge for the revolt of Messina.
Figures 1-2

The first idiomelon (Maundy Thursday, 15th antiphon) in I-ME Mess. gr. 142 & 127

I-ME Cod. gr. 142, f.167
I-ME Cod. gr. 127, f.183v
It is evident that there indeed was a local tradition already in medieval Sicily. There is no proof however within the oral tradition of Piana degli Albanesi or other Arbëresh communities between Palermo and Caltanissetta that they are directly connected with it. Nevertheless, there are archaic elements.

**Bartolomeo Di Salvo’s transcription of the oral tradition in Sicily and the *hyphos* notation**

While chromaticism has transformed the current *deuteros mele* of the oktoechos as it became redefined by the first print editions of the great teachers, the diatonic form of *deuteros mele* has been well-preserved within the oral tradition of Arbëresh communities, while there are chromatic versions as well.

Already the school of Lorenzo Tardo (also the school of Bartolomeo Di Salvo) reveals that there was a diatonic version which cannot be characterised as *idiomelon*, but it is an *echos-melody*. It was published with the no. 55a in Bartolomeo Di Salvo’s edition.\(^{39}\)

A resemblance with the *hyphos* redaction of the Ecumenical Patriarchate only exists for the beginning of the chromatic *idiomelon* version numbered 56 and Petros Peloponnesios’ *Doxastarion* in which the *phthora nenano* between the *phthongoi* of plagios tou deuterou and protos is notated with its original notation (exegetic Middle Byzantine notation as it was used by the *hyphos* school).\(^{40}\) In comparison with the copy of Petros’ *Doxastarion syntomon* of the Stavropoleos Monastery in Bucharest (RO-Bst Ms. 48m), the version for Maundy Thursday closely resembles the transcription of Bartolomeo Di Salvo, that the latter might be regarded as a possible exegesis of Petros:

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\(^{40}\) Di Salvo, *Chants of the Byzantine Rite, The Italo-Albanian Tradition of Sicily*, 74-75.
The following is still correct, if the recitation on the fifth is based on the phthongoi of the diatonic deuterous pentachord (on E and b natural). There is in fact nothing in the exegetic notation that tells us, that the whole melos has to be chromatic and based on the protos pentachord (on D and a), but this was anyhow the way the same antiphonon was printed according to the exegesis of the New Method.41

Current fieldwork

In the current tradition of Calabria, there is a diatonic variant with final cadences close to 55b. The melismata are not developed by improvised elaboration as in 55a. The recording was made during Maundy Thursday in the main church of San Demetrio Corone (13 April 2017). This version was sung by Papàs Andrea Quartarolo and it was obviously rather expected on Good Friday.

The diatonic version of San Demetrio Corone

Figure 4

Transcription of field recording

42 Listen to the field recording, available at doi: lazar.4af4aa02-6718-4298-bdfe-3f7103b01c98.
The oral tradition in Calabria knows tunes in the diatonic plagios tou deuterou, but its structure can hardly qualify it as an idiomelon; the first kolon simply provides accentuation patterns which have to be adapted to the structure of different verses throughout a one-kolon model used continuously for the recitation of the text!

The cento-model of recitation is sung with the first kolon which is repeated three times. This custom was not only specific to San Demetrio Corone, but the sticheron was also elsewhere prolonged this way to adapt to the length of the procession.

In this transcription Oliver Gerlach divided the kolon into four units: A) is an opening pattern which clarifies the echos through a descending melos between a and E with a final cadence on the phthongos plagios tou deuterou. B) opens the same phrase with an open cadence on the phthongos plagios tou protou. C) climbs up to a register beyond the triphonon a and has on open cadence on the phthongos kyrios protos. D) again confirms the final cadence on the phthongos plagios tou deuterou, a long melisma on the paenultima accent which goes through the ambitus between the phthongoi of kyrios tetartos and plagios tou deuterou (d—E) and employs a temporary chromaticism for the lower tetrachord between kyrios protos and plagios tou deuterou.

The transcription shows, how the text of the following kola was applied to the same model of recitation (see transcription).

As such the recitation model is used four times until ὁ Υἱὸς τῆς παρθένου, while the rest of the text is a recitation with accentuation patterns about the tritos phthongos (the diphonon with respect to the phthongos of kyrios protos), which resembles section C.

The melos of this sticheron simply applies a given recitation model to the text which is not an idiomelon composition adapted in any respect to the text. The scribe rather followed the well-known practice to adapt a given text to a well-known automelon. As such the relationship between poetry and music might be characterised as echos-melody whose cadence patterns do not leave the melos of the echos plagios tou deuterou.

Although the diatonic plagios tou deuterou melos has not survived within the hyphos redaction of the New Music School of the Patriarchate, it has lived on within the local school of Lorenzo Tardo at Grottaferrata (documented by an official recording and in Tardo’s edition). From there it was also passed onto Arbëresh communities of Ca-
labria and Sicily like in case of Papàs Jani Pecoraro and Papàs Sirchia, who sing a bilingual version in Greek and Arbëresh (recorded on Good Friday, 3 April 2015). In comparison, all these versions can be recognised by their unique diatonic *deuterōs melos*, but also by the centonisation to apply a given model to the recitation of this particular text.

*The idiomela variants composed in phthora nenano*

According to the Sicilian tradition of Piana degli Albanesi, represented by Papàs Jani Percoraro, the diatonic version belongs to the doxastikon of Good Friday, while the 15th antiphonon of the night service of Good Friday is often performed during the late evening of Maundy Thursday. As such this version was recorded by Giuseppe Sanfratello on Maundy Thursday (2 April 2015), and by Gianni Bellusco (Macchia Albanese, 13 April 2017: Papàs Gennaro Ferrari) and by Oliver Gerlach (San Cosmo Albanese, 27 March 2016: Papàs Pietro Minisci) on Maundy Thursday.

This was also documented by Bartolomeo Di Salvo who numbered the diatonic version as no. 55, with 3 repetitions of the first kolon, while the nenano version no. 56 does not repeat the first kolon. Papàs Pietro Minisci (Strigàri) does repeat the first kolon once, but later dropped three verses of the text, probably to accommodate the length of the *sticheron* to the procession. Papàs Gennaro Ferrari did the same, although he repeated the first kolon twice and the whole version did not fill the procession, so he was forced to repeat the first kolon a third time in order to prolong the antiphonon. Jani Pecoraro adapted the Greek version to the procession from a very passionate version with an elaborated ambitus of the repeated line προσκυνούμεν σου τὰ πάθη, Χριστέ (he dropped one syllable during the first repetition), which appeared rather simple within the repeated celebration of the papàs in Calabria. Thus, especially the documentation of Piana degli Albanesi reveals a certain soloistic liberty within the oral tradition, namely how to celebrate this antiphonon during the procession.

43 Lorenzo Tardo, *L’antica melurgia bizantina* (Grottaferrata: S. Nilo, 1938), 119-120.

44 The custom recorded on 13 April 2017 at San Demetrio Corone was rather odd, since Papàs Andrea Quartarolo did an endless celebration of the Basilios Liturgy in Italian stripped bare of any chant. Only 15 minutes inbetween allowed a short performance of one kalimera and his version of the doxastikon which did not follow any rules established by the *typikon*. 
Figures 5-6

Transcription of the nenano version sung by Jani Pecoraro (2 April 2015)
This transcription was made according to a video recording by Giuseppe Sanfratello which was presented during the panel together in Cyprus.⁴⁵

Remarkable is also, that the Greek sticheron was obviously reserved as a soloistic performance for the papàs, while the custom documented for Maundy Thursday in Piana degli Albanesi dictates that the community participates in its performance by singing an Arbëresh version, after the procession has finished and the lights have been switched on again.

When comparing between Macchia (Arb. Makji) and San Cosmo (Arb. Strigàri) it becomes evident that the first kolon was already different.

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⁴⁵ The author published his fieldwork together with his doctoral thesis. The link is given within the bibliography of this essay, the transcription into neumes was realised by Oliver Gerlach.
Kola 1 and 2 in comparison\textsuperscript{46}

Not every line of both versions could be compared, since the kola 4-6 were dropped in San Cosmo, while Papàs Gennaro switched to the diatonic genus already within kolon 4, after a change to chromaticism organised in triphonia (connected tetra-chords):

\textsuperscript{46} Listen to the field recording of Macchia Albanese, at doi:lazar.f7ae37f6-467b-4aa2-9d59-ca9fd858a8d6. In comparison the variants of the version recorded at San Cosmo Albanese, doi:lazar.f7ae37f6-467b-4aa2-9d59-ca9fd858a8d6.
Obviously, this version does not correspond to the old sticherarion, although it is true that both kola (5 and 6) have a parallel structure there as well. While the old version has a temporary change to the chromatic genus of *phthora nenano*, the singer here switches to the diatonic melos of *kyrios deuteros* passing through the octave down from *kyrios deuteros*.\(^\text{47}\)

\(^{47}\) In no. 56 Bartolomeo Di Salvo documented instead an octave based on the plagios tou deuterou (see note 40).
Multipart forms used within liturgical chant

It is thanks to the particular role that the community in the church has to replace an educated chanter who celebrates in dialogue with the papàs or with the diacon, that forms of multipart singing, often deriving from secular traditions of the village, do as well exist next to monodic chant within the divine liturgies. About monodic chant it can be said that usually simpler versions are preserved within the oral tradition of such a congregation in comparison to the written transmission of liturgical chant in Bulgaria and Greece.

Concerning multipart singing a distinction must be made between harmonic models on parallel thirds or sixths and a rather Pythagorean intonation which treats thirds and sixths as dissonant intervals. Since the rural communities of the Arbëresh basically represent the choir within the church, multipart forms of traditional chant can also appear within a liturgical context which is not based on monody and oktoechos as the modal system of liturgical chant. In this chapter different forms are discussed which include or exclude monody, but also para-liturgical chant which turned the other way round into forms of monody, similar to its ritual context which might be described as a process of “liturgisation”.

The harmonic or triadic forms of multipart singing

Cherouvikon

Two recordings of Calabria might illustrate a harmonic multipart form of the cherouvikon which is obviously common in some Arbëresh communities of the Cosentine province. This version is obviously a major version (probably based on a plagios tou tetartou tune).

A monodic performance of the lower part was recorded during a divine liturgy of St John Chrysostom at the community Shën Sotir of Cosenza in summer of 2007. The papàs Pietro Lanza who just had arrived in Italy, told me that this recording was not representative, because not all voices had been present and because the situation of this urban community was rather extra-communitarian. Nevertheless, I liked the performance as it was.

48 Listen to: http://ensembleison.de/calabria/cherouvikon_cosenza.mp3 (27 July 2019).
The two-part performance could be recorded during the patronal feast (6 December 2014) at the cathedral San Nicola of Lungro.\textsuperscript{49} The example of the cherouvikon demonstrates a tonal concept of singing in parallel intervals within an oral tradition.

**Pythagorean forms of multipart singing**

Another form of singing parallel intervals was documented by a recording made by Vincenzo La Vena in the Arbëresh community of Strigàri (Ital. San Cosmo Albanese), which can be transcribed as follows:\textsuperscript{50}

This example was recorded in San Cosmo Albanese by Vincenzo La Vena. We can learn from the Great Doxology (Δόξα ἐν υψίστοις) how a multipart model can be applied to the recitation of a longer liturgical text, while the intervals are not parallel,

\textsuperscript{49} Listen to: \url{http://ensembleison.de/calabria/cherouvikon_lungro.mp3} (27 July 2019).

\textsuperscript{50} Vincenzo La Vena, ed., Divina Liturgia di San Giovanni Crisostomo per la festa patronale, Corale Santi Anargiri Cosma e Damiano di San Cosmo Albanese, direttore Giovanni Cassiano (San Cosmo Albanese, 2007), CD.
but adapted to the intonation of liturgical chant which makes thirds sound disharmonic, stressed by an almost Pythagorean tuning.  

**Para-liturgical genres**

### Iso-based forms of multipart singing

There is a para-liturgical *kalimera* which used idiomatic forms of Albanian multipart singing in a kind of lament (*vajtim*) within the *kalimeret* of Spezzano Albanese (Arb. Spixana). Thus, it employs modal form of traditional multipart singing in a para-liturgical context which was probably used in improvised laments (or also likely taken from wedding songs, because there are very similar melodies at San Cosmo Albanese).  

This kind of multipart singing was characterised by Eno Koço as “iso-based”, and fieldwork by Eckehard Pistrick in mountain areas of Albania revealed that villages with Muslims and Orthodox Christians are even connected through marriages between families due to a common cultural background which consists of meeting and singing together. The *kalimera* tradition of Spixana clearly proves that this spontaneous expression of lament (*vajtim*) solidified in the *kalimera* ritual during the Holy Week.

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51 The given extract can be listened at the beginning of a radio programme which introduced into traditional music of Italo-Albanian communities and their historical recordings: [https://www.concertzender.nl/programma/bonum-est-622/](https://www.concertzender.nl/programma/bonum-est-622/) about 1’08” (27 July 2019).

52 The same link as in the note above about 38’38”.


54 Björn Reinhard & Eckehard Pistrick, *Polyphonia - Albania’s forgotten voices* (Germany/Romania, 2011), Documentary.
Figure 12

Multipart singing about a lament of the Mother of God (kalimera tradition of Spixana)\textsuperscript{55}

\textsuperscript{55} Transcription according to a historical field recording by Vincenzo La Vena in 1992: The details remained almost constant within the following generations of singers documented by Gianni Belluscio.
This iso-based form still employs parallel thirds which are not perceived as consonant, rather the intermediating major seconds.

**Oktoechos monody used in para-liturgical songs**

In certain Calabrian Arbëresh villages the *egkomia* which are part of the so-called *Epitaphios ton threnon* of the Good Friday service (the three laments which are sung around the statue of Christ lying in a shrine), are doubled by the performance of the Arbëresh *vajtim* (usually according to an oral tradition of Variboba) during the procession (instead of the common Orthodox custom prescribed in the *euchologion* to sing the funeral *trisagion*). The explanation is that the Easter *kalimera* originally is a custom to be sung during the night between Lazarus Saturday and Palm Sunday (according to the Orthodox calendar). In those Arbëresh communities of the Greek rite, this particular genre of para-liturgy was supported by the Orthodox communities under Roman administration and caused a transformation which might be described as a “liturgisation” of its own. The singers meet at the church to sing the kalimera which takes between 40 minutes and 1 hour, usually on Maundy Thursday after a break which followed the celebration of the twelve Gospels. Thus, the para-liturgy became a church ritual of its own (usually the singers meet on the streets afterwards, and continue to sing the kalimeret a second time).

This liturgisation is in certain cases even reflected in the musical idiom. For instance, in the local tradition of San Giorgio Albanese (Mbuzat) and Vaccarizzo Albanese (Vakariçi). The latter could be transcribed into neumes, like here:
Although the singers do not know the neumes, their ornaments are quite precise and consistent according to an oral tradition which is strongly connected to the oldest singer, and can be transcribed with neumes.

Conclusion

A methodical discussion about the history of transcription of the local oral tradition of Orthodox monody, about the role of its notation and about the most suitable notation system as a medium of transcription, has never been properly done.

I do not know what was Bartolomeo Di Salvo’s argument about, when he discussed his work with Oliver Strunk as the director of the *Monumenta Musicae Byzantinae*. But a kind of argument seemed to have delayed his edition which was realised posthumously by Girolamo Garofalo, Giuseppe Sanfratello and Christian Troelsgård in 2016.\(^{57}\)

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56 Linguistic transcription by Gianni Belluscio. The recording can be listened according to a DOI published at the LaZAR archive. DOI: [lazar.8232d5ea-47a9-4dfc-bea2-ef813ebbaa0](lazar.8232d5ea-47a9-4dfc-bea2-ef813ebbaa0).

57 Di Salvo, Chants of the Byzantine Rite, The Italo-Albanian Tradition of Sicily.
I was introduced at the Seminary Shën Sotir at Cosenza, while Papàs Pietro Lanza presided it. My intention was similar to the one of Papàs Emanuele Giordano, namely to teach Byzantine notation for a deeper understanding of the tradition. I was also asked to introduce them to the contribution of Ioannes Koukouzeles as an Albanian composer, but I had only a few insights into the local living tradition. As such I feared my teaching could ruin my own field. For this very reason, I did not insist, when I realised that certain seminarists had no trust in written transmission. I asked them instead to sing for me out of the oral tradition of their own village and recorded them.

Working on Koukouzeles’ Sunday koinonikon, one of the simplest compositions by him, forced me more or less to rely on methods of oral transmission and teaching. I described and analysed the composition before them, so that they learnt to improvise and play with its basic structure.

This essay attempts for the first time in history a systematic approach based on a transcription into neumes. In the beginning (before the turn to the 20th century), there existed an academic approach from outside the tradition. A transcriptor was only revealed for some of those examples published by Hugo Gaisser. According to this academic approach, the oral tradition of monodic chant was transcribed into staff notation and transposed to a concept of absolute pitch with a standard frequency of 440 Hz for the pitch a’. The character of the piece was transcribed according to an existing academic concept of classical music expressed in Italian terms, and the tempo was sometimes indicated by a metronome number. This practice had an impact over several generations of papàs, also due to Gaisser’s involvement at Grottaferrata and the Collegio greco, and was continued as a medium of transcription until the 1980s including Bartolomeo Di Salvo, Matteo Sciambra and Sotir Ferrara, but also the editors around Girolamo Garofalo. The latter simply aimed to fulfill Di Salvo’s plans by using his already existing transcriptions as they had been found by Garofalo at the library of Grottaferrata, while he looked for the leavings of Lorenzo Tardo.

Girolamo Garofalo who engaged himself over decades in the liturgical tradition of the Sicilian Arbëresh, must definitely be mentioned here. He asked Nino De Gaudio to transcribe his own fieldwork about multipart singing recorded at Arbëresh communities of the province of Cosenza (Northern Calabria) and also organised concerts
where local singers and papàs from Sicily had to compete with psaltes from the Balkans who came to Italy at his invitation.\textsuperscript{58}

The practice of transcription into staff still influences the way of transcription used by Giuseppe Sanfratello who partly abandoned agogic details given by the neumes in order to compare the medieval tradition of psalmody present in the late Byzantine kekragarion with the mixed style of the living of Piana degli Albanesi.\textsuperscript{59} Contrary to the generation of Gaisser whose interest in the Italian tradition was motivated by the purist concept of the founding members of MMB who regarded the Byzantine heritage in Italy as the only one left uncorrupted from the so-called “Turkish influence”, Sanfratello was quite clear that the ‘mixed style’ was a result of a pragmatic approach and not a traditionalist one:

\begin{quote}
La forma mista della tradizione siciliana […] è costituita da alcune formule melodiche legate fra loro da frequenti recitativi, la cui lunghezza è lasciata all’arbitrio del cantore, il quale in tanto sarà abile in quanto, conoscendo la lingua greca, sa adattare le formule melodiche con il recitativo al significato del testo. […] Con questa forma mista: melodica e recitativa, noi troviamo per ogni Ἡχος delle melodie che possiamo definire formole comuni dell’ὀκτώηχος; e quando nelle altre diverse ufficiature, la tradizione non ha tramandato il canto proprio dell’?idioμελον queste forme miste del comune ὀκτώηχος, vengono applicate con estrema facilità.\textsuperscript{60}
\end{quote}

The mixed form of the Sicilian tradition […] is made up of some melodic formulae tied up by frequent recitatives, which length is freely decided by the cantor, who will be as good as—by knowing the Greek language—one’s ability to adapt such melodic formulae to the recitative according to the meaning of the text. […] With this forma mista, with melodic and recitative passages, we find melodies for each of the modes that might be defined as common formulas of the oktōēchos. When in


\textsuperscript{60} Matteo Sciambra, “Caratteristiche strutturali dei canti liturgici tradizionali degli albanesi di Sicilia,” 314.
the different offices the tradition has not handed down the individual melody of an idiomelon, these formulae of the mixed form of the common oktōēchos are easily applied to the poetic text.61

It explains why the analysed structure and the way the idiomela about Σήμερον κρεμάται had been performed out of an oral tradition and were not directly connected to the very particular and soloistic way to perform the 15th antiphonon within the cathedral of the medieval Archimandritate SS. Salvatore at Messina. Instead, Matteo Sciambra observed an adaptation of the recitation of the Greek troparion whose second resinging came to be a local custom in Arbëresh:

Questa melodia ascritta all’ήχος πλβ’ sembra avere assunto la forma di tipo, su cui vennero modulati gli altri tropari appartenenti al medesimo ήχος. Qui la melodia ha una ricchezza fraseologica più spiccata, mentre nella sua funzione normale di ήχος ha una più marcata semplicità. [...] Ho anche notato la melodia di Piana degli Albanesi eseguita da Papas Demetrio Cimino. Ma egli ha ripetuto la frase melodica del comune: ήχος πλβ’. Unica differenza è stata la ripetizione della frase da noi sopra trascritta come seconda volta corrispondente alle parole: τὴν γὴν κρέμασας. Ho notato una evidente incertezza, probabilmente spiegabile con l’abitudine invalsa a Piana degli Albanesi di cantare le parole di questo tropario tradotte in lingua Albanese, che ha modificato leggermente la struttura ritmica del testo.62

This melody assigned to the ēchos πλβ’ seems to have become a ‘form-type’ (i.e. ‘model’), on the basis of which other troparia of the same ēchos were sung. Here the melody shows a marked abundance in the phraseology, whereas when considering the ēchos as such it is quite simple. [...] I have also notated the melody of Piana degli Albanesi sung by papas Demetrio Cimino. However, he sang on the melodic phrase of the usual ēchos πλβ’. The only one difference was the repetition of the phrase transcribed above, as meant to be sung the second time, corresponding to the words τὴν γὴν κρέμασας. I noticed an evident hesitation, probably because in Piana degli Albanesi they got used to singing this troparion translated into Arbëresh. This has slightly modified the rhythmical structure of the text.


Although Papàs Emanuele Giordano at the community of Eianina (a small part of Frascineto) emphasised teaching the neumes to the seminarists, his approach to use the notation doing transcriptions of the living tradition was modified by his own initiative to translate all the Greek liturgical text into an idiomatic Arbëresh language. He was clearly influenced by the Catholic Council of 1968, when the liturgical languages were supposed to be translated into Italian. For Emanuele Giordano the purpose was to look at Arbëresh as a minority language and his initiative was honoured among the Arbëresh, although never widely accepted. The Arbëresh have indeed a much more traditionalist approach than Orthodox Christians in Albania, where the divine liturgies are now celebrated in Albanian. For the Arbëresh in fact, Greek (Koinê) is the liturgical language, while Arbëresh is the language of para-liturgy within the context of traditional songs of the Arbëresh communities which are closely connected with each other.

My experience as a teacher at the seminary Shën Sotir at Cosenza is, that most of the seminarists have more or less knowledge of Byzantine neumes as the medium of Orthodox monody. What they lack is the experience to use it in order to write down the own living tradition. In my opinion, such an approach should be more experienced, also with respect to a flexible use of notation which corresponds to the needs of those who would like to use it as a written transmission interacting with an oral tradition. If they do still hesitate, it should be respected as well. On the other hand, the process of using it more frequently with respect to older editions which codified the tradition of liturgical chant into staff notation, seems natural and inevitable. Thus, il Sud is still a great challenge for ethnomusicologists and one might mention that the basic preparation of ethnomusicologists at the Italian universities needs to be enhanced, despite all the merits that local ethnomusicologists earn for their extraordinary contributions.


64 Nicola Scaldferri, „Percorsi tra oralità e scrittura nella tradizione liturgica bizantina in Italia meridionale,” in *Il canto „patriarchino” di tradizione orale in area istriana e veneto-friulana* (Vicenza: Neri Pozza, 2000), 291–310; Idem, „Verso i cent’anni dell’eparchia di Lungro (1919-2019),” in *Canti liturgici di tradizione orale. Per Roberto Leydi* (Venice: Edizioni Fondazione Levi, 2017), 151–69. Both contributions overestimate Emanuele Giordano’s role within the field of Calabrian Arbëresh communities, mainly because the author completely relied on Emanuele Giordano’s own research and transcriptions. Emanuele Giordano was a great teacher and source of inspiration within his own small community at Eianina which must make a great impression to everyone who does fieldwork there. He was definitely a champion of Arbëresh language whose work might be rediscovered due to a political need for national language standards for the Arbëresh variety. But this has not happened yet.
Reference List


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**Discography / Filmography**


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**Biography:** Gerlach, Oliver has made his PhD thesis about the Eastern and Western oktoechos based on philological and ethnomusicological studies in 2006. Since 2011 he lives in Italy to do fieldwork about Balkan minorities in Southern Italy (especially Griko and Arbëresh communities). He also did fieldwork in Turkey and Bulgaria. For his publications, see https://independent.academia.edu/OliverGerlach