

BYZANTINE CHANT WORKSHOP
Foundations of the Psaltic Art and Liturgical Practice

Date: February 7, 2026

Location: Annunciation Greek Orthodox Church, Rochester, NY

Host: Metropolis of Detroit

Presenters:

Rev. Fr. Romanos Karanos, Ph.D., Assistant Professor of Byzantine Liturgical Music at HCHC, Georgios Theodoridis, Lead Musical Director of the Greek Orthodox Archdiocese of America.

Learning Outcomes of this Workshop

Upon successful completion of this workshop, participants will be able to demonstrate historical and theoretical competencies consistent with introductory and intermediate standards. Additionally, at the end of this workshop participants should be able to:

- Identify key historical periods in the development of Byzantine music.
- Explain the structure and function of the Octoechos system.
- Recognize fundamental theoretical concepts, including modes, intervals, and ethos.
- Demonstrate familiarity with basic parallage notation.
- Articulate the role of the Byzantine Cantor as a ministry leader.
- Describe canonical and pastoral responsibilities associated with the ecclesiastical music ministry.
- Apply ethical and professional standards within parish and liturgical contexts.
- Collaborate effectively with clergy in the planning and execution of services.
- Describe major pathways for Byzantine music education and certification in the United States.
- Distinguish between formal, informal, and continuing education models.
- Identify resources for ongoing musical and liturgical development.
- Interpret the Typikon as it applies to Sunday Orthros.
- Outline the sequence and purpose of the principal components of Orthros.
- Apply rubrical principles to common parish liturgical scenarios.
- Identify standard musical portions of the Divine Liturgy.
- Explain basic modal characteristics of Second and Plagal Fourth Modes.
- Demonstrate interpretive decisions regarding tempo, phrasing, and style.
- Recognize common performance errors and apply corrective practices.

This workshop may be applied toward continuing education or foundational training hours for Byzantine Music certification, subject to approval by the relevant ecclesiastical or educational authority.

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Workshop Schedule Overview

Time	Session# & Theme	Presenter/Details	Media
10:00AM-10:45AM	I. Introduction to the History and Theory of Byzantine Music	Rev. Fr. Romanos Karanos	PowerPoint
11:00AM-11:45PM	II. Who is the Psaltis (Cantor): Identity, Role, and Responsibility	Georgios Theodoridis	PowerPoint, Trifold
Lunch Break			
1:00PM-2:15PM	III. Byzantine Music Education in the United States	Rev. Fr. Romanos Karanos	PowerPoint
2:30PM-3:15PM	IV. Typikon and Rubrics of Sunday Orthros	Joint Session	TBD
Break			
4:00PM-5:00PM	V. Standard Musical Components of the Divine Liturgy	Joint Session	TBD
5:30PM-6:30PM	Vesper Service	All are welcome	Nave/Chant Stand

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Detailed Program Schedule

10:00AM – 10:45AM

Session I: Introduction to the History and Theory of Byzantine Music

This session provides a foundational overview of the historical development and theoretical framework of Byzantine chant. Participants will examine the evolution of the tradition from early Christian worship through the post-Byzantine period, with emphasis on modal theory, the Octoechos system, and basic neumatic notation.

Objectives:

- Provide historical grounding of Byzantine chant within Orthodox worship
- Introduce fundamental theoretical principles

Content Focus:

- Origins of Byzantine music in early Christian worship
- Relationship to Ancient Greek musical thought
- Development through the Byzantine Empire and post-Byzantine period

Introduction to:

- The Octoechos system
- Tone and Ethos (ἦχος καὶ ἦθος)
- Breathing and basic notation concepts

Methodology:

- Lecture with audio examples
- Visual presentation of pneumatic manuscripts

10:45AM – 11:00AM Q&A

BYZANTINE CHANT WORKSHOP
Foundations of the Psaltic Art and Liturgical Practice

11:00AM – 11:45AM

Session II: The Psaltis (Cantor): Identity, Role, and Responsibility

This session explores the liturgical, musical, and pastoral identity of the Byzantine cantor. Emphasis is placed on the cantor's ministry within the Church, canonical responsibilities, professional ethics, and collaboration with clergy and congregation.

Objectives:

- Define the liturgical, musical, and spiritual role of the Psaltis
- Clarify expectations and responsibilities within parish life

Content Focus:

- Historical role of the Cantor in Orthodox worship
- Canonical and liturgical responsibilities
- Musical competencies and ethical standards
- Relationship with clergy and congregation
- The Psaltis as a ministry leader, not a performer

Methodology:

- Lecture with discussion
- Case studies from parish practice

11:45AM – 12:00PM Q&A

12:00PM – 1:00PM Lunch

BYZANTINE CHANT WORKSHOP
Foundations of the Psaltic Art and Liturgical Practice

1:00PM – 2:15PM

Session III: Byzantine Music Education in the United States

Participants will examine the development and current state of Byzantine music education in the U.S., including formal institutions such as HCHC, GOA programs such as SBM, and independent instruction through other media such as Trisagion School etc..

Objectives:

- Examine the current landscape of Byzantine music instruction in the U.S.
- Identify challenges and opportunities for standardization and growth
- Certification pathways
- Pedagogical challenges, and the role of technology in modern training.

Content Focus:

- Historical development of Byzantine music education in America
- Schools, conservatories, monasteries, and parish programs
- Certification, diplomas, and informal training
- Linguistic and cultural challenges
- The role of technology and digital resources

Methodology:

- Lecture with comparative analysis
- Open discussion and participant input

2:15PM – 2:30PM Q&A

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Foundations of the Psaltic Art and Liturgical Practice

2:30PM – 3:15 PM

Session IV: Typikon and Rubrics of Sunday Orthros

This session introduces the Typikon as the guiding liturgical framework for Orthodox worship, with particular attention to the structure and rubrics of Sunday Orthros. Practical examples will highlight standard practices, common variations, and pastoral considerations.

Objectives:

- Introduce the structure and function of the Typikon
- Clarify common rubrical practices for Sunday Orthros

Content Focus:

- Purpose and authority of the Typikon
- Overview of Sunday Orthros structure
- Kathismata
- Anavathmoi
- Canons
- Eothinon Gospel order
- Exaposteilaria
- Praises
- Doxology
- Common parish variations and pastoral adaptations

Methodology:

- Walk-through of a typical Sunday Orthros
- Practical rubrical examples

3:15PM – 3:30PM Q&A

3:30PM – 4:00PM Break

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Foundations of the Psaltic Art and Liturgical Practice

4:00PM – 5:00PM

Session V: Standard Musical Components of the Divine Liturgy

The final session focuses on the musical and liturgical execution of standard portions of the Divine Liturgy. Participants will analyze modal characteristics, interpretive style, and performance practice for commonly chanted sections.

Objectives:

- Provide practical chanting guidance for standard Liturgy sections
- Connect musical mode with liturgical meaning (Mode of the Week, etc.)

Content Focus:

- Overview of fixed and variable musical parts of the Divine Liturgy
- Proper tempo, phrasing, and interpretive style
- Common mistakes and best practices
- Second Mode Antiphona (First, Second and “Only-Begotten Son”)
- Resur. Apolytikion as Third Antiphon
- Entrance Rubrics
- Thrice-Holy Hymn
- Readings Order
- Cherubic Hymn in pl. 4th
- Anaphora in pl. 4th

Methodology:

- Listening and live chanting examples
- Guided musical analysis

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5:30PM – 6:30PM Vesper Service

During the Vesper Service we will focus on the musical and liturgical execution of three elements: i. Mode of the Week, ii. Triodion (Prodigal Son) and iii. Leave-Taking period of The Meeting of the Lord. Participants will observe modal change and various interpretive styles, as well as performance practice for “Gladsome Light” and other commonly chanted sections of Vespers.

Objectives:

- Provide full service book for Vespers (DCS)
- Provide music scores for Vespers
- Lead the Chant Stand

Content Focus:

- Overview of fixed and variable musical parts of Vespers
- Proper tempo, phrasing, and interpretive style
- Entrance Rubrics

Methodology:

- Listening and live chanting examples
- Guided chanting during live service