



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# Representative List

Original: English

## CONVENTION FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

### INTERGOVERNMENTAL COMMITTEE FOR THE SAFEGUARDING OF THE INTANGIBLE CULTURAL HERITAGE

Fourteenth session  
Bogotá, Colombia  
9 to 14 December 2019

**Nomination file No. 001508  
for inscription in 2019 on the Representative List  
of the Intangible Cultural Heritage of Humanity**

#### A. State(s) Party(ies)

*For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.*

Cyprus and Greece

#### B. Name of the element

##### B.1. Name of the element in English or French

*Indicate the official name of the element that will appear in published material.*

*Not to exceed 200 characters*

Byzantine chant

##### B.2. Name of the element in the language and script of the community concerned, if applicable

*Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1).*

*Not to exceed 200 characters*

Cyprus: Βυζαντινή Μουσική -Ψαλτική  
Greece: Βυζαντινή Μουσική -Ψαλτική

##### B.3. Other name(s) of the element, if any

*In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.*

Psaltic Art, Byzantine Music, Art of Chanting, Psalmody, Chant of Constantinople, Hymnody, Eastern Orthodox Church Music.

### C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The Church of Cyprus, the Church of Greece, the Church of Crete, the Patriarchal Exarchate of Patmos, the Metropolises of the Dodecanese, the Monasteries and Holy Churches of Mount Athos, bishopric and parish churches, monasteries and nunneries, the chanters' and cantors' associations, Seminaries and schools of Theology, Byzantine and Traditional Music Schools, Conservatories, Byzantine music choirs (music associations that teach and perform Byzantine chant in a non-ecclesiastical context), music choirs in general, music schools, universities, musicologists, theologians and other scholars, the clergy, and the congregation.

### D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Byzantine chant is performed all over Cyprus and Greece and in the Greek Orthodox Churches of the Greek Diaspora worldwide, all governed by the Ecumenical Patriarchate of Constantinople, and the Greek Orthodox Patriarchates of Alexandria, Antioch and Jerusalem. It is practised in worship places (churches, monasteries) as well as in non-worship places of religious, musical, educational, and cultural character (e.g. Byzantine and traditional music schools, music schools, conservatories, Faculties of Musicology and of Theology, seminaries, cultural foundations, adult education centres, concert halls, etc.). Byzantine music is also performed in the Orthodox Churches of the Balkans and in the Arabic-speaking Orthodox Churches.

### E. Contact person for correspondence

#### E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Ms  
Family name: Fotopoulou  
Given name: Stavroula  
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#### E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

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## 1. Identification and definition of the element

For **Criterion R.1**, States **shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’.**

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

- oral traditions and expressions, including language as a vehicle of intangible cultural heritage
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship
- other(s) ( )

*This section should address all the significant features of the element as it exists at present, and should include:*

- a. *an explanation of its social functions and cultural meanings today, within and for its community;*
- b. *the characteristics of the bearers and practitioners of the element;*
- c. *any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and*
- d. *the current modes of transmission of the knowledge and skills related to the element.*

*The Committee should receive sufficient information to determine:*

- a. *that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;*
- b. *‘that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage’;*
- c. *that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;*
- d. *that it provides the communities and groups involved with ‘a sense of identity and continuity’; and*
- e. *that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.*

*Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.*

- (i) *Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.*

*Not fewer than 150 or more than 250 words*

As a living art, persevering for more than 2000 years, Byzantine chant constitutes both a significant cultural tradition and a comprehensive music system. Highlighting and enhancing musically the liturgical texts of the Greek Orthodox Church, it is inextricably linked with spiritual life and religious worship. It is part of the common ecclesiastical music traditions that developed in the geographical area of the Eastern Roman (Byzantine) Empire. It exemplifies the Byzantine and post-Byzantine spirit and culture.

This vocal art places its main focus in the rendering of the ecclesiastical text. Arguably, Byzantine chant exists because of the word (“lōxis”/ “lōgos”), since every aspect of this tradition serves the dissemination and reception of the sacred message.

Passed on mainly aurally and orally from generation to generation, it maintains a cultural wealth that is anchored in ancient but resilient aesthetics. The main characteristics of the tradition have remained unchanged over the centuries:

1) It is exclusively vocal music, without instrumental accompaniment, inextricably linked with the male voice. The occasional use of instruments (e.g. “tambourās”, “psaltēry” etc.) facilitates the process of learning intricate melodies and intervals, but instruments are never part of chanting in church.

2) It is basically monophonic music. Harmonization is limited to the accompaniment of the melody by “ison” (a bass drone), which enriches the chant.

3) The chants are codified into an eight-mode or eight-tone system known as “Octōechos”. Each mode indicates a fundamental tone or pitch (“finalis”), distinctive interval arrangement, the range of pitches used in the melody (“ambitus”), characteristic melodic formulas, the location and importance of cadences, and the emotional effect or character of the chant (affect, “yphos”).

Learning the defining characteristics of the four primary modes (First Tone, Second Tone, Third Tone, Fourth Tone) and the four plagal modes is essential for the person wishing to learn the Byzantine chant. Byzantine music uses the natural, non-tempered method of tuning.

4) Giving precedence to “logos” (the word), Byzantine chant employs different styles of rhythm in order to accentuate the desired syllables of specific words in the liturgical text.

5) “Parasimantiki”, the neumatic notation employed to transcribe the chants, specifies relative pitches instead of absolute pitches, as in the case of western stave notation. Through a well-developed system of markings, the notation also specifies duration, vocal quality, rhythmic motifs, inflections and ornamentations. Until the beginning of the nineteenth century “parasimantiki”, required long years of study and practice to be learned and executed correctly. After the introduction of the “New Method” by the “Three Masters and Benefactors of the Greek Nation” (Chrysanthos of Madytos, Gregorios Protopsaltēs and Chourmouziōs Chartophylax), in 1814, the Theory and Notation of Byzantine Chant constitutes a simple to learn and complete music system.

(ii) *Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?*

*Not fewer than 150 or more than 250 words*

Chanting is a highly performative activity and, as such, it can be mastered by men and women of diverse backgrounds, literate or illiterate alike. As a musical art, it has always been accessible to all, regardless of their social, educational or economic status. Psaltic art has always been linked to the male voice, due to the specific gender roles during Holy Service. However, women chanters are common in nunneries and participate to some extent in parishes. Their role is more prominent and their presence more common in choirs of Byzantine music.

The core community of the bearers are the clergy and the chanters (“psāltes”, also called “kalophonārides” in Cyprus) as well as the monks and nuns. The contribution of the amateur chanters is also significant. They are talented members of the congregation, who chant alongside and assist church chanters during Holy Services; they, thus, contribute to the continuation of this heritage and to its dissemination in a broader, non-ecclesiastical context.

The chanters are placed in a conspicuous area of the church and their lecterns are specially designated places, around which their choirs gather. The element is performed by two choirs of chanters (“Choroi”), spatially separated from each other and situated on the right (Right Choir) and the left (Left Choir) of the Holy Sanctuary. The priest -or priests- officiating are sometimes referred to as the Choir of the Holy Sanctuary. The repertory is distributed between the Right and the Left Choir, with that of the Holy Sanctuary regularly intervening through recitatives and chanting. The chanting alternates between the two choirs in a responsorial or antiphonal manner. The performance is directed by the Right Choir’s leader, the First Cantor

("Protopsältis"), whom the apprentice chanters often address as "Dāskalos", literally meaning "Teacher". The Left Choir's leading Cantor is called "Lampadārios". The exalted position of the Cantors is reflected in the honorifics by which they are called: "Archon" (Lord) or "Maīstor" (Master). The individual contribution of each choir as well as the unfolding of the Divine Liturgy are prescribed in detail in the "Typikōn" (the book containing instructions that establish the order of the Holy Service for each day of the year).

A living tradition, the art of chanting has undergone a certain evolutionary process in conjunction with historical, theological, ritualistic, and aesthetic changes, until it gradually assumed its current form. Within the prescribed framework of performance, each Cantor maintains his own personal style, depending on his apprenticeship and vocal abilities.

In addition to its transmission in church, Byzantine chant is flourishing due to the dedication of experts and non-experts, men, women, and young people, who participate at various degrees and instances in its study, performance, and dissemination: musicians, members of choirs, composers, musicologists, and scholars in relevant fields.

(iii) *How are the knowledge and skills related to the element transmitted today?*

*Not fewer than 150 or more than 250 words*

Developing in accordance with the evolution of hymnography, the history of Byzantine chant dates back to the Apostolic times. Initially, music adorned the liturgical texts of the Old Testament (Psalms of David). Third-century papyri and later parchment manuscripts in Paleo-Byzantine notation preserve the oldest written form of the art. Following centuries of development and adaptations, in 1814 a more practical and effective neumatic notation, the "New Method", was introduced and adopted by all Orthodox Churches.

Transmitting the art of chanting from generation to generation follows specific modes of apprenticeship with churches being the main place of transmission. Exercise and learning take place under the special care of the Cantors and through regular participation in Holy Services. It is primarily learned through the viva voce method, i.e. the apprentice chanter follows the given aural example.

In Cyprus, learning mainly occurs in Byzantine and Traditional Music Schools and Conservatories, where graded courses are offered. Practical apprenticeship in church choirs constitutes an essential part of learning. In Greece, chanters acquire their diploma after completing a five-year course in Byzantine Music at Conservatories. During their studies, they practice at the lectern for several years and become gradually proficient. The chanters in both states rise from the lower roles of "Anagnōstis" (Reader), "Canonārch" (the person intoning the verses of the hymns), "Isokrātis" or "Melodist" (the person holding the drone-"ison") to the higher offices of "Domēstikos B" and "Domēstikos A" (assistant to the Leaders of the Left and Right Choirs respectively), "Lampadārios" (Leading Cantor of the Left Choir), and "Protopsältis" (First Cantor, leading the Right Choir). Mnemonic devices, i.e. the use of nonsense syllables, words, phrases or even verses (e.g. "ananēs", "neanēs", "nana", "ayīa", etc.), are sometimes employed to help apprentice chanters learn specific aspects of the chant.

Learning chanting involves knowledge of: the repertory of the psalms and hymns; the "Typikōn"; the "Octōechos"; the appropriate style and ethos of each chant; the rhythmic and metric rules; ornamentation styles; the use of drone. Useful but not necessary for the acquisition of the art is the knowledge of the "Parasimantiki", Byzantine music theory and music history. Aural perception, good memory, and vocal skills are prerequisites of chanting excellence.

According to the patriarchal tradition, reaching the highest grades of office requires nearly a three-decade-long apprenticeship, starting as early as the age of 10 or 15. This long training may be attributed to the intricate nature of the music system and the vast and varied repertory of the Holy Services the chanters have to master. Suffice it to say that the yearly cycle of Holy Services rises to c. 150.

Learning also occurs in Byzantine and Traditional Music Schools, Byzantine music choirs, conservatories and theology and musicology university departments. Recordings of well-known Cantors help apprentices refine their art.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

*Not fewer than 150 or more than 250 words*

Psaltic art accompanies and enhances musically the Divine Liturgy, the performance of the Sacred Mysteries (Sacraments) and, in general, all rituals of divine worship. It occupies a central role in the religious and social life of the community of Orthodox Christians, interwoven with the most important events in a person's life, such as baptism, wedding, and funeral, as well as with the observance and celebration of religious festivals, such as Christmas, Easter, and Lent. The importance of the service rendered by the choirs of chanters cannot be stressed enough since, on certain occasions, they chant up to seven or eight hours per day, for days on end.

The functional elements of Byzantine chant, its unequalled lyricism, and its multifaceted nature (language and verse, music and rhythm, vestments and ritual, etc.) render it a powerful socio-cultural expression, an essential trait of the collective and personal identity of the bearers. As one of the main components of the Liturgy, the chant contributes dynamically to the self-determination and self-awareness of the communities of the bearers. This is precisely the meaning of the term "Liturgy" (from the Greek words "leitōs" / people + "ērgon" / work = work of the people). A significant aspect of the element is its contribution to community-bonding and cohesiveness. On the one hand, chanting is by definition a group activity for the choirs of chanters; on the other hand, chanting at the lectern during Holy Service is a service to the community of the faithful.

Preserving rituals and sacred texts through chanting prior to the spread of the printing press, the art was vital in safeguarding the Ancient and Medieval Greek language. Until the introduction of general public education, the psalms and hymns constituted the most commonly used textbooks for the teaching of the Greek language and music. Similarly, "Octōechos" was the common system to teach music, both religious and secular, for hundreds of years.

Moreover, the elaborate nature of the notation system enabled the recording of folk music traditions, the secular-vernacular part of the medieval and early-modern music tradition. Chanters serve the needs of their communities for good singing not only during Holy Services, but at fairs and festivities as well. This is still very common, particularly in small and remote communities. "Psāltes" or "Kalophonārides" (literally meaning "talented singers") are the main performers in every public or private celebration. In view of its prevalence as sound and music system in Cyprus and Greece, Byzantine music has influenced a variety of secular musical genres, such as folk songs, moral and epic poetry, and satirical poems. It is noteworthy that many of the older and contemporary Greek folk and popular musicians and singers are regular members of church choirs.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

*Not fewer than 150 or more than 250 words*

There is no part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups, and individuals. Learning, documenting, studying, and performing a very old musical tradition promotes mutual respect and interreligious understanding among communities, groups, and individuals.

The art of chanting is not class-based and it is accessible to people of diverse social and economic backgrounds. The aural and oral transmission model of the element was its main strength in times of illiteracy and/or poverty, since no one was excluded from performing it. Today, this same model contributes to its high accessibility by persons interested, either from a religious, a musical, or a scholarly point of view.

Although it is predominantly a male vocal art form, women chanters are not excluded from learning or practicing the art. It is noteworthy that the art is accessible to visually impaired persons through the development of a Braille version of Byzantine music notation.

## 2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For **Criterion R.2**, the States **shall demonstrate that ‘Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity’**. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

Byzantine chant is performed in every parish in Cyprus and Greece, no matter how small or remote they may be. At local level, there are also many Byzantine choirs that perform the element in a non-ecclesiastical context. Therefore, a possible inscription on the Representative List will certainly encourage the chanters, the members of the Byzantine choirs, and the members of the congregation to reflect on their own living tradition as one that belongs to a broad system of cultural elements, also inscribed on the Representative List.

Inscribing on the Representative List an element that is well-known and well-loved by the people will make ICH visible to all parish chanters, parishioners -particularly those who live in small and isolated communities- and small Byzantine choir members, an audience that may have never been informed about the ICH Convention. Most importantly, the valorization of this living tradition, entailed by the inscription, will encourage people to reflect on the multifarious expressions of their heritage in terms of the ICH Convention.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

Byzantine chant is an ecclesiastical art that permeates all the popular music traditions in Cyprus and Greece. Folk music and singing elements, such as “Rebetiko” in Greece and “Tsiattista” in Cyprus (both inscribed on the Representative List) draw heavily upon “Octōechos”. Inscribing the source from which most of the Greek and Greek-Cypriot popular music traditions sprang will help to explain the inclusive character of ICH: ICH is not about singling-out cultural elements but rather about considering cultural practices in a given society at a given time as a network of meaning-producing activities, all interrelated with each other.

As is the case with previous inscriptions on the Representative List, a broad publicity at national level following the event helps to draw public attention to the concept of ICH and the merits of implementing the Convention at local and national level. A possible inscription of the Byzantine chant will help to highlight the significance of continuous documentation and enhancement of ICH, emphasizing that safeguarding is a constant activity, not a one-off exercise.

(i.c) Please explain how this would be achieved at the international level.

Not fewer than 100 or more than 150 words

A possible inscription of Byzantine chant will render the social, cultural, and historical importance of chanting visible worldwide and will highlight musical behaviours and functions that are universal in every human culture throughout history. Elements related to chanting and the performance of sacred texts of different religions have already been inscribed on the Representative List, promoting music as a fundamental aspect of humanity. For example: tradition of Vedic chanting in India; Buddhist chanting of Ladakh; Eshuva, Harákmbut sung prayers of Peru’s Huachipaire people. Therefore, a possible inscription will bring forward similarities among modal musical traditions, such as Ancient Greek music, medieval western European secular and ecclesiastical music, modal jazz, Indian classical music, various folk

traditions, and others. Such input will allow for the further study of the evolution of tonal organization in music and of the music history of humanity.

The inscription will also give prominence to aural and oral methods for passing on music (as well as other performative arts), that favour observation, imitation, demonstration, and assimilation as modes of transmitting knowledge and skills from master to disciple. This may inform and supplement the range and nature of contemporary practises of music learning and teaching in formal and non-formal contexts.

*(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

The element presents strong affinities with other modal music system traditions, like Radif of Iranian Music and the Iraqi Maqam (also inscribed on the Representative List) or the Gregorian Chant (the central western tradition of plainchant) of the Roman Catholic Church. A possible inscription of Byzantine music on the Representative List will highlight the central role of the modal music systems in the development and fruitful interaction of musical cultures in the wider region of the Mediterranean and the Middle East. It may also encourage the dialogue among Catholic, Orthodox and Reformed Churches and, most importantly, better understanding among people adhering to different Christian denominations.

The publicity that usually follows inscriptions on the Representative List will also bring to the fore the cultural exchanges and encounters that have always been taking place in the wider region of the Mediterranean and the Middle East amongst peoples that adhere to different religions and worldviews. In this respect, the acknowledgement of the value of religious performing arts, that accompany rituals interlinked with the major stages of the human life cycle, will promote mutual respect and interreligious understanding among communities, groups, and individuals.

*(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element?*

*Not fewer than 100 or more than 150 words*

As an exclusively vocal monophonic art form, Byzantine chant invests on the exploration of the capabilities of human voice through ornate embellishment and creative improvisation, thus elevating human voice to the highest possible level. Therefore, it constitutes a strong inspiration for singers who perform a variety of musical genres.

The system of transmission of Byzantine chant, which builds on mnemotechnic devices and other traditional modes of knowledge and skill acquisition, has informed contemporary methods of music pedagogy. The focus on aural and oral transmission methods and the growing appeal of the master-disciple model prove the value of the element in the domain of music education. A possible inscription of the element will draw significant attention to the contribution of traditional modes of learning and teaching to formal and non-formal education.

Today, the renewed interest in Byzantine chant and music, attested by the proliferation of relevant music schools and choirs, contributes to the development of music education and contemporary artistic creation, enriching today's needs with two-millenia-old cultural knowledge and skills.

### **3. Safeguarding measures**

*For Criterion R.3, States shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'.*

#### **3.a. Past and current efforts to safeguard the element**

*(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?*

*Not fewer than 150 or more than 250 words*



### Transmission through non-formal education

The core communities of the bearers (Church and chanters) promote transmission mainly through non-formal education. The Orthodox Churches of Cyprus and Greece have a primary role in the transmission of the theory and practice of Psaltic Art through the foundation and operation of Seminaries, Master Classes, Byzantine Music Choirs, etc. The Hellenic Federation of Chanters' Associations in collaboration with the Pastoral Training Foundation and the Foundation of Byzantine and Traditional Music of the Holy Archdiocese of Athens provide accredited lifelong learning programmes for Psaltic Art.

Particular mention should be made to the transcription of "Parasimantikī" (the neumatic notation of Byzantine chant) in the Braille system, undertaken by chanters themselves (<https://www.stanthonysmonastery.org/music/braillebyz.html>).

As already mentioned, the transmission of Byzantine chant occurs both in worship and in non-worship places of religious, educational, research, musical, and cultural character. Choirs of Byzantine music are active in virtually every town of Cyprus and Greece, around respected masters of the genre (e.g. <http://melourgia.blogspot.com>). For an indicative list of dozens of such choirs, see <http://analogion.com/forum/forumdisplay.php?f=99>.

### Identification, documentation, research

In both Cyprus and Greece but also worldwide, Byzantine chant is the subject of extensive scholarly research, undertaken by research centres, church and monastic libraries and archives, cultural and ecclesiastical foundations, and museums. Suffice it to cite here the Patriarchal Institute of Patristic Studies, the Foundation of Byzantine Musicology of the Holy Synod of the Church of Greece, the Cultural Centre of the Archbishop Makarios III Foundation, and the Holy Monastery of Kykkos Research Centre. The activities of these institutions contribute to the safeguarding and dissemination of the rich heritage of Byzantine music through the location, cataloguing, and digitisation of musical manuscripts, the organisation of conferences and exhibitions, and the publication of specialised manuals, dissertations and doctoral theses. One could mention indicatively the initiative undertaken by the "Union Académique Internationale" of Copenhagen to promote a great number of publications in the series "Monumenta Musicæ Byzantinæ" (1935ff.).

### Promotion, enhancement

The artistic activities of all the above mentioned institutions complement their educational and research work and further promote the art of chanting locally and internationally with the organisation of concerts of Byzantine music and the participation of choirs in festivals abroad.

Public and private media of communication play a significant role in the promotion and safeguarding of Byzantine chant, broadcasting Holy Services, concerts of Byzantine music, etc. Digitization of printed and audiovisual material from public and private archives (newspapers and old publications, radio and television programmes, documentaries, recordings and videos of events and interviews) renders valuable resources accessible to the general public and enhances the dissemination of the psaltic tradition and its techniques.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **communities, groups or individuals** concerned:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

(ii) *How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?*

*Not fewer than 150 or more than 250 words*

### Transmission through formal and non-formal education

In secondary education, the introduction by the Ministries of Education of both countries of a weekly course in Byzantine music to the curriculum of Musical Schools has contributed to its dissemination amongst the younger generations. The attendance at this course is compulsory for all the students of Musical Schools, who may also choose to have individual courses in Byzantine music and participate in the more specialised course “Chorus of Byzantine Music”.

Conservatories, licensed by the Greek Ministry of Culture, provide formal education and a diploma in Byzantine music. The Conservatory of Athens (est. 1877) has significantly contributed to the promotion of Byzantine music studies since the foundation of the Department of Byzantine Music in 1903. The first official curriculum for Byzantine music was issued in 1957 in the Government Gazette.

In a number of private conservatories in Cyprus, courses on Byzantine music are offered in various teaching modules. All curricula are approved by the Ministry of Education.

In both countries, non-formal learning can be achieved at Adult Education Centres, where Byzantine music is taught. They are funded either by the Ministries of Education or by municipal authorities.

#### Identification, documentation, research

Byzantine chant constitutes an integral part of the graduate and postgraduate studies of the Schools of Theology and Musicology in both states. In every Greek University, where a Faculty of Music and/or Theology exists (such as the National and Kapodistrian University of Athens, the Aristotle University of Thessaloniki, the University of Macedonia in Thessaloniki, etc.), several courses of Byzantine Music are offered. In several Technical Schools in Greece, where instrument-making and music are taught, the students also follow courses on Byzantine Music.

In Cyprus, at the Department of Byzantine and Modern Greek Studies of the University of Cyprus, Nicosia, hymnography is taught as a graduate and postgraduate course. Moreover, the research project “Byzantine Hymnography and the Tradition of Rhetoric” [HYMNORHET] (principal investigator: Associate Professor Antonia Giannouli) was carried out from June 2013 to May 2015). At Neapolis University, Paphos, a specialization in Byzantine Music and Chanting is offered as part of its Master of Arts in Theology.

Thanks to the development of Byzantine studies, both in Cyprus and in Greece, extensive research and documentation has been carried out (and has been published), concerning ecclesiastical poetry and music.

#### Preservation, protection

The many and various collections of ecclesiastical hymnography preserve the knowledge of the art of chanting. Hymnography is encapsulated in the liturgical books, whether they are papyri, manuscripts or old printed books. Special care has been taken by state agencies, such as the Archaeological Services in Cyprus and Greece, so that these are preserved and published and the information they contain on the evolution of Byzantine chant will not vanish.

*Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the **State(s) Party(ies)** with regard to the element:*

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization

### 3.b. Safeguarding measures proposed

*This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.*

- (i) *What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?*

*Not fewer than 500 or more than 750 words*

Although increased visibility concerning the element is expected after a possible inscription on the Representative List, the bearers and the experts alike cannot identify any undesired results connected with the inscription. The rules that have been established by “Octoechos” and “Typikon”, as well as the master-disciple model of transmission have been applied for centuries, guaranteeing that its viability and its correct performance are not to be affected by increased visibility.

In Cyprus and Greece, the communities of the bearers, in collaboration with competent state agencies, such as the Cyprus Ministry of Education and Culture, the Greek Ministry of Culture and Sports, and the Greek Ministry of Education, Research, and Religious Affairs, have devised further measures for the transmission, documentation, and promotion of the element.

#### Transmission through formal and non-formal education

Higher Education studies in Psaltic Art: The diploma chanters receive after a five-year study at Conservatories is not yet integrated in the Higher Education system of Greece. At present, the Hellenic Federation of Chanters’ Associations, the Ministry of Education, Research, and Religious Affairs, and the Ministry of Culture and Sports have initiated a public participatory consultation on the matter. The expected result of the consultation (which will last until December 2019) is a regulation that will establish the exact mode according to which the Conservatories’ graduates can be admitted for post-graduate studies in Byzantine music and Psaltic Art and the institutional changes in Musicology Faculties that will enable such procedure. The curricula of the Greek Conservatories (supervised by the Greek Ministry of Culture and Sports) will also be modified accordingly.

Educational programmes in Primary Education: Whereas Byzantine music is taught in Secondary Education Music Schools in both states, no such provision exists for Primary Education in Greece. The Department of Modern Cultural Heritage, the Museum of Greek Folk Musical Instruments “Fivos Anoyianakis” and the Hellenic Federation of Chanters’ Associations are currently devising an educational programme for the 5th and 6th grade of Primary Schools to be implemented in the so-called “flexible zone” of the school curriculum. The programme will be submitted in September 2018 to the Institute of Educational Policy for the designated approval. In Cyprus, Byzantine music is well integrated in art, literature, and history classes of Primary Education.

Social media and ICT offer new dissemination and training possibilities. E-discussion fora, such as <http://analogion.com/forum>, gather important authorities of the field and present the relative problematics to several followers. YouTube channels dedicated to Byzantine music offer nearly limitless opportunities for transmission

(e.g. [https://www.youtube.com/watch?v=dGq7i6mcJ\\_o&list=PLjITXn39PN3ZOHRD6-WRcexBabJdb7Wpt](https://www.youtube.com/watch?v=dGq7i6mcJ_o&list=PLjITXn39PN3ZOHRD6-WRcexBabJdb7Wpt)) as well as opportunities to attend online Byzantine music lessons (e.g. “Tilescholío Psaltikīs”: <https://www.youtube.com/watch?v=JR06JDy90oM>).

#### Identification, documentation, research

Through their extended network of contacts, the Archbishop Makarios III Foundation and the Cypriot Committee of Byzantine Studies have been variously offering their expertise in the study and teaching of the Byzantine chant to scholarly, educational, and ecclesiastical circles in Cyprus and abroad. They will continue to do so in order to achieve the best possible results for the safeguarding and promotion of the art of chanting.

In Greece, the Patriarchal Institute of Patristic Studies (Archives of Byzantine Music) and the Foundation of Byzantine Musicology of the Holy Synod of the Church of Greece are also committed to the research and publication programme they have undertaken. The extensive documentation and publications on Byzantine chant they produce constitute a point of reference worldwide, due to their high scientific and editorial quality. Professor Grigorios Stathis, Director of the Foundation of Byzantine Musicology, and the scientific personnel of the Foundation have an ongoing programme of scientific international conferences on the element that will continue in the forthcoming years.

## Promotion, enhancement

In Cyprus, the Archbishop Makarios III Foundation and the Cyprus Committee of Byzantine Studies intend to undertake a campaign for informing the specialists and the general public alike about the importance the inscription of Byzantine chant on the UNESCO Representative List of ICH will have for the element's safeguarding and promotion. To this end, the Foundation and the Committee are planning to cooperate with the Cyprus National Committee of UNESCO, the Cultural Services of the Cyprus Ministry of Education and Culture, and the Directorate of Modern Cultural Heritage of the Hellenic Ministry of Culture and Sports for the organisation of day conferences, artistic events, concerts, exhibitions, and press conferences hosted on their premises (Mega Synodicon of the Archbishopric of Cyprus, Byzantine Museum of Cyprus, Folk Art Museum, etc.).

The two institutions are also considering the institutionalisation of an annual pan-cyprian Byzantine chorus and choir meeting, intended to present to the general public the educational, spiritual, and artistic work of these musical groups and to promote the exchange of opinions and good practices amongst the performers and teachers of Byzantine music. For the implementation of the project within the next two years, the two institutions are already in contact with schools and choirs of Byzantine music. Moreover, the two institutions plan the production of a documentary that will capture and record the position and role of Byzantine chant in the religious and social life of the Cypriots today. The documentary will illustrate in a scientific but accessible to the large public way the practice of chanting in both holy and secular spaces at various religious and social events of everyday life. Acknowledging the importance of the oral and aural experience in learning the art of chanting, they also intend to join their efforts for the digitisation and study of archival audiovisual material.

In Greece, the Hellenic Federation of Chanters' Associations, in November 2017, established the "Byzantine Feasts" as a major event for all the members of the chanters' community, the Church of Greece and the general public, dedicated to the element. Smaller-scale, similar events are organized throughout the year 2018 in every region of Greece. So far, all of them have been extremely successful in terms of attendance and participation by the community and the general public. This is a model of activities for the promotion of the element that the Hellenic Federation of Chanters' Associations will follow in the years to come.

In websites such as <http://www.pemptousia.gr/psaltiki-pili/> one can find a reflection of multifarious cultural activities in relation to the element, audio recordings, videos, theoretical texts, research, and publications.

Some of the choirs are active in the publication of books and the release of recordings and audiovisual material on chanting, that are of immense help to people interested in the element:

- "Romanos the Melodist" Byzantine Choir. Activities: concerts in Cyprus and abroad, Byzantine music lessons, release of CDs, YouTube channel ([http://romanosmelodos.com/?page\\_id=11](http://romanosmelodos.com/?page_id=11)).

- "Saint John of Damascus" Choir of the Holy Archbishopric of Cyprus. Activities: concerts in Cyprus and abroad, Byzantine music lessons, release of CDs, YouTube channel (<https://www.youtube.com/channel/UCk5pHNzCGSRLuPbY0CE3Z4w>).

- Choir of the Holy Monastery of Kykkos. Activities: concerts in Cyprus and abroad, Byzantine music lessons, release of CDs, YouTube channel (<https://www.youtube.com/channel/UCb-R-Q9gHsx2NGHAuGmViGA>).

- Hellenic Byzantine Choir (also known with its initials EABYX in Greek). Founded in 1977 by Lykourgos Anghelopoulos, student of the master Simon Karras. Activities: publication of books, release of CDs, concerts, audio recordings.

- Research and Publications Center (<http://e-kere.gr>). Activities: Publications, lectures, interviews, research into manuscripts and printed books of music of the period 1820-1920, bibliographical catalogues.

-Romanos the Melodist and John Damascene Association of Church Cantors of the Region of Attica (formerly known as Panhellenic Association of Church Cantors), <http://psaltesattikis.gr/>. Activities: Release of choral performances on a series of vinyl discs, concerts, syndicalist advocacy of employment issues of church cantors

Choir of the Society of Music Lovers of Constantinople in Athens. Activities: E-collection of audio

recordings for each religious feast, catalogues of cantors, initiatives for the preservation of the “patriarchal style” in Byzantine chanting.

- “Trope” Byzantine Choir. Activities: concerts, publication of books, release of CDs

(ii) *How will the States Parties concerned support the implementation of the proposed safeguarding measures?*

*Not fewer than 150 or more than 250 words*

The competent state agencies in Cyprus and Greece are committed to safeguarding and promoting Byzantine music. The Cyprus Ministry of Education and Culture fully supports the proposed safeguarding measures and will facilitate their implementation both financially and institutionally. The Hellenic Ministry of Culture and Sports and the Hellenic Ministry of Education, Research and Religious Affairs will also provide all the necessary funds and will support the full implementation of the proposed measures.

State funding for research on several aspects of the element (historical or current) is also of particular importance and this is guaranteed either through direct national budgetary allocations to Higher Education institutions, or through EU programmes such as Horizon2020.

Special mention should be made to the protection and preservation of all the material aspects of this heritage. The Archaeological Services in both states will continue their programme of restorations in monasteries and churches, the conservation of old liturgical books and manuscripts and other artifacts (such as lecterns etc.) connected with the performance of the element. The architectural forms of the churches, their icons, mosaics, frescoes, etc., follow rules that have been adopted with the express purpose to intensify reverence and spirituality on the part of the congregation. Some of these churches and monasteries have been inscribed on the World Heritage List. The acoustics of the churches are of particular importance for the performance of chanting and in every restoration project this particular aspect is always taken into consideration.

(iii) *How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?*

*Not fewer than 150 or more than 250 words*

All of the proposed measures for Cyprus were the outcome of deliberations among the community of the chanters, the Archbishop Makarios III Foundation, and the Cyprus Committee of Byzantine Studies. At a number of meetings, they discussed the enhanced public awareness the element would receive after a possible inscription on the Representative List and decided that the proposed plan was satisfactory.

The Foundation of Byzantine and Traditional Music of the Holy Archdiocese of Athens, the Foundation of Byzantine Musicology of the Holy Synod of the Church of Greece and the Hellenic Federation of Chanters' Associations were actively involved in designing the proposed safeguarding measures. The Federation has initiated a public debate among its members aiming at exchanging views on safeguarding measures concerning the nomination for the Representative List of UNESCO. The views and opinions offered by the community covered a wide range of topics, from transmission to standardization of qualifications for professional chanters and some very interesting ideas for further promotion of Byzantine music to the general public. The safeguarding measures described above were elaborated and adopted by the community, but the rich and fruitful dialogue is still ongoing in Greece. The preparation of the nomination file triggered a process of public consultation among the community that has not ended yet. So, since February 2018, the Federation has initiated a wide range of structured dialogues among its members in order to design long term safeguarding measures for Psaltic Art. The outcomes of this process will be integrated in the update of the entry of the element on the Greek National Inventory of ICH, which is due for 2020.

### **3.c. Competent body(ies) involved in safeguarding**

*Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.*

## CYPRUS

Name of the body: Church of Cyprus

Name and title of the contact person: Chrysostomos II, Archbishop of Nova Justiniana and All Cyprus

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Other relevant information: <http://churchofcyprus.org.cy/>

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Name and title of the contact person: Holy Metropolis of Paphos Georgios of the Holy

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Name of the body: Holy Metropolis of Kition

Name and title of the contact person: Chrysostomos of the Holy Metropolis of Kition, Bishop

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Name of the body: Holy Metropolis of Kerinia

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Name of the body: Holy Metropolis of Lemesos

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Name of the body: Holy Metropolis of Constantia - Ammochostos

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Name of the body: Holy Metropolis of Kykkos and Tillyria

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Name of the body: Holy Metropolis Trimythountos

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Name of the body: Theological Seminary "Apostle Barnabas" - Church of Cyprus

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Other relevant information: <https://www.unic.ac.cy/el/schools/tmima-theologias>

Name of the body: Theology Studies Postgraduate Program, University of Neapolis, Paphos

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Other relevant information: <http://www.nup.ac.cy/gr/courses/master-in-theological-studies/>

Name of the body: Department of Byzantine and Modern Greek Studies, School of Letters, University of Cyprus

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Name of the body: School of Byzantine Music of the Holy Metropolis of Kition

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Name of the body: School of Byzantine Music, Cultural and Environmental Foundation of the Holy Metropolis of Morphou

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Name of the body: Music School of Nicosia, Cyprus Ministry of Education and Culture

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Name of the body: Byzantine Choir "Romanos the Melodist" of the Holy Metropolis of Lemesos

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Name of the body: Byzantine Choir of the Holy Monastery of Kykkos

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Other relevant information: <http://monikykkou.org.cy/byzantini-moysikh/>,  
<http://imkykkou.org.cy/archives/2079>

Name of the body: Byzantine Choir "Cypriot Melodists"

Name and title of the contact person: Mr Evangelos Georgiou, Choir Director

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Name of the body: Cultural Center of the Archbishop Makarios III Foundation

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Name of the body: Byzantine Museum and Art Galleries - Archbishop Makarios III Foundation

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Name of the body: Byzantinist Society of Cyprus

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## **GREECE**

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Name of the body: Diocese of Nea Ionia & Philadelphia

Name and title of the contact person: Gavriel, Metropolitan of Nea Ionia & Philadelphia

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Email address: [contact@nif.gr](mailto:contact@nif.gr)

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Name of the body: Diocese of Patrai

Name and title of the contact person: Chrysostomos, Metropolitan of Patrai

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Other relevant information: [www.i-m-patron.gr](http://www.i-m-patron.gr)

Name of the body: Holy Synod of the Church of Greece Foundation of Byzantine Musicology

Name and title of the contact person: Grigorios Stathis, Director

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Email address: [info@ibyzmusic.gr](mailto:info@ibyzmusic.gr)

Other relevant information: [www.ibyzmusic.gr](http://www.ibyzmusic.gr)

Name of the body: Foundation of Byzantine & Traditional Music of the Holy Archdiocese of Athens

Name and title of the contact person: Archimandritis Irineos Nakos

Address: 21, Ag. Philotheis Athens, 10556 Greece

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Other relevant information: [www.iaath.gr](http://www.iaath.gr)

Name of the body: Hellenic Federation of Chanters' Associations

Name and title of the contact person: Politis Konstantinos, Chairperson

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Telephone number: +0302103802526

Email address: [info@omsie.org](mailto:info@omsie.org)

Other relevant information: [www.omsie.org](http://www.omsie.org)

Name of the body: Society for the Promotion of education and Learning (Arsakeia –Tositseia Schools)

Name and title of the contact person: Georgios Babiniotis, Chairperson

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Email address: [president@arsakeion.gr](mailto:president@arsakeion.gr)

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Name of the body: Patriarchal Institute of Patristic Studies – Archives of Byzantine Music

Name and title of the contact person: George Martzelos, Director

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Name of the body: National & Kapodistrian University of Athens- School of Philosophy- Faculty of Music Studies: Section of Sound Technology, Music Pedagogy and Byzantine Musicology

Name and title of the contact person: Achilleas Chaldeakes, Associate Professor in Byzantine Musicology

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Other relevant information: [e-kere.gr](http://e-kere.gr)

Name of the body: Saint Maxim the Greek Institute “Research, Preservation and Promotion of Spiritual and Cultural Traditions”

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information:

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Other relevant information: www.polykandriotis.gr

Name of the body: Trope Byzantine Choir

Name and title of the contact person: Konstantinos Aggelidis

Address: AiolisPikermi, 19009

Telephone number: +306977408907

Email address: info@troposchoir.gr

Name of the body: PEMPTOUSIA "Culture – Science – Religion "

Name and title of the contact person: Nikos Gouraros, Chief Director

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Other relevant information: www.pemptousia.gr

#### 4. Community participation and consent in the nomination process

*For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.*

##### 4.a. Participation of communities, groups and individuals concerned in the nomination process

*Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.*

*States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention.*

*Not fewer than 300 or more than 500 words*

In both submitting states, the process for the inscription of the element on the national ICH inventories provided the first opportunity during which the communities of the bearers contemplated over a possible nomination of the element for the Representative List. The procedure and the deliberations that followed after the inscriptions on the respective National Inventories are described below. One of the most important aspects of the preparation of the present nomination file was the number and variety of individual bearers and entities that contributed to putting together the narrative (historical, musicological, socio-anthropological)

sections, providing and collecting the consent letters, and providing or producing the audio-visual material.

Following the inscription of the element on the Greek National Inventory of ICH in 2015, several members of the community of the bearers in Cyprus (e.g. musicologists, byzantinologists, chanters, Byzantine music teachers, ICH experts) expressed their interest in inscribing the element on the respective Inventory of Cyprus. While inventorying the element (a process that ended with the official inscription in December 2017), all the bearers declared their resolve to have it also nominated for the Representative List. The preparation for this nomination file, on the part of Cyprus, was coordinated by the Cyprus National Commission for UNESCO, the Cultural Centre of the Archbishop Makarios III Foundation, and the Cyprus Committee of Byzantine Studies. It entailed deliberation and collaboration between a great number of members of the community, including Metropolises, Byzantine and traditional music schools, cultural foundations, university departments, Byzantine choirs, cantors, Byzantine music teachers and students, Byzantine choir directors, members of the clergy, nuns, musicologists, and byzantinologists.

In Greece, the final deliberation for the nomination of Byzantine Chant was carried out during the five-day event “Byzantine Feasts”, organised by the the Hellenic Federation of Chanters’ Associations, in Peristeri (a municipality neighbouring Athens), from 1 to 5 November 2017. It was the biggest national meeting Greek chanters ever convened, with more than 1,000 chanters and members of Byzantine choirs participating. During the five days, the chanters and members of Byzantine choirs had the chance to discuss several issues concerning their art, listen to several parish and other Byzantine choirs, enjoy relevant photo exhibitions, etc. The leadership of the Church of Greece, Archbishop Ieronimos II, and several other Metropolitan, were also present. During the first day of the event, the possibility of nominating the element for the Representative List was discussed extensively and the decision for submitting the file was taken unanimously. Similar resolutions were also adopted by three regional chapters of the Federation (Kalamata, January 2018; Orestiada, March 2018; Patras, March 2018), as well as the teachers and students at the School of the Foundation of Byzantine & Traditional Music of the Holy Archdiocese of Athens (March 2018). The resolution (attached to this file) is adopted collectively by the Federation and the above-mentioned regional Associations. Several other meetings were held, in Athens and in other cities, where the chanters discussed the nomination and the updating of the existing entry of the element on the Greek National Inventory of ICH. Several other members of the communities of the bearers, scholars on relevant academic fields etc were also actively involved, providing expertise and experiential knowledge on a variety of issues that are elaborated here.

#### **4.b. Free, prior and informed consent to the nomination**

*The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.*

*Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.*

*Not fewer than 150 or more than 250 words*

The Archbishop of Nova Justiniana and All Cyprus Chrysostomos II has provided his written support for the nomination of Byzantine chant to the Representative List of Humanity. The Bishop of Bostra, Greek Orthodox Patriarchate of Jerusalem, Bishop Athanasios of the Holy Metropolis of Lemesos of the Church of Cyprus, and Bishop Isaiah of the Holy Metropolis of Tamassos and Orinis of the Church of Cyprus have also endorsed the nomination and sent letters of consent (all male). Written consent and support has also been provided by the Minister of Education and Culture of Cyprus (male), Cyprus’ former Ambassador to UNESCO and member of the A.G. Leventis Foundation (female), the Director of Cyprus Department of Antiquities (female), the Director of UNESCO Chair at the University of Nicosia (male), the

Director of the Cultural Centre of the Archbishop Makarios III Foundation (male), the Secretary-General of the Cyprus Committee of Byzantine Studies (male), the Rector of the University of Cyprus (male), an Associate Professor of Byzantine Philology at the University of Cyprus (female), a musicologist and secondary school music teacher (female), a philologist (male), the President of Limassol Folklore Association (male), two Byzantine chant teachers (male), three Byzantine chant students (female), an amateur church cantor (male), a traditional folk singer and researcher (male), and the director of the Cyprus' film for the nomination file (male).

The Archbishop of the Church of Greece, Ieronimos II, has provided his written support for the nomination of Byzantine chant to the Representative List of Humanity. The Metropolitans of Patrai, Chrysostomos, and of Nea Ionia and Philadelphia, Gavriel, have also written a letter of consent. The Metropolitans of Eleia, Leykada and Ithaka, and Kalavryta and Aigialeia have endorsed individually the Hellenic Federation of Chanters' Associations resolution for the inscription. The Director of the Foundation of Byzantine and Traditional Music of the Archdiocese of Athens, Irinaios Nakos (male) has also written a letter of consent. Ten Archons (Great Cantors, also called "Offikialos", all male) have signed a common letter of consent. Two more Archons (male) express individually their support for the nomination. Six University Professors (four musicologists, who teach Byzantine music and chanting, one theologian, and one linguist) have expressed their written consent. Letters of consent have also been provided by the following: three chanters, one renowned teacher of Byzantine chant, one bouzouki instrumentalist and music teacher in the Athens Conservatory, one independent researcher, six women chanters, and three young students of Byzantine music. All of them are male, except for the six women chanters. Attached to this nomination file are 5 resolutions of the Athens and regional chapters of the Hellenic Federation of Chanters' Associations, endorsed individually by 373 members, 307 of them male and 66 females.

#### **4.c. Respect for customary practices governing access to the element**

*Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.*

*If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.*

*Not fewer than 50 or more than 250 words*

There are no restrictions to acquiring knowledge of, or performing the element, based on customary practices. For example, the broader community of the bearers feel free to sing certain well-loved hymns, like the tropary to our Lady "The Champion Leader" in several occasions, not related to religious festivities; the opening verses of this hymn (composed by Romanos the Melodist in the beginning of the seventh century) are sung as a closing song in dinners attended by family members and friends: "To thee, the Champion Leader, we thy servants dedicate a feast of victory and thanksgiving as ones rescued from suffering; but as thou art one with invincible might, deliver us from all possible dangers, so that we may cry to thee: Rejoice, Unwedded Bride". Nevertheless, as the element is related to religious practices, a certain degree of respect to the hymns and the psalms is required in public performances.

#### **4.d. Community organization(s) or representative(s) concerned**

*Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:*

- a. *Name of the entity;*
- b. *Name and title of the contact person;*
- c. *Address;*
- d. *Telephone number;*
- e. *Email address;*
- f. *Other relevant information.*

## CYPRUS

- a. Church of Cyprus
- b. Chrysostomos II, Archbishop of Nova Justiniana and All Cyprus
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- f. [office@churchofcyprus.org.cy](mailto:office@churchofcyprus.org.cy)
- g. <http://churchofcyprus.org.cy/>
- a. Cyprus Ministry of Education and Culture
- b. Dr Kostas Champiaouris, Minister
- c. Ministry of Education and Culture, Kimonos and Thoukydidou Corner, Akropoli, 1434 Nicosia, Cyprus
- d. (+357) 809554 /809555
- e. [inister@moec.gov.cy](mailto:inister@moec.gov.cy)
- f. <http://www.moec.gov.cy/en/>
- a. Greek Orthodox Patriarchate of Jerusalem
- b. Timotheos (Margaritis) of Bostra, Bishop
- c. The Holy Sepulcher Exarchy in Cyprus,
- d. Archimandritou Kyprianou, 1015 Nicosia, Cyprus
- a. Holy Metropolis of Lemesos of the Church of Cyprus
- b. Athanasios of the Holy Metropolis of Lemesos, Bishop
- c. 306, Ayiou Andreou street, 3304 Limassol, Cyprus
- d. (+357) 25 864300
- e. [grammateia.imlemesou@gmail.com](mailto:grammateia.imlemesou@gmail.com)
- f. <http://www.imlemesou.org/>
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- b. Isaiah of the Holy Metropolis of Tamassos and Orinis, Bishop
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- a. A. G. Leventis Foundation
- b. Edmée Leventis, Former Ambassador of Cyprus to UNESCO, Former Trustee of the British Museum, Member of the Board of Directors of the A. G. Leventis Foundation
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- e. [info@leventis.org.cy](mailto:info@leventis.org.cy)
- f. <http://www.leventisfoundation.org/el/>
- a. Cyprus Department of Antiquities/Director
- b. Dr Marina Solomidou-Ieronymidou, Director
- c. 1516 Nicosia, Cyprus
- d. (+357) 22865888, 22865873
- e. [antiquitiesdept@da.mcw.gov.cy](mailto:antiquitiesdept@da.mcw.gov.cy)
- f. [http://www.mcw.gov.cy/mcw/da/da.nsf/DMLindex\\_en/DMLindex\\_en](http://www.mcw.gov.cy/mcw/da/da.nsf/DMLindex_en/DMLindex_en)
- a. UNESCO Chair, University of Nicosia
- b. Dr Emiliou Solomou, Director
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e. [solomou.e@unic.ac.cy](mailto:solomou.e@unic.ac.cy)

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a. Secondary School

b. Christiana Demetriou, Secondary school music teacher, Musicologist, Secondary school music teacher

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b. Mr Panikos Trimikliniotis, Amateur church cantor  
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## **GREECE**

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  - f. www.iaath.gr
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  - e. info@imli.gr
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- a. Diocese of Eleia
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## 5. Inclusion of the element in an inventory

*For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with*

Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

**CYPRUS**

National Inventory of the Intangible Cultural Heritage of Cyprus (GR: Εθνικός Κατάλογος Άυλης Πολιτιστικής Κληρονομιάς της Κύπρου) URL: [http://www.unesco.org.cy/Programmes-Intangible\\_Cultural\\_Heritage\\_of\\_Cyprus,EN-PROGRAMMES-04-02-03,EN](http://www.unesco.org.cy/Programmes-Intangible_Cultural_Heritage_of_Cyprus,EN-PROGRAMMES-04-02-03,EN)

**GREECE**

National Inventory of the Intangible Cultural Heritage of Greece (GR: Εθνικό Ευρετήριο Άυλης Κληρονομιάς της Ελλάδας) URL: <http://ayla.culture.gr>

(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

**CYPRUS**

In Greek: Κυπριακή Εθνική Επιτροπή UNESCO, Υπουργείο Παιδείας και Πολιτισμού

In English: Cyprus National Commission for UNESCO, Ministry of Education and Culture

**GREECE**

In Greek: Διεύθυνση Νεότερης Πολιτιστικής Κληρονομιάς, Υπουργείο Πολιτισμού και Αθλητισμού

In English: Directorate of Modern Cultural Heritage, Hellenic Ministry of Culture and Sports

(iii) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

**CYPRUS**

In 2015, Cyprus, updated its inventorying process (Council of Ministers, decision number: 76.222, date: 19/12/2013) with the main aim to create a comprehensive inventory that is yearly updated and to enhance the participation of communities, groups, other relevant non-governmental organizations and individuals in the process of inventorying. Once a year, the Commission, through an open call process, invites communities, organizations, groups and individuals to submit applications for the inscription of new ICH elements. The open call is widely publicized in print and electronic media. Applicants must provide information such as the name of the element (in Greek standard and local Greek Cypriot dialect), the domain(s) of ICH manifested by the element, the communities and groups of people concerned, the geographical distribution of the element, the social functions and cultural meaning for the community, and past, present and future safeguarding and transmission measures. Applicants must also provide, in digital format, related photographic and audiovisual material. The nomination files are subsequently processed by the Expert Committee for the ICH of Cyprus, which decides the inscription of new elements on the basis of set criteria and in accordance with the principles of the 2003 Convention. Each year, the Cyprus National Commission for UNESCO organises a celebratory event to present to the press and public the new inscriptions. Moreover, in 2016 the Commission introduced a new, intermediate, stage to the application process, with the aim to promote maximum collaboration between prospective applicants. Following the open call for proposals and before the submission of formal applications, applicants are requested to declare their interest to propose a specific element for inscription as well as nominate possible partners to jointly prepare and submit with the application. These “declarations” are announced to the press, providing the opportunity to additional organisations and individuals to express their interest to join the process. During the period 2015-2017, 30 new elements were inscribed on



the Inventory.

Existing entries of elements in the National Inventory are revised every 5 years after their initial inscription.

#### **GREECE**

New elements are inscribed each year, following a three-step procedure: i) In January, the Directorate of Modern Cultural Heritage (DMCH) makes an open call (via the Ministry's website) to communities and groups of bearers to express their wish and intention to inscribe an element of their ICH by providing its name, a brief description (no more than 50 words) and contact information of the bearers interested, all included in a simple form. The deadline for the preliminary expression of intention is the 28 February. ii) By mid-March, the DMCH publishes all the forms received, so that other communities -bearers of the same element- may be informed and cooperate for the inscription. The bearers are encouraged to carry the broadest possible consultation among their communities and the first drafts for inventorying an element are expected at the end of May each year. The bearers use a form, devised by the DMCH, which basically follows the ICH-02 form, and they are requested to supply photos and audiovisual documentation (if available). iii) When the entries to the inventories are considered fully developed by the communities and DMCH's officers, they are approved by the National Committee for ICH, a consultative body comprising administrators, academics, and NGOs. The elements are inscribed on the National Inventory by decree signed by the Minister of Culture. This procedure was inaugurated in 2018.

Existing entries of elements in the National Inventory are revised every 5 years after their initial inscription.

*(iv) Reference number(s) and name(s) of the element in the relevant inventory(ies):*

#### **CYPRUS**

Decision of the Expert Committee for the Intangible Cultural Heritage of Cyprus concerning the inscription of Byzantine Chant (Byzantine music), under the name "Ψαλτική Τέχνη (Βυζαντινή μουσική)", date: 28/12/2017. Number of inscription: 21 (attached to the nomination file the Registration Certificate).

#### **GREECE**

Decision number ΥΠΟΠΑΙΘ/ΓΔΑΠΚ/ΔΝΠΑΑΠΚ/ΤΑΠΚΔΘ/203432/120098/1013/228/22.07.2015 concerning the inscription of the Art of Chanting (Byzantine music), under the name "Η τέχνη της Ψαλτικής (Βυζαντινή Μουσική)" (attached to the nomination file the Decision in Greek -original- and in English translation).

*(v) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):*

#### **CYPRUS**

The element was inscribed on the Cypriot Inventory of ICH on 28 November 2017.

#### **GREECE**

The element was inscribed on the Greek Inventory of ICH on 22 July 2015.

*(vi) Explain how the element was identified and defined, including how information was collected and processed 'with the participation of communities, groups and relevant non-governmental organizations' (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).*

#### **CYPRUS**

Following the inscription of the element on the Greek National Inventory of ICH in 2015, several members of the community of the bearers in Cyprus (e.g. musicologists, byzantinologists, cantors, Byzantine music teachers, ICH experts) expressed their interest in inscribing the element on the respective Inventory of Cyprus. Responding positively to these calls, the Cyprus National Commission for UNESCO assigned the task of identifying suitable partners for the preparation of a nomination file to a work group of ICH experts. Following consultations with key

stakeholders, a nomination file for the inscription of the element was submitted by the Cultural Centre of the Archbishop Makarios III Foundation and the Cyprus Committee of Byzantine Studies in May 2017. The preparation of the file was supported by the Commission, with the key participation of members of the community (Byzantine music teachers and students, Byzantine choir directors, members of the clergy, nuns, musicologists, and byzantinologists), who provided information and material and undertook informative actions, including radio and press interviews. The inscription of the element on the National Inventory was celebrated in a public event and concert organised by the Commission, the Archbishop Makarios III Foundation, and the Cyprus Committee of Byzantine Studies at the Hall of the Cultural Centre of the Archbishop Makarios III Foundation on February 27, 2018.

## GREECE

The element was proposed for inscription on the National Inventory of ICH, during an ICH awareness-raising event that was organized in Thessaloniki (1 February 2014) by the Directorate of Modern Cultural Heritage, the Faculty of Folklore of the Aristotle University of Thessaloniki, and the Municipality of Thessaloniki. Mr Antonios Alygizakis, then Professor of Musicology in the University of Macedonia, was informed about the 2003 Convention and, after several meetings with DMCH officers and chanters from Thessaloniki and Athens, finally submitted a file for the inscription of the element on the Greek Inventory of ICH in July 2015.

(vii) *Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.*

- a. *If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.*
- b. *If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.*

*Indicate the materials provided and – if applicable – the relevant hyperlinks:*

## CYPRUS

In Greek: [http://www.unesco.org.cy/Programmes-PSaltiki\\_Texni\\_Byzantini\\_moysiki,GR-PROGRAMMES-04-02-03-22,GR](http://www.unesco.org.cy/Programmes-PSaltiki_Texni_Byzantini_moysiki,GR-PROGRAMMES-04-02-03-22,GR)

In English: [http://www.unesco.org.cy/Programmes-Byzantine\\_Chant,EN-PROGRAMMES-04-02-03-22,EN](http://www.unesco.org.cy/Programmes-Byzantine_Chant,EN-PROGRAMMES-04-02-03-22,EN)

## GREECE

In Greek: [http://ayla.culture.gr/psaltiki\\_texni/](http://ayla.culture.gr/psaltiki_texni/)

In English: [http://ayla.culture.gr/en/psaltiki\\_texni/](http://ayla.culture.gr/en/psaltiki_texni/)

## 6. Documentation

### 6.a. Appended documentation (mandatory)

*The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.*

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a

relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;

- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

## 6.b. Principal published references (optional)

*Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audiovisual materials or websites. Such published works should not be sent along with the nomination.*

*Not to exceed one standard page.*

### CYPRUS

Βασιλειάδης, Χ. (2012) Η συμβολή της εκκλησιαστικής μουσικής στο ποιμαντικό έργο της εκκλησίας, Διδακτορική διατριβή, Λευκωσία: Αγία Ταϊσία.

Βασιλειάδης, Χ. (2014) Αναλύσεις χαρακτήρων ποιότητας βυζαντινής μουσικής, Αγία Ταϊσία.

π. Δημοσθένους, Δ. (2016) Η μελοποιία του Αρχιερατικού καιρού, Μεταπτυχιακή διατριβή, Πανεπιστήμιο Νεάπολις Πάφου, Πάφος.

Καλλίνικος, Θ. (1948) Εθνική ψαλμωδία: περιέχουσα τας φήμας και πολυχρονισμούς της Ιεράς Συνόδου Κύπρου, Δοξολογίας, Πολυχρονισμούς του Βασιλέως των Ελλήνων Παύλου Α' και δημώδη ελληνικά άσματα και άλλα, Λευκωσία: [χ.ε.].

Καλλίνικος, Θ. (1973) Μουσικός Λειτουργικός Θησαυρός: περιέχον άπαντα τα εν τη Ιερά Λειτουργία ψαλλόμενα, Λευκωσία: [χ.ε.].

Καλλίνικος, Θ. (1976) Μεθοδικός οδηγός: δια την εκμάθησιν της Εκκλησιαστικής Βυζαντινής Μουσικής, απαραίτητος δια τους σπουδαστάς των ωδείων, των παιδαγωγικών ακαδημιών, των εκκλησιαστικών σχολών και των ιεροψαλτών, Λευκωσία: [χ.ό.].

Κέντρο Μελετών Ιεράς Μονής Κύκκου (2006) Η βυζαντινή μουσική και οι αναστάσιμοι ύμνοι. Πρακτικά συνεδρίου (Λευκωσία, 6 Μαΐου 2005), Λευκωσία: Κέντρο Μελετών Ιεράς Μονής Κύκκου.

Κωνσταντίνου Γ. (1997) Θεωρία και Πράξη της Εκκλησιαστικής Μουσικής, Αθήνα: [χ.ε.].

Παπαδοπούλου, Θ. (2010) Εκκλησιαστική Σάλπιγξ: άπαντα τα βυζαντινομουσικολογικά Στυλιανού Χουρμούζιου, Λευκωσία: Θεόδωρος Παπαδόπουλος.

Παπασάββας, Ν. (2000) Μεθοδική διδασκαλία της εκκλησιαστικής βυζαντινής μουσικής, Λεμεσός: Παπασάββας Νίκος.

Χατζησολωμού, Σ. Ι. (1975) Βυζαντινή θεία λειτουργία: περιέχουσα άπαντα τα εν τη θεία και ιερά λειτουργία ψαλλόμενα εμπειπλουτισμένη δια σπουδαιοτάτου και εξαιρετου χρείας περιεχομένου, καταρτισθείσα κατά τα κλασσικά πρότυπα της ιεράς μουσικής της Ορθοδόξου Ανατολικής Εκκλησίας, Λευκωσία: [χ.ε.].

Χουρμούζιος, Σ. (1924) Μέθοδος προς ταχείαν εκμάθησιν της βυζαντινής μουσικής, Λευκωσία: Τύποις Θεσσαλονίκης.

Demetriou, C. I. (2002) 'Die Musikalische Praxis der Griechisch-Orthodoxen Kirche Zyperns und ihre Hauptvertreter (14.-20. Jahrhundert)', Επετηρίδα Κέντρου Επιστημονικών Ερευνών, 28, pp. 43-63.

Demetriou, C. I. (2007) Spätbyzantinische Kirchenmusik im Spiegel der zypriotischen Handschriftentradition. Studien zum Machairas Kalophonon Sticherarion A4, Frankfurt am Main.

Jakovljevic, A. (1990) Catalogue of Byzantine Chant Manuscripts in the Monastic and Episcopal Libraries of Cyprus, Nicosia: Cyprus Research Centre.

Metcalf, M. D. (2009) Byzantine Cyprus (491–1191), Nicosia: Cyprus Research Centre.

Polyniki, A. (2011) From wedding dance floors to music classrooms: Narratives of Learning to Play Traditional Music Instruments Amongst Greek Cypriots (1930-2010), PhD thesis, Reading: University of Reading.

## GREECE

Αλυγιζάκης Αντώνιος Ε. (1978-2011), Θέματα εκκλησιαστικής μουσικής, Θεσσαλονίκη.

– (1985) Η οκταηχία στην ελληνική λειτουργική υμνογραφία, Θεσσαλονίκη.

– (1996) Μελωδήματα ασκήσεων λειτουργικής, Θεσσαλονίκη.

– (1995) Ο χαρακτήρας της Ορθοδόξου ψαλτικής, Θεσσαλονίκη.

– (1996) The Historical Framework of Byzantine and Post-Byzantine liturgical music, Θεσσαλονίκη.

– (2001) «The philosophical and Theological background of Music», Byzantine Macedonia, Art, Architecture, Music and Hagiography, Melbourne.

– (2008) Byzantine Music in the Arabic and Hellenic Language, Beirut-Thessaloniki, Book+1 CD.

– (2008) Byzantine Music, The Protosaltis of the Holy Great Church of Christ, Iakovos Nafpliotis, Istanbul Rum Patrikhanesi Başmuganisi, Book+5 CDs.

– (2012) «Η βυζαντινή μουσική στον Άθω», Το Άγιον Όρος στα χρόνια της απελευθέρωσης, Αγιορειτική Εστία, Θεσσαλονίκη, σελ. 353-369.

Σπυράκου Ευαγγελία Χ. (2008), Οι χοροί Ψαλτών κατά τη βυζαντινή παράδοση, Αθήνα.

Στάθης Γρηγόριος Θ. (1979), Οι αναγραμματισμοί και τα μαθήματα της βυζαντινής μελοποιίας Αθήνα.

Λεξικό Βιβλικής Θεολογίας (1980), μτφρ., εποπτεία Σάββα Αγγουρίδη, Σταύρου Βαρτανιάν, Αθήνα.

Χαλδαιάκης Αχιλλεύς Γ. (2014), Βυζαντινομουσικολογικά, τόμ. Α΄-Δ΄, Αθήνα.

## 7. Signature(s) on behalf of the State(s) Party(ies)

*The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.*

*In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.*

Name: H.E. Mr Michel Spinellis

Title: Ambassador, Permanent Delegate

Date: 3 April 2018

Signature: <signed>

*Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)*

Name: H.E. Mr Pantelakis D. Eliades

Title: Ambassador Extraordinary and Plenipotentiary to France, Permanent Delegate

Date: 3 April 2018

Signature: <signed>