

DEREE COLLEGE SYLLABUS FOR:

(3/0/3)

MU 3531 STUDIES IN TWENTIETH CENTURY GREEK MUSIC - LEVEL 6

(Updated Fall 2010)

UK CREDITS: 15

PREREQUISITES:

WP 1010 Introduction to Academic Writing
WP 1111 Integrated Academic Writing and Ethics
MU 1224 Researching and Writing about Music
MU 1013 Music Theory I- Fundamentals
MU 2114 Music Theory II

CATALOG

DESCRIPTION:

The evolution of Greek music in the twentieth century, with focus on major musical movements and trends in historical and social context. Associations with the stylistic foundations of the Greek musical tradition, exploration of representative works of leading Greek composers and critical examination of musical forms, styles, performance practices and instrumentation through listening and score reading.

RATIONALE:

This module leads to an understanding of the ideas behind the various trends and forms of Greek music as they emerged in parallel to historical, social and cultural changes in modern Greece. It offers in depth knowledge of representative works, as well as an insight to the stylistic diversity of Modern Greek music and its associations with the foundations of the Greek musical tradition.

LEARNING

OUTCOMES:

As a result of taking this course, students should be able to:

1. demonstrate knowledge and understanding of major movements, trends and forms of twentieth-century Greek music in historical, social and cultural context.
2. demonstrate detailed knowledge of representative works and composers and critically discuss their contribution to the development of modern Greek music.
3. identify, examine and critically compare stylistic elements, instrumentation and performance practices of twentieth-century Greek music through listening and score reading, and relate them to particular tendencies and trends of the twentieth century.
4. recognize and critically discuss aspects of 'Hellenity' by relating elements of twentieth-century Greek music with the foundations of the Greek musical tradition.
5. organize, compare, evaluate, synthesize and reference information and ideas obtained from a variety of appropriate sources and implement them in a written paper with minimal tutor supervision.

6. demonstrate personal and communication skills to contribute effectively to the preparation and presentation of a group concert project (as a performer, program notes writer, sound assistant or presenter).

METHOD OF TEACHING AND LEARNING:

In congruence with the learning and teaching strategy of the college, the following tools are used:

- Class lectures (including discussions and student interaction)
- In-class listening, screening and score reading activities aided by audiovisual media
- Assigned readings, listening, screening and score reading activity based on sources available at the J.S. Bailey Library
- Concert attendances and participation in group concert project
- Office Hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions, see their assigned work results and go over lecture material
- Use of a Blackboard site where instructors post lecture notes, assignment instructions, announcements, and additional resources
- The Writing Center offers academic assistance through individual conferences, where experienced tutors assist students with written assignments.

ASSESSMENT:

Assessment <i>Assessments combine written with aural work</i>	Type	Final Course Marks	Word Limit	Learning Outcomes Assessed
Mid-term Exam theory & listening questions (5 short, 4 extended answers and 1 essay on a topic chosen out of 2).	Formative			1,2,3,4
Group concert project participation in group concert project (as performer, program notes writer, sound assistant, or presenter) (20%) Final written assignment Research paper /critical stylistic-performance study in essay format (30%)	Summative	50	3000	5,6 2,3,4,5
Final examination 2-hour cumulative, including listening and theory questions: 5 short answers (20-50 words), 4 extended answers (100 words) and 1 essay in 500 words (topic chosen out of 2)	Summative	50		1,2,3,4

READING LIST:

Papageorgiou, T. 2011. *Studies in Twentieth Century Greek Music*. Elisarte, Athens

Petropoulos, E. 2000. *Songs of the Greek Underworld: The Rebetika Tradition*. Saqi Books, London.

Romanou, K. 2006. *Art Music in Modern Greece [J. Culture,*
Athens.

Liavas, L., Anogiannakis F. 1996 *Greek Popular Musical Instruments: an educational journey* (CD-Rom). The Friends of Music Society, the Music Library of Greece 'Lilian Voudouri' & the Museum of Popular Musical Instruments, Athens.

FURTHER READING:

Broughton, S., Ellingham, M., Lusk, J. (Ed.) 2009. *World Music: Europe, Asia & Pacific, vol.1: Greece*, pp.126-142, 3rd ed. Rough Guides.

Cowan, J.K. 2000. 'Greece', *The Garland Encyclopaedia of World Music, vol.8: Europe*, pp.1007-1028. Garland Publishing, New York, London.

Chianis, S. 1980. 'Greek Folk Music', *The New Grove Dictionary of Music and Musicians*, ed. by S.Sadie, Macmillan, London.

Herzfeld, M. 1982. *Ours Once More: Folklore, Ideology and the Making of Modern Greece*. University of Texas Press, Austin.

Little, B. Sh. 2001. *Folk Song and the Construction of Greek National Music: writings and compositions of George Lambelet, Manolis Kalomiris and Yannis Constantinides*. University of Maryland,

Leotsakos, G. 1980. 'Greece, After 1930', *The New Grove Dictionary of Music and Musicians*, ed. by S.Sadie, Macmillan, London.

Romanou, K. 2009. *Serbian and Greek Art Music: a patch to Western music History*. Intellect, Athens.

Stratou, D. 1996. *The Greek Dances*, Angelos Klissiounis, Athens.

Theodorakis, M. 1986. *On Greek Music*. Kastaniotis, Athens.

Watts, N. 1988. *The Greek Folk Songs*, Bristol Classical Press, Bristol.

Reference Texts:

Kartomi, M.J. 1990. *On Concepts and Classifications of Musical Instruments*, University of Chicago Press, Chicago.

Liavas, L. 2000. *Greek Folk Musical Instruments*. Ministry of Culture, Athens.

West, M.L. 1994. *Ancient Greek Music*. Oxford University Press, New York.

Articles:

Cowan, J. K.1993. 'Politics, Identity and Popular Music in Contemporary Greece', *Kambos: Cambridge Papers in Modern Greek* vol. 1, pp.1-22.

Slominsky, N. 1965. 'New Music in Greece', *Musical Quarterly*, LI no.1, (Jan).

Beaton, R. 1975. 'Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition', *Annual of the British School of Archeology in Athens*, pp.1-11.

LISTENING LIST:

Extensive tutor-directed listening assignments using listening materials available in the J.S. Bailey Library.

COMMUNICATION REQUIREMENTS:

High standards of written English (for all assignments) and verbal English (for presentations and participation in class discussions).

WWW RESOURCES:

Aside from standard electronic resources, students are encouraged to use subscription services available through the J.S. Bailey college library.

www.oxfordmusiconline.com (The New Grove Online)

www.ebscohost.com/academic/academic-search-premier

(Academic Search Premier - full-text and abstracted scholarly journals)

www.jstore.org (digital archive of academic material)

www.jhu.edu (Project MUSE)
www.mmb.org.gr (Greek Music Archive at the Music Library of
Greece 'Lilian Voudouri')

**INDICATIVE
CONTENT:**

1. The Foundations of the Greek musical tradition: A Brief Introduction
 - 1.1. Ancient Greek music: modes, texture, rhythm, instruments.
 - 1.2. Byzantine music: texture, modes, melody.
 - 1.3. Folk song and dances: rhythm, instruments, style.

2. On the History of Modern Greek Concert Music
 - 2.1. Music of the Ionian School (Mantzaros, Xyndas, Samaras, Carrer, Lambelet, Lavrangas).
 - 2.2. The National Music school and the fusion of Greek and Western musical traditions (Kalomiris, Petridis, Evangelatos, Riadis, Kydoniatis, Pallantios).
 - 2.3. The post-war movement in Greece of the 1950s (Papaioannou, Sisilianos, Dragatakis, Rotas).
 - 2.4. Leading composers outside Greece (Mitropoulos, Skalkotas, Konstantinidis, Xenakis, Christou, Theodorakis).
 - 2.5. Contemporary tendencies and the younger generation (Antoniou, Kouroupos, Sfetsas, Travlos, Koukos, Koumentakis).

3. The History of the Modern Greek Song
 - 3.1. The Greek song (1900-1930): the Athenian song, the cantada, the *epitheorisi*, the operetta.
 - 3.2. The Greek song (1930s-1950s): the initiation of Greek discography; the strong links with European and American dance rhythms; war songs; the revival of the *rembetiko* song; composers.
 - 3.3. The Greek song of the 1960s: Music and poetry in works by Theodorakis, Hadjidakis, Xarhakos; the rise of film music.
 - 3.4. The Greek song of the 1970s and 1980s: The 'New Wave'; styles and song writers.
 - 3.5. Contemporary songs: new directions and songwriters.
 - 3.6. A history of Greek discography.