

(Revised Fall 2022)

**UK LEVEL: 6
UK CREDITS: 15**

PREREQUISITES:

MU 2014 THEORY AND MUSICIANSHIP I (or *equivalent*)

CATALOG DESCRIPTION:

In this course students will study the evolution of Greek music in the twentieth century, with focus on major musical movements, cultures and trends in historical and social context. Students will critically examine associations with the stylistic foundations of the Greek musical tradition, representative works of leading Greek composers and musical forms; styles, performance practices and instrumentation through listening and score reading. Students will further engage with special topics in modern Greek music through individual research work and creative activities.

RATIONALE:

This course 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. It also provides students with the opportunity to engage in creative activities as a means to relate theoretical concepts with musical practice.

LEARNING OUTCOMES:

After successfully completing this course students should be able to:

1. Demonstrate knowledge of representative works and composers, and critically discuss their contribution to the development of modern Greek music and their relation to historical and cultural contexts.
2. Identify, examine and critically discuss cultural references to ‘Hellenity’ by relating elements of twentieth-century Greek music with the foundations of the Greek musical tradition, including style, instrumentation and performance practices.
3. Demonstrate the ability to undertake independent research appropriately referencing primary and secondary scholarly sources.
4. Apply stylistic and technical elements of the Greek musical tradition in a creative project and document the creative process involved.

METHOD OF TEACHING AND LEARNING:

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

- class lectures and workshops combined with demonstration of musical examples at the piano and use of supportive audio-visual material;
- interactive class discussions in a collaborative learning environment;
- in-class music writing and score reading activities, in which students work individually or collaboratively in the environment of a piano lab;
- regular homework exercises (selections reviewed in class) which is submitted for the assessed coursework;
- in-class listening and ear training activities, including solfege, dictation and transcribing (further practiced as homework);
- student practice sessions and private study at the online learning centres of recommended resources, designed to enhance assimilation of taught material;
- attendance to ACG choir, as additional practice of musicianship skills;
- extensive use and practice of freely available notation software on student’s own computer, to enhance the learning process;
- use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources;
- students are encouraged to make full use of their instructor’s office hours, where they can ask questions, see their assigned work results and/or go over lecture material;
- support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills.

<p>ASSESSMENT:</p>	<p>Summative:</p> <table border="1" data-bbox="496 132 1239 260"> <tr> <td>First assessment: Assessment 1: Research Paper (3,500- 4,000 words)</td> <td>50%</td> </tr> <tr> <td>Final assessment: Creative Project</td> <td>50%</td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="496 317 1239 386"> <tr> <td>Research Paper Drafts</td> <td>0</td> </tr> <tr> <td>Creative Work Exercises</td> <td>0</td> </tr> </table> <p>The formative assessments aim to prepare students for summative assessments.</p> <p>Learning Outcomes 1, 2 & 3 are assessed in first assessment the Research Paper Learning Outcomes 2 & 4 are assessed in the Final assessment Creative Project. <i>Students are required to resit failed assessments in this course.</i></p>	First assessment: Assessment 1: Research Paper (3,500- 4,000 words)	50%	Final assessment: Creative Project	50%	Research Paper Drafts	0	Creative Work Exercises	0
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Final assessment: Creative Project	50%								
Research Paper Drafts	0								
Creative Work Exercises	0								
<p>INDICATIVE READING:</p>	<p>REQUIRED READING:</p> <p>Mathiesen, Thomas J. <i>Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages</i>. Nebraska: Publications of the Center for the History of Music Theory and literature, University of Nebraska 1999 / e-book: ACLS Humanities, 2010.</p> <p>Papageorgiou, Tatiana. <i>Studies in Twentieth Century Greek Music</i>. Athens: Elisarte, 2021.</p> <p>Romanou, Katy. <i>Art Greek Music in Modern Times</i> [Ἐντεχνή Ἑλληνική Μουσική στους Νεότερους Χρόνους]. Athens: Cultura, 2006.</p> <p>Winnington-Ingram, P. Reginald. <i>Mode in Ancient Greek Music</i>. Cambridge: Cambridge University Press, 2015.</p> <p><i>Additional readings will be provided by the professor.</i></p> <p>RECOMMENDED READING:</p> <p>Books:</p> <p>Anderson, Warren D, <i>Music and Musicians in Ancient Greece</i>. New York: Cornell, 1994.</p> <p>Anderson, Warren D. <i>Ethos and Education in Greek Music</i>. Cambridge: Harvard University Press, 1966.</p> <p>Devine Andrew M., and Stephens, Laurence D. <i>The Prosody of Greek Speech</i>. New York: Oxford, 1994.</p> <p>Hagel, Stefan. <i>Ancient Greek Music: A New Technical History</i>. Cambridge University Press, 2016.</p> <p>Herzfeld, Michael. <i>Ours Once More: Folklore, Ideology and the Making of Modern Greece</i>. Austin: University of Texas Press, 1982.</p> <p>Holst, Gail. <i>Road to Rembetika: Music of a Greek Sub-culture</i>. 5th ed. Denise Harvey: 2014.</p> <p>Kartomi, Margaret J. <i>On Concepts and Classifications of Musical Instruments</i>. Chicago: University of Chicago Press, 1990.</p> <p>Klavan A., Spencer. <i>Music in Ancient Greece: Melody, Rhythm and Life</i>. Bloomsbury Academic, 2021.</p> <p>Liavas, Lambros. <i>Greek Folk Musical Instruments</i>. Athens: Ministry of Culture, 2000.</p> <p>Liavas, Lambros: <i>The Greek Song: From 1821 to 1950</i>. Athens: Greek Commercial Bank, 2009.</p> <p>Liavas, Lambros, and Anogiannakis, Foivos. <i>Greek Popular Musical Instruments: An Educational Journey</i> (CD-Rom). Athens: The Fiends of Music Society, the Music Library of Greece 'Lilian Voudouri' & the Museum of Popular Musical Instruments, 1996.</p> <p>Mathiesen, Thomas J. <i>Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages</i>. Nebraska: Publications of the Center for the History of Music Theory and literature, University of Nebraska/ e-book: ACLS Humanities, 2010.</p>								

	<p>Monro Binning, David. <i>The Modes of Ancient Greek Music</i>. Brisbane: Emereo Publishing, 2013.</p> <p>Petropoulos, Elias. <i>Songs of the Greek Underworld: The Rebetika Tradition</i>. London: Saqi Books, 2000.</p> <p>Phillips, Tom and D' Angour, J. Armand. <i>Music, Text, and Culture in Ancient Greece</i>. Oxford: Oxford University Press, 2018.</p> <p>Romanou, Katy. <i>Wandering National Music 1901–1912: Greek Music Periodicals as a Source for the Research of Neohellenic Music</i> (2 volumes). Athens: Cultura, 1996.</p> <p>Romanou, Katy. <i>History of Neohellenic Art Music</i>. Athens: Cultura, 2000.</p> <p>Romanou, Katy. <i>Serbian and Greek Art Music: A Patch to Western Music History</i>. Athens: Intellect, 2009.</p> <p>Watts, Niki. <i>The Greek Folk Songs: Studies in Modern Greek</i>. Bristol: Bristol Classical Press, 1998.</p> <p>West, Martin L. <i>Hellenica: Selected Papers on Greek Literature and Thought. Vol. III: Philosophy, Music and Meter, Literary Byways, Varia</i>. Oxford: Oxford University Press, 2013.</p> <p>West, Martin L. <i>Ancient Greek Music</i>. New York: Oxford University Press, 1994.</p> <p>Articles:</p> <p>Beaton, Roderick. 'Modes and Roads: Factors of Change and Continuity in Greek Musical Tradition.' <i>The Annual of the British School at Athens</i>. Vol. 75, 1980: 1-11.</p> <p>Broughton, Simon, Ellingham, Mark and Lusk, John. 'Greece.' <i>World Music: Europe, Asia & Pacific</i>. Vol. 1. 3rd ed. London: Rough Guides, 2009: 126-142.</p> <p>Cowan, Jane K. 'Greece', <i>The Garland Encyclopaedia of World Music</i>. Vol.8: Europe. New York: Garland Publishing, 2000: 1007-1028.</p> <p>Cowan, Jane K. 'Politics, Identity and Popular Music in Contemporary Greece.' <i>Cambridge Papers in Modern Greek</i>. Vol. 1. Kambos. 1993: 1-22.</p> <p>Chianis, Sotirios. 'Greek Folk Music.' <i>The New Grove Dictionary of Music and Musicians</i>. Ed. by S.Sadie. London: Macmillan, 1980.</p> <p>Leotsakos, George. 'Greece, After 1930.' <i>The New Grove Dictionary of Music and Musicians</i>. Ed. by S.Sadie. London: Macmillan, 1980.</p> <p>Palisca, Claude V., Barbera, Andrew, Solomon, John, Bower, Calvin M., and Mathiesen, Thomas J. 'The Ancient Harmoniai, Tonoι, and Octave Species in Theory and Practice.' <i>The Journal of Musicology</i>. Vol. 3, Issue 3. July 1984: 221-286.</p> <p>Slominsky, Nicolas. 'New Music in Greece.' <i>Musical Quarterly</i>. Vol. 51, No.1. Oxford University Press: Jan., 1965: 225-235.</p>
<p>INDICATIVE MATERIAL:</p>	<p>REQUIRED MATERIAL: Score reading and listening material will be provided by the instructor. Online archives of relevant audio-visual material will be recommended.</p> <p>RECOMMENDED MATERIAL: N/A</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Microsoft Word (or similar word processing program), Blackboard; MuseScore, Sibelius, Finale or similar music notation software program (recommended for compositional assignments), and internet skills for access to online learning centres and music databases.</p>

<p>WWW RESOURCES:</p>	<p>Students will be encouraged to make use of some of the following digital resources to retrieve research material, recordings and scores:</p> <p>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.oxfordmusiconline.com (The New Grove Dictionary) www.rilm.org (International Repertory of Music Literature)</p> <p>In addition, students will be encouraged to make use of the main music research library for Greece, <i>The Lilian Voudouri Music Library</i> (www.mmb.org.gr).</p>
<p>INDICATIVE CONTENT:</p>	<p>Foundations of the Greek Musical Tradition</p> <ul style="list-style-type: none"> • Ancient Greek music: modes, texture, rhythm, instruments • Byzantine music: texture, modes, melody • Folk song and dances: rhythm, instruments, style <p>History and Style of Modern Greek Concert Music</p> <ul style="list-style-type: none"> • Music of the Ionian School (Mantzaros, Xyndas, Samaras, Carrer, Lambelet, Lavrangas) • The National Music school and the fusion of Greek and Western musical traditions (Kalomiris, Petridis, Evangelatos, Riadis, Kydoniatis, Pallantios). • The post-war movement in Greece of the 1950s (Papaioannou, Sisilianos, Dragatakis, Rotas) • Leading composers outside Greece (Mitropoulos, Skalkotas, Konstantinidis, Xenakis, Christou, Theodorakis) • Contemporary tendencies and the younger generation (Antoniou, Kouroupos, Sfetsas, Travlos, Koukos, Koumentakis) <p>History and Style of the Modern Greek Song</p> <ul style="list-style-type: none"> • The Greek song (1900-1930): the Athenian song, the cantada, the epitheorisi, the operetta • 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 • The Greek song of the 1960s: Music and poetry in works by Theodorakis, Hadjidakis, Xarhakos; the rise of film music • The Greek song of the 1970s and 1980s: The ‘New Wave’; styles and song writers. • Contemporary songs: new directions and songwriters • A history of Greek discography <p>Instrumentation and Performing Practices</p> <ul style="list-style-type: none"> • Early Greek and Folk Instruments • Performing Practices in Greek Music • Stylistic Concepts in Vocal and Instrumental Music <p>Creative approaches in Modern Greek Music</p> <ul style="list-style-type: none"> • Assimilating motivic and thematic elements • Assimilating rhythmic and metrical elements • Assimilating modal-tonal elements • Assimilating performance practices