**Issues in Greek Music and Culture [69Μ330]**

**Lecture 1 [Prof. Flora Kritikou]**

*Tradition and renewal in the Byzantine chant during the 13th century: a liturgical and musical reform*

From the 9th century, after the end of the iconoclastic controversies, the creation of a new liturgical type begins progressively, which is completed through many long processes in the 13th century or in the beginning of the 14th century. These evolutionary processes, however, do not only concern the liturgical practice but also the music that accompanies it, as a new repertoire seems to develop in parallel, called upon to serve the musical needs of the new liturgical framework. The lecture refers to the transition from the older liturgical types to the so-called "neo-Sabbaticon" rite and especially the creation of the new repertoire as recorded in the book of "Offices" at the beginning of the 14th century. An important dimension of the subject is the parallel development of Byzantine notation to record this new repertoire.

**Lecture 2 [Prof. Flora Kritikou]**

*Liturgical repertories in Venitian eastern Mediteranean: Crete and Cyprus*

The Venetian-occupied regions of the Eastern Mediterranean were fundamental crossroads where Byzantine tradition met the Western, Frankish or Venetian, reality. Progressively, the symbiosis between different populations and, therefore, cultures, led to the mixing of various cultural and religious elements and manifestations, one of which was church music. Mainly from the mid-late 15th century onwards, the creation of local repertoires with mixed characteristics is observed in Cretan and Cypriot musical sources, which can be traced in the liturgical texts, the morphology and notation of the compositions.The lecture refers to the factors that led to the creation of these local repertoires during this period, their internal characteristics, the mechanisms of assimilation of western elements from the traditional Byzantine chant, and the process of shaping a new 'mixed' identity in these areas.

**Lectures 3&4 [Prof. Panagiotis Poulos]**

*Greek musical worlds and the Ottoman Empire I: Between community and the imperial state*

*Greek musical worlds and the Ottoman Empire I: Remembering the music of a minority*

The music of the Greek-Orthodox subjects of the Ottoman Empire consists of an array of local community musical practices, both sacred and secular, and of various dynamic musical interactions between individuals and central Ottoman music institutions. The proposed introductory lectures aim to offer and general historical outline and introduce the central themes and debates pertaining to the ethnomusicological study of this musical tradition. The first lecture introduces the major figures, genres, and performance institutions, through a survey of primary sources focusing on Istanbul. The second lecture follows the trajectory of this historical tradition at the transition from the Ottoman Empire to the Turkish Republic (1923) and examines its status as a minority’s musical heritage within the newly founded nation state. Among the themes covered are patronage, identities, modernization, and nationalism.

**Lecture 5&6 [Prof. Katerina Levidou]**

*Introduction to Greek Art Music (I&II)*

These lectures offer an overview of the history of Greek art music in the modern times, starting from the early nineteenth century (the time around the founding of the modern Greek state) up till the end of the twentieth century. It aims to familiarise students with musical developments in Greece, while at the same time placing such developments in the wider historical and cultural contexts that marked them, both national and global. To this end, the ways in which art music has related to church and traditional music is also considered.At the end of this course, students will have been acquainted with the main musical trends in Greece over the period under examination, as well as the main protagonists and musical institutions that played a significant role in the shaping ofGreek musical life. Moreover, they will have familiarised themselves with representative musical compositions.At the same time, they will have enhanced their understanding of the ways in which music relates to historical, political, and broader cultural developments, with an emphasis on the Greek case.

**Lectures 7&8 [Dr. Alina Kalopana]**

*Traditional elements in Greek Art Music: A contemporary dialogue with a distant origin (Ι & II)*

The dialogue between traditional and Greek art music goes way back in time. This overview begins with the Eptanesian composers (19th century) and the occasional use of traditional elements in their works (titles, themes, melodies), reflecting mainly social affairs of their time. At the very beginning of the 20th century, the center of gravity shifts to the Athenian circle around Manolis Kalomiris, who establishes the Greek National School of Music. Kalomiris puts as primary concern the incorporation of folk song and byzantine chant in Greek Art creation. Post-World War II modernism takes distances from the past, apart from specific composers that maintain a relation to traditional and religious music. Postmodernism and neo-tonal references of 80’s and 90’s detect in Greek folk songs a source of genuine music material. However, is tradition really a means of local/national musical identity or just a vehicle for personal differentiation? Answers use case studies from both secular and religious works.

**Lectures 9&10 [Prof. Eleni Kallimopoulou]**

*Cultural counterpoints: Thessaloniki’s soundscapes in the 20th century (I&II)*

These two lectures will consider the cultural history of Thessaloniki, a major city in Northern Greece, through an emphasis on sound and listening. Using as our point of entry the city’s transition from the Ottoman Empire to the Greek Kingdom (1912) we will consider its changing musical, religious and public soundscapes over a period stretching to the present. How have the soundscapes of Thessaloniki transformed over this period? What can we learn about the city’s cultural history from listening attentively to these transformations? How are sound and the senses implicated in the articulation of notions of modernity, locality and cultural identity? The course will tackle these questions focusing on a range of sources (textual, visual, acoustic, material), related especially with the following themes:

- Thessaloniki, city of ghosts: from Ottoman to Greek city

- Thessaloniki, the capital of refugees: oral and musical histories of

place & displacement

- Northern Greece in music folklore and musical ethnography:

reverberations and silences

- Reappraising the past: current narratives of multiculturalism & musical

dissidence

**Lectures 11 & 12 [Prof. Vassiliki Lalioti]**

*Anthropology and contemporary popular music (I&II)*

These two lectures will focus on theoretical and methodological questions raised by the anthropological investigation of popular music. Through discussion of various studies on different popular music cultures (e.g. pop, hip hop, EDMCs, punk) in Greece today, we will explore issues related to ethnic/national and gender identities, and we will shed light on the contribution of ethnography to the interdisciplinary, international and especially developed field of contemporary popular music studies.

**Learning outcomes:**

Upon completion of the course students:

1. Will have been acquainted with various aspects of Greek music and culture since the 13th century, relating to Byzantine music, traditional, popular music as well as Greek art music.
2. Will have been introduced to a wide range of methodological tools through which Greek music and culture may be studied.
3. Will have become familiar with fundamental concepts, such as identities, modernism, modernization, nationalism, and should understand how music relates to those with reference to all aspects of Greek musical culture studied in this course.
4. Should be able to identify the most distinctive musical styles relating to all aspects of Greek musical culture under consideration in this course.

**Assessment method:**

Essay (4,000 words) on a topic of the students’ choice supervised by one of the course’s tutors.

**ECTS**: 6

The course is offered to all incoming Erasmus/CIVIS students of the School of Philosophy, National and Kapodistrian University of Athens.

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