

## Greek Music Greek Songs

Contributions by Tina Bucuvalas, Anna Caraveli, Aydin Chaloupka, Sotirios (Sam) Chianis, Frank Desby, Stavros K. Frangos, Stathis Gauntlett, Joseph G. Graziosi, Gail Holst-Warhaft, Michael G. Kaloyanides, Panayotis League, Roderick Conway Morris, National Endowment for the Arts/National Heritage Fellows, Nick Pappas, Meletios Pouloupoulos, Anthony Shay, David Soffa, Dick Spottswood, Jim Stoyonoff, and Anna Lomax Wood Despite a substantial artistic legacy, there has never been a book devoted to Greek music in America until now. Those seeking to learn about this vibrant and exciting music were forced to seek out individual essays, often published in obscure or ephemeral sources. This volume provides a singular platform for understanding the scope, practice, and development of Greek music in America through essays and profiles written by principal scholars in the field. Greece developed a rich variety of traditional, popular, and art music that diasporic Greeks brought with them to America. In Greek American communities, music was and continues to be an essential component of most social activities. Music links the past to the present, the distant to the near, and bonds the community with an embrace of memories and narrative. From 1896 to 1942, through revivals in many genres were made in the United States, and thousands more have appeared since then. These encompass not only Greek traditional music from all regions, but also emerging urban genres, stylistic changes, and new songs of social commentary. Greek Music in America includes essays on all of these topics as well as history and genre, places and venues, the recording business, and profiles of individual musicians. This book is required reading for anyone who cares about Greek music in America, whether scholar, fan, or performer.

What difference does music make to performance poetry, and how did the ancients themselves understand this relationship? Although scholars have long recognized the importance of music to ancient performance culture, little has been written on the specific effects that musical accompaniment, and features such as rhythmicl structure and melody, would have created in individual poems. This volume attempts to answer these questions by exploring more fully the relationship between music and language in the poetry of ancient Greece. Arranged into two parts, the essays in the first half engage closely with the evidential and interpretative challenges posed by the interaction of ancient music and poetry, and propose original readings of a range of texts by authors such as Homer, Pindar, and Euripides, as well as later poets such as Sëkilos and Mesomedes. While they emphasize different formal features, they also argue collectively for a two-way relationship between music and language: attention to the musical features of poetic texts, insofar as we can reconstruct them, enables us to better understand not only their effects on audiences, but also the various ways in which they project and structure meaning. In the second part, the focus shifts to ancient attempts to conceptualize interactions between words and music; the essays in this section analyse the contested place that music occupied in the works of Plato, Aristotle, Plutarch, and other critical writers of the Hellenistic and Imperial periods. Thinking about music is shown to influence other domains of intellectual life, such as literary criticism, and to be vitally informed by ethical concerns. These essays illustrate the importance of music for intellectual culture in ancient Greece and the ancients' abiding concern to understand and control its effects on human behaviour.

In this collection of his essays on Homer, some new and some appearing for the first time in English, the distinguished scholar Pietro Pucci examines the linguistic and rhetorical features of the poet's works. Arguing that there can be no purely historical interpretation, given that the parameters of interpretation are themselves historically determined, Pucci focuses instead on two features of Homer's rhetoric: repetition of expression (formulae) and its effects on meaning, and the issue of intertextuality.

Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism is a rich contribution to a topic of increasing scholarly interest, namely, the impact of Greek antiquity on modern culture, with a particular focus on music of the nineteenth and twentieth centuries. This collection of essays offers a more comprehensive interdisciplinary examination of music's interaction with Greek antiquity since the nineteenth century than has been attempted so far, analysing its connotations and repercussions. The volume sheds light on a number of hitherto underexplored case studies, and revisits and reassesses some well-known ones. Through an scrutiny of a wide range of cases that extend from the Romantic era to experimentations of the second half of the twentieth century, the collection illuminates how the engagement with and interpretation of elements of ancient Greek culture in and through music reflect the specific historical, cultural and social contexts in which they took place. In analysing the multiple ways in which Greek antiquity inspired Western art music since the nineteenth century, the volume takes advantage of current interdisciplinary developments in musicology, as well as research on reception across various fields, including musicology, Slavic studies, modern Greek studies, Classics, and film studies. By encompassing a wide variety of case studies on repertoires at the margins of the Western European art music traditioin, while not excluding some central European ones, this volume broadens the focus of an increasingly rich field of research in significant ways.

Melody, Rhythm and Life

Problems and Conjectures in Ancient Greek Music

What Song the Sirens Sang

Greek Music for Classical Guitar

Essays on Homer

Musical Receptions of Greek Antiquity

Apollo's Lyre

Greek Rebetiko from a Psychocultural Perspective: Same Songs Changing Minds examines the ways in which audiences in present-day Greece and Turkey perceive and use the Greek popular song genre rebetiko to cultivate specific cultural habits and identities. In the past, rebetiko has been associated chiefly with the lower strata of Greek society. But Daniel Koglin approaches the subject from a different perspective, exploring the mythological and ritual aspects of rebetiko, which intellectual elites on both sides of the Aegean Sea have adapted to their own world views in our age of globalized consumption. Combining qualitative and quantitative methods from ethnomusicology, ritual studies, conceptual history and music psychology, Koglin casts light on the role played by national perceptions in the processes of music production and consumption. His analysis reveals that rebetiko persistently oscillates between conceptual categories: it is a music both ours and theirs, marginal and mainstream, joyful and grievous, sacred and profane. The study culminates in the thesis that this semantic multivalence is not only a key concept to understanding the ongoing popularity of rebetiko in Greece, and its recent renaissance in Turkey, but also a fundamental aspect of the human experience on the south-eastern borders of Europe.

A long-needed overview of, and guide to, the principles behind the treatises on music theory written in ancient Greece and Rome and continuing through the Middle Ages.

The relationship between the history, culture and peoples of Greece, Turkey and Cyprus is often reduced to an equation which defines one side in opposition to the other.The reality is much more complex and while there have been and remain significant divisions there are many, and arguably more, areas of overlap, commonality and common interest.This book addresses a gap in the scholarly literature by bringing together specialists from different disciplinary traditions - history, sociology, anthropology, linguistics, literature, ethnomusicology and international relations, so as to examine the relationship between Greeks and Turks, as well as between Greek Cypriots and Turkish Cypriots, since the founding of the Republic of Turkey in 1923. When Greeks and Turks Meet aims to contribute to current critical and comparative approaches to the study of this complex relationship in order to question essentialist representations, stereotypes and dominant myths and understand the context and ideology of events, processes and experience. Starting from this interdisciplinary perspective and taking both diachronic and synchronic approaches, the book offers a fresh coverage of key themes including memory, history and loss; the politics of identity, language and culture; discourses of inclusion and exclusion. Contributors focus on the geographical areas of Greece, Turkey and Cyprus and on the modern historical period (since 1923) up to the present day, offering in some cases an informed perspective that looks towards the future. When Greeks and Turks Meet will be essential reading for students and researchers working on the cross-rroads of Greece, Turkey and Cyprus, on South-East Europe and the Middle East more generally. It will also be a valuable resource for students and researchers in inter-cultural communication, cultural and media studies, language and education, international relations and politics, refugee and migration studies, conflict and post-conflict studies.

Greek Music for GuitarHal Leonard Corporation

Spirit of the Greeks

The Lyric Dimension of Greek Tragedy

The Rebetika Tradition

Music, Language and Identity in Greece

A New Technical History

When Greeks and Turks Meet

Music, Text, and Culture in Ancient Greece

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (music and lyrics not included). Pages: 28. Chapters: (I Would) Die for You, + Se Thelo, Always and Forever (Kostas Martakis song), Antitheseis, A Chance to Love, Call Me (Anna Vissi song), Disco Girl, Everything (Anna Vissi song), Everything I Am (song), Forgive Me This, Gigolo (Elena Paparizou song), Mambo! (song), Moro Mou, My Number One, Never Let You Go (Mando song), Opa Opa, Secret Combination (song), Shake It (Sakis Rouvas song), Still in Love with You (Anna Vissi song), The Light in Our Soul, This Is Our Night, Watch My Dance, With Love (Tamta song). Excerpt: "My Number One" is the 2005 winning song of the 50th Eurovision Song Contest being the 2005 Eurovision entrant for Greece performed by Elena Paparizou credited as Helena Paparizou. Written by Christos Dantis with English language lyrics co-written by Natalia Germanou, "My Number One" afforded the first victory to Greece in Eurovision. The song is notable for casting elements of traditional Greek music in a contemporary dance music setting: its arrangement includes bouzoukis and a solo featuring a Cretan lyra. The song's lyrics describe the singer's appreciation for her lover who is lauded as "my number one" and "the only treasure I'll ever have." Before Eurovision, ERT used an internal selection method to choose Paparizou. They chose her, and then had composers submit songs. They then picked 4 songs with Paparizou for her to sing at a Greek National Selection. At the Greek National Selection, Paparizou would have to sing the 4 songs, and the public would vote via televoting with a special jury, that would determine what song to send to Eurovision. The songs to pick from were "My Number One," "OK," "Let's Get Wild" and "The Light in Our Soul." Shortly before the Greek national selection, it was revealed that "The Light in Our Soul" was released by the artist Big...

"This chapter provides an overview of the Muses in Greek mythology and argues that their multiplicity, their indefinite number, their lack of fixed personalities and their metapoetic status make them highly unusual members of the Olympian pantheon. As the embodiment of music and the means by which music is channelled to human beings they are essential to our understanding of the meaning of mousikē in Greek culture. Above all their origins in an oral society foregrounds the performative nature of music which has characterised it as an art form throughout the ages"-- (Boosey & Hawkes Chamber Music). The latest addition to the best-selling Fiddler series focuses on the rich, diverse and pure folk tradition of Greece. A wide variety of styles is presented, featuring music from Crete, the Peloponnese, the Balkans, Asia Minor and mainland Greece. Exciting rhythms and interesting modes combine to produce high spirited pieces, some of which will already be familiar to lovers of Greek culture world-wide. Flexible arrangements for violin and piano with optional easy (violin, violin accompaniment, and chord symbols). Includes 17 pieces.

Paths of Song. The Lyric Dimension of Greek Tragedy analyzes the multiple and varied evocations of choral lyric in fifth-century Greek tragedy using a variety of methodological approaches that illustrate the myriad forms through which lyric is present and can be presented in tragedy. This collection focuses on different types of interaction of Greek tragedy with lyric poetry in fifth-century Athens: generic, mythological, cultural, musical, and performative. The collected essays demonstrate the dynamic and nuanced relationship between lyric poetry and tragedy within the larger frame of Athenian song- and performance-culture, and reveal a vibrant and symbiotic co-existence between tragedy and lyric. Paths of Song illustrates the effects that this dynamic engagement with lyric possibly had on tragic performances, including performances of satyr drama, as well as on processes of survival and reputation, selection and refiguration, tradition and innovation. The volume is of particular interest to scholars in the field of classics, cultural studies, and the performing arts, as well as to readers interested in poetic transmission and in cultural evolution in antiquity.

Greek Traditional Music for Acoustic Guitar

Greek Music in America

Orthodox Christianity in 21st Century Greece

Singing in Greek

The Extant Melodies and Fragments

For Violin with Optional Easy Violin and Guitar

Myth & Politics in Modern Greek Music

This book endeavours to pinpoint the relations between musical, and especially instrumental, practice and the evolving conceptions of pitch systems. It traces the development of ancient melodic notation from reconstructed origins, through various adaptations necessitated by changing musical styles and newly invented instruments, to its final canonical form. It thus emerges how closely ancient harmonic theory depended on the culturally dominant instruments, the lyre and the aulos. These threads are followed down to late antiquity, when details recorded by Ptolemy permit an exceptionally clear view. Dr Hagel discusses the textual and pictorial evidence, introducing mathematical approaches wherever feasible, but also contributes to the interpretation of instruments in the archaeological record and occasionally is able to outline the general features of instruments not directly attested. The book will be indispensable to all those interested in Greek music, technology and performance culture and the general history of musicology.

The tradition of rebetika song is at the root of all that is most vibrant and subversive in the popular music of modern Greece. In its origins it is the music of the poor, the dispossessed, the refugees and the migrants who came to Greece from Asia Minor before and after the First World War. The Greek edition of this book is entitled Rebetology, thus according this musical and social subculture its rightful place in the academic study of Greek culture. Written as a broad-brush introduction to rebetika song, this concise and well-argued book details the everyday life of the rebetes who they were, where they came from, how they dressed, their weapons and styles of fighting, their sexual preferences, their culture of hashish and of prison life, all of which form the substance of their songs. Petropoulos files in the face of traditional Greek academia with his painstaking explanation of how this apparently most Greek of musical cultures has thoroughly cosmopolitan roots; Turkish, Albanian, gypsy and Jewish. By tracing the figure of the rebetis back to the Ottoman empire, he shows how the language and music of rebetika song were imbued with Turkish influences, and how its ethos was one of free love, criminal behaviours and a challenge to established social norms. Songs of the Greek Underworld is not only a learned and erudite text, accompanied by breakdowns of the rhythms and metric patterns of the different musics and their associated dances, but a salutary reminder of the shared cultural roots of Turkey and Greece. The book includes the text of songs from the tradition, and over ten line drawings by A. Kanavakis and 34 photographs.

Ancient Greece was permeated by music, and the literature teems with musical allusions. For most readers the subject has remained a closed book. Here at last is a clear, comprehensive, and authoritative account that presupposes no special knowledge of music. Topics covered include the place of music in Greek life; instruments; rhythm; tempo; modes and scales; melodic construction; form; ancient theory and notation; and historical development. Thirty surviving examples of Greek music are presented in modern transcription with analysis, and the book is fully illustrated. Besides being considered on its own terms, Greek music is here further illuminated by being seen in ethnological perspective, and a brief Epilogue sets it in its place in a border zone between Afro-Asiatic and European culture. The book will be of value both to classicists and historians of music. - ;The only available study in English of Ancient Greek music - During the late Ottoman period (1856–1922), a time of contestation about imperial policy toward minority groups, music helped the Ottoman Greeks in Istanbul define themselves as a distinct cultural group. A part of the largest non-Muslim minority within a multi-ethnic and multi-religious empire, the Greek Orthodox educated elite engaged in heated discussions about their cultural identity, Byzantine heritage, and prospects for the future, at the heart of which were debates about the place of traditional liturgical music in a community that was confronting modernity and westernization. Merih Erol draws on archival evidence from ecclesiastical and lay sources dealing with understandings of Byzantine music and history, forms of religious chanting, the life stories of individual cantors, and other popular and scholarly sources of the period. Audio examples keyed to the text are available online.

Theodorakis

Companion to Ancient Greek and Roman Music

(I Would) Die for You, + Se Thelo, Always and Forever (Kostas Martakis Song), Antitheseis, a Chance to Lov

Song School Greek

Modern Music and Musicians: Encyclopedia: v. 1. A history of music; special articles; great composers; v. 2. Religious music of the world; vocal music and musicians; the opera; history and guide; v. 3. The theory of music; piano technique; special articles; modern instruments; anecdotes of musicians; dictionary. (musical terms and biography)

Greek Music for Guitar

Principles and Challenges

This book contains 18 popular traditional Greek songs and dances arranged for acoustic guitar solo. All arrangements are in notation and tablature. Dusan Borjanic has scored these solos so that they would appeal to the classic, flamenco and fingerstyle guitarist. the arrangements reflect a diversity of moods, tempos and passion.

(Guitar Collection). Explore the romantic and complex music of Greece, its melodies, harmonies and rhythms. Fernando Perez teaches several Greek melodies arranged for the guitar's unique capabilities in video demonstrations available online. Songs include: Zeybekiko \* Syrtaki \* Karsilamas \* Tsamiko \* Balkan Kalamatianos \* Epirus Dance \* and more.

In Singing in Greek: A Guide to Greek Lyric Diction and Vocal Repertoire Lydia Zervanos reveals to singers the vast riches of Greek vocal music.

The national element in music has been the subject of important studies, yet the scholarly framework has remained restricted almost exclusively to the field of music studies. This volume brings together experts from different fields (musicology, literary theory and modern Greek studies), who investi- gate the links that connect music, language and national identity, focusing on the Greek paradigm. Through the study of the Greek case, the book paves the way for innovative interdisciplinary approaches to the formation of the 'national' in different cultures, shedding new light on ideologies and mechanisms of cultural policies.

Music from a Greek Sub-culture, Songs of Love, Sorrow and Hashish

An Echo of Greek Song

English-Language Greek Songs

Music in Ancient Greece

Greek Rebetiko from a Psychocultural Perspective

Same Songs Changing Minds

Authorship and Greek Song: Authority, Authenticity, and Performance

Apart from relatively few exceptions of texts which survive intact, what we have of Ancient Greek literature remains, to a great degree, fragmentary. As a result it is often misread, overlooked or mined not for its own sake but to support the investigation of texts which survive in their entirety. This collection of chapters addresses a range of poetic fragments, with a strong (though not exclusive) focus on Archaic epic and lyric, and an emphasis on the papyrological tradition. Its main purpose is to showcase effective methodologies through case studies, through a "hands-on" approach assisted by a robust theoretical underpinning. The topics covered include textual criticism, the editing of fragmentary corpora, the role of palaeography and the physical features of writing materials, the study of ancient editions, annotations and paratitular texts, matters of indirect or mixed tradition, and fragment placement and attribution. This volume will certainly be a rewarding read, intended equally for new researchers who wish to acquire or improve the skills needed to deal with fragmentary texts and for established scholars who may draw on the authors' insights to navigate the field improving their experience and enriching their knowledge.

As the numerous genres of world music radiate further from their roots, so too does the instrumentation and technique that governs their execution. Greek music has changed in many ways over the last 100 years, most recently by the spread of western popular culture throughout the world. The Mediterranean however, remains a region with a rich pool and history of string playing musicians. Laying somewhere between the 'oud' players of the east and the flamenco guitarists of Spain are the bouzouki players of Greece and Cyprus, whose music has been heavily influenced by the tragedy of Greeks fleeing persecution in 1923 from Turkey. This publication pays tribute to the music that stemmed from this period through to modern times via an interpretation on classical guitar. A brief account of the history of Greek music and its development precede numerous classical / flamenco guitar arrangements of songs that have become deeply embedded in Greek culture. Each one of these beautiful arrangements has been carefully written out in standard notation and tablature for non-reading musicians.

Listen to the many of these arrangements contained within this book as played by the author Mark Hussey on the album 'Spirit of the Greeks' including two original compositions for guitar in the Greek and Anatolian style at http://www.spiritofthegreeks.com

Authorship and Greek Song offers critical discussions of the concept of authorship in archaic Greek poetry. Its chapters explore the issue of authority (of poet-author and/or performer) and the transition from song (performed) to poem (read). Through a balanced discussion of poetry as performance, relevant kinds and genres of poetry, the definition and scope of "woman's song" as a mode, parthenia (maidens' songs) and the girls' chorus, lyric in the drama, echoes and imitations of archaic woman's song in Hellenistic poetry, and inferences about the differences between male and female authors, Klink demonstrates that woman's song is ultimately best understood as the product of a male-dominated culture but that feminine stereotypes, while refined by skilful male poets, are interrogated and shifted by female poets.

Song Odyssey

Three Greek Songs

Documents of Ancient Greek Music

Paths of Song

Hey, Andrew! Teach Me Some Greek! - the Greek Alphabet Song Sheet Music

A Guide to Greek Lyric Diction and Vocal Repertoire

Greek Orthodox Music in Ottoman Istanbul

Life in ancient Greece was musical life. Soloists competed onstage for popular accolades, becoming centrespores for cultural conversation and even leading Plato to recommend that certain forms of music be banned from his ideal society. And the music didn't stop when the audience left the theatre: melody and rhythm were woven into the whole fabric of daily existence for the Greeks. Vocal and instrumental songs were part of religious rituals, dramatic performances, dinner parties, and even military campaigns. Like Detroit in the 1960s or Vienna in the 18th century, the music of ancient Greece was a vibrant and exciting music that was part of the fabric of everyday life. This volume provides a singular platform for understanding the scope, practice, and development of Greek music in America through essays and profiles written by principal scholars in the field. Greece developed a rich variety of traditional, popular, and art music that diasporic Greeks brought with them to America. In Greek American communities, music was and continues to be an essential link to the past, and bonds the community with an embrace of memories and narrative. From 1896 to 1942, more than a thousand Greek recordings in many genres were made in the United States, and thousands more have appeared since then. These encompass not only Greek traditional music from all regions, but also emerging urban genres, stylistic changes, and new songs of social commentary. Greek Music in America includes essays on all of these topics as well as history and genre, places and venues, the recording business, and profiles of individual musicians. This book is required reading for anyone who cares about Greek music in America, whether scholar, fan, or performer.

Ancient Greek music and music theory has fascinated scholars for centuries not only because of its intrinsic interest as a part of ancient Greek culture but also because the Greeks' grand concept of music has continued to stimulate musical imaginations to the present day. Unlike earlier treatments of the subject, Apollo's Lyre is aimedoprincipally at the reader interested in the musical typologies, the musical instruments, and especially the historical development of music theory and its transmission through the Middle Ages. The basic method and scope of the work concentrating on the role of music in Greek society, musical typology, organology, and performance practice. The next chapters are devoted to the music: theory itself, as it developed in three stages: in the treatises of Aristoxenus and the Sæctio canonis; during the period of revival in the second century C.E.; and in late antiquity. Each theorist and treatise is considered separately but always within the context of the emerging traditions. The theory provides a remarkably complete and coherent system for explaining and analyzing musical phenomena, and a great deal of new information.

Road to Rebetika From the Romantic Era to Modernism Negotiating Identities in Greek Popular Music The Greek Fiddler Working with Greek Poetic Fragments Ancient Greek Music Nation and Community in the Era of Reform

sheet music for the Greek Alphabet Song which is found on the Hey, Andrew! Teach Me Some Greek! audio pronunciation CDs and cassette tapes.

An updated English edition of Pohlmann's standard reference work on the surviving remains of Greek music which was first published in German in 1970. The original number of fragments, all of which have been revised and consequently reinterpreted, has been expanded to 61 and includes pieces that date from the Classical through to the Roman period.

Leven en werk van de Griekse componist en verzetssrijder (geb. 1925)

Song Regained

The Song of the Sirens

Defining a National Art Music in the Nineteenth and Twentieth Centuries

Studies in Archaic and Classical Greek Song

For Medium Voice

Songs of the Greek Underworld