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Η νεοελληνική φυσιογνωμία μέσα από το ρόλο της μουσικής σε αναβιώσεις του αρχαίου δράματος από τον ΚΩΣΤΑ ΧΑΡΔΑ

## ▶ ▶ ▶ Editorial

Welcome to the latest issue of the Hellenic Journal of Music, Education and Culture. This issue opens with a stimulating and thoughtful article by Dylan van der Schyff who reviews and contrasts a wide range of literatures concerning whether or not music should be considered as an essential and long-standing component of the human condition. The review provides the reader with contrasting perspectives on the origins of music and also suggests how these might be reconciled through a more nuanced and integrated perspective. With new and sometimes controversial research data emerging all the time on the possible benefits of engaging in music, this review provides a timely insight into some of the main protagonists and their theoretical positions.

The second article in this issue is by Robert Reigle who provides an overview of the history of recorded Kurdish music over the past century, beginning with the first recording in 1902. He argues persuasively of the musical, cultural and political importance of such media-based research study, not least to ensure that we capture essential features of our global musical heritage before they disappear and are forgotten. In this instance, the music relates to an example of a group of peoples whose ethnicity transcends simple geo-political borders. The article is an important reminder of the possible transitory nature of musical practices within communities who are relatively disempowered and whose access to music of personal choice is restricted. But it is equally a reminder of the power of music and media in capturing, shaping, nurturing and celebrating personal and social identity.

In the third and final article, Elissavet Perakaki, reports on an evaluation of a novel programme that was designed to engage adolescent pupils in Greek traditional music. The three-month programme provided examples of different aspects of traditional music and encouraged active music making as well as the development of propositional knowledge about the music. The emergent data suggest that an appropriate programme of music education can initiate changes in adolescent perceptions and that these are sustained over time. Although relatively small scale in design, the research squarely faces the challenge of how to enable young people who may have relatively fixed ideas to broaden their musical experiences. It addresses a common challenge for secondary school music education and also provides a useful framework for others who wish to gauge the impact of their teaching on this particular age group.

The fourth text of this issue is a book review by Kostas Chardas on Anastasia Siopsi's book on music that has been used in the modern representations of ancient theatre plays. Chardas discusses all the relevant topics that occur from Siopsi's book focusing on all those qualities that add to the knowledge about ancient Greek theatre. As he pinpoints, this is a book that came in order to cover an area that was underrepresented in the modern cultural studies in Greece.

The editors commend the work of the authors and the content of this volume to the interested reader. The topics that are addressed are both particular and generic, and transcend their particular research locations and contexts to provide insights that can inform both music education and cultural policy and practice.

# Music, Culture and the Evolution of the Human Mind: Looking Beyond Dichotomies

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**ABSTRACT** | The origin of human musicality is often discussed within a dichotomous nature-or-culture framework. While most non-adaptationist views maintain this either/or perspective, recent developments in neuroscience and evolutionary theory are opening up 'dual inheritance' models of music's origins. Many recent theories posit a shared evolutionary origin for music and language; and some have suggested that music played a crucial role in the emergence of the human mind and 'cultural cognition'. Indeed, growing evidence for music's deep roots in the most primordial areas of the brain – and of its effects on the plasticity of the neocortex – support strong connections between the emotional communications of animals, musicality in human ontogenesis, and the wide variety of musical activities we learn and participate in as the cultural creatures we are.

**Keywords:** music and evolution, music and evolutionary psychology, nature-culture, music and the brain, 'musilanguage'

## 1. INTRODUCTION

The discussion over the origins of human musicality is surely one of the most complex and polarized in all of contemporary musicology. For some, music is central to the development of human consciousness; it has primordial roots in the communication of emotional states of being, a necessity we share with many other animals. For others, music is a human invention whose relationship to our survival is not well defined, and whose origin is best understood as a result of cultural forces acting on pre-existing cognitive adaptations. In what follows, I review some of the key arguments on both sides of this debate. In the process I suggest that much disagreement arises due to differing conceptions of how the human mind evolved and functions; and because of discrepancies in how the word music is understood. I conclude by considering how advances in evolutionary theory and neuroscience may allow us to move beyond dichotomous 'either/or' (e.g. nature-or-culture) frameworks and embrace more integrated bio-cultural conceptions of music's origins.

## 2. 'MUSILANGUAGE' AND ARGUMENTS FOR MUSIC-AS-ADAPTATION

The idea of music as a biological adaptation begins with Darwin (1871) when he suggested that the origin of music was tied to sexual selection (see Miller, 2000) with analogous evolutionary roots in other species; and that this early form of affective communication led to the evolution of language. While many subsequent theorists have claimed that the reverse is true – that music emerged from language and culture – others have followed Darwin's lead by developing models of a musical protolanguage or 'musilanguage' (Brown, 2000; Marler, 2000; Merker, 2000; Mithen, 2005; Livingstone, 1973; see also Fitch, 2006).

In connection with this, a number of researchers have done comparative studies of music-like behavior in animals; and it has been observed that many animal communication systems do bear striking similarities to human music making – terms of both innate and learned behaviors (see Wallin, Merker & Brown, 2000). Most of these behaviors are generally understood as analogous to human music making (e.g. bird and whale song), however it has been suggested that potential homologues may exist in activities such as bimanual great ape drumming (see Fitch, 2006).

Despite this, some have suggested that music-like behavior in animals may not have much direct relevance to human music making after all (McDermott & Hauser 2005; Patel, 2008). It is argued that in comparison to the wide range of contexts in which human music occurs, animal song is limited to territory defense and mate attraction. It is also suggested that while human music is "characteristically produced for pure enjoyment," animal song has a solely communicative function (Hauser & McDermott, 2003; Pinker, 1997); and that where human music making is egalitarian the production of animal song is a predominantly male behavior.

But some of these arguments may be problematic as it has been shown that animal song does occur outside of such limited contexts; and that in some species females sing as much as males – with males and females of some bird and primate species engaging in duets (Geissmann, 2000; Langmore, 1998; 2000; Riebel, 2003). Furthermore, human music making is often limited to certain cultural or environmental contexts and is sometimes dominated by either males or females (Titon et al., 1984; see also Lomax, 1977). It is also clear that humans communicate all kinds of meanings through music and engage in music making for more than purely hedonistic reasons (Blacking, 1973); and it is not at all certain that animals do not derive some form of pleasure from their 'musical' activities. It may also be argued that contextual and other types of limitations do not necessarily disqualify certain behaviors from being considered musical; nor is it necessary that a "shared adaptive context should be a pre-requisite of biological analogy" (Fitch, 2006, p. 184; see also Tinbergen, 1963).

This notwithstanding, it seems to be generally agreed that comparative studies may allow us to better understand "general constraints on the evolution of complex signalling systems, and specific aspects of musical form that may result from constraints imposed by the vertebrate nervous system by producing and processing such complex signals" (Fitch, 2006, p. 185; see also Whaling, 2000). Fitch concludes that thanks to comparative studies of music-like behavior in animals, we now have,

... abundant evidence that music-like communication systems can evolve relatively easily (at least three times among birds and three times in mammals), while a complex



communication system with the ability to communicate arbitrary meanings has evolved only once, in humans. This makes a hypothesis in which complex signals ("song") evolved first, and that meanings were added to these signals later quite parsimonious from a comparative viewpoint." (Fitch, 2006; see also Hauser et al., 2002; Marler, 2000; Wray, 2002).

Indeed, this insight offers some support to the 'musilanguage' theory, where music and language evolved as two specializations from a common proto-musical ancestor – an early communicative system that formed the basis of the "dual acoustic nature" of music and language: "sound as emotive meaning and sound as referential meaning" (Brown, 2000). Mithen (2005) develops the theory further, arguing that musilanguage was holistic, multi-modal, manipulative, musical and mimetic ('Hmmmmm'); and he suggests it is precisely the kind of multi-modal systems of signalling (movement, gesture and sound) that we find in non-human primates that points to musilanguage's deep roots in our pre-human ancestors. Mithen discusses a suite of adaptations – Theory of Mind, encephalization, bipedalism, anatomical developments for complex vocalization – that he claims emerged in association with 'Hmmmmm' communication well before the split between the European and African homo lineages (with *Homo ergaster* c. 2,000,000 BP). However, he suggests the emergence of the "cognitively-fluid mentality" of the *Homo sapien* mind made possible the kind of abstract, cross modal and metaphorical thinking associated with language, technology, art, music and culture we find in modern humans (i.e. thinking that goes "beyond modularity", see Karmiloff-Smith, 1992; see also Mithen, 1996). Thus Mithen hypothesizes that the early holistic form of musilanguage was "segmented" by the *Homo sapien* mind (c. 200,000 BP) resulting in a compositional communication system that became increasingly specialized for the communication of semantic and propositional information (language). However, the emotional core of 'Hmmmmm' communication remains in music and dance; it has developed in manifold ways through culture and its long association with language.

It has been argued that the emergence of musilanguage was due to selective pressures for, among other things, enhanced communication associated with foraging (later hunting and gathering), mate competition, increased periods of child rearing, and group activity (cooperation & socialization). And it is often suggested that musical behavior contributed to the development of "shared intentionality" and Theory of Mind (ToM) in modern humans, which in turn permitted the rapid development of cultural evolution and the emergence of modern human cognition (Tomasello, 1999).

Support for musilanguage is drawn from the archaeological record, comparative studies with primates and other animals (Wallin, Merker & Brown, 2000), as well as from studies of socialization and human ontogenesis. These last two areas are perhaps most often cited in connection with the possible adaptive functions of music. Indeed, although ethnomusicology struggles with the idea of universals (Nettl, 2000) it has shown us that music arises in "social situations that are emotionally motivated – situations that are the product of both subjective and inter-subjective processes of meaning formation" (Tolbert, 2001, p. 85; see also Blacking, 1973; DeNora 2000; 2011; Nettl, 1983; 2000). It follows that music should have played an important role in regulating social cohesion in our ancestors, perhaps through the creation of shared mood states that strengthened bonds between individuals. Dunbar (1993; 1996; 2003) suggests that because collective music making causes endorphin release in the brain it may have mimicked the effects of primate grooming thereby permitting "grooming at a distance" – this would have allowed for the communication of social information over larger distances

resulting in the formation of larger groups, increased foraging (children could be soothed at a distance; Balter, 2004; Falk, 2000; 2004), and the development of language.

In connection with this, some have discussed music's adaptive function in terms of the considerable survival challenges associated with the long altricial stage in human ontogenesis (e.g. Cross, 2003; see also Joffe, 1997). Researchers have demonstrated the universal and seemingly intuitive way parents create both stimulating and soothing musical environments for infants through prosodic speech, lullabies and the like (Dissanayake, 2000; Falk, 2004; Fernald, 1992; Trehub, 2000; Papousek H., 1996; Papousek M., 1996; Trehub & Trainor, 1998). Others have considered the adaptive benefits of music's ability to soothe crying infants in the course of our evolutionary history (Falk, 2004; Mithen, 2005). And Trehub (2003) discusses music's role in strengthening the bond between mother and infant with clear adaptive implications.

Additionally, the idea that music is derived from language may be weakened by research where infants have shown a clear preference for maternal song over speech (Trehub & Nakata, 2001; Shenfield et al., 2003). These studies support claims that musical perception and communication emerge very early in human ontogenesis (unlike other cultural universals such as fire making; cf. Patel, 2008; 2010). Cross writes, "music is a cognitive capacity arising from an infant's propensities to search for 'relevance in', and mastery over, itself and its world ... particularly [in] the interactions with the primary caregiver" (1999; see also M. Papousek, 1996). Similarly, Trevarthen (1998; 1999; 2002) argues that humans possess an in-born "communicative musicality" that is related to the necessity for embodied intersubjectivity in highly social beings such as ourselves – it is mediated more by imitation and co-ordination of movement with others than solely through faculties associated with language.

This capacity for multi-modal communication of embodied individual and social states has prompted the suggestion that music is a necessary "correlate" to the structure of the human mind (Cross, 1999; Tolbert 2001). This view sees musicality as central in the emergence of human cognitive fluidity – placing a special emphasis on how music facilitates 'representational redescription', which is thought to allow for the development of abstract, amodal thought and with it the increased ability to recognize others as intentional agents (i.e. ToM; see Karmiloff-Smith, 1992; Tomasello, 1999). Cross suggests that because of its "multiple potential meanings" music affords a means by which social activity may be explored in a "risk free" environment; its "transposable aboutness" (2001), or "floating intentionality" (1999), is employed in infancy and childhood to explore, create meaning, and develop competencies between different domains of embodied experience; music is a "play-space" for developing cognitive flexibility and social understanding.

By this view, music facilitates "the development of individual minds and [affords] structures for their interactions in society" (1999). Thus, Cross hypothesizes that musicality was crucial in "precipitating the emergence of the cognitive and social flexibility that marks the appearance of modern *Homo sapiens sapiens*—it is an "evolutionary engine" he claims, without which "it could be that we would never have become humans" (2001).

### 3. NONADAPTATIONIST PROPOSALS

Musilanguage and the positions that support it are highly persuasive. Nevertheless, many have suggested that claims for music-specific adaptations are premature (Huron, 2001; Justus & Hutsler,



2005; McDermott & Hauser, 2005). It has been argued that although music can be linked to mental processes that have clear adaptive value for survival – e.g. language, auditory scene analysis, habitat selection, emotion, and motor control – music is merely parasitic on these domains and has no adaptive value of its own. Pinker (1997) has gone so far as to claim that music is a human “invention” designed to “tickle” biologically functional aspects of human experience; that it is a pleasure technology or “auditory cheesecake.”

This hedonistic-parasitic view emerges from a trend in evolutionary psychology that attempts to explain the diversity of human thought and culture in terms of the evolution of a large array of late-emerging cognitive modules, each adapted to serve a specific function (e.g. Chomsky, 1975; 1980; Tooby & Cosmides, 1989; 1992; Pinker, 1997; c.f. Fodor, 1983; 2001). For example, Sperber (1996) argues that the “proper domain” of information a given cognitive module is adapted to process may become replaced by other features of the environment that satisfy the given module’s “input conditions.” This results in what he calls the “actual domain” of the module. By this view “cultural transmission causes, in the actual domain of any cognitive module, a proliferation of parasitic information that mimics the module’s proper domain” (Ibid., p. 141). Thus music is said to constitute such parasitic information to a hypothetical module that evolved in the course of early hominid communication in order to process “complex sound patterns discernable by pitch variation and rhythm” (Ibid., p. 142). The proper adaptive domain of this proposed module became empty over time, but because stimulation of the module provides pleasure to humans it was used to process and produce other sounds which lead to the creation of a new cultural domain – namely music – which, according to Sperber, “is parasitic on a cognitive module the proper domain of which pre-existed music and had nothing to do with it” (Ibid, p. 142; c.f. Cross, 1999).

This “massively modular” view of mind contrasts with the more fluid notion of human cognition discussed above; it has also been criticized as overly reductive and deterministic (e.g. Fodor, 2001). Moreover, it has been suggested that there may not have been sufficient evolutionary time for such a diverse range of proposed cognitive domains to have developed via natural selection (Tomasello, 1999). Thus the emergence of Theory of Mind (ToM) in humans – supported by the discovery of mirror neurons and understood as a single cognitive adaptation that permits recognition of the cognitive-emotional states of conspecifics – has been suggested as a more parsimonious solution (Livingstone & Thompson, 2009).

It is argued that as ToM allowed a more compact suite of domain specific and general cognitive abilities to function in consort it permitted the development of complex cultural artifacts and behaviors including forms of affective communication that rely “on a variety of cross-domain, multimodal channels of expression” (Livingstone & Thompson 2009, p. 86; see also Tomasello et al., 2005). This has lead to non-adapationist accounts that consider music and other “affective engagement measures” (such as dance) as cultural products of ToM. And indeed, because music takes on such diverse modes of expression, it is thought that Theory of Mind may offer a promising way of understanding music, as it emerges “at the cultural level, including its use in symbolic rituals, in identity of self and ethnicity, and its continuous growth in complexity and diversity” (Livingstone & Thompson, 2009, p. 100).

Whilst this view reverses the evolutionary relationship between music and ToM considered above in the context of ‘musilanguage’, it also has a good deal in common with the general music-as-

adaptation position when it asserts music's relevance to human wellbeing – how it affords us a means of affective engagement that promotes empathy and social cohesion.

Although non-adaptationist in his outlook, Patel (2008; 2010) also considers the beneficial effects of music, albeit from a more explicitly biological perspective. Patel examines the principle adaptationist arguments in detail (Patel, 2008); and while he never denies the bio-cultural benefits associated with music, he questions whether they amount to sufficient evidence to accept music as a product of natural selection (i.e. to reject the “null hypothesis” that music has not been “a direct target” of natural selection (Ibid., p. 356). He claims that while music is an undeniably universal human activity, this is no reason to assume that it has been naturally selected – other universal and uniquely human activities, such as fire making, are clearly learned through culture (c.f. above). He also points out that although selective musical deficits due to brain damage (e.g. “acquired selective amusia”; see Peretz, 1993) suggest specialized cortical areas for music, such modules may be explained in terms of development (e.g. “progressive modularization”; Karmiloff-Smith, 1992) and are thus “largely irrelevant to evolutionary arguments” (Patel, 2008, p. 357). Patel (2010) further suggests that musical processes such as the perception of tonality may emerge from mechanisms selected for language processing “... because tonality, like linguistic syntax, deals in abstract categories that are processed in terms of hierarchical structures”; and that “musical beat perception and synchronization” is a “byproduct” of brain structures associated with complex vocal learning—an evolutionary “trait shared by humans and only a few other groups of mammals and birds” (Ibid.; see also Patel et al., 2005; Patel 2006; Patel et al., 2009). These and other arguments lead Patel to conclude that music is best understood as an invention.

However, Patel's notion of music as invention is of a very different order than the hedonistic-parasitic model discussed earlier. He demonstrates how musical activity results in long lasting changes to brain structures and functions – largely, he suggests, through neuroendocrine effects and mechanisms of brain plasticity (Patel, 2010). In brief, Patel argues that although music is not an adaptation, it is not biologically useless either, as Pinker (1997) would have us believe. Rather, music is a biologically powerful “transformative technology of the mind” that physically shapes the brain in ways that afford all manner of physical, cognitive and social benefits to those who participate in it.

Patel responds to claims that language may also be a cultural invention – perhaps the product of naturally selected cognitive learning abilities such as ToM – with “10 lines of evidence” that point to “a direct role for natural selection in the evolution of language” (Patel, 2008, p. 359). Interestingly, he suggests that a number of these attributes – infant babbling, the anatomy of the human vocal tract and the fixation of the FOXP2 gene – “could all reflect adaptations... that originally supported both language and vocal music” (2008, p. 371-372). However, Patel claims that the rate of learning musical structure is slower than it is for language; that humans are “far more uniform in their linguistic abilities than in their musical abilities”; and that there is no visible biological cost associated with the failure to develop musical abilities or as a result of musical deficits, such as tone or rhythmic deafness.

However, it may be argued that some of these observations reflect notions of musical acquisition associated with Western post-industrial society. Indeed, musical structure (e.g. tonal harmony) is largely a product of culture – more research is needed in other cultures where musical activity is a larger part of everyday life, and where the acquisition of musical skills appears to occur much more rapidly. Also, it should be noted that in modern Western society it is thankfully much easier for people with a wide

range of physical and cognitive deficits to flourish. In this environment musical deficits are far less relevant to survival and go almost completely unnoticed. Patel does not speculate on the impact of such deficits for people in prehistoric times or in other cultural contexts.

Patel also argues, as I mentioned above, that many of the core ‘musical’ perception skills that infants (and some animals) appear to be born with – “discrimination skills for frequency, pitch, timbre, and durational patterning” – are explicable by other adaptive traits such as language or general auditory processing mechanisms. In short, Patel is looking for “dispositions or innate learning preferences that are specific to music” (2008, p. 377; *italics original*). But this raises the difficult question of what is meant by the word music. In contrast to the categorical, rarified, and often reified notions in the West (DeNora, 2000; 2011; Small, 1999), ‘music’ may have more far-reaching and cross-modal implications for other peoples of the world (as it may have had for our prehistoric ancestors, see Blacking, 1973; Mithen, 2005; Nettl, 1983; 2000). Again, cultural bias may influence interpretations. And finally, although it may not be possible to demonstrate the existence of brain structures adapted specifically and only for music (cf. Peretz, 2006), if the musilanguage theory is in any way correct, we would expect common cognitive roots for language and music. Indeed, depending on how broadly we are willing understand the word music, something like this appears to be what we find.

#### 4. CONCLUSION: LOOKING BEYOND DICHOTOMIES

The musilanguage approach is attractive because it posits a shared origin for what we refer to as music and language, while also allowing for their differences to develop via subsequent biological and cultural evolution. This view may find support in ‘dual inheritance’ theories of human cognition (Richerson & Boyd, 2005; Tomasello, 1999) – where the question of whether either biology or culture should account for deeply social and universal human activities that require complex cognitive processing is replaced by a perspective that integrates the two. By this view the notion that music must be either an adaptation or a cultural invention effectively becomes a non-starter.

Furthermore, a growing number of theories are emerging that challenge the current orthodoxies in evolutionary psychology and these will most certainly change the way that we frame questions about the origins of music. Darwin himself did not believe adaptation through natural selection should be the sole mechanism of evolution; and a large number of compelling critiques of the so-called ‘adaptationist orthodoxy’ have emerged in recent decades (e.g. Fodor & Piattelli-Palmarini, 2010; Gould & Lewontin, 1979; Lewontin, 1983; Varela, Thompson & Rosch, 1993). There is also growing neurobiological evidence that complex human behaviors, such as those involved with social cognition, depend as much on development and environment as on innate dispositions – the plasticity of the human neocortex and the formation of cognitive structures through experience and epigenetic effects are emphasized over a large suite of genetically determined modules (Doidge, 2007; Karmiloff-Smith, 1992; Lickliter & Honeycutt, 2003; Sur & Leamey, 2001; see also Fodor, 2001).

Indeed, as Panskepp (2009) suggests, it is possible that the human neocortex contains no evolutionary determined modules for either music or language; that the origins of musicality are largely sub-cortical; and that the emergence of “emotional proto-musical communications” may have led to the development of both music and propositional language. Thus it may be that the ancient emotional core of the limbic system provides “the actual instinctual energetic engines that still motivate our music-

making, and continue to be the tap-roots that allow the rich foliage of cultural invention that is modern music to assume the impact it does on our minds" (Ibid., p. 237). This notion of musicality as rooted deep in the primordial areas of the brain implies strong connections between the emotional communications of animals, human infant musicality, and the manifold musical activities we engage in as the cultural creatures we are.

As new views of evolution and the human mind continue to emerge the debate over the origins and meaning of human musicality may move beyond orthodox adaptationist and strict modular frameworks, perhaps trading oppositional nature-or-culture, adaptation-or-nonadaptation dichotomies for more nuanced and integrated views. And while it is almost certain that a definitive account of the origin of human musicality will remain elusive, investigating the subject affords us a deeper appreciation of the bio-cultural meanings of music and, in turn, what it is to be human. This project seems all the more relevant in the current global cultural climate where music is increasingly understood as a pleasure product mass produced for financial gain; and where it is regularly consumed apart from the social contexts in which it was created. We can only hope that research in this area continues so that we may better understand this remarkable phenomenon that so seamlessly integrates the most complex aspects of culture with our most primordial being.

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# A brief history of Kurdish music recordings in Turkey

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**ABSTRACT** | This article delineates the complex history of Kurdish music recordings in Turkey by dividing it into seven periods. The first period begins with the very first recording of Kurdish music, in 1902. Political events demarcate the remaining periods, embracing the founding of the Turkish Republic, three military coups, the initial legalization of Kurdish language use and further easing of restrictions on broadcasting. The recordings discussed here include those recorded in, manufactured in, or imported to Turkey, both legally and illegally. In addition to the legal environment, the evolution of sound recording and distribution technology also shaped access to and use of Kurdish musics. It is hoped that further research be undertaken urgently, before the remaining sound recordings of the 20th century disappear, and the people who understand their history leave us.

**Keywords:** Dengbêj, Kurdish music, sound recordings, Turkey

The purpose of this article is to delineate periods in the complex history of Kurdish music recordings in Turkey. As in every society, the forms of mediation – the types of commodification – shaped the distribution, use, and impact of music, one of society's most powerful forces. For Kurdish-language speakers in Turkey, however, language restrictions led to an extraordinary gap in the recording of everyday music practice. This article should also call attention to important lacunae in the literature, including a rigorous discography, and documentation of performers and performance practices.

## 1. DEFINING TERMS

The term “Kurdish” first of all stems from a group of four closely related languages (and many dialects). *Ethnologue* describes Sorani (“Central Kurdish”) as having 3,500,000 speakers in Iraq and a similar number in Iran; Kurmanji (“Northern Kurdish”) with 15,000,000 in Turkey, 2,800,000 in Iraq, 1,000,000 in Syria, and 350,000 in Iran; “Southern Kurdish” (no alternative names are given) with 3,000,000 in Iran; and “Laki” with 1,000,000 in Iran (Lewis, et al., 2013).

Ethnicity, of course, is a complex and contentious subject that is not simply coterminous with language. In *Ethnic Groups in the Republic of Turkey*, Peter Andrews (2002) points out that Kurdish people identify themselves in terms of both linguistic and religious heritage. Many other factors shape identity as well (Sheyholislami, 2011, p. 47-77). People may identify themselves with Kurdish culture through either bloodline or social relationship (for a view of genetic history, see Nasidze et al., 2005). A case in point is the large Zaza population of Turkey, estimated at 3-4 million speakers. The Zazaki and Kurdish languages are classified as "Iranian/Northwestern" (a group of 54 languages, consisting of nine subgroups), but Northern and Southern Zazaki are part of the "Zaza-Gorani" subgroup, not the "Kurdish" subgroup (Lewis, et al., 2013). Nonetheless, many Zazaki speakers identify themselves as Kurdish (Gratien, 2011).

Despite the problematic nature of mapping ethnicity to language, and in order to remain focused on music recordings within the scope of a short paper, I focus mainly on music sung in Kurdish languages, while acknowledging that there is also a large body of recordings sung in Turkish, made by Kurdish musicians. Furthermore, the main religious groups with which Kurds in Turkey identify, namely Sunni, Alevi, Êzîdî (Yezidi), Zoroastrian, and Christian, each have their own musical repertoires.

I use the term "**Kurdish music**" to designate music identified as Kurdish by the person who performs it. Kurdish traditional music has unique qualities in terms of scales, melodies, forms, ornamentation, types of vibrato, texts, and the use of timbre. To a large extent, especially until very recently, singers have performed such music in Kurdish or Zazaki languages. They may not have Kurdish ancestry, as in the case of one of the most famous singers of Kurdish music, Karapetê Xaço, an Armenian from Batman Province, adopted by Kurds after his parents were killed in 1915 (Kevirbirî, 2005, p. 69).

The singer Ahmet Kaya, born of a Kurdish father and Turkish mother, became one of Turkey's most popular artists through his performances in Turkish (Gratien, in Kuruoğlu 2013: 47:03). On February 10, 1999, during the Association of Tabloid Press Journalists Award Ceremony, when he announced that he wanted to make a video clip of a song in Kurdish, however, he was "nearly lynched" (Kuruoğlu, 2013: 45:50). This event illustrates both the profound antagonism towards Kurdish identity, and the complexities involved when conceptualizing musics spanning multiple identities (see Hough, 2010; Koskoff, 2001). Some people, then, may think of Ahmet Kaya's music as Kurdish because of his ancestry and desire to sing in Kurdish, despite his use of Turkish language and the absence of Kurdish music traits.

*Dengbêj*, literally "voice telling," is the term for the traditional Kurmanji troubador, and indicates both the singer and the genre. It constitutes the outstanding repository both of the extraordinarily wide range of vocal techniques, and of the most important historical and aesthetic representations of Kurmanji culture (Çakır, 2010). The meaning of the term has changed in recent decades, depending both on the familiarity with Kurdish culture and on the evolution of performance practice. Traditionally performed unaccompanied, *dengbêj* now often perform with *bağlama*, electronic drone, or instrumental ensemble. In Istanbul, where Kurmanji is less common than in the southeast, some people use the term *dengbêj* loosely, to describe any music that they feel has a sonic characteristic of traditional singing.

The main genres of Kurdish music recordings in Turkey are popular, folk, and religious. The boundaries between these genres are fuzzy. Popular styles include amplified folk music, rock, and hip-hop; folk music includes the unaccompanied *dengbêj* singing, *govend* dance music, *kilam* or *stran* folk songs, *lawje* folk songs about divine love, *lorîk* lullabies, and forms specific to a particular locale; religious genres include Kurdish songs from Sunni, Alevi, Êzîdî (Yezidi), Zoroastrian, and Christian traditions.

Due to the complexities people employ when categorizing musics, it is apt to exclude from this paper music that reflects the general use of Kurdish influences by non-Kurdish people, as well as some music with specific Kurdish references, such as *Kürdi makam* (Bashir, 1998; for discussion of *makam*-s in the Neo-Byzantine Octoechos, see Chrysanthos of Madytos' *Mega Theoretikon* of 1832).

By "Turkey," I mean the geographic area of the Turkish Republic. The recordings discussed are of three types:

1. Recordings recorded in Turkey
2. Recordings manufactured and sold in Turkey
3. Recordings brought to Turkey legally or illegally.

The first two types are easier to document than the third. The difficulty of quantifying the use of illegal recordings is obvious, and legal recordings may enter Turkey in very small quantities, such as commercial recordings on foreign labels (Folkways, Melodiya, OCORA, Wergo, etc.).

## 2. PERIODS OF KURDISH MUSIC RECORDINGS IN TURKEY

The history of Kurdish music recordings in Turkey can be divided into seven periods, demarcated by political events that shaped access to existing audio technologies:

1. 1902-1923 Ottoman Empire. Cylinders; 78-rpm records recorded in Turkey.
2. 1923-1960 Early Republic. Language proscribed; 78s imported or smuggled into Turkey.
3. 1960-1971 Military Coup, May 27, 1960. A few 45-rpm records allowed.
4. 1971-1980 Military Coup, March 12, 1971. Cassettes become important, though illegal.
5. 1980-1991 Military Coup, September 12, 1980. Intensified language ban; cassettes continue.
6. 1991-2001 Law 2932 repealed. Birth of the Kurdish recording industry in Turkey.
7. 2001-present Easing of Restrictions. Full-time Kurdish television broadcasting allowed; Internet.

The approximate dates of when a new medium became dominant for Kurdish music in Turkey may be summarized as follows: 1902, cylinder; 1915, 78 rpm; 1961, 45 rpm; 1975, cassette; 2006, compact disc (WAV and MP3 formats); 2010, Internet. This chronology is limited to sound objects, and does not take into account radio and television broadcasts, as reliable audience statistics are unavailable.



### 3. PERIOD 1: 1902-1923. OTTOMAN EMPIRE

Scientific interest led to the first recordings of Kurdish musics, made on wax cylinders. Archaeologist and anthropologist Felix von Luschan travelled to an excavation in Zencirli ("Sendschirli") near Gaziantep, where on March 1, 1902 he recorded five Kurdish songs. The singers were Ali from Diyarbekir, Jussuf Effendi (a Kurd from Zencirli), Ali from "Delistekanly," and a Kurd from "Ham assly" (two songs). Luschan also recorded Jussuf Efendi singing a Turkish song. (Ziegler, 2006, p. 552) The Berlin Phonogramm Archiv, now part of the Staatliche Museen zu Berlin, holds these and other Kurdish recordings.

In her note accompanying the compact disc publication of the lament from "Delistekanly," ethnomusicologist Ursula Reinhard identifies seven music qualities evident in the song: "recitative sung on just one note, sustained notes of up to eight seconds in length provide contrast, the singer closes phrases with a sobbing sound, different kinds of trills, pulsation on one note, pendulum movements that occur within the interval of a second, the singer presses a quarter to a half-tone higher toward the end of his singing" (Reinhard, 2000, p. 29).

Along with the Berlin Phonogramm Archiv, the Vienna Phonogramm Archiv collected many important recordings. They hold a recording by a Syrian priest from Mardin, singing a Kurdish song. Gustav Klameth recorded it on May 31, 1912.

In addition to cylinder recordings made by researchers, the pre-republic period saw the first commercial records of Kurdish music in Turkey. The Blumenthal Record & Talking Machine Company issued Orfeon Records from 1911 to 1924, when the company was sold to Columbia Records. Orfeon manufactured their 78-rpm records in Feriköy, Şişli, Istanbul. On the last page of the second edition of their catalog, published before 1920, they listed eight Laz and seven Kurdish 78-rpm records. The Kurdish records were performed by Hasan Efendi and Mehmed Efendi (French spellings: Hassan and Mohammad Effendi) (Ünlü, 2004, p. 179, 185, 190-192). I could not locate any of these recordings. Jonathan Ward, a researcher on old recordings, estimates that only one or two copies of these recordings might still exist, and that they are not in any archive known to him (personal communication 2013-09-16). I list the basic information about these important records here, in the hope that researchers may find, identify, and share copies of them.

Catalogue No.	Title	Artist	Matrix No.
778	Düz Tek / Oyun Havasi	Mehmet Efendi	13419
778	Kadin Havasi / Oyun I-	Mehmet Efendi	13420
779	Davul Havasi	Mehmet Efendi	13421
779	Nare Havasi	Mehmet Efendi	13422
780	Yorda Hati Hurla Baki	Hasan Efendi	13423
780	Halil Sarkisi	Hasan Efendi	13424
781	Ramo	Hasan Efendi	13425
781	Amaturam	Hasan Efendi	13426
782	Lavik	Hasan Efendi	13427
782	Lelei	Hasan Efendi	13428
783	Kaval Sarkisi	Mehmet Efendi	13429
783	Mehmet Sarkisi	Mehmet Efendi	13430

784	Lavo	Mehmet Efendi	13431
784	Barfiç Bari	Mehmet Efendi	13432

Table 1.

Orfeon Kurdish Recordings (Ünlü, 2004: Taş Plak Kataloğu)

## 4. PERIOD 2: 1923-1960. EARLY REPUBLIC: A LEGACY LOST

The founding of the Turkish Republic brought with it the beginning of the profound suppression of Kurdish languages spanning three generations, from 1923 to 1991. The nature and degree of suppression varied depending on the political climate and the location within Turkey (Uçarlar, 2009; Yıldız, 2008, 78-89). The early years were especially silent musically, with very little access to published recordings and radio broadcasts. The Orfeon discs of the 1910s were the only Kurdish records published in Turkey until the 1960s, and even those would have been inaccessible except to a tiny handful of the wealthy.

Record companies in other countries, however, published a number of Kurdish 78s. Beginning around 1929, some eight record companies issued a few dozen 78-rpm records of Kurdish music in Iran and Iraq (they manufactured some of the discs in India, Pakistan, and the United Kingdom!) (Mansour n.d.). In the absence of affordable and practical recording devices during this period, imported 78s constituted the only access to transportable Kurdish sound recordings. A number of these recordings have been reissued on compact disc. KOM Müzik, a record company in Istanbul, has made a substantial effort to make some of these recordings available, including music recorded in Iraq by Kawîs Axa, Mihemed Arif Cizrawî, and Meyrem Xan.

Columbia Records marketed the first long-playing records (LPs) in the United States during 1948. This new format quickly became the primary medium for commercial sound recordings and continued to do so in the United States until around 1990, with other countries switching to compact discs slightly later. Although the Turkish record industry produced many LPs, it did not make any Kurdish albums, as far as I know. Thus, the primary medium for the dispersion of music was denied to Kurdish speakers in Turkey for another two generations. Of course, Kurdish speakers who sang in Turkish and did not use Kurdish symbols flourished and fully participated in the commercial recording industry of Turkey.

Iraqi and Iranian radio stations began broadcasting Kurdish programs during this period (Greve, 2006, p. 254), but it may have been Radio Yerevan's weekly programs of Kurdish music, starting around 1955, that had the greatest impact in Turkey (Akboğa, 2012; Greve 2006, p. 254-255; Hongur, 2013 ). Archival recordings from Radio Yerevan and Iraqi radio continue their importance through their issue on cassette and compact disc in Turkey by KOM Müzik, Silvana Müzik Üretim, etc. Among the Radio Yerevan issues is a remarkable performance wherein Mirazê Egît sings a clear two-note melody in overtones above a sustained pitch (Egît, 2001).

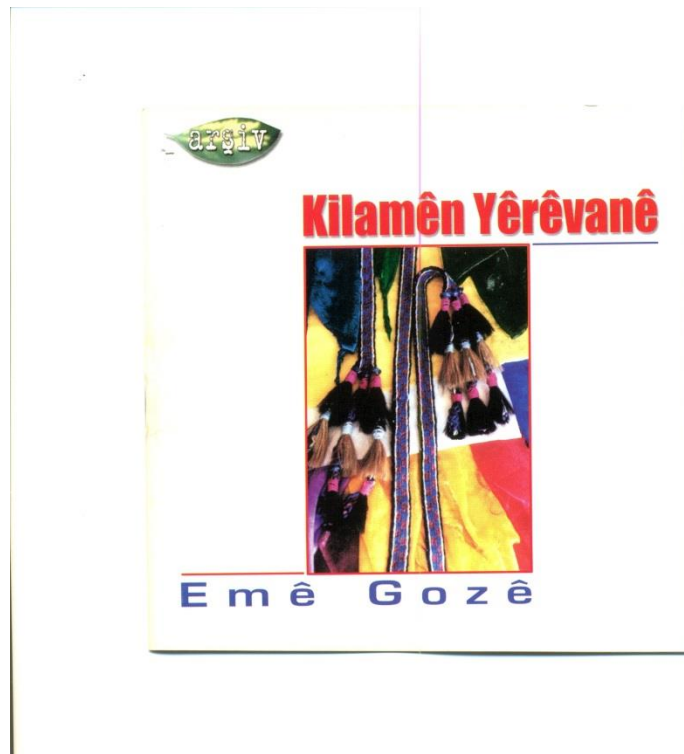


Figure 1.

Compact disc cover, *Kilamên Yêrêvanê: Emê Gozê*. This album includes Mirazê Egîr's overtone singing in "Were Yo Yo." Recorded 1963, Radio Yerevan. Istanbul: KOM Müzik Yapım. 2001.

## 5. PERIOD 3: 1960-1971. MILITARY COUP, MAY 27, 1960. 45-RPM RECORDS

The Radio Corporation of America was the first to sell 45-rpm records, in the United States in 1949. Kurdish 45s were made in Turkey starting in the 1960s. In 2011, the Foundation for Kurdish Library and Museum in Stockholm displayed 25 Kurdish 45s, in conjunction with their "Memorial Day for the Kurdish Mega Singer Mariam Khan" (Candan, n.d.). The director stated in his press release that the 45s date from 1961 to 1971 (Candan, n.d.). Those recordings are by Grabete Haço, Ayşe Şan, Mihemed Arif Cizrevi, Hüseyin Tural, Zülfikar Yumruk, Ali Cizreli, Fikri Kaya, Kadir Badikanlioğlu, and Mahmut Kızıl (I use the Turkish spellings, as they appeared on the records). Other artists who made 45s included Bozan Ahmet, Ahmet Akdoğan, Hasan Cizrevi, Kadir Gedikanlioğlu, Nusret Gülsoy, Gülizhar Han, Cemil Horo, Şükrü İzol, Mürüvet Kekili, Kemal Örkün, Musa Pervani, Nuri Polat, Mehmet Solmaz, Ferdane Şengül, Ramazan Şenses, and Hasan Temel. Although most of the record companies were in Istanbul, some 45s are from Izmir. The German company Türkofon also made some Kurdish 45s, by Ayşe Şan and Sivaslı Mahmut Gülçiçek. Some of the names of the companies survived into the 21st century, such as Coşkun and Silvana. The Ses Plak that issued 45s through the mid 70s, however, is a different company than the one with the same name founded in 1986 (see below).

Contrary to the date of 1961 given by Mr. Candan, Mahmut Kızıl (Mehmûd Qizil) said that he made the first Kurdish 45 in 1965, with the song "Lorî Lorî Cembelî" (AKnews, 2010). Acknowledging the importance of Mahmut's work, Kurdish academicians invited him to sing at the opening of the

Kurdology Conference at Hakkari University in May 2011 (Kurij, n.d.). Some of Mahmut Kızıl's 45s were reissued by Aşanlar Müzik Yapım in Diyarbakir, on a compact disc titled *Koçero / İbo Begê*.



Figure 2.

45-rpm record of Mahmut Kızıl, "Kocero."

## 6. PERIOD 4: 1971-1980. MILITARY COUP, MARCH 12, 1971. CASSETTE TAPES

Military coups shape political climates, thus two of them delimit this period. Technologically, the advances in the 1970s enabled the switch from impractical and expensive vinyl, to portable, recordable, and inexpensive tape, which was to remain the predominant sound medium until the middle of the first decade of the 21<sup>st</sup> century. The mass production of blank cassette tapes ("Compact Cassettes") began in Germany in 1964, and the introduction of prerecorded cassettes followed in 1965. In Turkey, however, Kurdish music cassettes did not become widely available until the mid-1970s (Kuruoğlu, 2013), the same time that inexpensive, semi-portable cassette recorders became available (the fully portable SONY Walkman was not introduced until 1979).

In contrast to the relatively benign and controllable 45-rpm records, which must be recorded in studios and manufactured in factories, cassettes constituted a brand new type of threat in the making. Anybody could now record any live performance, or make one's own copy of an existing tape, thus multiplying exponentially the transportability of the recorded sound object. Furthermore, the cost of sound recordings was drastically lowered. With access to an inexpensive tape recorder, one could



make one's own recording without the enormous cost of hiring a studio and manufacturing a minimum quantity of records; a blank cassette may cost about the same as a 45-rpm record. Likewise, the cost of cassette copies of commercial records may be substantially lower than the records themselves, as the typical length of a blank cassette is 60 or 90 minutes—enough to hold approximately ten 45-rpm singles.

This newly available technology made it possible for Şivan Perwer (born 1955) to make his music available as cassette-albums, beginning in 1975 with *Govenda Azadîxwazan* [Dance of the Freedom Lovers]. No Kurdish language Long Playing records were ever made in Turkey, and Şivan's albums mark a dramatic change in the nature of Kurdish music media: the move from the 45-rpm single containing two songs lasting around 10 minutes to albums containing sequenced collections of songs lasting up to 45 minutes.

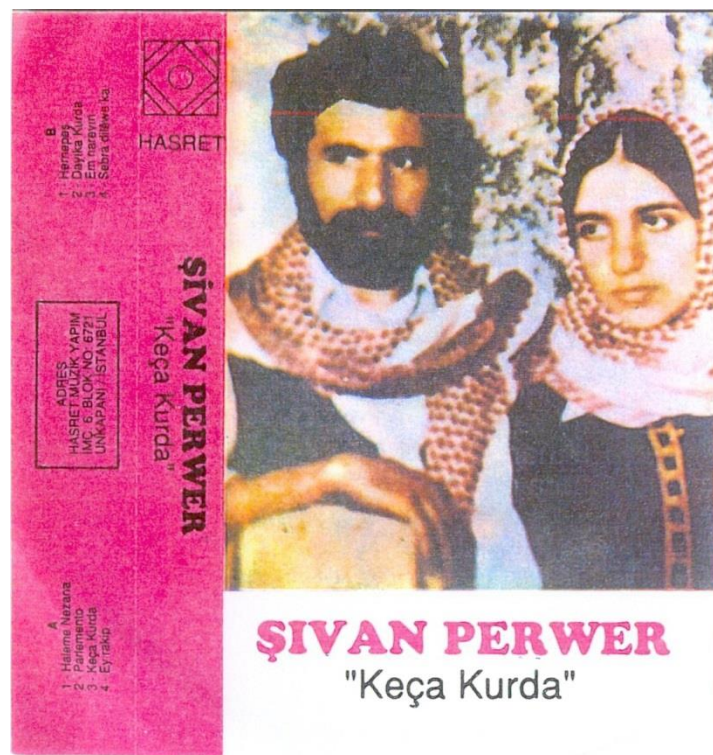


Figure 3.

Cassette cover, Şivan Perwer, *Keça Kurda*, a compilation album. The song "Keça Kurda" was first released on Şivan's fifth album, *Kî Ne Em* [Who Are We?] in 1979.

Language suppression continued during this period. Nizamettin Ariç, a Kurdish singer and film director from Ağrı, was arrested in 1979 for singing in Kurdish. Rather than serving a 5-15 year prison sentence, he moved to Berlin as a political refugee (Avcı, 2012).

During the 1970s, the Turkish radio and television corporation (Türkiye Radyo ve Televizyon) wanted to compete with Kurdish broadcasts from other countries, so from their stations in Diyarbakir and Erzurum they broadcasted Kurdish folk songs, whose Kurdish lyrics had been replaced with new lyrics in Turkish, written by Kurdish musicians (Gündoğar, 2005, p. 34).



## 7. PERIOD 5: 1980-1991. MILITARY COUP, SEPTEMBER 12, 1980. SEVERE REPRESSION

One of the periods of severest repression was during the 1980s, after the coup. The founder of the Ses Recording Company, Ethem Güner, described the atmosphere in vivid terms:

Kurdish albums would be listened [to] secretly in the year of 1988 when many people were subject to torture for listening to these albums. In that process, firstly arms and secondly Kurdish albums would be seized in case of a police search. Most of the people would bury or destroy the albums they had. I think these albums were considered as arms at those times! Most of the artists escaped abroad in that process, while others did nothing. (Gönençay, 2012)

Listeners had to take a risk when listening to Kurdish musics. The legal system continued to provide a number of mechanisms to suppress spoken, written, and sung Kurdish language, and added new ones. In 1983, Law No. 2932 on "The Use of Languages Other than Turkish" was implemented (Efe, 2012, p. 21). It had a powerful effect in suppressing both language and music, until its repeal in February 1991.

A number of businessmen founded record companies during this period, aiming some or all of their productions towards Kurdish listeners, even though both Kurdish language and Kurdish iconography were strictly prohibited. Süleyman Nadir Ataman established Ataman Plak in Diyarbakir in 1983, changing its name to Umut Plak in 1994. As of 2009, he had released 250 albums (Mü-Yap 2009). Ethem Güner founded another important company, Ses Records, in 1986 (Gönençay, 2012) or 1987 (Ses Plak, n.d.). In 1988, in order to publish an album with one song sung in Kurdish, he gave only the Turkish translation of the song's lyrics to the Ministry of Culture, which must approve all publications. When Turkish officials realized that Beşir Kaya sang "Xezal Xezal" [Gazelle Gazelle] in Kurdish, they recalled the cassette within one week of its release. The government then sued Ethem at the High Criminal Court, for producing an album in "an unknown language" (Gönençay, 2012).



Figure 4.

Three albums by Beşir Kaya showing the change in freedom of using Kurdish language. *Gülüzarım* from 1989 has no Kurdish iconography, and the Turkish spelling of Kaya's home city is used rather than the Kurdish ("Diyarbakır" rather than "Diyarbakir"). A year later, *Derman Kalmadı* shows the artist wearing clothing associated with southeastern Turkey, but no Kurdish words. *Welatemin/Sare Sare* from 1993 shows Kaya in full Kurdish traditional dress and the use of Kurmanji for the album and song titles.

A year later, in 1989, Rahmi Saltuk was able to publish a cassette of Kurdish folk songs entitled *Hoy Nare*, and it too was immediately confiscated. Saltuk Plak reissued the album on compact disc in 2009 (Esen Shop, n.d.). It appears that the licensing board granted permission for Diyar Müzik Yapım to issue another Kurdish album, *Dersim Muhabbeti 1* in 1990, but prevented its publication until 1996. The author is in possession of two cassettes of this album that are identical except for their license numbers, one from 1990 and the other from 1996 (Çelik, 1996).

The military government persecuted many Kurdish musicians during this period. They also persecuted supporters of Kurdish rights. One of the first was Turkish composer, lyricist, and human rights activist Şanar Yurdatapan, who was exiled from 1980 to 1992 (Yurdatapan, n.d.). His wife, Melike Demirağ, sang an album of his songs that the American company Folkways Records published in 1982, called *Songs of Freedom from Turkey: Behind the Iron Bars*.

Exiled Kurdish musicians produced major works in their adopted countries, which continued to impact listeners in Turkey via illegal cassettes and broadcasts. Şivan Perwer made eight albums during this period, including *Ağır* from 1982. That album includes the remarkable song "Yar Merhaba," where he creates a beautiful aesthetic tension by starting verses on successively higher pitches, recalling the rising tone in the 1902 cylinder recording that Ursula Reinhard described.

Ciwan Haco was born in Syria in 1957. His family had moved from the Mardin region of Turkey to a town near Qamishlo, just across the border in Syria, due to repression following the Sheikh Said Rebellion of 1925 (Haco, 2013). Along with Şivan, Ciwan Haco's recordings enjoyed enthusiastic reception in Turkey, where they were published by Ses Plak. Ciwan went further towards incorporating Eurogenetic and Amerigenetic elements in his music, including jazz (I use the suffix "-genetic" to indicate origins; I coined the term "Eurogenetic" in 2012 for a doctoral exam I administered in order to move away from the inaccurate appellation "Western"). During this period, Ciwan recorded six albums in Germany and Norway, which Ses Plak described as "Pop-Folk" or "Pop-Jazz."

## 8. PERIOD 6: 1991-2001. LAW 2932 REPEALED. BIRTH OF THE KURDISH RECORDING INDUSTRY IN TURKEY

The repeal of Law 2932 in February 1991 set the stage for radical changes in the production and dissemination of Kurdish musics in Turkey. Now that Kurdish languages were legal, according to the law at least, musicians could perform and record songs in Kurmanji and Zazaki. Although many restrictions remained (discussed in Efe, 2012), the continuous publication of Kurdish language cassettes and literature commenced in 1991.

At first several of the existing cassette companies issued a few Kurdish recordings, but faced with difficulties, the task soon fell to companies that focused on Kurdish productions (Kuruoğlu, 2013).

Companies established in the previous period now had the freedom to produce Kurdish language albums. Among the most important of these are Umut Plak (1983), Ses Plak (established circa 1986), and Diyar Müzik Yapım/Özdiyar Müzik (1987).

In 1991, Hasan Saltık founded Kalan Müzik Yapım. His company has become the standard-bearer for the widest variety of musics from Turkey ever published, with some 600 titles. In the face of lingering repression (Hobbs, 2010), Hasan released Kurdish recordings according to a schedule that charts dates that are more realistic than the laws concerning freedom of speech would suggest. During 1992-2000, he included individual tracks of Kurdish music, and starting in 2001, began releasing full albums of Kurdish songs. Chronologically, Kalan released the following Kurdish recordings:

**1992.** Grup Yorum's seventh cassette, *Cesaret*. The group performs their protest songs in Turkish, except for the last track, which consists of two Kurdish songs joined together, "Reşo," and "Keçe Kurdan" [Kurdish Girl]. (The latter was composed by Şivan Perwer, and recorded on his fifth album, *Kî Ne Em?* [Who Are We?] (1979).)

**1996.** Mazlum Çimen's original motion picture soundtrack to *Mem û Zîn*.

**1997.** Kardeş Türküler. *Kardeş Türküler*. Turkish, Kurmanji, Zazaki, Gorani, Armenian, Georgian, and Laz songs.

**1999.** Kardeş Türküler. *Doğu*. Turkish and Kurdish songs.

Since 1991, businessmen in Istanbul have established a number of new companies focusing on Kurdish music, including Aydın Müzik (300 albums as of 2009), KOM Müzik (199), Medya Müzik (98), and Silvana Müzik (100) (Mü-Yap. 2009). Record companies in Diyarbakir include Aşanlar Müzik and Seyme Müzik.

As noted earlier, the Turkish Radio and Television Corporation (TRT) had been broadcasting Kurdish melodies with Turkish lyrics, provided "by TRT officials, musicians, and collectors" (Aksoy, 2008). In 2000, KOM Müzik (the record label of the Mesopotamian Cultural Center) published *Şahiya Stranan-1*, the first of three albums of Kurdish songs that are commonly known in their Turkish versions (see Figure 5). Most of the songs on that album appear in Hıdır Çelik's anthology of Kurdish songs, which he transcribed from albums produced by the Mesopotamian Cultural Center (Çelik, 2005).

The introduction of lossy compression formats such as MP3, along with increasing access to broadcasts via radio, television, and the Internet, characterize this period. In 1997, the number of personal computers in Turkey reached 1,300,000 (Trading Economics, n.d.), allowing for rapid adoption of the newly available MP3 format, using Winamp's free software. Portable MP3 players were introduced in 1998, and the iPod on October 23, 2001.





Figure 5.

Liner note to *Şahiya Stranan-1*. The Kurdish and Turkish titles are given, along with the regions from which the songs came, and the source of the performance on which this new recording is based.

## 9. PERIOD 7: 2001-PRESENT. EASING RESTRICTIONS. FROM SOUND OBJECT TO INTERNET AND BROADCAST

Amendments to the Turkish constitution eased language restrictions in 2001, and Law No. 4771 allowed Kurdish radio and television broadcasting, in 2002 (Hongur, 2013, p. 46). Record companies in Turkey have reissued some of the recordings from the Radio Yerevan archives on cassette compact disc. More than ten Kurdish satellite TV stations have been founded, including MED-TV, the first to broadcast, in 1995 (Sheyholislami, 2011, p. 5).

From 2001 onwards, Kalan Müzik included Kurdish music in its productions every year. While the first Kalan releases containing Kurdish music featured protest and brotherhood songs, the new millennium saw an expansion across a wide range of genres, including popular, folk, village, and minority religions (Êzîdî and Christian), as well as full albums in Zazaki language. The following Kalan albums introduced new genres, or broke new ground as productions by a company that issues both Turkish and Kurdish music:

2001. Burhan Berken. *Ba*. Kurdish pop music.
2002. Şêxo. *Dengê Axê*. Kurdish folk music.
2003. Mikhail Aslan. *Kilite Kou - Dağların Anahtarı – The Key of the Mountains*. Zazaki.



2004. *Eyhok: Traditional Music of Hakkari*. Ethnomusicological recording with 164-page booklet in Turkish, Kurmanji, and English. This album marked an important breakthrough, addressing members of the two largest languages spoken in Turkey together with the international community, and placing a high value on Kurdish rural music (Reigle, 2011).

2009. *(Y)ezidiler: Êzîdî Religious Music, Folk Music*. With 248-page booklet in Turkish, English, and Kurmanji.

2013. Şaban Ok. *Kilamên Kurdên Mesîhî-Kürt Hristiyan Ezgiler-Anthology of Kurdish Hymns*. Christian hymns in Kurmanji. With 28-page booklet in Kurmanji, Turkish, and English.



Figure 6.

Album cover of *Anthology of Kurdish Hymns*, a compact disc of Kurdish (Kurmanji) Christian hymns, released in 2013 by Kalan Müzik.

A European Union grant resulted in the publication of a book and compact disc of *dengbêj* from Diyarbekir, *Antolojiya Dengbêjan* (Düzgün et al., 2007). In 2006, Remzi Maral produced a cassette-only release by Dengbêj Kerem on his Güneş Film Klip ve Müzik label, from Muş.

With the growing availability of compressed audio formats such as MP3 (facilitated by economic growth from the early years of the 21<sup>st</sup> century), and the advent of YouTube in 2005, the mediums of music listening in Turkey have been shifting away from music objects such as discs and cassettes. Sales of cassettes, formerly the primary music medium (compact disc sales did not surpass cassettes until 2006, far later than in Europe and the United States), plummeted from 28 million in 2004 to 2 million in 2008 (Mü-Yap, 2009). Video Compact Discs enjoyed a short life span in Turkey, reaching their peak in 2006, and fizzling out in 2009. The new media consist of sounds stored on the Internet and accessed through media libraries such as YouTube, Internet and mobile phone retailers, iTunes, Spotify, websites, and personal blogs; or broadcast through television, radio, or live-streaming Internet.

The Turkish music consortium Mü-Yap joined YouTube on February 13, 2007; as of December 4, 2013, it had 2,252,575 subscribers and 4,213,169,174 views (YouTube, 2013). Despite the government's blocking of YouTube during 2007-2011, as of 2010 the site remained the eighth most visited site in Turkey (Freedom House 2012: 8). Everyone with access to the Internet becomes a potential distributor of recordings stored on the Internet, by further disseminating them through social media such as Facebook, Wikipedia, Vimeo, SoundCloud, etc. Mü-Yap had launched their Digital Archive Distribution System in 2004, and by 2009 offered 100,000 tracks (Mü-Yap, 2009). TTNET, Turkey's largest Internet service provider, gives its subscribers access to several libraries, including those of Mü-Yap's members. Recently, the move away from desktop and laptop computers has intensified, with consumer preference shifting towards more portable electronic devices, such as tablet computers and Internet-capable phones (Arthur 2013). Despite the move to computer and broadcast media, record companies in Turkey continue to produce compact discs of Kurdish musics.

To date, perhaps some 4,000 Kurdish albums have been available in Turkey, including many from Iran, Iraq, and Syria. In 2011, an anonymous author contributed the first part of a Kurdish discography to Haber Diyarbakir, listing 1,606 Kurdish albums whose artists' names begin with the letters A to Ke (Haber Diyarbakir, 2011). Most listeners, of course, likely have access to only a fraction of those recordings at present, but evolving digital technology and delivery structures may permit near-complete access in the future.

Although Turkish citizens have had satellite access to Kurdish television channels since 1995, the government only legalized full-time television broadcasting in Kurdish languages as of January 1, 2009, when it launched TRT-6, Türkiye Radyo ve Televizyon Kurumu's [Turkish Radio and Television Corporation] channel six. Though the overwhelming majority of the programming is in Kurmanji, TRT-6 broadcasts a daily, 25-minute news program in Zazaki and a similar one in Sorani. TRT appears to aim the latter program towards viewers in Iran and Iraq, as there does not seem to be a substantial population of Sorani speakers in Turkey. Daily broadcasts by TRT-6 begin at 5:58 with the Turkish national anthem, "İstiklâl Marşı" [Independence Anthem]. The station plays music clips four to six times per day, in segments lasting 5 to 43 minutes, called Saeta Muzîkê [Music Time]. There is a folk music program called Çepik. On Wednesdays at 20:15 and 00:35 (Thursday), they broadcast "Dengbêj," an 80-minute program wherein a host presents four *dengbêj* singers. In the studio hang portraits of six well-loved Kurdish *dengbêj*: Şakiro, Meyram Xan, Karapete Xaco, Mihemed Arif Cizrawî, Eyşe Şan, and Şeroyê Biro. Their website describes the program as follows: "*Dengbêjî* (*Dengbêj* tradition) is the origin of Kurdish history and culture. *Dengbêjî* includes *destanbêjî* (epic telling), *çîrokbêjî* (story telling), *dîrokzanî* (narrative historiography), *helbestvanî* (poetry), *stranbêjî* (song singing), and *kilambêjî* (ballad singing)."

## 10.SUMMARY: A TIME-LINE OF KURDISH RECORDING MEDIA AND LANGUAGE USE

YEAR-APPROX.	MEDIA	LANGUAGE USE	COMMENT
1902	cylinder		archives
1919	78 rpm		Orfeon
1923		restricted	

1955	radio broadcasts		Armenian radio
1961	45 rpm		no LPs
1975	cassette		illegal
1980		heavily restricted	recordings hidden
1991		Law 2932 repealed	Kalan founded
1992	compact disc		cassettes still primary
1993	video compact disc		
1995	Satellite television		Kurdish illegal
1997	MP3		Internet and disc
1997	smartphone		Ericsson-Penelope
1998	Internet radio		(İTÜ Radyosu)
1998	MP3		portable players
1999	real-time push-email		BlackBerry
2002	radio broadcasts	greater freedom	Kurdish stations
2005	Internet video		YouTube
2006	Internet television		streaming; archives
2006	Social network		Facebook, Sept. 26
2006			CDs outsold cassettes
2009	television broadcasts	greater freedom	full-time television
2010	tablet computers		Apple iPad, April 3 <sup>rd</sup>
2013	Music streaming		Spotify, Sept. 24

Table 2.

A time-line of Kurdish recording media and language use

Technology shapes the evolution, performance, and distribution of Kurdish music, as it does all musics. Due to the extraordinary censorship of Kurdish languages, however, the recording history of Kurds in Turkey has a tremendous gap: except for the first and last decades of the 20<sup>th</sup> century, the normal recording media were not available for recordings of indigenous-language music. This forced listeners to find alternative media, a task that was not possible for many people during much of the century. Perhaps the most remarkable lacuna is the complete absence of Kurdish language long-playing records produced in Turkey. In order to gain deeper understanding of the history of Kurdish recordings in Turkey, the next phase of scholarship will require the production of a thorough discography. Delineating recorded repertoires should provide exactitude for an exploration of the impact that censorship had on the transmission of Kurdish music traditions. This project becomes more urgent as the few remaining products and producers of Kurdish musics in the 20<sup>th</sup> century slip away.

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# Can a music course on Greek Traditional Music change pupils' dispositions? A classroom teacher research project<sup>1</sup>

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**ABSTRACT** | Nowadays, Greek traditional music does not play such an integral role in our society as it did years ago. As a result, its members and consequently pupils in primary and secondary schools do not realize its significance. Specifically, Greek traditional rhythms and dances have been traveling since antiquity, and have influenced contemporary and modern music. The present study reported here of classroom teacher research is a qualitative one. It aims to identify to what extent a 12 -lesson music course based on Greek traditional music can (trans)form adolescents' dispositions about this genre of music. Research data was gathered from the diaries of a teacher and four external observers. Information from recordings and questionnaires (pre-test, post-test and follow-up study) was collected as well. The data analysis indicates that a number of the pupils not only changed their views on Greek traditional music by the end of the course, but they also kept the same opinion after a period of time. Interestingly, even pupils who still had a negative view toward this genre of music, appreciated it and understood how it is important for Greek society and culture.

**Keywords:** Greek traditional music, teacher classroom research, pupils' dispositions, secondary education, music learning, music lesson

## 1. INTRODUCTION

The paper presents a qualitative case study of research in secondary education, which aims to explore the influence of a music course on pupils' views of Greek traditional music. Research data was gathered from the diaries of teacher and four external observers. Information from recordings and questionnaires (pre-test, post-test and follow-up study) was collected as well. The data analysis

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<sup>1</sup> This paper has been partly presented as a poster under the title "Teenagers' dispositions towards Greek Traditional Music: A teacher classroom research" and as a part of the Symposium "The New Music Curriculum in Greece: Classroom application" (Session Organizer: Sm. Chrysostomou) under the title "A traditional music trip in Greece" at the 30<sup>th</sup> ISME Conference in Thessaloniki.

indicates that a part of the pupils not only changed their views on Greek traditional music, at the end of the lessons, but also they kept this view after a period of time. Interestingly, pupils, who still had a negative view on this genre of music, were able to elaborate their opinions showing their appreciation of Greek traditional music.

## 2. A REALIZATION IN MUSIC CLASSROOM

One day a music teacher announced to the pupils that a three-month-course, dealing with Greek traditional music would take place. Judging from their facial expression, the majority of them were disappointed: "Does any pupil, modern pupil, really care about a kind of music to which only older people listen?" The teacher did not blame them. Instead, their reaction was taken into consideration in an attempt to find the perfect balance between curricula aims and activities, and between the students' handbook and pupils' interests. The overall intention was to change their pupils' views and for them to adopt a positive disposition towards this kind of music, involving them in music action. Consequently, the following research emerged as a need!

## 3. LITERATURE REVIEW

Although Greek traditional music plays a fundamental role in the continuity of Greek cultural and musical heritage, much current research in Greece and Cyprus highlights that pupils in their last grades of primary and secondary schools are not acquainted with such music and they do not prefer listening to it (Argyriou, 2011; Ekonomidou - Stavrou, 2007; Papapanagiotou, 2006; Perakaki, 2006; Stavrou, 2006).

Doubtful adolescents, although different groups in different societies, tend to identify themselves with particular kinds of music (Elliot, 1995) and adopt its symbolical uses for themselves (Papapanagiotou, 2004). They seem to use their musical identity in order to either understand themselves and others, or to form their personality and personal identity (Harter, 1999, in Papapanagiotou 2004). Peer group pressure, television, radio and the internet strongly influence their cultural and musical preferences (Cremades et al., 2010). Simultaneously, they have the tendency to

"present their degree of maturity and their independence towards their parents, to differ from other adolescents at the same age, and to underline the group to which they belong and their conformity to group values" (Papapanagiotou, 2004, p. 35).

That is the main reason why adolescents are attracted to various genres of music that address their age group (such as pop, rock, and hip hop). The implication for education is that they do not enter the music class without a formed opinion of music (Regelski, 1981), a situation which the music teacher should take into account.

Both family and peer pressure influence pupils' preferences, as from early childhood children listen to music that their social environment makes available and, according to these encounters, they form to some extent their preferences. As Stavrou (2006) concluded, and Teklos (2011) referring to Fry and Fry (1997) implied,

"family and friends are essential for shaping the attitude of young pupils, and the form that attitudes take is largely dependent upon the environment in which pupils grow up and the treatments they receive both at home and in school" (2011, p. 225).

Additionally, Teklos specifies that "if family and peer support is directly linked to the pupils' attitudes towards music, it is also indirectly linked to their involvement or participation in the subject" (ibid). During puberty, the balance between family and friends leans towards the friends' perspective. Adolescents are reported to have a strong need to belong, which they express by following and being influenced by their peers (Papapanagiotou, 2004). Furthermore, pupils and young people generally have strong stereotypes about fans of specific types of music and "these stereotypes are associated with a suite of traits, which could, in turn, influence individuals' stated musical preferences" (Rentfrow et al., 2011, p. 1141).

According to main objectives of the Greek National Curriculum<sup>2</sup> in Junior High School and in the framework of the development of music awareness and the understanding of tradition, idioms and musical styles from the variety of cultures, times and places, pupils should learn about the components of Greek traditional music in order for a relationship between pupils and music to develop. The fulfilment of this objective involves not only the cultivation of the cognitive and the psychomotor domains, but also the creation of rational, and not subjective, attitudes – dispositions (affective domain).

Regelski (1981) in "Teaching general music: Action learning for middle and secondary schools" defines attitude as

"the set of predispositions to respond in a particular way toward some particular class stimuli (in our case, musical stimuli); attitudes are "predispositions to respond in a particular way toward a specified class of objects" (i.e., the musical "objects" of music education). Thus, music education must concern itself most assuredly with instruction that results in some degree of positive or favorable "predispositions to respond in a particular way" to music" (Regelski, 1981, p. 273).

Although international literature in the field of music education is rich and descriptive about pupils' musical preferences in primary and secondary education in many countries all over the world, it is limited in the field that explores the influence of education in the formation of musical preferences.

Current research has shown the impact of teaching music on (trans)forming pupils' views and dispositions.

N=1061 General Public School and 120 students from a Musical School in Greece participated in a research project aimed to scrutinize musical preferences of participants and the relationship between musical preferences and training (Papapanagiotou, 2006). Statistical analyses in the study indicated a strong relationship among preferences, age and musical training. It was found that children respond more favourably to all styles of music than older students. Adolescents showed a strong preference towards the musical styles of their peers. Musical knowledge of an instrument of either "classical" tradition or "Greek traditional" was found to influence positively the musical preferences of both genres of music (Papapanagiotou, 2006).

Dinopoulos' (2010) quasi-experimental research project took place in Greece with the participation of 41 pupils in primary education (3rd and 4th Grade) and sought to attract pupils' interest and to change their minds about music generally (and Greek traditional music specifically) by using

<sup>2</sup> Official Gazette Fascicle: [ΦΕΚ] 304-B'/13-03-2003.

New Technologies in his teaching. In a pre-test questionnaire, 83% of pupils of both grades answered that they slightly liked Greek traditional music. His intervention included the production and the application of an experimental programme, which was implemented twice a week for approximately 3 months. By the end, many pupils had changed their minds and 77.5% declared that they were fond of Greek traditional music. In addition, they were positively influenced by music and especially by Greek traditional music in the cognitive, affective and psychomotor domains.

The strong influence of educational practice on a music lesson based on cultivating thinking skills is reported in Perakaki's case study research (2006). 54 students in their middle teens in Junior High School attended a course on Greek traditional music. Among the aims of the course was the formation of pupils' justified opinions about Greek traditional music, either positive or negative. After the intervention, pupils reported that they had learned about this genre of music and 43% gave a justified positive answer in the post-test (compared to 15% in pre-test) and 33% responded in a justified negative way (4% in pre-test). Simultaneously, in the post-test, 30% of the pupils declared that they often listened to Greek traditional music positively and 41% sometimes did. Furthermore, it was demonstrated that it was essential for pupils learn about Greek traditional music and for other musical genres less familiar to them.

This assumption is also implied by case study research in which 100 pupils in their early teens participated (Green, 2007). The researcher tried to identify why so many pupils forcefully expressed antipathy towards classical music and how their opinions related to their personal experiences and identities as music-listeners and music makers. Pupils performed short classical music pieces through an informal learning style. In this research, Green demonstrated that teenagers are often unfamiliar with classical music and that this leads them to

"a negative, dulled response, since the listener will be unable to detect patterning, similarity, difference or other relationships between the musical sounds, both within one piece of music and between pieces" (Green, 2007, p. 236).

At the end of the intervention, a large number of participants said that although they hated classical music prior to the intervention, their views had changed to some extent as the task developed (Green, 2007).

Consequently, the inference is that music teachers must plan their work so that they will know what behavioural changes should occur, both immediately and in the longer term, as a result of a particular course or lesson (Bessom et al., 1981). Furthermore, music educators have been demonstrated to be capable of changing their opinions (Brewer et al., 2011) in order to be more aware and open-minded to a wide range of music.

In such contexts, the music teacher has to find an attractive teaching procedure in order to keep the pupils' interest, provoke their prejudices and expand and perhaps transform pupils' views, especially in secondary education where pupils have already formed musical and cultural attitudes. Practically, this infers that the music teacher has to put themselves in the pupils' shoes in order to understand their needs and to plan an appropriate lesson, as teaching music to adolescents requires great intuition and patience (Kenneth, 1996). The teacher must also know what music materials and experiences can be used to elicit these changes in music preferences (Bessom et al., 1980).



Cremades et al. (2010) concluded that a music lesson, which includes all musical and cultural styles that exist in the world, can motivate and draw the students to music as a school subject. In the teaching procedure, a criterion for selecting a music piece can be, for example, a well-known classical music piece, in order to motivate pupils to come in contact with other less known classical music pieces.

Furthermore, De Vries (2010) revealed in his research that when pupils are integrated actively in music lesson planning, particularly in terms of repertoire selection (songs to sing, songs to dance, music to be learnt and performed), they are likely to participate more positively and with enthusiasm and greater interest.

The connection between pupils' success in music activities and positive attitudes about the music lesson and the scheduled topic is strong. Regelski (1981) describes this connection as follows:

"failure motivates only pupils who already has both a positive attitude and goals that urge him on in the face of what he considers to be only a temporary setback...But for the student whose initial attitude is negative, doubting, or at best neutral, feelings of success are especially important in inspiring the positive feelings that motivate positive attitudes" (1981, p. 275).

Regelski states that pupils can adopt a positive view, respecting the traditional music of their country. They will understand the continuity of its rhythms and enjoy listening to these and dancing traditional songs.

In actuality, can a music course in secondary education alter pupils' views on a genre of music, such as Greek traditional music?

## 4. METHODS

The research method was qualitative in approach and adopted an action research perspective in which the teacher and researcher were the same person. This kind of investigation is designed to allow teachers to reflect and intervene more consciously in the teaching procedure, and to (re)assess pupils' behaviours and reactions during each lesson in order to achieve its goals effectively (Cohen et al., 2007; Hopkins, 2003).

The research aims of this project were to:

1. Identify pupils' opinions on Greek traditional music;
2. Examine if pupils changed their mind about Greek traditional music after attending a specially designed music course;
3. Scrutinize to what extent pupils changed their minds about Greek traditional music after attending such a music course;
4. Verify if pupils were able to express more objectively their opinion about this music; and
5. Record their disposition about Greek traditional music ten months after attending the original music course.

The music course took place in a state Junior High School in Greece (in an urban area) and n=42, 13-14 year old pupils, who were divided into two different groups, participated. They attended a 12-hour music lesson course that took place once a week (i.e., an hour a week from September -

December 2010), following the recommended curriculum of the Faculty of Music. Prior to the research, pupils' knowledge of Greek traditional music was limited. In primary school, they had just sung a few traditional songs, and they remembered only the titles and some musical phrases.

### **Data collection**

Before the course, a questionnaire was distributed to all pupils (pre-test) containing 5 multiple-choice questions and 1 open-ended question. The same questionnaire was also distributed at the end of the course (post-test) and again after ten months (October 2011) as follow-up research. The results of the questionnaires were analyzed in a quantitative and qualitative way, using Content Analysis tools. The researcher announced to pupils that their answers would be confidential and that no classmates or teacher(s) could learn how they had responded. Much previous research agrees that teenagers are often strongly influenced by their classmates' preferences, thus underlining a potential discrepancy between what pupils think of their classmates' preferences and what type of music their classmates listen to (Finnäs, 1989 and Tarrant et al., 2001, cited in Papapanagiotou, 2009). Thus, the importance of this confidentiality clarification seemed to encourage pupils to express their opinion truly and freely during the completion of the questionnaire. Questions focused not only on the pupils' expression of their opinion, but also on outlining any family and close environment music preferences.

The questions were about:

- Family and friends music preferences;
- Their choice of listening to Greek traditional music;
- The amount of CDs held in Greek traditional music;
- Participation in Greek dancing lessons; and
- Free expression of their opinion about Greek traditional music (Open Question).

### **Teacher's actions before the lesson**

The teacher planned the lessons, setting goals in accordance with the recommended instructions for teaching music in junior high school and pupils' handbooks and workbook activities. The lesson was enriched with appropriate educational materials (videos, photos, musical extracts etc.) and the teacher tried to combine all the above with pupils' interests and competences.

### **Teacher's actions during the lesson (participation observation)**

The teacher implemented the planned activities, assessing the whole procedure during and at the end of the lesson. Activities were transformed/adapted when needed.

### **Teacher's action at the end of the lesson**

Immediately after the end of each lesson, the teacher completed a diary, focusing on:

1. The achievement of lesson goals;

2. The pupils' participation in activities;
3. Their reaction to activities (if they liked the activities or not); and
4. Any evidence of a creative and co-operative classroom atmosphere.

Two pre-service music teachers for each group attended the lessons as external observers, writing their own diaries and focusing on the points mentioned above.

## 5. IMPLEMENTED ACTIVITIES

The activities that took place were based on official recommendations, on the student's handbook and on activities selected by the music teacher. Pupils' preferences were also taken into consideration. The teaching material was enriched by songs and musical pieces from the students' environment.

Specifically, by the end of the course, the intentions were that pupils would have:

- Participated actively in creative activities;
- Co-operated with each other;
- Listened to, played percussion and sung Greek traditional rhythms and songs;
- Understood the continuity of traditional rhythms throughout the years;
- Recognized these rhythms in modern songs;
- Enjoyed the music lessons.

Lessons focused on creative activities, such as listening to music, composing and singing, following the thematic elements of:

- Greek traditional musical instruments;
- Greek traditional rhythms (5/8, 7/8, 9/8);
- The influence of the above rhythms on Greek contemporary music and other kinds of music.

In the new handbooks for the Music Faculty (edited 2009), a short chapter is dedicated to Greek traditional music. The contents of the student's book and workbook include:

- Musical rhythms in Greece (5/8, 7/8, 9/8);
- Traditional music / songs heard in islands and mainland (e.g. musical features in Thrace, Macedonia, Crete etc.);
- Traditional musical instruments and comparisons between similar instruments;
- Instrumental combinations, orchestras (=zygies, kompanies).

The suggested outcomes were written down in the teacher's book and referred mainly to the cognitive domain:

Pupils would:

- Come in contact with Greek traditional music and instruments;
- Understand and recognize traditional rhythms;
- Understand what isokratis means (Dimitrakopoulou et al., 2009).

The teaching material was enriched with various different music activities, such as the following:

**(i) The use of CD-Rom material from the Music Library of Greece "Lilian Voudouri" on Greek Traditional Music**

This multimedia CD-Rom contains: a) photos and short music examples of the majority of Greek Traditional Instruments in Hornbostel and Sachs categories and their basic combinations; b) short music examples from all over Greece, according to fundamental characteristics of each place (using a map); and c) an index. The presentation was based on pupils' interests, previous knowledge and their family birthplace. Pupils carefully watched the instruments and focused on those which interested them, listened to music related to their origin, identified instruments and distinguished one from the other. Activities were implemented in groups of 3-4. The "Music Library of Greece "Lilian Voudouri" provides this CD-Rom without charge to all schools.

**(ii) Rhythms: playing with instruments and improvising verses**

Pupils played in percussions 5/8, 7/8 and 9/8 in order to understand the grouping of these rhythms and afterwards to be able to follow these music patterns; they improvised lyrics (each syllable to each beat). They performed their rhythmic composition in groups and, then, every group self-evaluated its performance and the whole class assessed it, as well.

**(iii) How Greek traditional songs are interrelated with classical works from 20th century composers and modern songs**

In order for pupils to realize the role and the influence of a Greek traditional instrument (e.g. klarino) in different genres of music, the music teacher selected three typical musical examples: one from Greek traditional music, a classical music work composed from Yannis Konstadinidis (a Greek composer in 20th century by the Greek National School), and one from rock music.

Pupils completed a worksheet about similarities and differences of these types of music and they realized to what extent a traditional instrument influences, enriches and transforms these types of music.

**(iv) Traditional dances**

Music, words (logos) and movement have been a part of Greek traditional music since ancient times. In order for all pupils to participate actively and to understand this connection, a "feast" took place in the classroom. Pupils were split up into two groups: the first danced and sang and the second one performed and sang a song simultaneously. The music teacher actively participated with either one group or the other.

(v) Reference to important singers and ethnomusicologists, who recorded and saved traditional songs (e.g. Simon Karas and Domna Samiou).

The continuity of Greek traditional music, as traditional music all over the world, is based on oral tradition and improvisation. The role of scientists, such as musicologists, ethnomusicologists and researchers, who recorded and 'saved' this music is crucial. Simon Karas (1905-1999) and Domna Samiou (1928-2012) were two of the most important persons who collected, recorded and performed music from a new constructive society, which was basically formed in capital cities.

#### (vi) Listening exercises and crosswords from the students' workbook

In students' workbooks there are plenty of crosswords and listening exercises. These are mostly connected with musical rhythms and Greek traditional instruments.

Although all lessons were audio recorded, video recording was officially forbidden.

## 6. FINDINGS

The data collection was based on questionnaires and the diaries of both teacher and external observers. Their analysis is mostly quantitative.

### i. External observation diaries on pupil participation

The external observers had to answer the following questions, either as closed or open in design. This differentiation was not planned from the beginning of the research, but after the first observation, they were asked to elaborate on their stated opinions in order to describe pupils' participation better.

**Question 1:** Were there problems during the lessons?

**Question 2:** Was the pupils' participation active?

**Question 3:** Was the pupils' participation enthusiastic, positive, neutral, hesitant or negative?

According to the external observers' diaries, all the implemented activities attracted pupils and motivated them. They were well scheduled by the teacher and appropriately paced to pupils' interests. Sometimes, pupils had expressed their prejudices at the beginning of the lesson and they participated hesitantly. Gradually, after finding the activities interesting, they took part more actively.

"The classroom atmosphere was negative today. Pupils refused to participate actively. Although the music teacher tried to present the Greek traditional instruments in an interactive framework, pupils refused to take part in the lesson. It was obvious that they felt bored. This atmosphere changed when the teacher asked about the music of their place of origin. At the same time, he presented the map of Greece on the interactive board and they listened to music of their origins. Suddenly, their attitude changed as like they recalled memories and events, which they had participated in feasts or because they had just heard of this genre of music".

From external observer's diary (October 2010)

"It is so impressive that pupils express their opinions and prejudices freely. They did not hesitate to express comments, such as: "This is interesting only for my grandma, who lives in the village", or "I refuse to listen to this kind of music". However, after a few minutes, everything changed. It seems that they forgot everything and participated



actively. They may have been influenced by their classmates. During the music lesson they changed their minds or they just found the activity interesting".

From external observer's diary (November 2010)

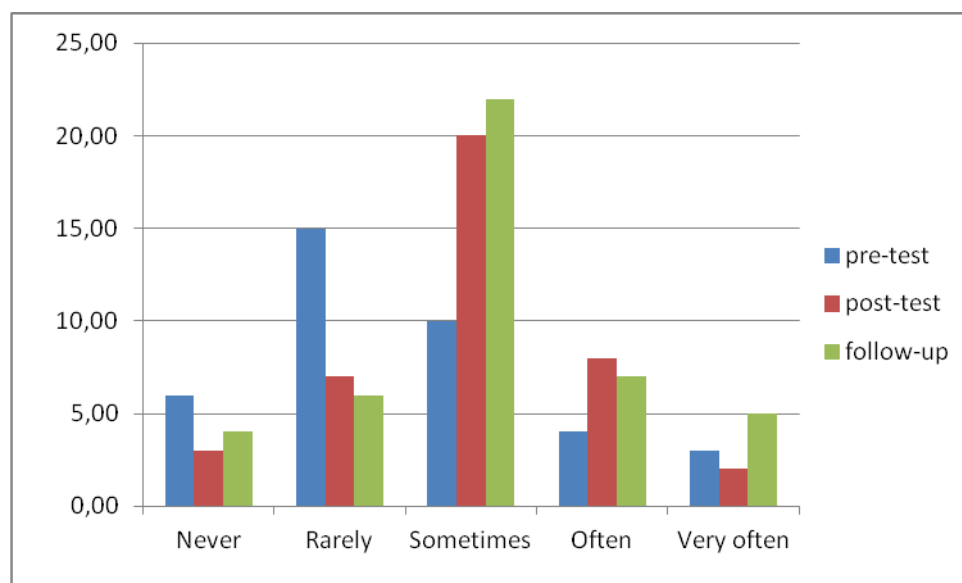
These delineations confirm Regelski's comment about the connection between positive attitudes towards music and motivation and success in musical activities (Regelski, 1981).

## ii. Pre-test, post-test and follow-up questionnaires

The social and family backgrounds play an integral role in pupils' opinions about several topics, and in this case, music preferences.

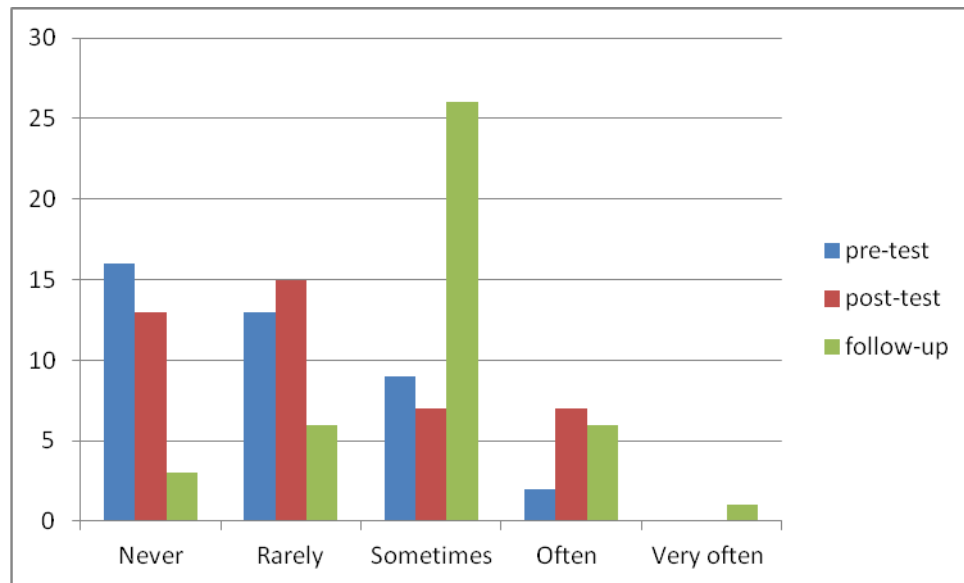
On Graph 1, it can be noticed that the answers of the majority of pupils (15 pupils) implied in the pre-test that their family/friends rarely preferred to listen to Greek traditional music and 10 pupils reported that this was the case sometimes. On the other hand, in the post-test and follow-up approximately half of the pupils changed their mind and answered that they sometimes prefer this genre of music (20 pupils in the post-test and 22 pupils in the follow-up). We should be very careful in interpreting this difference, as teenagers may have preconceived ideas about this type of music in the pre-test and they may have avoided mentioning their preference about a kind of music to which they are not so familiar with. Comparing the results of the post-test and follow-up, we can assume that these slight differences describe an almost real profile of their family/friends' music preferences. Their environment sometimes listens to Greek traditional music, maybe even occasionally.

**Question 1:** *Do your family or/and friends prefer listening to Greek traditional music?*



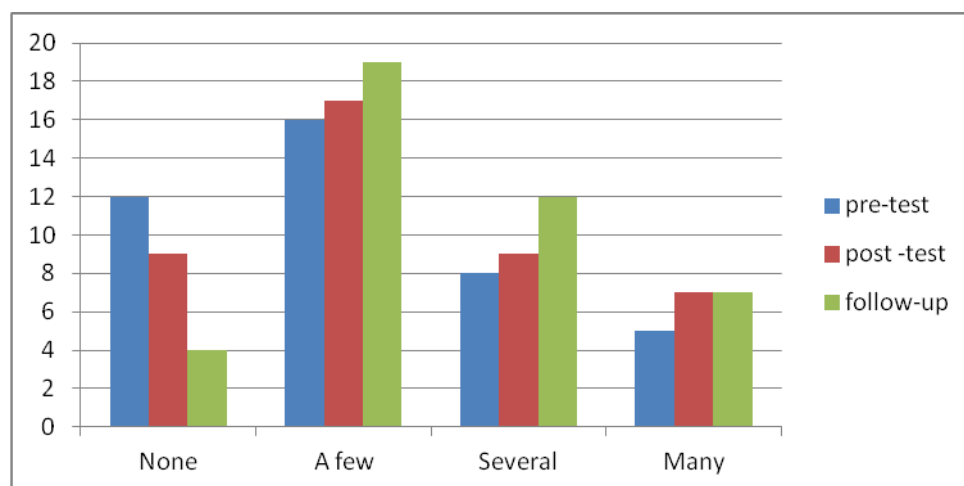
*Graph 1*

Although members of the participant adolescents' social environment were reported as sometimes listening to Greek traditional music according to the previous question, teenagers initially avoided listening to it and preferred other kinds of music. In the pre-test, 16 pupils never elected to listen to traditional music and 13 rarely did. These numbers changed in the post-test and surprisingly changed in the follow-up. N=26 pupils, more than half, were not so negative after the programme about this genre of music (Graph 2).

Question 2: *Do you prefer listening to Greek traditional music?*

Graph 2

As Greek traditional music played a fundamental role in our society in the past, there are many adults who prefer listening to this type of music and buy or collect CDs with traditional music of their origins. As mentioned earlier, teenagers are likely to be more or less influenced by their close environment. The answer to this question underlines to what extent they have realized or not that people of their environment own CDs of this type of music. It can be noticed that in the pre-test 12 pupils mentioned that there were none in their homes, a number which reduced in the post-test and the follow-up. It seems obvious that the quantity of compact discs did not increase suddenly, but perhaps that adolescents may have started searching for them (Graph 3).

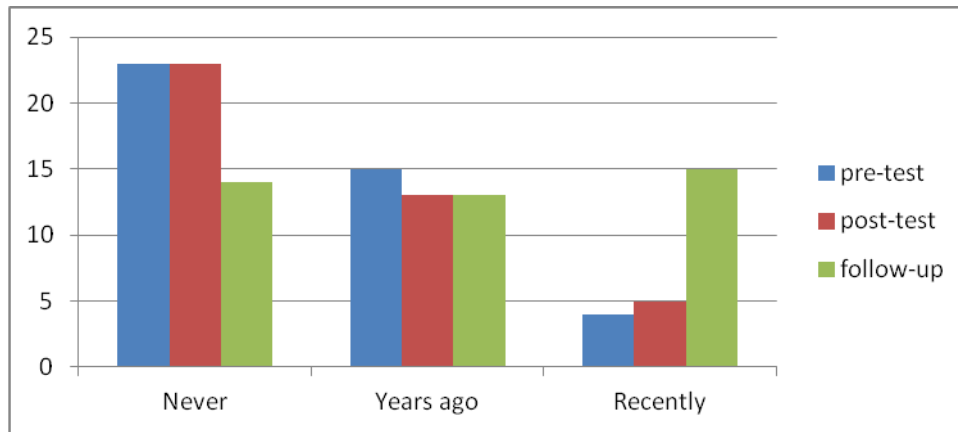
Question 3: *Have you/or your family got Greek traditional music CDs?*

Graph 3

Music – lyrics – and movement as a unity constitutes Greek traditional music. The provision of Greek traditional dance lessons allows an opportunity for participants to come into contact with rhythms, music and customs of Greece and (it was hoped) to develop a more positively objective opinion and attitude towards this type of music. Overall, just a few pupils had attended Greek

traditional dance lessons, which were provided in school at the end of their regular school lessons. Lessons were officially organized by the Municipality and participation was free. According to Graph 4 below, the majority of pupils had never attended dance lessons (23 pupils) and just a few of them had attended in the past (15 pupils). Follow-up research showed that, in the following school year, approximately 10 pupils were interested in taking dance lessons (Graph 4).

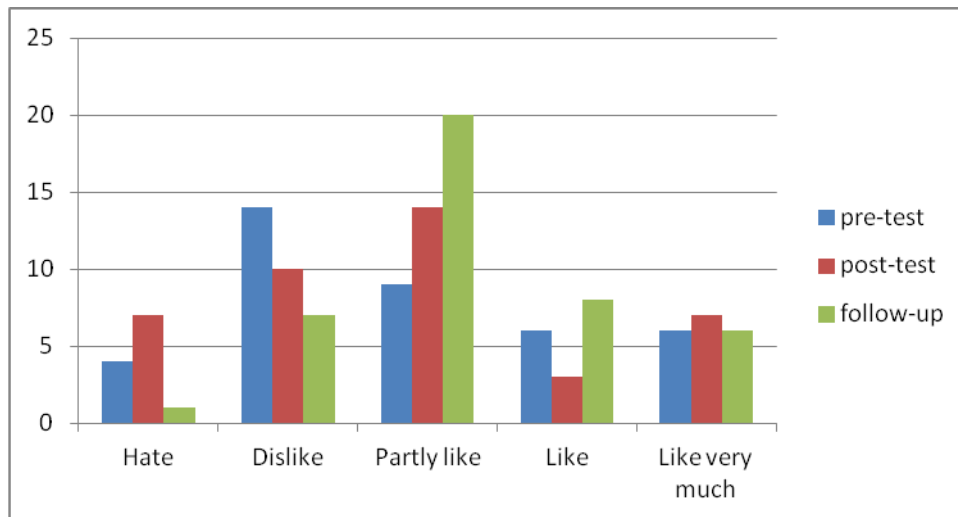
**Question 4:** *Have you ever attended Greek traditional dance lessons?*



*Graph 4*

Especially in the summer, in and out of the towns, traditional feasts take place with the participation of people of all ages. People dance and sing altogether during these feasts and have fun. As Graph 5 shows, in the pre-test 14 teenagers disliked this kind of participation and events, but they changed their minds in the post-test and the follow-up, as they partly enjoyed their participation in these feasts.

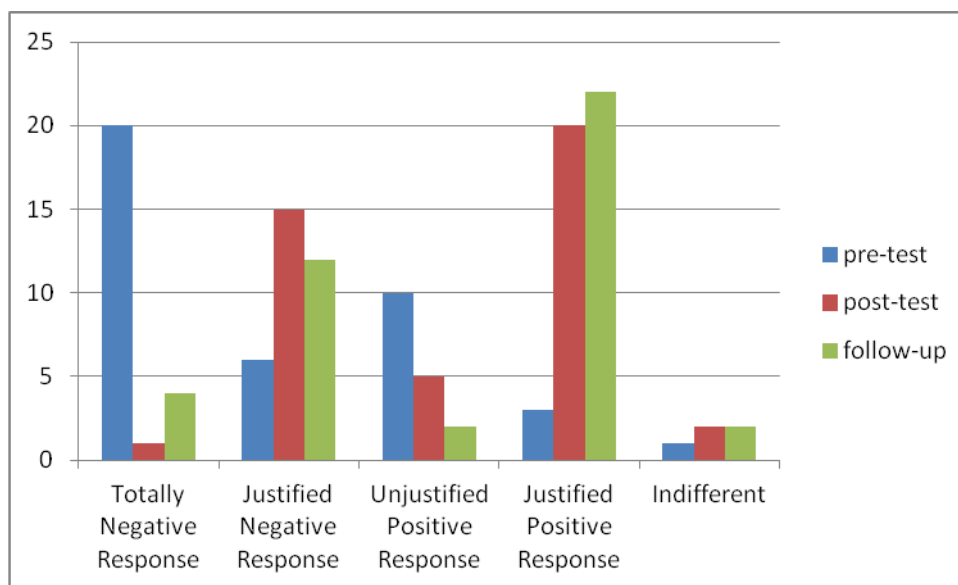
**Question 5:** *Have you ever been to Greek traditional feasts?*



*Graph 5*

Question 6 "What is your opinion on Greek traditional music? (Elucidate your opinion fluently)", was designed as an open question aimed to urge pupils freely to express their opinion about Greek traditional music. Answers in the pre-test showed that pupils had a preconception towards this type of music, as 20 of them, approximately half, responded totally negatively. After intervention, it would seem

that pupils realized the connection between Greek traditional music and Greek cultural heritage, understanding its importance for Greek society. This is clearly underlined, when 20 pupils, the same number as before, adopted a justified positive response at the end of the research. The number of these answers changed slightly in follow-up (22 pupils). Comparing the justified negative responses in the three questionnaires, we can notice that some pupils are still negative towards this type of music, but, simultaneously, they have formed their opinion and they are ready to elaborate on it. As a result, the number of unjustified positive responses diminished (Graph 6).



*Graph 6*

### iii. Pupils' opinions

In the open question, the sixth one, participants provided textual opinions. From the example responses cited below, we notice the way Yorgos and Evangelia formed and changed their views during the implementation from the pretest, to the post-test and the follow-up study.

"I dislike Greek traditional music. Nobody else listens to it."  
(Yorgos, Pre-test)

"Greek traditional music is definitely an important part of our culture, even though it is not my favorite kind of music. I prefer pop music."  
(Yorgos, Post-test)

"Although I dislike Greek traditional music, I believe that traditional music is significant for each culture. It expresses the features of every society."  
(Yorgos, Follow-up)

"I dislike Greek traditional music, because it doesn't address to my age group."  
(Evangelia, Pre-test)

"Greek traditional music has played an integral role in Greek music evolution. Personally, I prefer listening to pop music, as I am more accustomed to it."  
(Evangelia, Post-test)

"We should be very proud of our music, even if it is not our favorite."  
(Evangelia, Follow-up)

## 7. CONCLUSION

The data analyses indicate that, although teenagers may come into the music class with a negative attitude towards Greek traditional music, a positive experience on a music course opens the possibility of a change of mind. It is perhaps likely that at the end of the series of lessons pupils might have changed their mind towards this genre of music as they may have been influenced by their peers, but it is really important to underline that they sustained the same opinion after a period of time. In addition, pupils who still had a negative approach to this music genre nevertheless reported that they appreciated it and understood its importance to our cultural heritage. Interestingly, they observed that Greek traditional music plays an integral role in society and that it can also play the same role in their life. Thus, they participated in Greek traditional dance lessons and they were not absolutely negative in their opinion elucidation afterwards. They were able to respect Greek traditional music and form a more rationale point of view, even if they had a negative emotional engagement with it. On the other hand, we have to take into consideration that just one course is not enough to transform pupils' views. This may be the main reason why all pupils who were negative were not able to give a justified response during the follow-up study.

Taking these conclusions into account, we have to find attractive ways to sustain this music topic over time, in order that pupils do not lose contact with this genre of music and learn more about it.

## 8. DISCUSSION

The potential power of a series of music lessons to transform pupils' music preferences and dispositions and teacher effectiveness is also exemplified in Perakaki's (2006), Delsing et al. (2008), Dinopoulos's (2010) and Green's research (2007). They all agree that if music educators plan their lessons based on music activities that can motivate students, such as using thinking skills, new technologies and informal ways of learning, it is possible for pupils to respond positively and change their dispositions towards a genre of music.

A music educator should remember that the way they present the type of music to their pupils is crucial and plays a fundamental role in their preference cultivation, especially when they are not acquainted with this genre of music (Papapanayiotou, 2009; Stavrou, 2006). It is really fundamental to follow such a teaching approach, as we want "to make pupils more aware and open-minded, both in relation to whatever music has already contributed to their identities and to a wider range of music lying beyond" (Green, 2007, p. 243).

On the other hand, we have to take into consideration that students prefer the music lessons to incorporate a genre of music which addresses their age and taste, such as modern music (Ekonomidou-Stavrou, 2007).

A balance of both is presented as the best solution to this problem. According to the aims of music and aesthetic education, pupils should understand the music of their environment both now and later in life, acting without preconceived notions as far as possible. As a result, the presentation and



contact with all genres of music will help them to encode their musical environment in the present and the future. The music lesson can prove to be a catalyst "for broadening teenagers' musical identities, which are perhaps, not necessarily so imposed by the mass media, or so narrow as they might have been at first" (Green, 2007, p. 243).

Furthermore, music education aims to broaden students' understanding and appreciation of various styles of music and aiming to change students' attitudes (preferences) toward unfamiliar styles of music, as a result of exposure and learning about new types of music (Hugh, 2000; Teo, 2003).

In a nutshell, musical preferences are differentiated during the course of life, as each personality develops and changes (Papapanagiotou, 2009). Music is a great teaching tool with which music educators can become effective (Brewer et al., 2011) and help pupils to overlap borders and obstacles. Thus, they can broaden their musical minds and their perspectives, obtain positive dispositions towards different musical genres and construct a life-long relationship between music and themselves.

## 9. FUNDING

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# Η νεοελληνική φυσιογνωμία μέσα από το ρόλο της μουσικής σε αναβιώσεις του αρχαίου δράματος.

Μουσικές διαδρομές ως αντανakλάσεις της αρχαίας Ελλάδας στη νεότερη.



Αναστασία Α. Σιώψη

ΑΠΟ ΤΟΝ ΚΩΣΤΑ ΧΑΡΔΑ

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**Περίληψη** | Το βιβλίο «Η νεοελληνική φυσιογνωμία μέσα από το ρόλο της μουσικής σε αναβιώσεις του αρχαίου δράματος. Μουσικές διαδρομές ως αντανakλάσεις της αρχαίας Ελλάδας στη νεότερη», εκδόσεις Gutenberg, 2012, συνέχεια περίληψης...

"Με τον Χρήστου δούλεψα αφάνταστα δημιουργικά. Δεν είναι δική μου δουλειά οι Πέρσες. Όσο είναι δική μου είναι και δική του. Γιατί, αλληλοερεθιζόμασταν ένα πράγμα. Δούλευε εκείνος πάνω στον ήχο. Έκανε μία ενορχήστρωση του λόγου. Πολύτιμη. Δεν ξέρω πώς θα την ξανακάνω ποτέ. Γιατί χαρακτηριστικά η μάνα του τη μέρα που πέθανε μου είπε: και τώρα εσύ τί θα κάνεις;"

Με αυτόν τον άμεσο και γλαφυρό τρόπο ο Κάρολος Κουν εξιστορεί και αξιολογεί σε ντοκιμαντέρ της ΕΤ1 τη συνεργασία του με τον Γιάννη Χρήστου για τους Πέρσες. Ο Κουν περιγράφει εκ των έσω αυτό που η Αναστασία Σιώψη, στο βιβλίο το οποίο παρουσιάζουμε, αναφέρει ως μία από τις ευτυχέστερες στιγμές αναβίωσης αρχαίου δράματος τον εικοστό αιώνα, ακριβώς λόγω της υποδειγματικής ισορροπίας των τεχνών σε μία παράσταση όπου το αρχαίο δράμα αντιμετωπίστηκε με επιτυχία ως ολικό έργο τέχνης.

Η επιβολή του σκηνοθέτη (κάτι που λείπει από το συγκεκριμένο ανέβασμα) και η συνδεόμενη με αυτή μονοκρατορία του λόγου αποτελούν δύο από τις διαπιστώσεις που διαπερνούν το βιβλίο της Σιώψη. Η συγγραφέας μελετά τις παραμέτρους αυτές στο πλαίσιο της

γενικότερης αισθητικής και ιδεολογικής προσέγγισης που επιχειρεί για τις αναβιώσεις αρχαίου δράματος στην Ελλάδα. Με άλλα λόγια, αυτό που καθίσταται σαφές από την αρχή του βιβλίου είναι ότι ο αναγνώστης δεν έχει ανά χείρας μία ανασκόπηση της μουσικής για αρχαίο δράμα στην Ελλάδα - αν και καταγράφεται και συμμετέχει στην ανάλυση ένας πολύ σημαντικός αριθμός αναβιώσεων από τον 19ο αιώνα έως τις μέρες μας. Αντίθετα, οι προσεγγίσεις στο ανέβασμα αρχαίου δράματος αντιμετωπίζονται, όπως είναι φανερό και από τον εκτεταμένο αλλά ακριβή τίτλο του βιβλίου, στο πλαίσιο της διερεύνησης του αδιάλειπτου διαλόγου της νεοελληνικής ταυτότητας με την ελληνική αρχαιότητα. Η συγγραφέας κάνει λόγο για 'αποκωδικοποίηση' των σχέσεων αρχαιότητας και νεότερης Ελλάδας μέσα από τη μελέτη του ρόλου της μουσικής στις αναβιώσεις αυτές (σ. 13).

Για να επιτύχει αυτόν το στόχο η Σιώψη χρησιμοποιεί τρεις διαφορετικές μεθοδολογικές 'γραμμές' για τα τρία κεφάλαια του βιβλίου. Η απαραίτητη για την εισαγωγή του αναγνώστη στο θέμα 'γραμμική' ιστορική αφήγηση (από τον 19ο αιώνα έως το 1940) του πρώτου κεφαλαίου δίνει την θέση της στη θεματική προσέγγιση του δεύτερου κεφαλαίου, ενώ το βιβλίο ολοκληρώνεται με τη συζήτηση των "ξεχωριστών περιπτώσεων" του Δημήτρη Μητρόπουλου και του Γιάννη Χρήστου. Και στις τρεις προσεγγίσεις η έρευνα στηρίζεται σε πληθώρα πρωτογενών και δευτερογενών πηγών. Οι πρωτογενείς πηγές περιλαμβάνουν κριτικές, προγράμματα κ.α., ενώ οι δευτερογενείς επικεντρώνονται στην υπάρχουσα βιβλιογραφία (σύγχρονη και παλαιότερη) για την αναβίωση του αρχαίου δράματος. Παρά την διαφορετική ιεράρχησή τους στο πλαίσιο των τριών προσεγγίσεων που αναφέρθηκαν, οι πηγές και στα τρία κεφάλαια αφομοιώνονται σε μία ζωντανή αφήγηση, της οποίας ο κυριότερος στόχος είναι η ανάδειξη και η συζήτηση των αισθητικών και ιδεολογικών ζητημάτων που άπτονται των διαφορετικών σύγχρονων προσλήψεων της ελληνικής αρχαιότητας.

Το βιβλίο καλύπτει ένα μεγάλο κενό των πολιτιστικών σπουδών για τη νεότερη Ελλάδα, ενώ, ταυτόχρονα, αντικατοπτρίζει το αυξανόμενο ερευνητικό ενδιαφέρον για την κριτική μελέτη της ελληνικής αρχαιότητας και τη σχέση της με την αντίληψη της νεοελληνικής ταυτότητας. Όπως αναδεικνύει η Σιώψη, μέχρι και τη δεκαετία του 1950 ακόμη και οι κριτικές για τις παραστάσεις αρχαίου δράματος αναφέρονταν στη μουσική κυρίως με βάση το κριτήριο του πόσο πετυχημένα μπορεί αυτή να υπηρετήσει τον λόγο. Η κυριαρχία αυτή του λόγου αντανakλάται, πιστεύω, και στην ερευνητική λειψυδρία για μία κριτική θεώρηση της θέσης της μουσικής - αξίζει να σημειωθεί ότι, η μέχρι πρόσφατα μοναδική δημοσιευμένη μελέτη με στόχο μία γενικότερη αποτίμηση της μουσικής για παραστάσεις αρχαίου δράματος επικεντρώνεται στις παραστάσεις στην Επίδαυρο και έχει ιδιαίτερα εισαγωγικό χαρακτήρα (γεγονός που σχετίζεται και με το ότι υπογράφεται από θεατρολόγο).

Πιο συγκεκριμένα, η γραμμική αφήγηση του πρώτου κεφαλαίου διατρέχει την πρώτη περίοδο παραστάσεων αρχαίου δράματος (από τον 19ο αιώνα έως το 1940) και επικεντρώνεται στον ρόλο της μουσικής στις παραστάσεις αυτές. Η Σιώψη αρχικά χαρακτηρίζει την αναβίωση του αρχαίου δράματος ως "μία ρομαντική χειρονομία καθώς εξιδανικεύει το αρχαίο παρελθόν" (σ. 27), ενώ, συγχρόνως, αναδεικνύεται ο εθνικός χαρακτήρας που απέκτησε η γλώσσα, ο οποίος καθόρισε την πρωτοκαθεδρία της σε σχέση με τη μουσική. Ενώ, δηλαδή, ο λόγος έπαιξε την εποχή αυτή "τον σημαντικότερο ρόλο στη συνεισφορά, τη διαμόρφωση και την επικύρωση εθνικών ιδεολογιών", η μουσική γινόταν αντιληπτή ως απαραίτητο μέσο ψυχαγωγίας (σ. 31).



Ωστόσο, μετά το 1890, όπως αναλύει η Σιώψη, η υιοθέτηση γερμανικών αισθητικών προτύπων αντανakλάται τόσο στην ενδυνάμωση του ρόλου της μουσικής, όσο και στην ίδια τη μουσική που χρησιμοποιείται. Στο πλαίσιο της "Εταιρίας υπέρ διδασκαλίας αρχαίων δραμάτων" του Γεωργίου Μιστριώτη (που ιδρύθηκε το 1895) και με τη συνεργασία των συνθετών Ιωάννη Θ. Σακελλαρίδη και Γεωργίου Παχτίκου αναπτύσσεται η προσέγγιση στο αρχαίο δράμα ως μουσικό δράμα. Η συγγραφέας αποκαλύπτει πώς γερμανικά πρότυπα βρίσκονται πίσω από τις ιδέες των παραπάνω, σύμφωνα με τις οποίες η μουσική θεωρείται "η 'ψυχή' και άρα η πιο σημαντική τέχνη στην παράσταση του αρχαίου δράματος", προσδίδοντας, επίσης, ένα διδακτικό / επιμορφωτικό ρόλο σε αυτήν (σ. 52). Η χρήση δημοτικών και βυζαντινών μελωδιών στις παραστάσεις αυτές εκφράζει την ίδια ιδεολογική αφετηρία, η οποία αντανakλάται στην θεωρία της πολιτισμικής συνέχειας του έθνους μέσα στους αιώνες. Όπως αναδεικνύεται και στο υπόλοιπο βιβλίο, η θεωρία της συνέχειας του ελληνικού πολιτισμού από την αρχαιότητα έως τις μέρες μας διαμέσου του Βυζαντίου παίρνει διαφορετικές συνθετικές μουσικές εκφάνσεις σε όλη τη διάρκεια του εικοστού και του εικοστού πρώτου αιώνα, παραμένοντας, ήδη από την εποχή αυτή, ίσως, το πιο σταθερό σημείο διαλόγου των ανεβασμάτων αρχαίου δράματος με αντιλήψεις της νεοελληνικής ταυτότητας. Στο πρώτο κεφάλαιο συζητιέται επίσης η αντανakλαση των προβληματισμών του γλωσσικού ζητήματος στο ανέβασμα αρχαίου δράματος. Όπως με οξυδέρκεια παρατηρεί η Σιώψη, το ιδεολόγημα της πολιτισμικής συνέχειας ικανοποιείται κυρίως μέσω της μουσικής από το Μιστριώτη (ο οποίος ήταν υπέρμαχος της καθαρεύουσας και χρησιμοποιούσε το πρωτότυπο αρχαίο κείμενο στις παραστάσεις της Εταιρίας του) και τον κύκλο του, και, την ίδια εποχή, από τους δημοτικιστές μέσω της γλώσσας.

Ένα έτος-ορόσημο για την προσέγγιση του αρχαίου δράματος που αναδεικνύει η αφήγηση του πρώτου κεφαλαίου είναι το 1927. Είναι η χρονιά κατά την οποία παρουσιάστηκε ο Προμηθέας Δεσμώτης του Αισχύλου, σε μουσική του Κωνσταντίνου Ψάχου και σκηνοθεσία της Εύας Πάλμερ-Σικελιανού και του Παναγιώτη Καλογερίκου, στο πλαίσιο των Α' Δελφικών Εορτών, καθώς και η Εκάβη του Ευριπίδη σε μουσική του Αιμίλιου Ριάδη και σκηνοθεσία του Φώτου Πολίτη. Η μουσική του Ψάχου, μονοφωνική και γραμμένη σε βυζαντινή παρασημαντική για τα χορικά, απηχεί τις απόψεις της Σικελιανού περί αγνότητας και καθαρότητας του ελληνικού στοιχείου. Η προσέγγιση αυτή ουσιαστικά σηματοδοτεί το τέλος της παράδοσης γραφής μουσικής για αρχαίο δράμα η οποία στηριζόταν στους αποκλειστικούς δεσμούς της με τη βυζαντινή μουσική παράδοση και το ελληνικό δημοτικό τραγούδι. Αντίθετα, η προσέγγιση του Ριάδη εγκαινιάζει μία νέα εποχή, της οποίας τα «βασικά χαρακτηριστικά είναι αφενός η χρήση σύγχρονων ευρωπαϊκών μουσικών ιδιωμάτων, αφετέρου η πιο λειτουργική ενσωμάτωση της παράδοσης» (σ. 82). Το συγκεκριμένο τμήμα του βιβλίου, κατά το οποίο η Σιώψη συζητά τη μουσική του Ψάχου και γενικότερα την προσέγγιση στο αρχαίο δράμα στο πλαίσιο των Δελφικών Εορτών σε σχέση με τη Δελφική Ιδέα, τις θεωρίες της Πάλμερ για τον πρωταγωνιστικό ρόλο του χορού και την ανάγκη αντανakλασης της πολιτισμικής συνέχειας του ελληνισμού στη μουσική και, τέλος, την υποδοχή των Δελφικών Εορτών αποτελεί, κατά τη γνώμη του υπογράφοντος, ένα από τα πιο κατατοπιστικά και ενδιαφέροντα σημεία του πονήματος. Επίσης, η Σιώψη κάνει απτή τη διαφοροποίηση των θεωριών της Πάλμερ με την προσέγγιση του Ριάδη και του Πολίτη στην Εκάβη, στην οποία η έμφαση δίνεται στο παρόν αν και οι δεσμοί με την παράδοση παραμένουν σεβαστοί. Ωστόσο, όπως αποκαλύπτει η συγγραφέας, στον αντίποδα

της αισθητικής προσέγγισης που φέρνει η μουσική του Ριάδη (η οποία συναντάται επίσης στη μουσική για αρχαίο δράμα κατά τον Μεσοπόλεμο από συνθέτες όπως ο Μάριος Βάρβογλης, ο Δημήτρης Μητρόπουλος, κ.α.), και της θετικής υποδοχής της από τη μουσικοκριτική της εποχής, βρίσκονται τα γραπτά του συνθέτη Γεωργίου Λαμπελέτ, ο οποίος θέτει την, αρκετά έωλη, έννοια της αντικειμενικότητας στην προσέγγιση στο παρελθόν ως κύριο κριτήριο αξιολόγησης της μουσικής για αρχαίο δράμα.

Γενικότερα, οι διαφορετικές προσεγγίσεις στη μουσική αρχαίου δράματος από Έλληνες συνθέτες αντικατοπτρίζουν διαφορετικές προσλήψεις της έννοιας της ελληνικότητας. Στο δεύτερο κεφάλαιο του βιβλίου η Σιώψη θέτει την έννοια της ελληνικότητας στο επίκεντρο, εξετάζοντας την έκφρασή της τόσο μέσα από τα ανεβάσματα αρχαίου δράματος μέχρι το 1940 και την κριτική τους υποδοχή (τα οποία ήδη παρουσιάστηκαν στο πρώτο κεφάλαιο) όσο και από αυτά που ακολούθησαν μέχρι τις μέρες μας. Η γραμμική διερεύνηση της διαφορετικής έκφρασης της έννοιας της παράδοσης στην αρχή του κεφαλαίου δίνει την ευκαιρία στον αναγνώστη να ολοκληρώσει την εικόνα της ιστορικής διάστασης του θέματος, με την αναφορά σε σημαντικούς συνθέτες που ασχολήθηκαν με μουσική για παραστάσεις αρχαίου δράματος, όπως ο Μίκης Θεοδωράκης, ο Μάνος Χατζιδάκις, ο Γιάννης Χρήστου, ο Θεόδωρος Αντωνίου, κ.α. Ιδιαίτερα διαφωτιστική είναι η συζήτηση των προσεγγίσεων του Θεοδωράκη και του Χατζιδάκι. Θέτοντας ένα ευρύτερο πλαίσιο αξιολόγησης η Σιώψη αναδεικνύει την ιδεολογική / επιμορφωτική διάσταση που δίνει ο Θεοδωράκης στη μουσική του για αρχαίο δράμα (όπως, φυσικά, και σε μεγάλο μέρος της υπόλοιπης μουσικής του) σε αντιδιαστολή με την συχνά αποστασιοποιημένη και ειρωνική διάθεση του Χατζιδάκι προς την ελληνική αρχαιότητα, η οποία αντικατοπτρίζεται και στις επιλογές τους (τη σαφή προτίμηση του πρώτου για τον Ευριπίδη και του δεύτερου για τον Αριστοφάνη).

Εκτός από το ζήτημα της χρήσης της παράδοσης, τα υπόλοιπα θέματα που αναπτύσσονται στο κεντρικό αυτό μέρος του βιβλίου είναι: η θέση της μουσικής για αρχαίο δράμα στο δίπολο Ανατολή-Δύση που χαρακτηρίζει εν γένει την αντίληψη και διαμόρφωση της νεοελληνικής ταυτότητας, το ζήτημα της ιεράρχησης των τεχνών στο ανέβασμα αρχαίου δράματος και ο ρόλος του σκηνοθέτη, η σχέση του ανεβάσματος αρχαίου δράματος με το μοντέλο της όπερας, καθώς και ο διάλογος ή η αντιπαράθεση των προσεγγίσεων στο αρχαίο δράμα μεταξύ Ελλάδας και Δύσης. Όσον αφορά τη διαχείριση του αρχαίου ελληνικού κειμένου, η Σιώψη την εξετάζει από την πλευρά της κριτικής, των συνθετών και της ηγεμονικής άποψης του Εθνικού Θεάτρου. Η συζήτηση αυτή καθώς και αυτή που αναπτύσσεται στη συνέχεια και αφορά την επιβολή της σκηνοθετικής άποψης και την δυσπιστία στο μοντέλο της όπερας, υπογραμμίζει τον σημαντικό ρόλο που έχει παίξει η γλώσσα στον προσδιορισμό του 'εθνικού' στο νεοελληνικό πολιτισμό τονίζοντας, ταυτόχρονα, τον σημαντικό εθνικό πολιτισμικό ρόλο που αποδόθηκε σε διάφορες φάσεις της νεότερης Ελλάδας στην τέχνη του θεάτρου (σε αντιπαράθεση, π.χ., με το είδος της όπερας).

Ιδιαίτερη αναφορά αξίζει στο τμήμα του βιβλίου που αφιερώνεται στην αναδίφηση των αλληλεπιδράσεων Ελλάδας και Δύσης σε σχέση με την πρόσληψη της ελληνικής αρχαιότητας. Σε ένα από τα πιο 'δυνατά' σημεία της μελέτης, η Σιώψη ανασκαλεύει την επιρροή των ιδεών του Βάγκνερ, του Νίτσε και άλλων Γερμανών φιλοσόφων για την ελληνική αρχαιότητα στους Έλληνες διανοούμενους και καλλιτέχνες, καθώς και την συχνή δυσπιστία και κριτική διάθεση

των τελευταίων προς αυτές. Είναι ιδιαίτερα ενδιαφέρον, πιστεύω, το πώς η ελληνική εκδοχή των γερμανικών αισθητικών προτύπων (με επίκεντρο την έννοια της εθνικής 'ψυχής') γίνεται η βάση της κριτικής στάσης των Ελλήνων απέναντι στην πρόσληψη της ελληνικής αρχαιότητας από μη Έλληνες.

Στο τελευταίο κεφάλαιο η συγγραφέας ασχολείται με τις ξεχωριστές περιπτώσεις του Μητρόπουλου και του Χρήστου. Η επιλογή των δύο αυτών συνθετών προέρχεται από μία εμφανή προσπάθεια ανάδειξης του σημαντικού ρόλου που έπαιξε η μουσική στο γεφύρωμα του χώρου και του χρόνου στα ανεβάσματα αρχαίου δράματος. Όπως χαρακτηριστικά αναφέρει η Σιώψη, "η μουσική 'γεφυρώνει' την Ελλάδα με τη δύση με τρόπους που συχνά προπορεύονται των πιο παραδοσιακών και 'προσηλωμένων' σε ελληνικούς τρόπους ανάδειξης της αρχαιότητας μέσω των, ιδίως αυτών της σκηνοθεσίας" (σ. 198).

Το παρόν βιβλίο αποτελεί μία γενναία συνεισφορά σε ένα ουσιαστικά άγνωστο αλλά ιδιαίτερα ενδιαφέρον πεδίο. Η πολυπρισματική (ιστορική, αισθητική και ιδεολογική) προσέγγιση του θέματος αναδεικνύει με απτό τρόπο ουσιαστικά χαρακτηριστικά της πρόσληψης της νεοελληνικής ταυτότητας και το διάλογό της με το αρχαίο δράμα (μίας εξαιρετικά επιδραστικής για τον δυτικό πολιτισμό όψης της ελληνικής αρχαιότητας), όπως την πολυποίκιλη έκφραση της έννοιας της ιστορικής και πολιτισμικής συνέχειας του ελληνισμού. Ο αβίαστος λόγος της Σιώψη κάνει το πόνημά της προσβάσιμο τόσο στον ειδικό μελετητή και ερευνητή, όσο και στον απλό αναγνώστη. Τα πεδία μελλοντικής έρευνας που ανοίγονται είναι πολλά. Τα αναλυτικά ευρήματα στην ίδια τη μουσική για αρχαίο δράμα, που είναι εφικτά λόγω του πολύτιμου αρχείου του Εθνικού Θεάτρου, μπορούν να αναδείξουν λεπτομέρειες του τρόπου με τον οποίο η μουσική λειτούργησε, πολλές φορές αυτόνομα, ως μία διέξοδος από παγιωμένες απόψεις. Τέλος, σημαντική προς μία ακόμη πιο συνολική θεώρηση του αρχαίου δράματος ως ολικού έργου τέχνης στη σύγχρονη μεταφορά του θα είναι και η μελλοντική λεπτομερής μελέτη της συνεισφοράς της τέχνης του χορού και της αλληλεπίδρασής της με τη μουσική και το λόγο.

Συμπερασματικά, το βιβλίο της Σιώψη επιβεβαιώνει τη δύναμη της μουσικής να αφηγείται πολιτισμικές ιστορίες παράλληλα με τον λόγο και υπογραμμίζει την θεμελιώδη θέση που κατέχει η πρόσληψη της ελληνικής αρχαιότητας στην κατανόηση βασικών όψεων της νεοελληνικής ταυτότητας.



### ***ISME 2014 World Conference***

- Registration for the conference will open this week - watch the website for the link to the registration site.
- ISME and the Porto Alegre COG are negotiating possible discounts on flights for delegates to the conference - please check the website regularly for any updates on the availability of discounts.
- The first round of decisions about performing groups has been made and successful groups have received their invitations to perform. They are asked to **confirm their attendance by 31 December 2013**. In January 2014 there may be a second round of invitations if some of the first round groups decline their invitation.
- The deadline for paper submissions has now closed and the review process has begun. Members can expect to hear whether they are invited to present at the conference by 28 February 2014.

### ***EMC call for contributions***

ISME is a member of the International Music Council and, because of that, any ISME member in Europe is entitled to answer the European Music Council's call for contributions to the Access to Culture Platform Working Group on Education & learning publication. Information can be found [[here](#)] and note the closing date of 15 December 2013 for short abstracts.

### ***SEMPRE Conference on Music, Technology and Education: Critical Insights***

3-4 April 2014, iMerc, Institute of Education, University of London

The submissions deadline is approaching, please visit the [SEMPRE website](#) for more information.

### ***ISME World Conference Awards***

This new initiative to support early career music educators and those in financial need will be launched on the ISME website soon. The ISME World Conference Awards are intended to enable music educators with demonstrated financial need to attend the ISME biennial World Conference through meeting the registration costs and contributing towards the costs of travel and subsistence. Awards are normally up to \$3,000. Don't miss your chance to apply for support to attend the Conference or to encourage an application from someone else who you know would benefit from the opportunity to present or be a delegate at the conference.

## ***ISME membership January 2014 - December 2015***

Members will be aware that membership runs for two years from January to December. Any member who joins part way through a year receives copies of IJME and newsletters from the beginning of that year in which they joined and all memberships end on the 31st December the following year. So, anyone who paid their membership at any point during 2012 will receive a reminder to renew their membership in January 2014. Their new membership will run from January 2014 to December 2015. And remember that you must be a fully paid up member to present at, perform at or attend the ISME 2014 conference.

## ***Contacting ISME***

A quick reminder of the e-mail addresses for contact with the ISME admin team:

- For policy, including executive, board, and standing committee issues (e.g. conferences, sponsorship, partnerships, Commissions, Forum, SIGs, etc.) please contact the ISME Secretary General at [isme@isme.org](mailto:isme@isme.org)
- For general enquiries please contact [admin@isme.org](mailto:admin@isme.org)
- For membership enquiries, please contact the membership secretary at [membership@isme.org](mailto:membership@isme.org)
- For website related issues, please contact the webmaster at [webmaster@isme.org](mailto:webmaster@isme.org)
- For conference submissions, please contact [submissions@isme.org](mailto:submissions@isme.org)



# Hellenic Journal of Music, Education and Culture

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<b>Aims and Scope</b> <p>The <b>Hellenic Journal of Music, Education, and Culture (HeJMEC)</b> is a new international, on-line, open-access, and peer reviewed journal devoted to critical study and critical analysis of issues related to the fields of <b>Music, Education, and Culture</b>.</p> <p><b>HeJMEC</b> welcomes single, multi- and inter-disciplinary contributions of research and literature in the areas of music, education, and culture and publishes both qualitative and quantitative research with substantive and theoretical merit, along with critical reviews, theoretical articles, and invited book reviews related to these fields. The journal will have articles in either Greek or English (depending on the language of submission), but with structured abstracts appearing in both languages. There is also an opportunity to include media files (such as music, video) to illustrate the text.</p>	<b>Images, graphics, and tables:</b> <p>Images should be easily readable, clear, and neat; colour images are preferred. All musical examples, line diagrams and photographs are termed 'Figures' and should be referred to as such in the manuscript. They should be submitted in black and white, and numbered consecutively. Except for notation files created with Finale* software, all images should be submitted in the original program in which they were created (JPG, TIFF, or EPS; Microsoft Application Files are acceptable for line art). Any scanned images should be set at 1200 dpi for line art and 300 dpi for colour or greyscale. All diagrams, images, photographs, and tables should be placed at the end of the manuscript file and numbered in the order they appear in text. Insert callouts for figures and tables on a separate line just after the paragraph where each image or table should appear (example: "[Figure 1 here]"). To avoid delays in typesetting, please convert any music-specific symbols and notation (using MusiSync or MS reference font, for instance) to images.</p> <p>*Finale files should be saved and submitted as images (JPG, TIFF files).</p>
<b>Notes For Contributors</b> <p><b>Submission of mss:</b> Submissions should be sent via email to co-editors: <b>Maria Argyriou, Ionian University, <a href="mailto:maria.argiriou@gmail.com">maria.argiriou@gmail.com</a></b> in either Microsoft Word format and/or rich text format (RTF).</p> <p><b>Covering letter:</b> please attach a letter to every submission confirming that all authors have agreed to the submission and that the article is not currently being considered for publication by any other journal.</p> <p><b>Formats of mss:</b> Manuscripts should be written in a style that is clear and concise, avoiding technical jargon. A consistent style should be used for both format and references. Preferred manuscript style should conform to the Publication Manual of the <a href="#">American Psychological Association (6th edition)</a>. All manuscripts must not exceed <b>8000 words</b> in length. However, some exceptions can be made after consideration by the editorial team. Titles of the articles should not exceed the length of 15 words and all manuscripts should include an <b>abstract</b> (100-200 words) and <b>résumé</b> (50-100 words). All the above should be submitted through the <b>submission form</b> as Open Office Writer or Microsoft Office Word documents (.odt or .doc file extensions). Authors should also submit 3 to 8 <b>keywords</b> relating to their article's content.</p>	<b>Copyright</b> <p>Before publication authors are requested to assign copyright to GAPMET, subject to retaining their right to reuse the material in other publications in a significantly different way, written or edited by themselves, and due to be published preferably at least one year after initial publication in the journal. Authors are responsible for obtaining permissions from copyright holders for reproducing any illustrations, musical examples, tables, figures or lengthy quotations previously published elsewhere. Permission letters must be supplied to GAPMET Publications.</p> <p><b>Greek Association of Primary Music Education Teachers (GAPMET)</b> Website: <a href="http://www.primarymusic.gr">www.primarymusic.gr</a> Contact: <a href="mailto:gr.primarymusic@gmail.com">gr.primarymusic@gmail.com</a>, <a href="mailto:maria.argiriou@gmail.com">maria.argiriou@gmail.com</a></p>

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