

# Hellenic Journal

of Music, Education & Culture

Volume 5  
December 2014

**Hellenic Journal of Music, Education and Culture** (ISSN online version 1792-2518) is published by GAPMET Publications (Athens, Greece). Copyright©2014 GAPMET EDITIONS

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## ▶ ▶ ▶ Editorial

It is a great pleasure to invite you to explore the richness of content within the latest version of the Hellenic Journal of Music, Education, and Culture.

The opening article by Laia Viladot, Markus Cslovjecssek draws on the authors' work within the team-based EU Comenius Project 'European Music Portfolio: A Creative Way into Languages' (EMP-L). The project was completed in 2012 and has been subsequently extended into an EC-funded music and mathematics programme (EMP-M) that is ongoing. The goal of the EMP-L project was to integrate musical activities within foreign language education to explore how teaching and learning in these two disciplinary areas could be mutually supporting. The European team's research was designed to lead to a range of professional development courses for teachers. The article reports on the course enactment in different countries and the reactions of the teacher participants and is a positive addition to our understanding of the challenges and potential successes involved in extending professional development across subject domains. Arguably, neuroscience would suggest that the brain is holistic in design rather than compartmentalised into school 'subject' areas and so any pedagogical innovation which seeks to join up learners' experiences as reported is to be welcomed.

The second article is by Panagiota Papageorgiou and Konstantina Koutrouba and explores an ongoing and central issue in music education: Is it possible to draw on the musics of other peoples in a way that is faithful to their roots whilst extending children's understanding and musical expertise as non-native listeners? The authors review key sources to address the nature of contested concepts in multicultural music teaching, such as how teachers might make sense of 'world music' in primary school settings, and report on a recent (2013) research-based survey of the views of Greek School Advisors. Central foci included whether the socio-cultural contexts for music should be studied alongside the musical features, at what age such teaching might begin, whether it was important for children to first learn their 'own' music, and the range and diversity of other musics that might be included in the curriculum. The article raises highly topical issues, not least in a world in which diversity and difference are used by some within contemporary society to signal negative perceptions of 'otherness' and presents findings which touch on the lives of many teachers and researchers globally.

The third article is by Rina Altaras and seeks to situate what is now a well-known piece of music, Debussy's *La Mer*, in its original socio-historical-cultural context in order to explore and

understand why it was seen as controversial when first performed in the early 1900s. The article presents a fascinating insight into the prevailing musical expectations of the time, explored through the lens of a leading music critic writing in a contemporary weekly music magazine, *Le Ménestrel*. It is also a timely reminder of the nature and role of popular music criticism in the perception of musical value.

The final article (in Greek) by Aggeliki Kordellou also has a musicological focus and is an insightful examination of the relationships between different forms of music and language in the works of the Greek composer Giorgos Koumendakis (b. 1959). Koumendakis's compositions (instrumental, vocal, works for the theatre and operas) refer in various ways to – mostly Greek- works of literature or poetry from antiquity to the twentieth century. The author examines in sufficient depths all possible categories of music's relation to text in these works and reaches substantial conclusions as to how a continuous dialogue between past and present is succeeded; moreover, she demonstrates with clarity the main characteristics of the composer's work: variety, plasticity, attendance to the detail, innovation and a wide range of aesthetic choices and directions.

The final contribution in this issue is a report by Jane Harrison on a 2014 conference in honour of the music scholar, Simon Frith, upon his retirement from academia. The conference was titled *Studying Music* and it was held in April 9-12, 2014, at the University of Edinburgh, College of Art.



# *Do you speak... music?*

## *Facing the challenges of training teachers on integration*

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**ABSTRACT** / Integrated work on different parts of the curriculum is a major challenge for teachers who have been trained within a system that views the different subjects in isolation. This article describes the characteristics and criteria underlying the Continuous Professional Development courses for European teachers (lasting 30 hours), designed within the framework of the European Music Portfolio: A Creative Way into Languages Comenius Project in order to teach music and foreign languages together. Specifically, these courses have been developed using the training models applied in Switzerland and Catalonia (Spain) during 2011 and 2012. At the same time, the results of some in-depth interviews (conducted with participants on a course) are presented, which were intended to gain a deeper insight into the different ways teachers (from kindergarten to secondary education) cope with the challenges of integrated music and language teaching. The discussion highlights the usefulness of the feedback provided by the interviews as an inspiration for new ideas to develop more effective and higher quality professional development.

**Keywords:** integration, music and language teaching, continuous professional development.

Integration is a complex concept with distinct connotations and it has been defined from various perspectives. In the educational curriculum, two main lines of thinking may be identified, which respond to different questions. On the one hand there is an approach derived from reflection and philosophy, based on the principles of Kant, with basic questions such as: "Why do we teach children? What is the reason of teaching?". On the other hand, the concept of integration can be treated from the standpoint of experience, observation and analysis in schools, more closely linked to questions such as: "How do we learn? What can be taught? How do we develop the schools and methods needed to support teaching and learning?" This article focuses on this latter group.



Generally, schools are geared to discipline-based programmes and therefore students often accumulate fragmented knowledge unrelated to real-life concerns. For this reason, teachers are mostly trained in specific subjects and interdisciplinary thinking is not developed in a systematic way (Bresler & Thompson, 2002). There are authors who claim that it is the structure of schooling – the logic basic to its organisation and design – that conditions thinking, actions, and methods, and that this is difficult to change (Künzli, in press). Nevertheless, there are more and more educational activities adopting an integrated approach. As is well known, educational praxis is not independent of the philosophies underlying teaching and learning, nor is it unaffected by social movements (Beane, 1997), and these now advocate an increasingly holistic and competence-based type of education (Delors et al. 1996; Morin, 1999), a type of education featuring sustainable development, which promotes and supports the complexity of integrated learning (United Nations, 2005-2014).

The authors of this article are of the opinion that an integrated approach promotes holistic education and cognitive gain (in the sense of Boix Mansilla, 2005), and we also agree with Barret (2001:27) when she suggests that a “deep understanding often depends upon the interactions and intersections between the disciplines”. However, the literature on the subject does not always mention “interactions and intersections between the disciplines” but instead describes other approaches to the concept of integration. For example, Burton (2001) defines three levels of curriculum integration, which range from the simplest to the most complex and challenging (in terms of classroom and school organisation). These are: *thematic integration*, *knowledge integration* and *learner-initiated integration*. Russell-Bowie presents another point of view in his proposal for three models of integration: “*service connections* (one subject servicing learning in another subject), *symmetric correlations* (two subjects using the same material to achieve their own outcomes) and *syntegration*, a created word which indicates that subjects are working together synergistically to explore a theme, concept or focus question while achieving their own subject-specific outcomes as well as generic outcomes” (Russell-Bowie, 2009:5). Then again, Beane (1997) takes a completely different stance, with no connection to traditional discipline-based approaches. This author considers that genuine integration takes place in educational programmes when a problem based on life experiences is used as a starting point, relying on situations that break down the boundaries between the different disciplines.

## 1. ARTS (AND MUSIC) IN AN INTEGRATED CURRICULUM

There are not many studies that discuss the integration of music exclusively; in general more has been written about the integration of the arts. This is due to the fact that in the majority of curriculums music is part of art education, despite its specificity.

The work done by Bresler (1995) can be considered pioneering in the sense that it describes types of integration of the arts (including music) through the analysis of classroom practice in different schools, not as an ideal construct. Her contribution is summarized by the following integration styles: *subservient*, *co-equal* and *cognitive*, *affective* and *social*. In the first, the subservient approach, the arts serve the basic academic curriculum in its contents, pedagogies, and structures. The second, the co-equal, cognitive style, brings in the arts as an equal partner, integrating the curriculum with arts-specific content, skills, expressions, and modes of thinking. The third, affective integration emphasizes feelings evoked by and attitudes towards art, as well as student-centred learning and initiative, and it incorporates ideals of creativity and self-expression that teachers and principals acknowledge are not



served by the academic curriculum. The fourth style emphasizes the social function of the school and its role as a community. As can be seen, each of these “reflect some fundamental differences in assumptions about the relationship of art and art instruction to larger curriculum and educational goals emphasizing different roles of the arts in school [...]. These values and goals shape the organization of learning resources and pedagogies” (Bresler, 1995:32).

As regards Bresler’s *subservient* concept, Wiggins argues that it is not integration “because one discipline is considered much less important and is relegated to a subservient position” (Wiggins, 2001:42). He calls it: *Level 1: teaching tool connections*. This author concerns himself with defining the boundaries between what integration is and what is not, as levels of “connections”. He suggests the following five levels: *1. teaching tool connections; 2. topic connections; 3. thematic or content connection; 4. conceptual connections, and 5. process connections*.

The last integration concept defined by Snyder in his continuum “*connection, correlation and integration*” is very similar in meaning to the one described in Wiggins’ last level (*process connections*). In an *integrated unit*, a broad theme or concept is chosen which cuts across disciplines, so each content area can explore the theme in a meaningful way. The integrity of each content area or discipline is maintained. Application and synthesis of ideas from one discipline to another is encouraged, leading students to develop deeper understanding and critical thinking by comparing and contrasting ideas (Snyder, 2001). On the other hand Krug & Cohen-Evron (2000) defend three categories of a different nature that do not constitute a continuum. They propose integration as “a new thing”, planning strategies and sharing concepts.

Lastly, a very recent chapter by Zulauf (in press) has proved very useful, which analyzes the literature on arts integration and provides a well structured overview. She groups the majority of authors who have written about this subject into three “families of experts”. While the “families” share some conceptual bases, the understanding of the issues sets them apart from each other.

## 2. MUSIC AND LANGUAGE LEARNING: EDUCATIONAL MEETING POINTS

Apart from the relationships known to exist at a neurological level between language and music (Patel 2008), these two fields of knowledge have a great deal in common. There are elements basic to every language and its effective use for communication, such as its melody and prosody (Font & Cantero, 2008), as well as other similar elements and structures shared by music and language (see Ludke & Weinmann 2012:30). Consequently, the development of listening and auditory discrimination skills and the memorization and mimetic reproduction of sounds and melodies are essential to both fields of learning. In fact, a direct relationship between musical and linguistic aptitudes has been identified (Gilleece 2006).

We would like to draw attention to the vision of integrated teaching of music and language in the classroom expressed in the paper *Rhyming the Rhythm and Measuring the Metre: Pooling Music and Language in the Classroom* (Casals & Viladot, in press), where inspiring and practical proposals for such integration are presented. To quote:

"According to the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Council of Europe, 2001), when individuals are both linguistically and audio-visually competent, they are able to cope with everyday life thanks to their correct interpretation of contextual messages and their ability to communicate not only through the linguistic code but also through multimodal forms of expression – body language and codes from other disciplines such as the arts. The union of music –as the expression of an intrinsically artistic discipline– and language –as the expression of linguistic communication–, both with great interactive potential, may result in the acquisition of the ability to cope in a wider range of cultural and interactional contexts than those that emerge in a traditional foreign language class. Furthermore, they facilitate a dialogic complementarity between the discovery of other traditions and cultures and the learning of other languages apart from those established by the curriculum. Thus, language and music become tools not only for learning, construction and communication of knowledge, but also for artistic creation, assimilation and orientation of one's actions in different contexts" (Casals & Viladot, in press).

We also think that music has a great deal of potential, through an integrated approach and from a broad perspective, to help teachers develop attitudes and ways of understanding both teaching as a whole and single learning processes, which complements the ideas expressed above.

### 3. INTEGRATION IN CONTINUOUS PROFESSIONAL DEVELOPMENT

Several authors suggest a clear need to provide more creative initial teacher training (for example see Sawyer, 2004). This view needs further assessment, but what is known for sure is that in-service teachers – those who already have experience in coping with the everyday classroom – prove to be more creative when working with interdisciplinary material than students in their final year of teacher training (Casals & Viladot, 2010). Notwithstanding this link between teaching experience and creativity, we believe that continuous teacher training must contemplate and provide tools to boost teachers' creativity.

Other issues considered key to quality lifelong training are those described in the literature by several authors as "effective" (Lipowsky, 2004; Reusser, 2011; Reusser & Tremp, 2008; Timperly, 2008). They can be summed up as the following qualities and factors (adapted from Marjanen & Cslovjcek, 2014):

- focusing on teaching in relation to the school context
- connecting to the classroom situation and the teaching experience of the CPD participants
- clear aims and defined methodological-pedagogical focus
- focusing on the curricular, subject content and the current experience of CPD participants
- focusing on pupils' learning issues and the understanding of content-specific processes
- co-constructive and dialogue-based framework and methods
- transfer-orientation in design, ideally a combination of phases of input, training, transfer, realization, reflection and assessment
- creating motivation for co-operation, collaboration and dissemination within and beyond the school

- offering the option of support services
- creating motivation for deep reflection on teacher's professional habits and pupils' learning processes

Furthermore, according to Marjanen & Cslovjecssek (2014) teachers' professional development must be supported by a rich professional culture. They also defend that transversal learning in integrated teaching methodology effects the reconstruction of comprehension.

Lastly, drawing an analogy with Kampilis (2010, in Kampilis et al. 2011) when he states that "creative thinking" can be taught, in our opinion "integration" is a creative activity that can also be taught and learnt. We think it important to follow the recommendations of Craft (2003) and decentralise control in the areas of pedagogy, curriculum, content and teaching strategies, and treat teachers as artists rather than technicians. Tied in with the idea of boosting teachers' creativity, we also consider that CPD courses should promote what Bresler defines as the *educational entrepreneur* (Bresler, 2011:11), because CPD provides a space for active and collaborative learning among professionals and this makes it possible to bring into play – additionally – the entrepreneurship skills that are so important today.

Having presented an overview of some of the work related to arts integration and explained the ideas behind our thinking on the integration of music and language, the following questions come to mind as trainers: How can we foster teachers' creativity and entrepreneurship through a continuous professional development course? What are the challenges of integrating music and language teaching from the teacher's point of view?

In order to answer these questions, we present, on the one hand, the characteristics and criteria used in the design of a thirty-hour CPD course that offered training in integrated work on music and foreign language for teachers from different educational levels and, on the other hand, a small qualitative study exploring participants' opinions and thoughts on the integration of the two disciplines in the classroom. These two parts of the study (Section I and II) are complementary. They required combined analysis to extract some conclusions and help the authors find ways of improving training in integration.

#### **4. SECTION I: DO YOU SPEAK... MUSIC? THE EMP-L CONTINUOUS PROFESSIONAL DEVELOPMENT COURSE**

Within the framework of the EU Comenius Project "European Music Portfolio: A Creative way into Languages" (EMP-L), a consortium of partners from universities, schools and school authorities – with experts on languages and music from initial and continuous teacher education, and including generalist as well as specialist teachers – worked together from 2009 to 2012. The goal of the project was to integrate musical activities in foreign language education and to ascertain how the teaching and learning of the two subjects can provide mutual support and motivation (EU Comenius Life Long Learning Programme LLP No. 502895). The main products developed through this international collaboration were:

- a teacher's handbook explaining the theoretical framework
- hands-on classroom activities

- a pupil's portfolio
- a framework for planning continuing professional development (CPD) courses

CPD programmes were organised in the countries of the project partners as five-day (thirty-hour) courses funded by the European Union. In lectures and workshops international and local trainers and experts presented, explored and discussed the EMP-L materials with European in-service teachers (from the pre-school, primary, secondary, vocational, adult and special needs sectors). The goal of the courses was to encourage teachers to work more creatively while integrating language and music learning in their classrooms.

Below, we will refer specifically to the four *Do you speak...music?* CPD courses organised in 2011 and 2012 in Switzerland and Catalonia (Spain). Owing to the affinity existing between organizers and trainers in the two countries (in terms of concepts and teaching practices) all these courses shared the aspects detailed below and their development was quite similar. In this sense, and to facilitate the discourse, they will be treated as though they were a single course.

In general terms, experiential and creative teaching and learning were fostered by:

- exploring, sharing and reflecting on activities (movement, rhythms, rapping, poems, rhymes, melodies, songs, playing instruments) that can be used in language and music education
- learning about the theoretical background and philosophy of integrated language and music teaching and learning
- developing, enriching and empowering the participants' music and language teaching skills and personal competences (holistic learning approaches and skills development)
- instruction in the use of the EMP webpage (activities, pupil's portfolio, teacher's handbook, exchange functions)
- sharing ideas for teacher-initiated courses at the participants' schools and national CPD courses
- providing the opportunity for teachers from different countries to learn about other European cultures

The idea of providing practical hands-on learning experiences was explicitly intended to avoid repetitive recipes and, instead, to involve teachers and encourage input through critical reflection and by pooling ideas, as propounded by Schön (1983). To this end, participants were asked before the course to study some of the activities available on the website ([www.emportfolio.eu](http://www.emportfolio.eu)), to apply them in the classroom and record new ideas, variations and follow-ups, as well explaining their own music-language activities, students' results, challenges, solutions and ideas that could be shared on the courses. Different types of sessions were organised to achieve these goals, structured into five categories with much common ground:

1) The first category comprised sessions that expressed the organizers' deep conviction that a good relationship and informal contact between participants and trainers is crucial to the success of a language and music course, i.e. an atmosphere of trust and friendship as the vital basis for taking risks during presentations and discussions, sharing undeveloped ideas and thinking at the edge. Joint music-making during activities and shared presentations also generated an atmosphere where it was possible

to speak in languages other than English as well as discussing the challenges of classroom management. Other factors important to this first level were good food and accommodation, working areas and places to relax, achieved by organising the following kinds of activities:

- breaking the ice and getting to know each other
- sightseeing excursions, social gatherings, concerts and informal exchange

2) The second category consisted of sessions dealing with basic disciplinary knowledge and skills and subject-specific teaching approaches and specific methods. These sessions were intended to present the actual state of the art in the field of language and music education in an easy and understandable way to teachers not trained or not feeling confident in one subject area or the other. In this respect, the course focussed on the following:

- introduction to activities aimed at language and music teaching and learning
- how to teach and develop language skills
- how to teach and develop musical skills
- how to frame learning processes within the possibilities of both disciplines

3) In the third type of sessions the practice and theory of integrated music and language teaching was presented and discussed. Here, as in the other categories, practical activities and simple materials provided a basis for reflection and theoretical input. The use of so-called core activities drawing on very basic, simple and easy-to-adapt ideas enabled participants to contribute ideas for optional procedures, subsequent steps and further learning. The following aspects were contemplated:

- best practise examples; examples of intercultural learning
- introduction of a 'grid' as a structuring and planning tool
- introduction to the teacher's handbook and theoretical framework
- introduction and discussion of the pupil's music portfolio

4) In the fourth category the participants were invited to be creative and develop their own examples of integrated activities, explain them to the other participants and share ideas for optional procedures, adaptations and further learning. These sessions also focussed on developing an attitude of openness and curiosity towards learners' ideas and discovering the enjoyment that comes with the challenge of creative teaching and risk-taking while following up childrens' ideas and proposals. The following activities were developed to this end:

- creating their own activities and presenting them to the other participants on the CPD course
- identifying individual possibilities of working with materials
- adapting materials to their own classes and school situations

5) Lastly, in the fifth set of sessions participants were encouraged to further collaborate within their schools and regions, to share ideas for integrated music and language teaching with their

HeJMEC Vol. 5 | Do you speak... music? Facing the challenges of training teachers on integration colleagues and to further develop a vision of education that contemplates teachers as learners too, and students as collaborators who generate questions, procedures and insights.

- introduction and use of the e-learning platform and possibilities for exchange between both participants and classrooms
- discussion of ideas on how to motivate teachers to initiate courses at the participants' schools and national CPD courses

Follow-up activities consisted of further contact with other teachers and their classes as well as communication on an e-learning platform and in the social media.

All the courses were evaluated by both the organizers and the European Union. There is also ongoing research in the field of integrated music and language education in CPD and initial teacher training.

## 5. SECTION II: TEACHERS' VOICES

Following the evaluation made by the European Commission at the CPD EMP-2012 held in Schiers (Switzerland), which provided general feedback to the organizers, we conducted in-depth interviews<sup>1</sup> about interdisciplinarity with five participants (European teachers) to gain a deeper insight into the different ways in which teachers deal with the challenges of integrated music and language teaching. As well as exploring their opinions on integration (results pending publication), we asked them about their expectations, perceptions and needs in the area of integrated music and language teaching in order to obtain ideas to foster more effective and higher-quality professional development.

The five participants (four women and one man) came from different European countries. Three were music teachers and two were language teachers. Two of the three music teachers worked at primary schools and the other at a secondary school. One of the language teachers worked at a combined primary/secondary school, and the other at a pre-school.

Each interview was treated as a case study, using a bottom-up analytical process based on emergent data and with no pre-established categories (Strauss & Corbin, 1990). It should be pointed out that although the interviews were carried out in English – because this is the lingua franca of the CPD – it is not the mother tongue of any of the participants.

The analytical process involved several steps and procedures. The first step was to highlight each participant's most significant ideas on interdisciplinarity. Second, a concept map of the discourse was drawn up to link each participant's opinions. This step was followed by the conceptualization of each opinion. At this point of the analysis, a list of all the concepts identified in the interviews was made. It is important to point out that some concepts emerged in all the interviews and some were the fruit of isolated and idiosyncratic insights expressed by the different participants. Following this process of conceptualization the concepts were arranged hierarchically in order to group them into a reduced list of categories. The reasoning behind this step was to find out which concepts were most repeated and appeared in every interview and which concepts were less relevant in each interview. An observer

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<sup>1</sup> The interviews were conducted by Dagmar Witorski, Chair for Education Theories and Interdisciplinary Teaching, University of Applied Sciences and arts North-western Switzerland.



external to the research reviewed this process and helped the researchers to reach a consensus on the formulation and identification of the following five categories:

### *1. Teacher's educational approach*

For these teachers, education is the process that results from the interaction of both the teacher and students in a classroom, where the teacher has the role of guiding the students. In this process, the teacher brings the world to the student as it is, i.e. in a way adjusted to the students' natural holistic way of learning. Tanja (a preschool teacher) says: "You have to show things to children. You see this is a tree, try to sense the tree, try to explain what colour it is."

### *2. Teacher's attitude*

It is important that teachers are open to both their own reality and the specific conditions of the class in order to relate to their students as individuals with their own interests and particularities. As Oana (primary school second language teacher) points out: "It's very important to have conversations, to be open to ideas, to share ideas."

### *3. Methodology*

The methodology takes a critical approach to the traditional curriculum and language textbooks in the sense that these teachers, with the aim of raising motivation in the classroom and improving interaction between themselves and the students, adapt the methodology to their own teaching preferences and interests and also to the students' motivations and spontaneous suggestions, instead of implementing it as an instruction manual. More specifically, they use music as a strategy to introduce and work on language content. As Silvia (a secondary school music teacher) admits: "We have a textbook; sometimes I use it all the time, sometimes I use it a little bit and I add my own material." Anna adds: "I can assure you that if you give pupils the opportunity they come up with all sorts of things."

### *4. Requirements and Needs*

In order to promote projects for content integration in the classroom, centers need to allocate time slots to teachers inside their school timetables, where they can work together, discuss and plan projects. As Tanja (a pre-school teacher) points out: "You have to be able to work in a group. It's better because there are more ideas."

### *5. Teacher's conception of music*

Music is regarded as an essential tool for social interaction between the teacher and students in the classroom. It is understood as the vehicle for sharing, expressing and offering. Anna (primary school music and English teacher): "It's so many things. It's communication, feelings, being free. It's sharing and doing something together. And it's also a way to express oneself and give."

In addition, the teachers cited four factors linked to their expectations of being able to implement integrated teaching of music and a (foreign) language after received training in EMP-L CPD. These were: *content learning; methodologies in the class; pupils' behaviour; and the teacher's own wellbeing.*

As can be seen, their expectations are linked to the hope that using an integrated teaching approach promotes music and language learning, and also to the implementation of new



methodologies to achieve this goal. Regarding pupils' conduct, teachers expect higher participation, motivation, awareness and engagement in their classes when working through integrated music and language. All this would benefit their own wellbeing, as well as the fact of having fun and working with two subjects appreciated by the interviewed teachers. These results concur with different models included in the work of Richter (1999) where he explains perspectives for understanding music education: from the standpoint of content, behaviour, or as an impulse to solve key problems. The integrated teaching approach can also be viewed from the standpoint of relaxation, enjoyment and involvement in a cultural activity.

Regarding the difficulties perceived by teachers when putting into practice the integrated teaching of music and a (foreign) language after receiving training through the EMP-L CPD, teachers specified the following constraints: *those dependent on the teacher (intrinsic/personal) and non-dependent (extrinsic/environmental) ones.*

On the one hand the teachers mention self-imposed constraints. These refer to intrinsic personal issues related, for example, to musical practice, attitudes, language, and what they know or feel capable of doing. On the other hand, there are also extrinsic or environmental factors such as the structure of schooling, the pressure of the curriculum, and the degree of acceptance by other teachers or parents, which may limit the interest in integrated work and its implementation. Although the constraints described by the teachers may seem contradictory, they sometimes exist simultaneously.

## 6. DISCUSSION

We have described the characteristics of a continuous professional development course and collected together the participants' opinions. Thus, this paper presents a real experience that evolved over a period of two years and which constitutes a contribution to the literature on music and language integration in the field of in-service teacher training. As explained in Section 1, the courses lasted thirty hours and the teachers took part in practical activities to encourage them to work more creatively while integrating language and music learning. Despite the time constraints associated with this type of course, we want to highlight the efforts made by the training team to balance the content and offer a wide range of activities.

This proposal for CPD includes virtually all the "recommendations" listed by Marjanen & Cslovjceksek (2014.) In relation to the strategy of "transfer-orientation in design, ideally a combination of phases of input, training, transfer, realization, reflection and assessment", we attempted to promote it through the "introduction and use of the e-learning platform and possibilities for exchange between both participants and classrooms" (fifth set of sessions, Section 1), which was successful in some cases involving an exchange of experiences between teachers and students from different countries and joint classroom activities. The difficulty of real and effective follow-up when the participants come from all over Europe should be kept in mind. However, given the importance of transfer and assessment to ensure on-going training, we plan – in future CPD courses – to design and incorporate more effective strategies to support the teachers, once back at their schools, despite the difficulties posed by the physical and cultural divide.

On the other hand, it should be pointed out that the course *Do you speak... music?* offers original approaches for effective training as yet not discussed in the literature: a) approaches intended

to develop a good working atmosphere and build up trust among participants and trainers (see the strategies listed in the first category in Section 1); b) approaches seeking training continuity, whether by adapting materials and knowledge to the reality of the classroom or disseminating it to other colleagues (see the strategies outlined in the fifth categories, Section 1).

Thanks to the opinions offered by some teachers, we have been able to identify which factors and challenges of music integration they consider most important. This is essential information in the sense that it provides a deeper insight into both their understanding of integration as the framework supporting their teaching and their expectations and the constraints affecting its implementation in the classroom. They seem to think music integration is a useful tool for encouraging language learning. In their own words, “(integration) is the natural way children learn”, “(music) makes for a good atmosphere” and “builds a good relationship”, and “singing and moving is fun”. These opinions express what teachers assimilated during the thirty-hour CPD course in accordance with their own understanding and experience, and generically indicate an understanding of music as either a teaching tool (Wiggins, 2001), a subservient type in an integration framework (Bresler, 1995) or as service connections (Russell-Bowie, 2009). On the other hand, other approaches to integration, by way of thematic, content-driven, conceptual or procedural stratagems, receive much less attention. When planning future courses we intend to take advantage of these considerations in order to provide teachers with a more explicit theoretical framework.

The course *Do you speak... music?* provides what is known as a Transformative Practice Zone (TPZ) (Bresler, 2003), i.e. spaces of exchange and collaborative dialogue. From the standpoint of the successful functioning of the course, we wish to highlight that trainers must concern themselves with other teachers and ways of thinking in the context of international CPD. Apart from personal enrichment, learning from abroad (favoured by exchange) may help to spread different approaches and develop tools and strategies to cope with new teaching challenges. At the same time, it is important to be willing to change old attitudes, adopt new ideas, and take risks if necessary. All this contributes to fostering teachers’ creativity and entrepreneurship. On the other hand, the difficulties entailed by the situation of some teachers working in isolation must also be taken into account when it comes to setting up new TPZs with colleagues in their schools or educational settings. In this respect, teachers from the same centres should be encouraged to attend the course.

## 7. ACKNOWLEDGEMENTS

We would like to thank Iria Sabela Crespo for her help in analysing the interviews, Jesús Fernández-Sánchez and Albert Casals for reading the paper and providing such inspiring feedback, and, of course, our special thanks go to all the teachers who participated voluntarily in the interviews.

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# Teaching multicultural music in elementary school:

## Issues about what, when, and how to teach:

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**ABSTRACT** / this study explores the views of Greek School Advisors for Music Education on specific issues concerning the teaching of multicultural music in elementary school. The study seeks answers to what, when, and how to teach, focusing especially on contrasting approaches, implementation considerations, and dilemmas posed to the music teacher. The data were mainly collected through semi-structured interviews and classified into categories using content analysis. The results indicate that world musics should be taught from an early age alongside Greek music, which, however, will occupy the central place in the program. The instruction should involve students actively and also include appropriate non-musical information linking the music with its sociocultural context. The musical selections should, as a starting point, take into consideration the diverse backgrounds of the class, but ultimately they should go beyond them, expanding the students' experiences and horizons.

**Keywords:** multicultural music, multicultural music curriculum, elementary music education, implementation issues, teaching approaches.

## 1. INTRODUCTION

Globalization, the vast increase in intercultural communication and interaction, and the cultural diversity in today's classrooms create a demand for a new orientation in education and the implementation of school programs that will adopt global perspectives and promote intercultural understanding and respect.



Reflecting this need, a great number of music scholars have highlighted the increasing significance of multicultural music education and provided various rationales – musical, social, educational, demographic, and more – for the inclusion of world musics in the school music curriculum (Anderson & Campbell, 1996; Dodds, 1983; Fung, 1995; Glidden, 1990; Kraus, 1967; Miralis, 2009; Reimer, 1993). Over the past decades multicultural music education has grown in importance, and many music educators have suggested approaches or provided guidelines for structuring and presenting a multicultural music program in the classroom (Anderson & Campbell, 1996; Gamble, 1983; Goodkin, 1994; Jorgensen, 1998). Despite all these suggestions, many implementation issues remain unclear and often disputed among scholars, posing dilemmas to music teachers, who are largely left to devise their own ways of teaching multicultural music (Klinger, 1996; Weidknecht, 2011:18).

One such dilemma that teachers have to address is whether they should include in their instruction the examination of the music's sociocultural context. This issue is highly debated among scholars and practically relates to the purpose of multicultural music education: Should world musics be studied for their aesthetic value and beauty, or for the cultural information they can reveal? Some scholars claim that the gain from every music study lies in music itself, and that everything else surrounding the music is less important (Campbell, 1995:46, 2004:215-216; Reimer, 1972:30; Rideout, 2005:40). Thus, they advocate an *aesthetic approach* to world music instruction, namely an approach that focuses on the study of the musical elements of the diverse musical genres and aims at improving students' musical knowledge and skills. On the other hand, several others understand music *as* culture and support the *sociocultural approach*, which studies world musics in conjunction with their sociocultural and historical background, and centers on the understanding of how music is shaped within its context, on the meanings it has for its creators and listeners, and on the ways it reflects their ideas and lifestyles (Campbell, 2004:215-218; Chen-Hafteck, 2007:337-338; Rideout, 2005:40). These scholars argue that such an approach adds depth to the understanding and appreciation of the music itself, while also helping students to explore the many cultures of the world and their diversity (Campbell, 2004:216-218; Dunbar-Hall, 2005; Nettl, 1992; Wa Mukuna, 1997; Walker, 1996).

Another consideration for music teachers is when to start teaching world musics. At what age should students be brought into contact with the diverse musics of the world? Further, should they first master their own musical culture, before they move on to others? As to the first question, some music educators suggest that children should be exposed to world musics as early as possible, since an early exposure will familiarize them with the sound of these musics and prevent the development of negative attitudes towards foreign musical genres (Anderson, 1983; Campbell, 1995:41; Dekaney & Cunningham, 2009:50). The opposite view is advocated by Smith (1983:31), who argues that, because the understanding of a foreign culture is a difficult issue, multicultural music education is not appropriate for very young children and should begin only when students are mature enough to handle it. Scholars' opinions diverge on the second question too. According to Miller (in Campbell, 1994:20), teachers should introduce students to world musics from the very beginning and in parallel with the teaching of their familiar musical tradition, so that no one music becomes the standard by which all others will be measured. By contrast, Glidden (1990:8-11) and Smith (1983:31) suggest that the teaching of students' own musical culture should precede the multicultural instruction, claiming that



if students have acquired some basic musical skills in the context of their own tradition, they will more readily understand the musics of other, less familiar cultures.

Teachers must also make decisions about the breadth of the multicultural music program and the depth of the study. Should students study many musical cultures, or fewer but in greater depth? Elliott (1990:164) maintains that only a curriculum that allows students to explore a wide range of diverse musical cultures, comparing and contrasting concepts and practices, will give them the opportunity to understand and profit from the multiple ways people throughout the world experience music. Androutsos (1998:158) also advocates the several-cultures approach but on the basis that an in-depth presentation of fewer musical cultures requires more specialized knowledge on the part of the teacher. On the other hand, Campbell (2002:31), Miller (in Campbell, 1994:23), and Yung (in Campbell, 1995:41) deplore a hasty and superficial tour of many musical cultures and argue that a study of fewer cultures in greater depth will be of more value to the students.

Another concern is the content of the program. Which musical cultures should be studied? Scholars' views vary on this issue too. Fung (1995:39) and Miralis (2009:103) suggest that the teaching of world musics should start with the musical cultures that are related to the cultural and ethnic composition of the class or exist in the local community. Huang (1997:29-30) recommends the study of non-Western musical genres that are in some way connected with the musics that are being taught in the standard curriculum. Some other scholars highlight the synthesis of Western and non-Western elements in the work of several composers and musicians of the 20th and 21st century, as also in many contemporary musical genres such as pop, rock, or avant-garde jazz, and say that these musics can provide an appropriate platform for the multicultural journey in the classroom (O'Brien, 1980:42; Seeger, 1992:28-29; Walker, 1996:12-13).

Music teachers are also uncertain about the extent of world music instruction in the curriculum. What percentage of the total teaching time should be allocated to foreign musics and what to the national or the Western musical culture? Although several scholars claim that there is time in the curriculum to both preserve Western art music and integrate other musical genres of the world (Campbell, 1992:40-41; Glidden, 1990; Huang, 1997:33; O'Brien, 1980), they rarely provide more detailed instructions. In fact, only Glidden (1990) suggests a specific art education program that combines multicultural and Western content and could be used as a balanced teaching plan through the various school grades.

Lastly, teachers who are willing to integrate world musics in their classes are often unaware of effective teaching techniques and activities through which they can do so. While it is true that numerous music educators, such as Anderson and Campbell (1996), Goodkin (1994), and Shehan (1988), have provided guidelines and ideas for the teaching of multicultural music in the classroom, these suggestions are not always easily applicable or effective in every country's educational setting.

In Greece today, despite the new educational needs created by globalization and the growing cultural diversity in Greek society and schools, the implementation of multicultural perspectives in music education is practically non-existent, while the content of school music programs remains largely limited to Greek art and Western classical music. But even when teachers *are* aware of the benefits of multicultural music education and willing to include world musics in their programs, they have to find

their own answers to many application issues, such as the aforementioned, all the more so because there is an almost total lack of related research in the Greek context.

With all the above in mind, this study examines the views of Greek School Advisors for Music Education on specific issues regarding the teaching of world musics in elementary school. The study focuses on contrasting approaches, implementation considerations, and dilemmas posed to the music teacher, aiming to provide suggestions that could facilitate the structuring and application of a multicultural music program. Moreover, it intends to add to the existing international bibliography examining approaches and strategies for teaching multicultural music in elementary school.

The study draws on the data of a broader research conducted in Greece in 2013, which aimed at investigating the Music Advisors' views on various issues concerning the implementation of a multicultural perspective in Greek elementary music education. The findings that will be examined in the current paper address the following research questions:

1. Should the teaching of world musics in elementary school include a parallel study of the music's sociocultural context?
2. At what age should children be brought into contact with world musics, and should they first master their own musical culture?
3. What should be the content, breadth, and depth of world music instruction, and what percentage of the total curriculum should such instruction occupy?
4. What teaching approaches and activities are the most appropriate for integrating world musics in the elementary music class?

In the context of this article, the terms *multicultural music*, *musics of the world*, *world music(s)*, and *world musical cultures* are used interchangeably to denote the musics of the diverse cultures of the world, while the term *multicultural music education* refers to the use and teaching of these musics in music education.

## 2. METHOD

### 2.1. Participants

The 15 School Advisors for Music Education who are responsible for all educational regions in Greece were invited to participate in the study; ten responded positively (response rate 67%). The research sample was representative of the entire Greek territory, thus improving the generalizability of the results.

Music Advisors are music educators who are selected every four years and are responsible for specific educational regions. The main criteria for their appointment are their professional qualifications and significant teaching experience, as also their university studies, research projects, and publications. Their role is to provide music teachers with pedagogic and scientific guidance, support their every-day teaching needs, and organize training courses for them, as also to encourage all research in the field of education and promote the advancement of new, effective teaching methods.

Music Advisors were deemed the most appropriate population for this research on the grounds that they are highly qualified music educators and also fully knowledgeable about the actual needs and limitations of music education in Greek public schools.

## 2.2. Data collection and analysis

A qualitative approach was selected for the research. Specifically, semi-structured interviews were employed as the main data collection method, in order to allow for an in-depth examination of the participants' views and obtain rich information (Cohen, Manion, & Morrison, 2007:361). To add consistency, an interview guide was used in the interviewing sessions. This guide was also transformed into an open-ended questionnaire and mailed to three Advisors who were unable to attend a live interview. However, in order to preserve the qualitative nature of the research, after the initial collection of the questionnaires, the researcher communicated with these three Advisors repeatedly, asking them to elaborate or clarify some of their statements, until the information collected was sufficient and unambiguous.

A similar procedure was followed in the case of the interviewees. That is, after the transcription of the interviews, the texts were sent back to the respective Advisors, so that they could verify them and make any changes they deemed necessary. Where clarification was needed, additional questions were included in the texts. This practice, whereby the participants themselves are invited to confirm the data, is called *member-checking* and considered as contributing to the trustworthiness and credibility of the research (Seidman, 2006:98).

All data were analysed using *content analysis*, a common method for analysing qualitative data, by which "the many words of texts are classified into much fewer content categories" (Weber, 1990:15). In the present study, the unit of analysis used was the *theme* (Cohen et al., 2007:477-478). Hence, the data were thoroughly studied until specific thematic patterns of meaning were identified (Patton, 2002:453-454). These themes were next classified into categories, some of which were designed in advance and, where necessary, modified to fit the data, while others were constructed during the analysis process.

## 3. RESULTS AND DISCUSSION

### 3.1. Should world musics be studied in conjunction with their cultural context?

Should the teaching of world musics in elementary school focus exclusively on the study of the music (*aesthetic approach*), or should it include a parallel study of the social, cultural, and historical context in which the music is created and experienced (*sociocultural approach*)? According to the data, all but one Music Advisors tended to the view that, to a smaller or larger extent, a parallel examination of contextual issues surrounding the music is recommended, mainly for two reasons:

The first is that music does not exist in itself, but rather is inextricably linked to the sociocultural and historical conditions that surround it, and is always a reflection of such conditions. These surroundings determine not only the particular features of music but also its functions and meanings for each human group. It is therefore essential that the teacher attempt to present music in the class as

a natural part of its broader context, by using appropriate material (e.g., projects, visual aids, new media) and providing background information about society, history, religion, art, everyday life, and so forth.

The second reason for studying the music along with its context is that the sociocultural information and the "stories" behind the music arouse the interest of the students and help them to better understand an unfamiliar musical style, to perceive its role in each culture, and to connect emotionally with the individuals who create it. Moreover, a study of the context enhances students' knowledge about other cultures and can contribute to the development of intercultural relations within school society.

Two Advisors recommended a scaled approach, which will proceed in parallel with the students' age, knowledge level, and maturity. Specifically, they said that at preschool and first elementary grades the teacher must use an aesthetic approach, presenting the music alone with very little (or no) background information. In the following years he/she can gradually increase such input, in line with the child's age and ability to process additional data and make comparisons. Two other participants stated that both approaches (aesthetic and sociocultural) are important, and that the teacher can focus on either at different times, depending on the educational goals.

In any case, all the above Advisors agreed that examining the context does not undermine interest in the music itself - which remains the core of the lesson - nor downgrades music as an art; on the contrary, integrated into its real environment, music becomes more appreciated.

Some participants stressed that foreign musics and cultures must not be approached through a "folkloric" viewpoint, as if they were something strange and exotic, to avoid reproducing stereotypes and bias. They also said that information about society and culture must not be presented in the form of dry encyclopaedic facts. Such information must be interesting, educationally useful, and connected with real life, and students must explore it through active and creative channels.

Only one Advisor took a definite position in favor of the aesthetic approach. This participant maintained that the teaching of multicultural music in elementary school should aim exclusively at providing a broad range of aural stimuli to the students. In his view, a cultural study can follow later, in high school.

In summary, the prevailing view among the Advisors was that although the music itself should be kept at the center of the study, a parallel examination of the sociocultural context is necessary, in order for the music to be placed in its natural setting and be better understood by the students. This view is entirely consistent with that of several music educators and scholars (Bieber, 1999:38; Campbell, 2004:216-217; Dunbar-Hall, 2005; Fung, 1995:39; Smith, 1983:31; Wa Mukuna, 1997), who say that the aesthetic and the sociocultural study are not mutually exclusive and suggest that the teachers use a combined and balanced approach in order to meet both learning goals for their students. The need for a study that will include the parallel exploration of contextual issues is also confirmed by research findings (Abril, 2006; Chen-Hafteck, 2007; Edwards, 1998), which demonstrate that a combination of the two approaches allows students to yield the most positive effects of multicultural music education. It is noteworthy, though, that for the participants in this study there are certain essential conditions that must be met when studying the musics' context: (a) the non-musical information provided to the

students must be relevant, educationally useful, and appropriate to their age-based abilities; and (b) the approaches used for the exploration of contextual issues must involve students in experiential and creative ways, and also show respect for the different cultures.

### 3.2. When should the teaching of world musics begin?

What is the most appropriate age for children to be introduced to world musics? Seven out of 10 Advisors expressed the view that exposure to the diverse musics of the world should start very early: in the first elementary grades or even at preschool. Some of the participants supported their position by saying that, when at early age, children are remarkably receptive to every kind of music, even to strange and unfamiliar ones, since they have not yet developed stereotypical views about which musics are “good” and which not. This receptiveness seems though to wane markedly when they reach adolescence. Therefore, if children do not become familiar with a foreign musical culture at an early age, it will be harder for them to accept it later. These views are in keeping with those of many music educators (Anderson, 1983; Campbell, 1995:41, 2002:31; Dekaney & Cunningham, 2009:50), and also supported by research (Brittin, 2000; LeBlanc, Sims, Siivola, & Obert, 1996), which indicates that, indeed, younger children seem to be more “open-eared” and tolerant towards various music forms, and that this tolerance declines in adolescence.

Some of these Advisors further specified that the very young children (at preschool and in the first grades) should be brought into contact with world musics exclusively through aesthetic and experiential approaches, for example by improvising, mimicking, playing, or moving to the different musics. Such contact may also be used by the teacher to instill into young children ideas of equality, multicultural harmony, and peaceful coexistence of all people.

On the other hand, three Advisors said that no concrete rules as to the proper age should be set, arguing that the experiential nature of the music class poses no age limitations; therefore, the world musics can be taught and learned at any and all ages.

### 3.3. Should students first learn their own musical culture?

Should students first master their own musical culture, before they move on to others? This question provided quite consistent responses among the participants: Eight out of 10 tended to the view that children can be introduced to world musics from the very beginning, without it being necessary for the teaching of their familiar musical culture to precede. Some provided the argument that, by definition, people always have listening experience of their own musical culture from a very early age. As a result, when entering school, a child with a normal degree of socialization already knows some things about its own music. Therefore, the teacher can take advantage of young children’s openness to different styles and easily teach world musics from the start. Similar views are expressed by Nettl (1992:5-6) and Miller (in Campbell, 1994:20), with the latter stressing that if the teaching starts with Western music, children will never get to know the other musical genres of the world in an unbiased way.

At the other end of the spectrum lie the views of two participants, who believed that students should first acquire some knowledge of their own musical tradition and then proceed to others, on the grounds that it is reasonable for a child to start learning about what is familiar and natural to it, and then move on to explore more distant fields. An instruction that starts with the children’s own musical

culture is also advocated by Glidden (1990:8-11) and Smith (1983:31), who nevertheless provide a different rationale: They argue that one will more readily understand and appreciate a foreign music if one has first studied one's own musical culture and understood its rules, elements, and structures.

Lastly, some Advisors from the first group noted that, since every class is different from any other, the teacher may each time make different decisions about when and how the teaching of world musics should begin.

### 3.4. Should the study involve many musical cultures or focus on just a few?

In a multicultural program, should students be brought into contact with a broad spectrum of musical cultures or study fewer but in greater depth? On this issue, the participants' opinions rather varied, not pointing clearly in any certain direction.

More specifically, half answered that the teacher is the one who must decide how many cultures should be studied, taking into account the particularities of each class (e.g., the interests and the capabilities of the specific students), the learning objectives, the time available, and his/her own knowledge and skills in the area of multicultural music.

Other participants recommended the teaching of a moderate number of musical cultures as more fitting for elementary school, adding though that the study of each need not be in much depth. Some argued that a large number of different musical genres could be confusing for children at this age. An Advisor suggested that the teacher should present two or three musical cultures, without going into much depth, and then occasionally add a few songs from other cultures, so that students get a general idea from them too. Another suggestion was that teachers begin with presenting a small number of musical cultures in the first grades, and in the following years they gradually add some more, increasingly distant in terms of aesthetic characteristics and geography.

Two Advisors offered a contrasting view, by advocating the study of a broad spectrum of musical cultures as the most appropriate for elementary school; again, the study need not be in great depth. One Advisor explained her opinion, by saying that elementary ages are ideal for giving children many stimuli, and that the teacher can then familiarize them with many different musical genres. Such familiarization will help students become multi-musical, namely acquire the ability to understand, evaluate, and perform several different types of music.

It is interesting to note that, despite their differing opinions, none of the respondents recommended an extensive, in-depth study of musical cultures, mainly taking into account the young age of the children and the lack of available time. This point is quite significant, since it may encourage music teachers who, having no specialized knowledge of world musics, prefer to avoid this field altogether.

### 3.5. Which musical cultures should be taught?

With what criteria or reasoning should the teacher select which musical cultures to include in a multicultural program? Responding to this question, most participants agreed that, when selecting the content of such a program, a factor that must always be taken into account is the cultural composition of the class. According to this viewpoint, the teacher must include in the program musics from the countries that the foreign students represent, in order to come closer to them, help them feel



accepted, and give them an opportunity to be taught - or sometimes be initiated into - musical genres of their place of origin. One Advisor even recommended that the musics presented in the classroom should reflect the cultural origin of all students, whether from foreign countries or from particular regions of Greece. Similar views have been frequently recorded in the literature; many scholars consider it logical for the multicultural instruction to start with musical cultures related to the ethnic and cultural composition of the class, then proceed to musics existing within the local community, and lastly extend to more distant world cultures (Fung, 1995:39; Miralis, 2009:103; Sakellaridis, 2008:89).

Some Advisors suggested that in selecting musical cultures teachers should also take into account whether they have the knowledge required to teach them correctly, and whether they can find appropriate and sufficient teaching material. Another view was that teachers should choose musical genres that they are personally fond of, so that they can convey their enthusiasm to the students. By contrast, two participants disagreed entirely with this latter suggestion, arguing that the teacher must always function on the basis of the students' needs, not on that of his/her own preferences.

According to another participant, the musical cultures can be selected and studied through a geographical approach, whereby the teacher will first present geographically proximate musical cultures and gradually move to more distant ones.

Lastly, one Advisor argued that all musical cultures of the world without exception are welcomed and can be utilized in such a program, since the point is to help students accept them all as equally important and valid.

### 3.6. What percentage of the program should foreign musical cultures occupy?

What percentage of the total curriculum should be allocated to foreign musical cultures? Should Greek and Western music occupy - or retain - the central place? Faced with this question, eight out of 10 Advisors either clearly stated or indirectly indicated their wish for Greek music to have the dominant position in the curriculum. Only two Advisors advocated an equal presentation of all world musics.

More specifically, four participants were of the opinion that Greek music should hold the central place in the program, taking up half or more of the total teaching time (some suggested 50-60%), with the rest being allocated to the other musics of the world. It is noteworthy that all four did not consider that Western art music should have a more important position in relation to other world musics, but that it should share equally with them the remaining part of the program.

By contrast, another four participants stated that the Western musical tradition should also have an important role in the program, second to Greek music or even sharing with it top priority. These Advisors also differed from the first group in that they allocated a rather low percentage (25% or less) to foreign, that is non-Greek and non-Western, musical cultures. Three, however, added that the proportion of foreign musics might be higher when there are foreign students in the classroom.

These findings are not really surprising. Previous research indicates that most music teachers consider the teaching of the musical culture of their own country as their top priority, while many attach great significance to Western classical music too (Green, 2002; Legette, 2003). The data provided by the second group of Advisors, in particular, seem to confirm the conclusion reached by Legette



(2003), that “some music educators may view multicultural music education as an add-on component rather than a basic part of the curriculum” (p. 57).

Only two Advisors expressed the opinion that it is not necessary for Greek (or any other) music to occupy a prominent place in the curriculum, and stated that all musical cultures can be utilized equally, in terms of the time we allocate to them. Every musical genre is music, argued one of these Advisors, adding that the teacher’s role is to open for his/her students as many doors of musical expression as possible and show them many different roads, so that they can later choose their own.

In addition to the aforementioned views, two Advisors stressed that, irrespective of any general rules, the proportions of the various musics in the curriculum must not be inflexible, but that the teacher must adapt them depending on the specific class, the circumstances, and the educational needs of that living organism we call school.

### **3.7. Instructional approaches and activities for the integration of world musics in the curriculum**

The Advisors indicated several teaching approaches and activities through which music teachers can integrate world musics in the elementary music curriculum. Many recommended the use of a video as a very good way for the first presentation of a musical culture in the classroom, on the grounds that visual material reveals aspects of the music’s context (place, people, costumes, instruments, etc.), which capture the students’ interest and help them better understand the various musical cultures and their creators.

Students can also experience the musics of the world through singing songs, listening to recordings, or attending live performances (e.g., by members of the community or by the students themselves), through a study of the various types of musical instruments found worldwide, as well as through movement activities such as dance or moving to music. A suggestion concerning singing was the teaching of songs that represent different world cultures but have the same function or subject (e.g., about childhood, nature, freedom). As for listening, it was stressed that for this to be effective and interesting, it must not be passive; students must participate actively, for example by accompanying rhythmically or melodically the piece they listen to.

World musics can also be taught through interdisciplinary approaches in collaboration with the classroom teacher or with teachers of other art classes. In this case, students will study the music of a people, while also learning about its history, geography, literature, or its other artistic expressions. In an even broader approach, music may be examined in tandem with many aspects of the specific culture, namely as part of a holistic cultural study. Cooperative learning activities can also be used, whereby the students will work together in teams to prepare and present a project of their own, inspired by the music of a specific culture.

Some Advisors suggested organising events that would utilize world musics and showcase the multicultural society of the school. Such happenings help foreign students feel welcomed and can facilitate their integration into the school community.

Lastly, several Advisors mentioned that it is better to apply a combination of approaches rather than only one, and emphasized that in order for the multicultural music instruction to have a real,

quality impact, the activities and approaches used must involve the students actively and allow them to obtain first-hand experience of world musics.

### 3.8. Recommendations for the introduction of unfamiliar musics

Unfamiliar musical styles from some distant cultures cannot always be readily appreciated by the students. However, all Advisors agreed that it is up to the teacher to identify suitable techniques and make appropriate musical selections, in order to familiarize children with these “strange” musics and avert potential negative reactions.

To this end, the Advisors recommended that teachers wishing to apply a multicultural program should begin with musics that are easy and familiar to the students, and gradually move towards more difficult and alien ones. In particular, they suggested that the initial musical pieces should contain relatively simple and familiar melodic and rhythmic patterns, so that the children can easily sing or play them on the classroom instruments. It would also be advisable to ensure that these initial selections are relevant to the sociocultural and musical experiences and preferences of the students. Such choices can be pieces from neighbouring or related musical cultures (e.g., the Balkans or the Mediterranean), songs from various cultures having the same subject matter or function (e.g., about nature, work, marriage, religion), or even “world pop” songs, that children generally enjoy and which often incorporate elements from the traditional musics of the various peoples. After these first steps and by applying appropriate teaching strategies, for example inviting the students to compare and identify similarities and differences between different musics, teachers can gradually lead their classes to less familiar musical styles.

Many of these recommendations are also present in the literature. Shehan (1986:161) for example, recommends the use of simple folk songs featuring a repetition of melodic and rhythmic patterns as a very good way to introduce young children to a foreign musical culture, while stressing the importance of active participation through singing and instrument performance. Also, Demorest and Schultz (2004:310), having researched children’s preference for different versions of world musics, conclude that world pop music, with its blending of Western and non-Western musical elements, can provide an appropriate starting point for the exploration of musics from unfamiliar cultures in the classroom.

The participants cited some more simple techniques for the introduction of foreign musics. They said that an attractive presentation of the novel musical culture supported by visual aids (e.g., a video), a classroom discussion in advance that will arouse interest about this new music, or an activity in which the children will be prompted to intervene creatively in the music, for example change the words of the “strange” song, improvise through movement, or invent facial expressions, can help shape a more positive attitude towards unfamiliar genres.

Some Advisors made the important point that teachers should try to learn about their students’ experiences and preferences, and be aware of their capabilities and cultural background, in order to make the correct musical selections each time. Two participants also mentioned that if the students are strongly negative towards a particular music, the teacher should not persist, but rather try to find other musical examples, which will arouse their interest. By contrast, some other respondents were confident that no issues of negative reaction to new musics are likely to occur at elementary school, since at these

ages what is familiar and what is not has yet to be determined; what is more, young students often find the strange sounds of remote musical cultures interesting and intriguing, and have no difficulty in accepting them.

It is very significant that almost all participants stressed that although the selections of music should at first take into account the children's experiences and backgrounds, ultimately they should go beyond them, introducing students to new and different musical styles and cultures. This point was deemed a decisive and crucial one by these Advisors, who argued that an essential precondition for the success of a multicultural program is that this should not stay limited to the students', the teacher's, or the system's framework. Such programs must transcend the children's experience, take them further, and broaden their aesthetic and creative horizons.

## 4. CONCLUSION

Engagement with the diverse musics of the world has been widely acknowledged as promoting intercultural understanding and also improving students' musical knowledge and skills (Anderson & Campbell, 1996; Fung, 1995). As multiculturalism in school classrooms becomes increasingly evident and intercultural contact grows rapidly, many music teachers worldwide are attracted by the idea of including world musics in their teaching programs. Yet, the fact that several implementation issues of multicultural music education remain ambiguous or disputed in the literature compels these teachers to invent their own isolated teaching ways, or discourages them entirely. This problem is even more marked in Greece, a country in which multicultural music education is an unexplored area, and the relevant research is extremely limited. In the light of all the above, this study explored the views of Greek School Advisors for Music Education on specific issues concerning the teaching of multicultural music in elementary school.

The findings indicate that the teaching of world musics should begin at an early age and run in parallel with the teaching of Greek music, which, however, will occupy the central place in the program. The instruction should also include non-musical information linking the music with its sociocultural and historical context, provided that such information is relevant, educationally useful, and according to the students' age-based abilities. The approaches used for the study must involve students in active and creative ways and, at the same time, respect and showcase the value of each culture. Students might be brought into a first contact with a musical culture through a video and then explore it through singing, listening, movement, and other musical or interdisciplinary activities. The musical selections should, as a starting point, take into consideration the diverse backgrounds and capabilities of the class, but ultimately they should go beyond them, introducing students to new musics and experiences and showing them new paths of aesthetic pleasure and creation.

Certain limitations should be acknowledged in the study. Firstly, the participants constituted two-thirds of all Music Advisors, and so conveyed the experience connected with the same proportion of Greek schools and music teachers. Secondly, the participants' views mainly referred to the Greek educational system and its sociocultural context; therefore, the outcome should not be generalized in other educational and cultural contexts without caution. Despite these limitations, the findings of the study provide some basic guidelines and ideas for the infusion of world musics into elementary music education. Clearly, additional research is needed to throw more light on how to structure effective

multicultural music programs and to remove dilemmas concerning their application, thus facilitating the work of music teachers who wish to include world musics in their teaching.

That is not to say that teachers should be left alone to search out, interpret, and apply in their classrooms the findings of such research. Rather, the findings should be used by those who design school curricula for the development of model programs, which will specify what should be taught, and when and how it should be taught, and also include the appropriate teaching materials. Such structured programs will help teachers become much more confident in teaching multicultural music and allow students to reap the full benefits of this kind of education.

Moreover, the results of this study show that, irrespective of any guidelines, several crucial decisions in the course of the implementation of a multicultural music program are necessarily left to the judgment of the teacher. It follows that an essential precondition for the success of such a program is that music teachers have acquired appropriate knowledge and skills in the area of world musics through pre-service or in-service training. As Jorgensen (1998:80) points out, only when teachers thoroughly know their subject, can they teach it well.

The integration of world musics in the music class seems to be a pressing global challenge for the 21st century, "a century certain to be filled with complex cultural choices and increasing international and intercultural interdependence" (Anderson & Campbell, 1996, p. x). Although this study dealt with only some of the issues concerning the teaching of multicultural music in elementary school, it is hoped that music educators in Greece and elsewhere will find it useful and motivating for their practice and research. Future studies should continue to seek ways through which music teachers will help their students experience and welcome the wealth and beauty of the different musics and cultures of our world.

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# The presence of traditional Greek songs in Australian school music classrooms: From Psaropoula to Ψαροπούλα.

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**ABSTRACT** / Migrants have formed and enriched the social and economic fabric of Australia. Greek migration to Australia began early in the nineteenth century but remained limited until the 1950s when over 160,000 Greeks arrived. Currently the estimated Greek community exceeds 600,000 people, nearly half of who live in Melbourne, Victoria. Greek culture makes a significant contribution to Australian community life. Given this strong Greek presence in the Australian community, particularly since the mid-twentieth century, it is insightful to explore how Greek songs and their cultural context are presented to children in Australian schools. These offerings reflect Australia's changing understandings of migration. Through the Greek songs offered to children in Australian schools it is possible to trace our changing understandings of linguistic and cultural diversity. As an example, this article traces the inclusion of Psaropoula in materials used in Australian schools. In the twenty-first century Australia aspires to support the different cultural identity of all its citizens – school music mirrors these aims and tells us much about what we want our future citizens and community to be.

**Keywords:** multiculturalism; cultural and linguistic diversity; Australian school songs; Psaropoula; Greek-Australian culture and heritage.

## 1. INTRODUCTION

Australia is a nation formed by ongoing waves of migration with a current population speaking more than 260 languages, identifying more than 270 ancestries, and as of February 2011, 43 per cent of the population was born overseas or had at least one parent born overseas (Department of

Immigration and Citizenship, 2011; Marsh, 2012). Migrants have always enriched the social and economic fabric of Australia, which now comprises many different cultures, faiths, ethnicities and languages (Southcott & Joseph, 2013). Australia has a strong Greek heritage and a thriving Greek community. Currently in Australia the estimated Greek community exceeds 600,000 people, nearly half of who live in Melbourne, Victoria. This city is often described as having the largest Greek population in the world after Athens and Thessaloniki, and is an important overseas centre of Hellenism (Department of Foreign Affairs and Trade [DFAT], Australian Government, 2013).

Currently Australia aspires to cultural inclusivity which is a relatively recent idea, given that multiculturalism was only adopted in the early 1970s. Prior to this there had been first a mono-cultural assimilationism that was followed by an integrationist approach that celebrated some cultural differences, resonating with the increasing waves of migration from countries other than the United Kingdom after World War II. Changing societal understandings of national identity can be seen in the materials offered to children in schools. Given the strong Greek presence in the Australian community, particularly since the mid-twentieth century, it is insightful to explore how Greek songs and their cultural context are presented to children in Australian schools as this shows how one very significant cultural group is understood by the wider society and reflects Australia's changing understandings of cultural and linguistic diversity. Initially culturally dominated by its British heritage Australia saw itself as a privileged dominion of the British empire in which migrants were expected to assimilate into the dominant culture. During this time, materials offered to children did not include authentic Greek songs. With the waves of migrants in the 1950s and early 1960s, materials for school children were designed to inculcate an empathetic understanding of the other. At this time, various song collections included Greek songs but these were generally presented in a western musical guise – English lyrics and rhythms fitted into regular patterns with accompanying guitar chords. In the early 1970s Australia declared itself multicultural. Different community groups were encouraged to maintain and celebrate their language and culture.

This was reflected in the songs for children such as the one chosen as the focus of this article *Psaropoula* that was the first Greek song to appear in nationally distributed song books. Over several decades *Psaropoula* was to appear in a number of collections of songs for children used in Australian schools and through exploring the ways in which this song was presented it is possible to trace our changing understandings of cultural diversity. In the twenty-first century Australia aspires to support the different cultural identities of all its citizens – school music mirrors these aims and tells us much about what we want our future citizens and community to be.

## 2. HISTORICAL OVERVIEW

Throughout the nineteenth century and the first half of the twentieth century songs sung in Australian school remained mono-cultural with most migrants coming to Australia from the United Kingdom. There were action songs for performance at school concerts that purportedly represented other cultures and times but these were unrelated to other musics or to their authentic cultural contexts. For example the *Grecian Girls Action Song for School Concerts* (Hutchens & Foxwell, 1893) was performed repeatedly at school concerts in Australia such as those in 1910 at Prahran State School in urban Melbourne and at St. Augustine's School in rural Victoria (*Wodonga and Towong Sentinel*,

1910; *Malvern Standard*, 1910). This song was performed by girls in flowing white dresses, hair arranged in classical style, with cymbals in hand, which were to be clashed occasionally. The simple tonal melody was in G major and had words that described the “classic shores of Ancient Greece” and spoke of beauty, freedom and heroic endeavor (Hutchens & Foxwell:3). The actions included bending, turning and extending first one hand and then the other. Such pieces were common in school concerts in the first decades of the twentieth century.

In the 1940s and 1950s it was assumed that migrants who were not British would speak English and “adopt Australian practices and become indistinguishable from the Australian-born population as quickly as possible” (Koleth, 2010:2). Such assimilationist understandings encouraged social conformity and sought to minimize difference (Lemmer & Squelch, 1993). Educational practices reflected this approach. Given that the majority of Greek-Australians live in Melbourne, examples for this article are located in this State. In 1960 the Victorian Education Department included a list of songs and their sources for teachers in the revised *Course of Study for Primary Schools* (Education Department, Victoria, 1960). In this list there were folk song collections such as the perennial *Folk Songs of Many Lands* (Curwen, 1911) that included 72 songs with English words from culturally close countries such as England, Scotland, Germany and France. None of the recommended songs collections included Greek songs. An assimilationist position became less sustainable with the rapid increase in migration to Australia following the end of the Second World War. There was an end to “a period of immigration history where non-British new comers were expected to conform to Anglo-British ways of life” (Lam, 2013). New migrants were able to retain their traditions and culture while demonstrating a “commitment to the basic institutions of Australian society” (Jones, 2000:175). After the Second World War, there was a “massive influx of refugees from a wide range of European countries and by large numbers of assisted and unassisted settlers from Germany, the Netherlands, Italy, Greece, Yugoslavia and elsewhere (Jones, 2000:176). Gradually, the materials offered to Australian school children began to reflect this changing social demographic as Australia adopted a more integrationist understanding that reflected greater awareness of the challenges facing new migrants and the acceptance that it was possible to be part of Australian society without completely losing their cultural and linguistic identities (Koleth, 2010).

In 1973, Australia “declared itself to be multicultural” (Jones, 2000:177) and the then federal Minister for Immigration, Mr. Al Grassby, announced that, “Australia was a mosaic of cultures” (Lack, 1999:442). Multiculturalism was understood as both a descriptor of ethnic diversity and a social ideal. In Australia multiculturalism had “three main dimensions: cultural identity; social justice; and economic efficiency” (Jones, 2000:177). The first two of these dimensions influenced school materials which sought to express and share cultural and linguistic heritage and promote equality opportunity regardless of ethnicity. As part of this social and political agenda migrant groups were encouraged to form associations to maintain and promote their cultures and languages. Australians were encouraged “to perceive multiculturalism as a ‘good thing’, a form of social enrichment that fosters balance, tolerance and a sense of fairness” (Southcott & Lee, 2013). Over the years since its introduction in Australia multiculturalism has supported a variety of goals, including the “pursuit of social justice, the recognition of identities and appreciation of diversity, the integration of migrants, nation-building, and attempts to achieve and maintain social cohesion” (Koleth). In contemporary Australia, multicultural

citizenship is defined as “active participation in our multicultural society and respect for our similarities and differences” and is intended to promote social cohesion (Department of Education and Early Childhood Development, 2009:4).

A significant agent for enacting a multicultural agenda is education, specifically in schools where the ideal is the presentation of culturally and linguistically authentic materials such as songs with words in original language and presented with contextualizing cultural materials. Initially as will be seen, materials for children did not reflect such understandings, possibly in recognition of the limited skills of generalist teachers in music and in languages other than English. Since the introduction of multiculturalism there has been a gradual change in how songs are presented. This can be seen in the materials used in Australian schools of which the longest sequence of which is that prepared by the Australian Broadcasting Commission (ABC) to support national and state radio school broadcasts that were accompanied by notes for teachers and booklets for children. The ABC had been established in 1932 (Kent, 1983) and since the 1950s it produced national radio programs for primary schools (Southcott & Lee, 2013).

### 3. GREEKS IN AUSTRALIA

The Greek diaspora began in antiquity and has continued to the present (Emery, 2002). Greek migration to Australia began early in the nineteenth century. By Federation in 1901, 878 people born in Greece were resident in Australia. During the first half of the twentieth century Greek migration to Australia was limited. Following World War II and during the subsequent civil war in Greece, large numbers of Greeks migrated to Australia during the 1950s and 1960s. Community groups, churches, welfare agencies, Greek language newspapers, and schools gradually developed. Greek migration to Australia has declined slightly but the 2011 Census recorded 99,937 Greece-born living in Australia and 378,300 Australians claimed Greek ancestry and continue to celebrate their Greek heritage. Greek culture makes a significant contribution to many areas of Australian community life. The Greek population is concentrated in Victoria (42.8 per cent) and New South Wales (33.5 per cent), particularly in the greater metropolitan areas of Melbourne and Sydney. Melbourne is a Sister City to Thessaloniki (DFAT, Australian Government, 2013).

### 4. GREEK SONGS AND CULTURE OFFERED TO AUSTRALIAN SCHOOL CHILDREN

With the waves of migrants in the 1950s and early 1960s, materials for school children were designed to introduce an empathetic understanding of the other. In 1964 the *ABC Broadcasts to schools* (Victoria Junior Primary) introduced as part of a series of Social Studies lessons for Grade 3 children (approximately 8 years old) entitled “Our friends in other lands” introduced “Dimitrios of Greece” a boy living on Mykonos who is a ‘real boy’ with whom Australian children could identify. The booklet for teachers explained and instructed:

There are many islands in the seas around the coast of Greece. *Have a look at them on the map* [italics in original]. Dimitrios is a Greek boy, living on Mykonos Island in the Aegean Sea. He has to work hard, but has plenty of time to play. With his friends, he

explores the ruins of a once-magnificent city, and goes to a festival by moonlight. He hunts for treasure, risking disaster at sea (ABC, 1964:37).

This brief introduction to the program is accompanied by an artist's sketch of the town of Mykonos with a large windmill with canvas sails in the foreground. It is to this mill that Dimitrios is sent by his mother with bags of grain for grinding. There is an inset image of Dimitrios blowing a conch shell to call to his friend Costa "before the mysterious voyage to Dragonisi – island of caves". A third image shows Dimitrios bearing a shield fighting an ancient Greek hero with a sword. These images evoke a distant land with mythic heroes in a way intended to engage listening Australian children. Dimitrios is at once exotic and very ordinary, living in a distant land but having adventures to which all children might aspire. There are no further instructions for the teachers (ABC:37). Such moves to introduce different cultures to children via social studies materials highlighted different customs whilst attempting to engage an empathetic response in the listening children.

One song has been selected as the focus of this article. The first Greek song to appear in the ABC school broadcast materials was *Psaropoula* in 1981 and it re-appeared in 1998. These two appearances encapsulate the changes in how music of other cultures was presented to children. Although the first appearance of *Psaropoula* was not until 1981, the song had long been known outside Greece but has had a somewhat checkered history of linguistic modifications and the provision of culturally contextualizing information. Chronicling these iterations of the song provides insight into societal understandings of changing music, culture and language and reflect broader societal positions of assimilation, integration and eventual cultural inclusivity.

As Geoffrey Brace pointed out in his introduction to "Psaropoula (Greece)" song number 14 in his collection of *35 Songs from 35 Countries* (Brace, 1972, no. 14), this was "A fairly modern song from a country where popular music and folk music are still very much the same thing". The song *Psaropoula* was composed by Dimitris (Mitsos) Gogos (1903-1985) (also known as Bayianderas) to lyrics by his wife Despina Arabatzoglou (*Dimitris Gogos*, 2014; TPOIZHNIA, 2014). The song first appeared on a record *Kapnergatris* (a compound word meaning women tobacco workers) that was released in 1937. This and other songs became immediately very popular (Watts, 1988; Petropoulos, 1992). Gogos was a talented singer, songwriter and performer of rebetika, Greek urban folk songs that are similar in significance to the blues (United States of America), tango (Argentina), and fados (Portugal) (Emery, 2002). Rebetika are Greek songs associated with "an urban low-life milieu frequented by *rebetes*, or *manges*, streetwise characters of shady repute" (Holst-Warhaft, 2007). Regardless of its origins, *Psaropoula* remains a popular 'folk' song and is frequently identified in this way. It should be noted that all the published song collections used in this discussion were known, used and/or cited in Australia. There may be other collections that include *Psaropoula* but only those that are relevant are included here.

In 1960 'Ksékina Mià Psárapoula' [sic] was included in a collection of *East West Songs* (1960) compiled for the International Voluntary Work Camps, an outreach youth section of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The songs chosen reflected the intention of the volunteer work camps movement that was formed after World War I in a spirit of reconciliation (Canadian Alliance for Development Initiatives and Projects, 2014). In *East West Songs* 'Psárapoula' [sic] is presented in G major, in 2/4, to be sung *Allegretto*, was attributed to the singing of Ted Alevisos



(1926-2009), and included only the first verse in both Greek and English underneath the melody. Presumably the compiler of the songs transcribed the song from a recording or a live performance. Greek-American Alevizos collected Greek folk songs and performed them both in America and in Greece. He issued two recordings of Greek folk songs (*Songs of Greece*, 1960; *Greek Folksongs* 1961) and with his wife published a large collection of well-annotated songs which included 'A Fishing Boat' also titled 'Ψαροπούλα' in a section entitled 'Island Songs' (Alevizos & Alevizos, 1968). 'Ψαροπούλα A Fishing Boat' was introduced with a description:

Across the Aegean one may see small fishing fleets leaving their harbors at dusk and returning at dawn with their catch. The psaropoula [sic] (psari=fish, poula=feminine diminutive) is the mother boat of each fleet and can be seen towing smaller craft behind it. At night, these small craft are strung out across the water, and their lights sparkle on the sea. However, it seems that the fishermen in this song are going off on a longer journey (Alevizos & Alevizos, 1968:34).

The song is written in G Major, in 2/4 and to be sung 'With spirit' and the text is given under the melody in both Greek letters and transliterated Romanized Greek. Underneath the songs, both versions of the text are included and a third English language translation is added. Unlike the recordings available, the song is notated with a quaver upbeat. The song is accompanied by a pen and ink sketch of a boat in harbour with sailors mending nets in preparation for their voyage.

In 1972 in *35 Songs from 35 Countries* Geoffrey Brace presented 'Psarapoula' [sic] in G Major, in 2/4, with the instruction to perform it 'Fast'. Beneath the 16 bar melody were the words in both Greek and English and a second verse was added below in both languages. In a concluding note to teachers Brace demonstrated understanding of engaging with music from different cultures by stating that for

Languages using other alphabets (Russian, Greek, etc.) have been transliterated as accurately as possible ... these are easier to deal with as many pronunciation problems have been dealt with in transliteration. I would stress the desirability of finding some way of coping with even the less familiar languages. The English version will always detract something from the song's nature. (Brace, 1972, final page)

After the first six bars the remainder of the song was to be sung twice (framed by repeat signs). A descant was added of suspended notes above the moving melody with the occasional inclusion of parallel thirds in bars 13 and 15. Quite a different version of 'Sponge Fishing' was included in *UNICEF Book of Children's Songs* in 1970. There were no Greek words, only English ones prepared for 'English-reading children by Rosamond V.P. Kaufman and Joan Gilbert van Poznak' with 'Musical arrangements by Denes Agay' (Kaufman, Kaufman, & Poznak, 1970, title page). All the songs were in English with only a few keeping their non-English title (*Arirang*, *Suriram*, *Abena*, and *Dipidu*). The songs were arranged to "complement each other, according to the feeling of each, rather than by the country from which each comes" (Kaufman, Kaufman & Poznak, verso). Each song was accompanied by a photograph taken by the compiler. The song 'Sponge Fishing' is presented with a piano accompaniment and the melody is included in the right hand. The arranger of the music Denes Agay explained that many of the songs originate in "musical cultures far removed from Western traditions ... the piano arrangements we devised to try to preserve and convey the native charm and originality" (Kaufman, et al.:8). For most of the song the melody is the lower of the two voices that move in parallel thirds, reflecting the singing on recordings. The upper voice is a form of descant. The song has been moved to F Major, in cut common time, did not include a repeated section, and was to be sung 'moderately' (Kaufman, Kaufman, &



Poznak:56). Accompanying the song is a photograph of a fisherman in Ceylon on the shore, holding nets with a gull hovering above his head and the sea receding into the distance (Kaufman, Kaufman, & Poznak:57). The matching of music and photograph was thematic and empathetic not geographic.

*East West Songs* (1960) is the source of 'Ksekina mia psaropoula' [no accents used] in a collection of multicultural resources prepared for primary school generalist teachers in Melbourne, Australia by local authors Elizabeth Honey, Anna Piatkowska and Deborah Brown entitled *Festivals. Ideas from Around the World* (Honey, Piatkowska, & Brown, 1988). This collection offered cultural information and teaching ideas about twelve cultures strongly represented in the Victorian community at that time. This was a boon for local teachers usually faced with using materials prepared overseas that dealt with cultures not well-represented in Australia or seeking their own resources from diverse materials. The book offered a calendar of possible festivals and the twelve pages concerning the Greeks were linked to 25 March, Independence Day and Day of the Annunciation. The section included (as was done for all cultures) a map, timeline, black and white illustrations, some historical background and information about contemporary culture such as religion, language, food (recipes for *salata* and *spanakopita*), art and craft, theatre, national costume, and music and dance (Honey, Piatkowska, & Brown:33-44). Of music it was asserted that 'The Greeks love singing and dancing. At weddings, festivals and on holidays they will dance with great gusto at home, in the town square or in the taverns' (Honey, Piatkowska, & Brown:42). Dances were named (*tsámikos*, *kalamianos*, *ze'imbekikos* and *khasápikos*), recording artists cited (Nana Mouskouri and Mikis Theodorakis), and teachers were encouraged to contact a member of the local Greek community teach a Greek dance. On the last page dedicated to the Greeks was the music and lyrics (in both Greek and English) for *Ksekina mia psaropoula*. Only the first verse of the song was included and there is an accompanying illustration of small boats in a harbor waiting to leave from a coastal village with houses built up the surrounding hill surmounted by a church.

At the same time as the locally produced *Festivals. Ideas from Around the World* (Honey, Piatkowska, & Brown, 1988) some international publications of songs and cultural material designed for use by teachers were used in Australian schools (author's collection). In *Creating Music Around the World* Paul Sturman (1988) introduced music and cultural contexts from nine countries (Israel, Japan, Africa, and so forth). In this collection Greece was allocated six pages that began with a very brief introduction to Greece that quickly spoke about Greek pride in their music. Throughout the section are activities for children. This text focuses on music so Sturman begins by discussing aspects of Greek music that can be explored by listening. He mentions '*demotika*' which is defined as 'traditional Greek music', names instruments such as the *klarino* and *lyra*, refers to popular music styles (*laika* or *bouzouki*), and makes particular reference to famous bouzouki music from films including *Zorba the Greek*. The next activity ask children to create a soundscape about the legend of Athens, next is Singing and finally some compositional ideas (Sturman, 1988:28-33). In Singing there is one song 'Ksekina Mia Psaropoula' which is a "song about sponge fishing" but there is no mention of the boats specifically but "Sponge fishermen sail to nearby waters where the water is so clear that they can see the sponges on the sea-bed. Some sponges are exported to other countries abroad, but they are in greatest demand in Athens" (Sturman, 1988:32). The song is accompanied by a photograph of a man reading a newspaper while sitting at his street vendor's stand, piled high with sponges. The song is presented in G Major, in 2/4, to be performed 'Flowing and bright' and the second section, although not repeated,

is in parallel thirds throughout (Sturman, 1988:32). This is almost exactly the same as in *East West Songs* (1960) although the source is not mentioned either with the song or in the Acknowledgements. The words are only in English and these have been modified slightly ('Many sponges we'll be bringing' has become 'Lots of sponges we will be bringing').

The first inclusion of *Psaropoula* in the Australian Broadcasting Commission (ABC) annual song collection for schools appeared in 1981 in *Lets all sing!* The exact title of the song collections varied but the format was the same. Until the late 1980s there was a weekly broadcast in which the songs were presented and children could listen and sing along (author's recollection). The annual song collections always contained about sixty songs although this has recently been reduced. At its peak in the 1970s, 800,000 copies of the *Sing!* book were distributed to virtually every primary school student in Australia (*Sing! Online*, 2011). The influence of these books has been pervasive in Australia since the inception of the radio broadcasts and the songs included tell much about contemporary cultural understandings and how this might be transmitted to children. In 1981 'Psaropoula' was presented as a melody with English words with Geoffrey Brace recognized as the translator (ABC, 1981:36). The Acknowledgements (inside back cover) includes 'Psaropoula Translated by Geoffrey Brace, from *Thirty-five Songs From Thirty-Five Countries*, published Cambridge University Press, copyright holders'. The melody has been simplified with no addition of the descant part. There is no indication of the repeated section (bars 7-16). The words have been changed. They appear to be an amalgam of the lyrics by Brace (1972), those from *East West Songs* (1960) and somewhere else. The ABC song text for verse 1 is:

See the bright boat sails away now, Out from the shore, out from the shore,  
See the bright boat sails away now,  
Out from Idhra, the tiny island,  
And it's sailing out for sponges,  
Along the shore, along the shore.

Lines 1 and 3 are from Brace, Line 2 is from *East West Songs*. Underneath the song are two further verses, first in English, then in Greek. The English second line is nothing like that in Brace (1972) and this is also the case for Greek words that are identified as an original version of *I Psaropoula*. There is a brief pronunciation guide entitled 'How to sing it in Greek' that identifies ten sounds such as 'i as in *heat* (short)' and 'a as in *up*' (ABC, 1981:36). There is also a cartoon-like illustration by Allan Stomann<sup>1</sup> of four fishermen on a little boat sailing across the blue sea, one standing and one holding the tiller.

In 1998 'Psaropoula (A Fishing Boat)' reappeared in the ABC *The Sing Book* (ABC, 1998:74-75). This time the melody was presented with only the Greek words beneath. The melody is in G Major, in 2/4, with the both bars 1-4 and bars 5-16 repeated, and is (apart from the addition of two repeat signs) the same as in *Lets all sing!* (ABC, 1981) but now the copyright is ascribed to the ABC. Presumably because their earlier use of the song had only ascribed translation to Brace it was assumed that the melody was not his work. The Greek words have been adapted to a more modern spelling of the Greek in English script. On the facing page all three verses are given alternately first in Greek and then in English.

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<sup>1</sup> Stomann is an Australian cartoonist and illustrator who provided the art-work for all of the editions of the ABC children's songbooks from 1976-1986 with the exception of 1982.

A comparison of all the versions of *Psaropoula* that appear to have been included in music materials available in Australian schools are derived from two sources. Table 1 shows the first four bars of every version. Most present the song in G major and in 2/4 time. The most obvious variation is the inclusion or not of a rest at the beginning of bars 1 and 3. This is seen in the versions of the song from 1960, 1970, and 1988 (twice). The other songs begin firmly on the first beat. This suggests two sources for the melody, probably depending on the original recording (on the beat) or the transcription of the melody in 1960 (off the beat). This may be due to differences between performers or whether the song was intended for singing and/or dancing. Denise Kafkalakis pointed out that some dances required an upbeat. The other most obvious variation occurs with the use of accidentals in the second bar. The earliest notated version found (1960) includes a raised and flattened second. This occurs in some version, but not in others. Interestingly the ABC singing books do not include accidentals at all – possibly these were deemed too complex for generalist Australian primary teachers. Also, it is interesting to note the change in the lyrics. There appears to be some license in the Australian transliterations that give the little ship ‘brave young divers’, but all seem to agree that the boat is ‘out from the shore’. It is pleasing to note that the final version (1998) only includes the lyrics in Greek, reflecting a changing understanding of what teachers and children could embrace.

1960 Ksékinà Mià Psáropoûla from <i>East West Songs</i>
<p><b>Allegretto</b></p> <p>G D7 G</p> <p>Kse - ki - na mia psá - ro - poú - la Áp - to ghia - ló, Lit - tle ship, we'll go a - fish - ing Out from the shore,</p>
1968 Ψαροπούλα A Fishing Boat from <i>Folk Songs of Greece</i>
<p><b>With Spirit</b></p> <p>G D7 G</p> <p>Kse - ki - na mia psa - ro - pou - la ap - to yia - lo,</p>
1970 Sponge Fishing from <i>UNICEF Book of Children's Songs</i>
<p>F C7 F</p> <p><i>mf</i></p> <p>Lit - tle ship we'll go a fish - ing Out in the sea,</p>
1981 Psaropoula from <i>Let's All Sing (Australia)</i>
<p>G D7 G</p> <p>See the bright boat sails a - way now, Out from the shore,</p>

1988 Ksekina Mia Psaropoula from <i>Festival Ideas from Around the World</i> (Australia)	
<p>Kse - ki - na mia    psa - ro - pou - la    Ap' to ghia - ló Lit - tle ship, we'll    go___ a___ fish - ing    Out from the shore,</p>	
1988 Ksekina Mia Psaropoula from <i>Creating Music Around the World</i> (UK)	
<p>Flowing and bright</p> <p><i>mf</i> Lit - tle ship, we'll    go___ a___ fish - ing    Out from the shore,</p>	
1994 Psaropoula (Fishing Boat) from <i>Festival of Music</i> (Australia)	
<p><math>\text{♩} = 78</math></p> <p>1. Kse - ki - na mia    psa - ro - pou - la    a - pto yia - lo, 2. Psa - ro - pou - la    starts_ its_ jour - ney,    out from the shore, 3. In the boat are    brave_ young_ di - vers,    out from the shore,</p>	
1998 Psaropoula from <i>The Sing Book!</i> (Australia)	
<p>Kse - ki - na mia    psa - ro - pou - la    Ap' to yia - lo</p>	

Table 1: Versions of *Psaropoula* available in Australian schools (first four bars only)

## 5. DISCUSSION

From tracing in some detail the history in print of this one short song, it is possible to identify the changing cultural understandings held by the society in which this song was included in the music presented to children. Initially in the 1960s the song was included in folk music collections intended for community singing outside formal educational programs. Reflecting folk musicians' interest in authentic performance, the lyrics were presented both in Greek and English. There is no evidence that this song was sung by children in Australian schools at this time, although it was performed by Greek-Australian migrants in informal community music making. Denise Kafkalakis recalled vividly that:

as a [Greek-Australian] child and teenager in the 1960's and early 1970's I grew up going to many gatherings that included family, friends and frequent new comers [to Australia]. Some of these gatherings were for special occasions and others ... [were] just for the sake of getting together. My favourite occasions were the home parties and picnics ... with bulging picnic baskets filled with delicious home cooked meals, sweets, homemade wine, and the boots containing picnic blankets, tablecloths, plates, glasses, cutlery, draught boards, footballs, soccer balls and frisbees. The children would play for hours, the mothers would fuss over the food ensuring that everyone was eating and drinking. The men would mostly sit in the shade and talk politics, tell stories of their homeland, and play draughts. Our most valuable asset at any event and what was the most fun and memorable was our musically untrained voices participating in the sing-

along. They were the one activity that brought everyone together. When it came to singing there was no need for musical instruments or trained singers to stay in tune. Singing was all about the sense of community and merriment that connected us ... One of the most popular songs was *Psaropoula*. Everyone knew the words and most of us would join in the singing. It was such a happy song with a joyful tune. When *Psaropoula* was sung at more formal events we would dance the *kalamatiano* dance with more excitement as well as sing. Like many Greek men my father's hobby was fishing in Port Phillip Bay who built his first and second boat, so *Psaropoula* was and is more meaningful to me for this reason. The difference is that *Psaropoula* would go to sea for sponges; my father would fish for snapper and whiting. (Private communication 21.07.14, used with permission)

With the shift to a multicultural understanding in Australia in the 1970s materials gradually became available for use in schools. Some music educators sought out different musics for inclusion in their classrooms. One musician, teacher and ethnomusicologist, Peter Dunbar-Hall remembered including *Psaropoula* in his music teaching at both secondary and tertiary education institutions at this time. He recalled:

From 1974 to 1981 I taught at Enmore Boys High School (during this time it went co-ed and became Enmore High School). The school population was about 50% Greek – in those days, Enmore (near Newtown [a suburb of Sydney]) was a Greek enclave, with Greek shops, newspapers, churches, clubs, etc. Many parents of the pupils did not speak English – they didn't need to. I always tried to match my teaching content to some sort of relevance, so used lots of music from the backgrounds of my pupils ... I had a copy of the blue and white Greek folk song book with the windmill on the cover [Alevizos & Alevizos, 1968]. I have no idea where I got it – in those days I was a real bower bird, so must have picked it up somewhere – maybe Folkways Records where they sold recordings and books, music, etc. Anyway, I used the song in many classes during my time at the school, I can't think why I chose it over others in the book – maybe the simple chord pattern that adapted easily to tuned percussion, guitars, etc, in the classroom. I used to teach the song, work up classroom arrangements for the abilities of students and whatever instruments we could use, then add a dance to it – the *Hassapiko*, which has a six beat foot pattern, this would go 'against' the steady foursquare rhythm of the song creating a sort of cross-rhythm feel that gave the song and dance a sense of tension. When I moved to lecturing, the song came with me, and was used many times to demonstrate what could be done with a simple song in a classroom. I can still sing it in Greek (the pronunciation came from pupils at Enmore). At that time I also studied, and used recordings of, *rembetik* songs (from various LPs and Gail Holst's 'Road to Rembetika'), and together with performances of *Psaropoula*, *rembetik* music made a nice Greek music package which was always popular with students – I also had LPs of *bouzouki* groups which I also used. Again, *rembetik* songs came with me into lecturing, but by then on CDs – Sotiria Bellou, Rosza Askenazi, etc, remain among my most loved performers to this day (Private communication 22.07.12, used with permission).

Teachers of such skill were uncommon but this vivid account hopefully reflects the changing understandings about how music from other cultures could be included in school programs.

Unfortunately, such teachers as Dunbar-Hall were rare and it was only in secondary schools that music specialists could be found. Music in state-supported primary schools was taught by generalist teachers and materials prepared for them reflected their comparative lack of musical expertise. Although there were simplified and Anglicized song collections such as the *UNICEF Book of Children's*



*Songs* available (Kaufman, Kaufman, & Poznak, 1970), the first Greek song, *Psaropoula*, did not appear in the ABC materials for school broadcasts until 1981 and in this iteration (ascribed to Geoffrey Brace as translator) the lyrics were only in English. This would have made it more attainable by generalist primary teachers encouraging children to sing along with the radio broadcasts (Kent, 1983).

Over the next two decades in Australia increasing attempts were made to provide primary teachers with more authentic and culturally framed materials (Honey, Piatkowska, & Brown, 1988) which was in line with the wider societal understanding of multiculturalism and the desire to attain cultural inclusivity. By its second appearance in the ABC music materials, *Psaropoula* had changed. The words under the melody were only in Greek and there was accompanying cultural information that would assist teachers. Although *Psaropoula* had come a long way, it still had a ways to go. Now with materials available via You Tube and the internet, it is possible for general primary teachers to find very early and later versions of the song. For example there are clips of Theodore Alevizos singing *Xipna Agapi Mou* (Ξύπνα αγάπη μου) and *Yerrakina* (Γερακίνα) from the 1960s and numerous renditions of *Ksekina mia psaropoula* (Ξεκινά μια Ψαροπούλα) by artists over several decades. It is even possible to hear the original version of the song. *Psaropoula* has also been a constant part of Greek-Australian community music making. Denise Kafkalakis described how informal music making, including the singing of songs such as *Psaropoula*, remains an important part of Greek-Australian life. She described that,

these traditions have gone from my parents' generation to mine, and now to my daughters. Even though my parents were immigrants in the 1950's and I am first generation Australian and my daughters are second generation Australian the sense of community, gatherings, parties, music and sing-alongs remain a part of our culture ... The warmth and merriment that singing brings to a community is very special and binding that helps the memories to live on from generation to generation. One song that will never fade away from any sing-along or event is *Psaropoula*. This song lives on in our multicultural circles and will be a popular song for a long time to come (Private communication 21.07.14, used with permission).

With a little research and consultation with Greek-Australians, teachers can obtain a wealth of information about this and other songs, Greek dancing and cultural context. Such information can support a respectful approach to performing musics of other cultures in schools. Many music educators seek to incorporate multicultural music in their teaching to broaden horizons, encourage social engagement, add variety to music making, and reflect the complex societies that surround schooling. Multicultural music making can develop both musical and cultural awareness but should be approached with care. If songs are presented out of their cultural context, they lose meaning and can become stereotypical portrayals of the 'other'. With support by culture bearers either in person and/or via the wealth of materials now available, it is possible for teachers to become familiar with the essential elements of other musical styles and the distinctive components of music performance. Thus teachers can feel more confident in presenting authentic songs and dances from other cultures. *Psaropoula* is an ideal song for teachers to use as a starting point in presenting multicultural (in this case Greek) music to their students – the various arrangements of the music have not changed markedly from the original (apart from the inclusion of an occasional upbeat) and, with increased authenticity, the words are



latterly given in Greek with no alternative English text. This is a song both within the capabilities of most teachers but in the hands of a skilled music educator, with the potential to be so much more.

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# La Mer A Deception?

## A Reception History Analysis

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**ABSTRACT** Debussy composed *La Mer*, in the summer of 1905. It was performed for the first time the same year in Paris. The reception of the public and the critics was biased. The critique, written by Amédée Boutarel, in *Le Ménestrel*, France's longest running music journal (1833-1940), dismisses *La Mer* very openly. *La Mer* wasn't reproduced in Paris till 1908 and then was a success. The most intriguing part of this success was the review of Amédée Boutarel again in *Le Ménestrel*, this time still with some reservation but clearly more appreciative and treating the performance as it were a premiere. This paper presents possible reasons for the shift in Amédée Boutarel's perception and thus the standpoint of the magazine from a Bourdieuan point of view. According to Bourdieu not only the artists (writers, composers) and performers, but also the agents (publishers, critics, journals) contribute directly to the production of the field of art, which has its own dynamics. For that purpose the magazine's marketing & sales strategy is analysed by taking its content, visual design, and writers, specifically Boutarel, into account.

**Keywords:** Debussy, *La Mer*, field of cultural production, Bourdieu, reception history.

*La Mer* was composed in the summer of 1905 and was performed for the first time in October 15<sup>th</sup>, 1905 by the Orchestre Lamoureux under the direction of Camille Chevillard. A second performance was given by the same orchestra and conductor a week later. These performances were for Debussy far from satisfactory. The orchestra couldn't play this piece in three parts, called by the composer *trois esquisses symphoniques* (three symphonic sketches<sup>1</sup>), properly due, according to Debussy and others, to his incompetency in contemporary music [Trezise, S:1994]. The reception of the public and the critics was biased. Pierre Lalo, who was the son of Eduard Lalo, rather open to novelties, an admirer of Debussy in general and writing in the daily newspaper *Le Temps*<sup>2</sup>, reviews the piece not

<sup>1</sup> All translations are of my own unless noted otherwise

<sup>2</sup> Classified by Jann Pasler in "Pelléas and Power" as a "moderate, most respected, republican bourgeoisie and anti-wagnerian" journal

very negatively, yet in an ambiguous way, mentioning that this piece is not necessarily Debussy's best, but still very pleasant [*Le Temps*, October 24<sup>th</sup> 1905, p. 5]. :

Mr. Debussy is not at all concerned with composing well done "homeworks". The inaccuracies of development and logic existing in his earlier works, which we didn't take into account at all, become visible here since the sensation doesn't support and animate this music, it seems fragmented and arbitrary ... in order to make myself better understood, I exaggerate and I magnify arbitrarily these slight errors of Mr. Debussy's new piece, you'll enjoy an extreme pleasure while listening to it ...<sup>3</sup>

On the other hand the critique written by Amédée Boutarel, in the weekly music magazine *Le Ménestrel* in the issue of October 15<sup>th</sup>, 1905 dismisses *La Mer* very openly:

It [La Mer] has a prestigious instrumentation, but does it have the sincere expression of natural emotions? I wouldn't dare to approve ...The simplicity which can be admired in *L'Après-midi d'un faune* and *la Demoiselle élue* can't be found here. "Are you enthusiastic about Debussy's work?" a friend asked me, "I am thinking about ...in order to know!" Alas, there you are with this sort of work....<sup>4</sup>

*La Mer* wasn't reproduced in Paris till 1908. In January 12<sup>th</sup>, 1908 it was performed under the baton of Debussy as a preparation for the London premier in February which he was going to conduct as well, and it was surprisingly a success. The most intriguing part of this success was the review of Amédée Boutarel, again in *Le Ménestrel* (January 21<sup>st</sup>, 1908), this time still with some reservation but clearly more appreciative and treating the performance as it were a premiere, while if we might say, "forgetting" completely his review of October 22<sup>nd</sup>, 1905:

The three pieces which constitute these "symphonic sketches": "*De l'aube à midi sur la mer*, *Jeux des vagues*, *Dialogue du vent et de la mer*", portray one by one the shimmering shivers of the water under the changing light of the morning, the rocking and caressing rhythm of the waves, the wave which dissipates on the sand ... The discreet manner with which the artist has presented us his work does not allow us to make a critique of principles, one always has the right to try new ways... This first audition of *La Mer*, conducted by the master, though it is not without a focused conception resulting from hard work, is certainly not less beautiful nor interesting. The audience showered the composer with ovations...

As Bourdieu states in his book "The Field of Cultural Production" not only the artists (writers, composers) and performers, but also the agents, such as publishers, critics, galleries, magazines,

<sup>3</sup> "... Et ce n'est point l'affaire de M. Debussy de composer de bons devoirs. Le défaut de développement et de logique qui existait dans ses ouvrages précédents, et auquel on ne prenait point garde, devient ici visible dès que la sensation ne soutient et n'anime plus cette musique, elle apparaît fragmentée et arbitraire; ... me faire mieux entendre, j'exagère ici et je grossis à plaisir les défauts très légers de l'oeuvre nouvelle de M. Debussy vous goûterez encore en l'entendant un plaisir extrême..."

<sup>4</sup> "... C'est d'une instrumentation prestigieuse, mais est-ce là l'expression sincère de sentiments naturels? Je n'oserais l'affirmer. .... La simplicité que l'on peut admirer dans *L'Après-midi d'un faune* et dans *la Demoiselle élue* ne se retrouve plus ici. «Êtes-vous enthousiaste de l'oeuvre de Debussy? » me disait un confrère : « Je réfléchis... pour savoir! » Hélas! on en est là avec des ouvrages de ce genre..."

contribute directly to the production of the work of art. They create upon the consumer a certain perception of the work of art, which aligns with their socio-economical and political standpoint.

This paper will present possible reasons for the shift in Amédée Boutarel's perception, taking into account the socio-political & economical standpoint of the magazine's *Le Ménestrel* and Boutarel's educational background and his socio-political standpoint.

## 1. AN EXAMINATION OF LE MÉNESTREL

Taking the above mentioned Bourdieuian view into account, basically any magazine can be assessed through an analysis of its content, writers, language, front cover and sales & promotion activities. All these elements provide indicative evidences about the target audience, the socio-political standpoint of the magazine and eventually the possible change in those within a time frame.

**Outlook, content, language:** *Le Ménestrel* was a weekly music magazine, published between the years 1833-1940 by Heugel. Initially it had a popular outlook and language rather than a musical, analytical one and was aimed at music lovers. As mentioned before *Le Ménestrel* was a both musically and politically conservative, anti-Wagnerian journal. It contained since its start-up in 1833 biographical articles about renowned and approved composers, reviews of operas. It started to review the Sunday concerts as of 1885 as well. The latters had more emphasis as of 1886. The two main critics of the Sunday Concerts were Henri Barbedette and Amédée Boutarel, both of them rather well educated music listeners than music experts. Though the content didn't change drastically, the outlook, the front covers, and thus the image of the journal gradually changed, as Example 1 shows:



Example 1a: 1833 cover



Example 1b: 1842 cover



Example 1c: 1850 cover



Example 1d: 1864 cover



**HeJMEC**

Hellenic Journal of Music, Education and Culture

Ελληνικό Περιοδικό για τη Μουσική, την Εκπαίδευση και τον Πολιτισμό





"Hearts for Sale", in March 1840 *Le Ménestrel* made a decision for "quality control" over the music to be distributed and the editor of the magazine discussed the issue as follows:

...For a long time, *Le Ménestrel* has promised noteworthy improvements in the music that it offers. . . . We believe to have finally resolved this problem [of publishing too many romances] by the new system of publication that we are adopting from this day forward, a system that will permit us consistently to offer our subscribers compositions of the first order, and at the same time, to open up a greater domain for our musical critiques. As of today, *Le Ménestrel* will appear each Sunday with four large pages of text. Every two weeks, it will publish one new romance by MM. Meyerbeer, Donizetti, Halévy, Adam, Ambroise Thomas, Clapisson, Grisar, Masini, Amédée de Beauplan, d'Adhémar, de Flotow, Mlle Puget, etc."

*Le Ménestrel* changed its appearance, its sales strategy and accordingly its content in order to be perceived as a pure, serious music journal. According to Bourdieu's theory of the "Field of Cultural Production" art is situated at the dominant pole (positive pole) of the class relation field. On the other hand it is related to the power field (economical, political) on the negative pole, which in turn is on the positive pole of the class relation field (Figure 3).

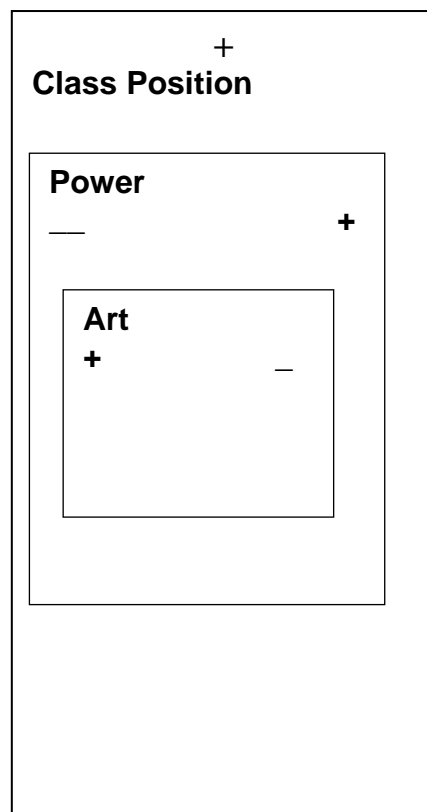


Figure 3: "Heteronomous Principle of Hierarchization"

This "heteronomous principle of hierarchization" applied to the changes Heugel made in *Le Ménestrel*, enables the assumption that he attempted to corner a certain demographic segment of the bourgeoisie, namely the upper strata, who wanted to move to the dominant class. Nevertheless as Harrison states in her dissertation, *Le Ménestrel* still remained conservative in content throughout the

years and was against Debussy till after WWI [p. 244]. Even for the premiere of *Pelléas*, about which the positive and negative reviews were equally distributed, Pougin wrote in the May 4<sup>th</sup>, 1902 issue an extensively negative review. So was *La Mer*, premiered in 1905 in a Sunday concert by the Orchestre Lamoureux, rejected by Amédée Boutarel, as well.

## 2. WHO WAS AMÉDÉE BOUTAREL?

When we explore Amédée Boutarel's output we can see that he was rather a literary man and a very good translator from German to French, since he translated a great deal of German lieds, such as Schubert's, Brahms', Schumann's, and choral symphonic works such as Schumann's *Faustszenen* into French. The only book he wrote about music is called "L'oeuvre symphonique de Franz Liszt et l'esthétique modern" (The symphonic work of Franz Liszt and the modern aesthetic) published again by Heugel in 1886 and is 61 pages long. His first article appearing in *Le Ménestrel* was "La musique expressive étudiée dans l'oeuvre de Berlioz" (Study of expressive music in the work of Berlioz) in three successive parts. He didn't write his first review before 1886. Till then he wrote articles from time to time about well accepted composers. He started to have a periodic appearance, as of 1900. We can assume from these facts that it took him some time to grow up from a literary person to a musical person. He basically reviewed only Sunday concerts of L'Orchestre Lamoureux and L'Orchestre de Colonne. When we compare the language of his reviews with the ones of Arthur Pougin's, he seems to be still far being of a musically well educated person. In order to make a comparison in their styles and backgrounds, below a quotation from Pougin's one and half page review of *Pelléas et Mélisande*, appeared in *Le Ménestrel* on May 4<sup>th</sup>, 1902:

...Mr. Debussy is late, like many of his young colleagues. They think and say that they are in advance of their time and they are not aware that time goes by and they are the ones who are late. They are not aware that the public is there to listen a music which doesn't exist: that it is tired of this heavy and continuous declamation without either air or light, which doesn't possess not even a single plot of real chant; that it has enough unbearable chromaticism so that all sense of tonality and melody disappear; that it needs to hear some phrases ... which move in a logical and rational manner and don't go from modulation to modulation in order to end up in another modulation. ... Rhythm, chant, tonality three things unknown to Mr. Debussy. ... what a lovely sequence of perfect chords in direct movement, with fifths and octaves following each other. What a collection of dissonances, sevenths or ninths, moving up with energy, even with disjoint intervals. ... I do understand the darings, the infringement of the rules when they are justified for a reason. But does it really make sense to learn the grammar of one's art ... and hurt free of charge the language you've been thought to speak? No, I will never agree with the anarchists of music...<sup>5</sup>

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<sup>5</sup>"... il est en retard, M. Debussy, comme beaucoup de ses jeunes confrères. Eux et lui se croient et se disent en avance sur leur temps, et ils ne s'aperçoivent pas que le temps marche et que maintenant ils sont en retard. Ils ne s'aperçoivent pas que le public est las à la fin d'entendre de la musique qui n'en est pas : qu'il est fatigué de cette déclamation lourde et continuelle, sans air ni lumière, dans laquelle il ne trouve pas une parcelle de chant véritable; qu'il a assez de ce chromatisme insupportable grâce auquel le sens de la tonalité disparaît comme le sens mélodique ; ... qui se déroulent d'une façon logique et rationnelle, et qui ne passent pas de modulation en modulation pour aboutir encore à une modulation .... Le rythme, le chant, la tonalité, voilà trois choses inconnues

For instance, as he cites the basic “deadly sins” of counterpoint –parallel fifths and octaves- and names them as the “language you have been thought to speak”, it is clear that he not only masters counterpoint and harmony, but also wants these rules to be respected. On the other hand he really takes the time to look into the score, and makes an effort to understand the music, even though it doesn’t seem to be very helpful. These are certainly facts that don’t apply to Boutarel’s reviews as it can be observed on p.3 in the reviews of *La Mer* or below in the review of D’Indy’s first symphony. Aside of the musical language when we look into Boutarel’s reviews of premieres, for instance d’Indy’s first symphony in 1904 (*Le Ménestrel* 1904/03/06) it can be also observed that he is not really enthusiastic about novelties.

... when such a wise, conscious master, skillful in the technical secrets as Mr. Vincent d’Indy comes into question, I think that I have to ignore my preferences in order to acquire completely the composer’s point of view. Nevertheless I would suggest ... that Mr. d’Indy ... and sometimes César Franck has a defect, even psychological abnormality. How come such sincere artists give up on the beauty of simplicity, on the noble and harmonious order which constitute the work of art of the greatest geniuses ...<sup>6</sup>

Though he describes d’Indy and Franck as geniuses of the French composers, he can’t approve the lack of “clarity” and “simplicity”: the two most important characteristics of the good old French school. For him the novelty lies in the melody and apparently he can’t see further than this. Taking these two standpoints into consideration we can assume that Boutarel is a romantic and conventional person, who doesn’t possess a very profound musical background.

When we compare Boutarel’s positioning in this review with the first review of *La Mer* in 1905, his dismissal can be comprehensible. He is looking for melody, clarity and simplicity and *La Mer* certainly doesn’t possess none of these classical French school elements.

Another question which arises, concerns his “freedom” of speech and of subject choices about which he was going to write. Was he commissioned to write these articles? How was the decision making system functioning especially regarding contemporary pieces to be reviewed? How far was Heugel influential, if at all? Who was saying the last word? As it can be seen from different covers of other contemporary journals (Figures 4 and 5), main collaborators are listed on the cover page.

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à M. Debussy .... Quelles adorables suites d'accords parfaits marchant par mouvement direct, avec les quintes et les octaves qui s'ensuivent! Quelle collection de dissonances, septièmes ou neuvièmes, montant avec énergie, même par intervalles disjoints! Je comprends les audaces, je comprends la violation des règles lorsqu'elles sont motivées, justifiées par une raison quelconque, parle désuet la recherche d'un effet particulier. Mais, franchement, est-ce bien la peine d'apprendre la grammaire ... et de blesser gratuitement la langue qu'on vous a enseigné à parler? Non, décidément, je ne serai jamais d'accord avec ces anarchistes de la musique. Je crains bien que le public soit de mon avis. ...”

<sup>6</sup> “...Quand il s'agit d'un maître aussi érudit, aussi consciencieux, aussi habile dans les secrets de la technique que M. Vincent d'Indy, je crois devoir faire abstraction de mes préférences pour me placer entièrement aupoint de vue de l'auteur. Je remarquerai toutefois, ... que M. d'Indy a, ... un défaut que j'ai signalé parfois chez César Franck et qui me surprend toujours énormément, parce qu'il constitue, à mon sens, une anomalie psychologique. Comment se fait-il que des artistes aussi incontestablement sincères ... renoncent quelquefois à la belle simplicité, à l'ordonnance noble et harmonieuse qui constitue l'oeuvre d'art chez les plus grands geniés...”





Figure 4: *La Renaissance Musicale*  
1/1/1882 cover page

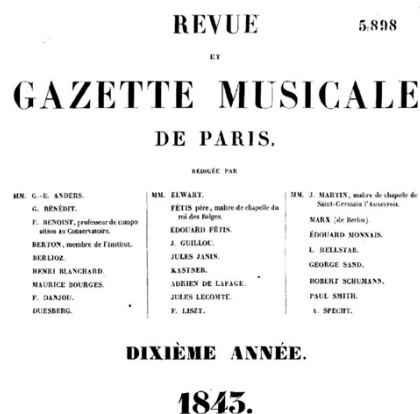


Figure 5: *La Revue Musicale*, 1843 cover page

Interestingly, when *Le Ménestrel* used to mention its collaborators on its cover, Boutarel's name never appeared whereas Pougin's always did. As quoted above on pages 8-9 Pougin had definitely a music theory background, which certainly distinguished him from Boutarel and allowed him to appear on the cover page. Again his review of *Pelléas*, which is certainly harsher than any of Boutarel's Debussy reviews indicates that he doesn't approve of contemporary music.

### 3. CONCLUSION

According to Brian Hart, Debussy's compositional language changed fundamentally with *La Mer* in 1905.

I am not sure if this fundamental change affected Boutarel's critique of the piece since he doesn't mention it in either of his reviews. As he makes basically very subjective, simple comments by taking his personal emotional perceptions into account, without mentioning the musical reasons for these such as harmony, use of unusual chords, intervals or/and any contrapuntal "unorthodoxies".

On the other hand Debussy wrote *La Mer* in the summer of his separation with his wife Lilly due to his love affair with Emma Bardac. According to Trezise after Lilly tried to commit suicide the affair became public and was certainly not well received. Nevertheless the creation of *La Mer* was also related to this event since it was composed during Debussy's summer vacation with Emma Bardac. Even though Boutarel doesn't make neither any allusions to this event nor there is anything in his language to suggest this sexual undertone, as a conservative magazine *Le Ménestrel* might have deprecated this situation through rejecting the piece that year.

When *La Mer* was performed in 1908 for the first time in three years, Debussy's personal life was in shadows again. As to Debussy pieces around 1908, *Le Ménestrel* and Boutarel were certainly very fond of *Pelléas et Mélisande* (premiered in 1902) and *Prélude à l'après-midi d'un faune* (premiered in 1894) as anybody else in the community. They were being performed regularly not only in major concerts but also in Sunday concerts (Colonne, Lamoureux, etc), which were reviewed regularly by *Le Ménestrel*. This increased exposure of debussyist music helped the public to digest this new musical technique and to enjoy it. As Harrison states in her dissertation as well, the influence of these concerts

on the public was also linked to the publishing market since it created a certain demand [p. 249]. As an agent in the field of cultural production, *Le Ménestrel* made, as we have seen, changes in its outlook and content to keep up the balance of heteronomous hierarchization. One of Heugel's editorial tactics to keep up the balance was to review Sunday concerts in general favorably and if not completely, and to have "national rising stars" praised. So it was time for *Le Ménestrel*, to praise Debussy as well, who attended his "climax" around 1908. Heugel used this tactic not only in the case of Debussy but in the case of other national and international contemporary composers such as Korsakov, Richard Strauss (*Le Ménestrel*, December 9<sup>th</sup>, 16<sup>th</sup> 1911) as well. Nevertheless he had these favorable reviews written by the "minor" critics of the magazine such as Boutarel and Jemain. These critics didn't have a musical background and weren't considered as "contributors" to the magazine, since they were not appearing on the first page. So Heugel was killing two birds with one stone: He still had novelties in his magazine, but not with an important emphasis, which would have been the case if Pougin had reviewed them. I think that it wouldn't be wrong to assume that Pougin with his solid music theory background could have forgotten *La Mer* if he listened to it once. On the other hand this seems to be the case with Boutarel, who was favorable about it after three years as if the piece was performed and reviewed by him for the first time, which in turn served Heugel's tactical purposes.

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# Από τον Πλάτωνα στον Παπαδιαμάντη...:

## Η ελληνική γραμματεία στο έργο του Γιώργου Κουμεντάκη

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**ΠΕΡΙΛΗΨΗ** / Το παρόν άρθρο εξετάζει τις διαφορετικές μορφές της σχέσης λόγου και μουσικής όπως αυτές αναδεικνύονται μέσα από τις συνθέσεις του Γιώργου Κουμεντάκη (1959). Βάση της προσέγγισης αυτής αποτελούν τα έργα του που σχετίζονται άμεσα ή έμμεσα με κείμενα της ελληνικής γραμματείας από την αρχαιότητα μέχρι τον εικοστό αιώνα. Σκοπός του άρθρου είναι παρουσιαστεί η ποικιλία των συνδέσεων λόγου και μουσικής, η πληθώρα των συνθετικών πρακτικών, η σύνδεση τους με το παρελθόν αλλά και η παρουσίαση καινοτόμων χειρισμών όχι μόνο σε ότι αφορά τη μουσική αλλά και το λόγο.

**Λέξεις-κλειδιά:** λόγος (και) μουσική, Γιώργος Κουμεντάκης, ελληνική γραμματεία, φωνή

Πλήθος έργων του Γιώργου Κουμεντάκη (εφεξής Γ.Κ.), ακόμα και όσων εντάσσονται στην κατηγορία της λεγόμενης απόλυτης μουσικής, έχει ως σημείο αναφοράς ένα λογοτεχνικό ή ποιητικό κείμενο. Τα κείμενα που αξιοποιεί, με έναν ιδιαίτερο κάθε φορά τρόπο ο συνθέτης, είναι γραμμένα ως επί το πλείστον στην ελληνική γλώσσα, από Έλληνες λογοτέχνες ή ποιητές και προέρχονται κατά κύριο λόγο από την αρχαιοελληνική και την νεώτερη ελληνική γραμματεία. Εξαιρέσεις αποτελούν λογοτεχνήματα της ξενόγλωσσης πεζογραφίας, όπως ο *Δράκουλας* του Μπραμ Στόκερ (1847-1912), παραμύθια των αδελφών Γκριμ ( Γ. 1785, Β.1786-1859,1863) και του Τζον Μπέρτζερ (1926)<sup>1</sup>, το διήγημα *Το ημερολόγιο ενός τρελού γέρου* του Ιάπωνα συγγραφέα

<sup>1</sup>Πάνω στο *Δράκουλα* βασίστηκε η ομώνυμη σύνθεση του Γ.Κ. (1997). Το έργο *Η σουίτα των αδελφών Γκριμ* (1996, α' γραφή) χωρίζεται σε πέντε μέρη: «Η κοκκινোসκουφίτσα», «Η μοναχική Κέιτ και ο Πιφ-Παφ γατζονούρης», «Ο θαυμαστός βιολιστής», «Γιορίντε και Γιορίνγκελ», «Η ωραία κοιμωμένη». Από τη συλλογή *Keeping a rendez-vous* του Τζον Μπερτζερ αντλήθηκε το παραμύθι «Μια Αρκούδα», βλ. βιβλιογραφία Α., Kordellou, (2014). *Transforming... the fairytale...* Το διήγημα του Τανιζάκι υπήρξε η αφορμή για τη σύνθεση *Το Ισοκράτημα ενός τρελού γέρου* (2010-11) για μπαγιάν και κιθάρα. Στα ξενόγλωσσα έργα που θα μπορούσαν να έχουν ασκήσει επιρροή ή να αποτελέσουν αφορμή για σύνθεση συγκαταλέγονται και τα μεταφρασμένα θεατρικά έργα για τα οποία ο Γ.Κ. έγραψε μουσική των Μολιέρου, Κουρτελέν, Ίψεν,

Τζουνιτσίρο Τανιζάκι (1886-1965), καθώς και ορισμένα θρησκευτικά κείμενα της δυτικής εκκλησίας και του ιουδαϊσμού, γύρω από τα οποία διαρθρώνονται φωνητικές και οργανικές συνθέσεις. Την επίδραση της αρχαίας ελληνικής διανόησης πάνω στο έργο του, ιδιαίτερα στα νεανικά ή τα πρώτα έργα μαρτυρούν τα ποιήματα της Σαπφούς, τα οποία συναντάμε στο έργο *Έρως Δαίμων* για φωνή και δυο πιάνο (1991), αποσπάσματα από αρχαίες τραγωδίες, (*Ελένη*, *Βάκχες*, *Ιφιγένεια εν Ταύροις* και *εν Αυλίδι* του Ευριπίδη, *Αντιγόνη* του Σοφοκλή), όπως ο τίτλος «Ανωλόλυξε και κατήδε βάρβαρα μέλη μαγεύουσα» του *Πρώτου Κουαρτέτου εγχόρδων* δανεισμένος από την *Ιφιγένεια εν Ταύροις* του Ευριπίδη, ή από αρχαία φιλοσοφικά κείμενα όπως το *Συμπόσιο* του Πλάτωνα που αξιοποιούνται στην *Απομάκρυνση III* (1976) για φωνή και πιάνο και στον *Σωκράτη στην Αθήνα* (2001) για κρουστά, αλλά και στίχοι από τα ομηρικά έπη που ενσωματώνονται στο λιμπρέτο της όπερας *Έσσεται ήμαρ...* (1986, 1995). Η σύγχρονη όμως λογοτεχνία και ποίηση έχει αφήσει επίσης δυνατά το στίγμα της στο έργο του: Τα μυθιστορήματα του Νίκου Καζαντζάκη (1883-1957) θα αποτελέσουν βασικό ερέθισμα για τη δημιουργία του συμφωνικού *Amor Fati* (2007), η ποίηση του Γιώργου Σεφέρη (1900-1971) θα ταξιδέψει μέσω του *κου Στρατή Θαλασσινού* με τις νότες του Κουμεντάκη στην ομώνυμη σύνθεση, ποιήματα του Γιάννη Κοντού (1943-2015) ανιχνεύονται στο νεανικό έργο *Απόπειρα ύπνου* (1979) και του Τάσου Γαλάτη (1937) στα τραγούδια *Βασίλειο των πουλιών* και *Πάτρια* (1987). Στίχοι των ποιητών Οδυσσέα Ελύτη (1911-1996) και Ανδρέα Κάλβου (1792-1869) ενέπνευσαν έργα όπως η *Μελωδία Γραφομηχανής για σαντούρι* (2006) και το μακρόπνοο συμφωνικό έργο *Φύλλον Ατίμητον* (1990). Σε μικρότερο βαθμό, η λαϊκή και εκκλησιαστική παράδοση απηχείται με μια διάθεση ανανέωσης μέσα από έργα όπως η *Ιφιγένεια στο γεφύρι της Άρτας* (1995) -σύνθεση βασισμένη στην γνωστή παραλογή και αρχαία τραγωδία (*Ιφιγένεια εν Αυλίδι*)- με την έμμεση αναφορά σε μαντινάδες σε αρκετά από τα πιο πρόσφατα έργα *κατά ομολογία* του συνθέτη (π.χ. στο *Amor Fati*), με αναφορές σε παραδοσιακά τραγούδια (ριζιτικό στη *Μελωδία γραφομηχανής για μαρίμπα σόλο* (2005), τραγούδια της Μικράς Ασίας στο *Point of no return*, δεύτερο κουαρτέτο εγχόρδων (2010) και με την μελοποίηση εκκλησιαστικών μελών στη *Missa Harmoniae Verbi* (*Λειτουργία της Αρμονίας του Λόγου*, 1998).

Έστω μια γρήγορη ανάγνωση των έργων του Κουμεντάκη αποδεικνύει ότι τόσο ο χειρισμός του κειμένου όσο και η σχέση μεταξύ κειμένου και μουσικής υιοθετεί ποικίλες μορφές είτε πρόκειται για φωνητική είτε για οργανική μουσική. Μια πρώτη ταξινόμηση αυτής της ποικιλομορφίας θα μπορούσε να βασιστεί στον διαχωρισμό που προτείνει ο Ελβετός γλωσσολόγος André Wyss, δηλαδή, σε κείμενα με *άμεση* (directe) ή *έμμεση* (indirecte) σχέση με τη μουσική. Θεωρείται άμεση σύμφωνα με τον Wyss (Wyss, 1999, σελ. 2) όταν:

«παντρεύει το ρήμα και τη μουσική χωρίς να επαναδιαπραγματεύεται ούτε τον καθορισμό του γραπτού και του μουσικού λόγου, ούτε των ουσιαστικών τους διαφορών (...). Έμμεση, κάποιες φορές μακρινή, κάποιες φορές αφηρημένη μέσα στα έργα- πάντοτε τα σύγχρονα- όταν αρνείται τα σύνορα που διαχωρίζουν το κάθε είδος (γλώσσα, μουσική) ή προσποιείται ότι τα μετακινεί».

Καλβίνο, Τσέχοφ, (*Μισάνθρωπος*, *Η κουνημένη αχλαδιά*, *Έντα Γκάμπλερ*, *Ένας βασιλιάς που ακούει*, *Τρεις αδερφές*).

Ως άμεση, για παράδειγμα, νοούμε την περίπτωση του λιμπρέτου μιας όπερας, και ως έμμεση, την αναφορά-παραπομπή σε ένα κείμενο ή την λειτουργία ενός κειμένου ως πηγή έμπνευσης, χωρίς αυτό όμως να είναι παρόν στην παρτιτούρα. Πέρα από αυτή τη γενική διάκριση πρέπει να ληφθεί υπόψη ότι σε κάθε έργο, ο χειρισμός του κειμένου σε σχέση με τη μουσική απαιτεί μια βαθύτερη προσέγγιση ώστε να γίνει κατανοητός, αφού όπως θα δούμε, κάθε έργο θέτει και ακολουθεί ειδικά κριτήρια καθορισμού αυτής της σχέσης. Σε ότι αφορά τα έργα με έμμεση σχέση τίθεται το ερώτημα κατά πόσο το *παρά-κείμενο* (paratexte) μπορεί να επηρεάσει τη μουσική γραφή, τη φόρμα, το στυλ ή με «ποια μέσα διατυπώνεται το νόημα του κειμένου» (Wyss, 1999, σελ. 2). Το κείμενο αποτελεί σε αυτή την περίπτωση σαφώς ένα έξω-μουσικό ερέθισμα, είναι όμως άμοιρο της μουσικής σύνθεσης; Από την πλευρά των έργων με άμεση σχέση εγείρεται ερώτημα σχετικά με τη διατήρηση του «νοήματος του κειμένου αλλά και τις δυνατότητες της μουσικής να φέρει νόημα» και σχετικά με το πώς το κείμενο θα μετουσιωθεί σε οργανικό μέρος της σύνθεσης. Όπως παρατηρεί ο Γάλλος μουσικολόγος και στρουκτουραλιστής ποιητής Nicolas Ruwet η (δι)άρθρωση της μουσικής και της γλώσσας μπορεί να κινηθεί από «τη σύγκλιση στη αντίθεση, περνώντας από κάθε είδους διαφοροποίησης, συμβατότητας, συμπληρωματικότητας»<sup>2</sup> (Locatelli, 2001, σελ 102). Οι μορφές που παίρνουν τα κείμενα στα έργα του Κουμεντάκη είναι ποικίλες: μπορεί να πρόκειται για απλές συλλαβές, λέξεις ή φράσεις μεμονωμένες, αποσπάσματα ή χωρία ολόκληρα. Στις σελίδες που ακολουθούν θα γίνει μια προσπάθεια να παρουσιαστούν οι διαφορετικοί τύποι αξιοποίησης των κειμένων και των σχέσεων μεταξύ μουσικής και κειμένου, ξεκινώντας από τις συνθέσεις που αναπτύσσουν μια σχέση πηγαία, αναφοράς ή *παρά-κειμένου* (paratexte) με ποιητικά και λογοτεχνικά έργα με χρονολογική σειρά, ενώ ακολουθούν όσα αναπτύσσουν άμεση σχέση λόγου - μουσικής σε ταξινόμηση με βάση το είδος της σχέσης αυτής.

## 1. ΕΜΜΕΣΗ ΣΧΕΣΗ

Το 1981 ο Γ.Κ. γράφει τη μουσική για την παράσταση της *Ιφιγένειας εν Ταύροις* στην Επίδαυρο σε σκηνοθεσία Θάνου Κωτσόπουλου (1911-1993). Λίγο αργότερα και κατόπιν ανάθεσης του Ινστιτούτου Γκαίτε Αθηνών ακολουθεί η σύνθεση του πρώτου του κουαρτέτου (1981), σε ένα μέρος με τριμερή δομή και μουσική γλώσσα επηρεασμένη από την *avant-garde*<sup>3</sup>, το οποίο αφιερώνεται στον Γιάννη Γ. Παπαϊωάννου (1915-2000). Το κουαρτέτο, αν και δεν αντλεί αυτούσιο υλικό από τη σκηνική μουσική –με εξαίρεση τον πυρήνα του- σύμφωνα με τον συνθέτη, φέρει ως τίτλο ένα στίχο του Ευριπίδη από την ομώνυμη τραγωδία: «Ανωλόλυξε και κατήδε βάρβαρα μέλη μαγεύουσα». Ο τίτλος αυτός, είδος *μουσικού παρά-κειμένου* (paratexte musical), όπως το ονομάζει η Françoise Escal, αινιγματικός και δυσνόητος για πολλούς, όπως οι αρχαιοελληνικοί τίτλοι έργων του Ιάnnη Ξενάκη, και με τη λογοτεχνική του αναφορά «αντικατοπτρίζει την οξυμένη εξατομίκευση των συνθετικών συστημάτων και των θεμάτων

<sup>2</sup> «L'articulation de la musique et du langage ... peut aller de la convergence à la contradiction, en passant par toutes sortes de décalages, de compatibilités, de complémentarités.», (Locatelli, 2001, σελ 102).

<sup>3</sup> Πρώτη εκτέλεση στις 11/11/1982 στο Ινστιτούτο Γκαίτε.

μουσικού στοχασμού των τελευταίων δεκαετιών» (Bosseur, 2011, σελ. 119)<sup>4</sup>. Η μεταφορά του τίτλου δηλώνει την ύπαρξη ενός αισθητικού ζητήματος που γοητεύει τον συνθέτη : την αντίθεση «βαρβαρότητας» και «πολιτισμού» που η φράση καταδεικνύει με τις λέξεις *μαγεύουσα* και *βάρβαρα μέλη* (μια ιδέα που ενυπάρχει και στην τραγωδία αφού η «πολιτισμένη» Ιφιγένεια κατοικεί πλέον σε χώρα «βαρβάρων» κατά Ευριπίδη). Όπως παρατηρεί ο Meelberg (Klein, 2013, σελ. 273) «χρησιμοποιώντας διαφωνίες, θορύβους, φωνητικές και οργανικές καταχρήσεις, ή άγριους, ταραγμένους ρυθμούς, αυτή η μουσική (η ατονική) μπορεί να θεωρηθεί βίαιη (ή βάρβαρη) είτε γιατί αναπαριστά τη βιαιότητα, είτε επειδή επενεργεί βίαια στον ακροατή»<sup>5</sup>. Στο κουαρτέτο *Ανωλόλυξε...* τόσο η πολυπλοκότητα του μουσικού υλικού όσο και η δυσκολία ως προς την εκτέλεση (χαρακτηριστικά της μουσικής πρωτοπορίας) έρχονται αντιμέτωπα με μια προσπάθεια συνάντησης με το «πολιτισμένο» παρελθόν (στο ενδιάμεσο τμήμα του κουαρτέτου) δηλώνοντας εύστοχα το μέγεθος της αντίθεσης.

Όπως στο πρώτο κουαρτέτο, όπου οι στίχοι του Ευριπίδη χρησιμοποιούνται ως τίτλος, με ανάλογο τρόπο οι στίχοι του Κάλβου παρεισφρέουν στον τίτλο του συμφωνικού έργου *Φύλλον Ατίμητον* (1990)<sup>6</sup>. Η στροφή του ποιήματος του Ανδρέα Κάλβου *Προς το Ιερό Λόχο* «αλλ' αν τις αποθάνη... κυπαρίσσου» αποτέλεσε την πηγή έμπνευσης για το πολύπλοκο αυτό συμφωνικό έργο προοριζόμενο «για δέκα διαφορετικά σύνολα των οποίων το άθροισμα ισοδυναμεί με μια συμφωνική ορχήστρα» (σημείωση στην παρτιτούρα). Η επιλογή του ποιήματος σχετίζεται βέβαια με το γεγονός ότι με το έργο αυτό ο συνθέτης συμμετείχε στο διαγωνισμό σύνθεσης συμφωνικού έργου με θέμα την εθνική παλιγγενεσία τον οποίο διοργάνωσε το Πνευματικό Κέντρο του Δήμου Αθηναίων.<sup>7</sup>

Έχοντας στο ενεργητικό του ήδη δυο κοντσέρτα για πιάνο, ο Γ.Κ. γράφει το τρίτο κοντσέρτο για πιάνο και έγχορδα (1999)<sup>8</sup> με τίτλο *Ημερολόγιον εγκλεισμού* (Diary of confinement) που βασίζεται στο ημερολόγιο ενός ανώνυμου σαραντάρη, σύγχρονου εγκλειστού της μεγαλούπολης. Το έργο δημοσιεύτηκε στο *Γλανόδιον* (1997)<sup>9</sup> ως «μια μοναδική ιδιωτική μαρτυρία των καιρών μας» που μας «οδηγεί στο βαθύτερο ειδοποιό γνώρισμα της σύγχρονης ιδιωτικότητας : τον απρόσωπο ιδρυματικό της χαρακτήρα» (σχόλιο του εκδότη, σελ. 78). Πέρα

<sup>4</sup> «... reflète l'individualisation accrue des systèmes de composition et des thèmes de réflexion musicale ces dernières décennies.», (BOSSEUR, σελ.119).

<sup>5</sup> «By making use of dissonance, noise, vocal and instrumental abuses, or wild, agitated rhythms, this music can be considered violent, because it represents violence or because it actually acts violently on the listener.» (Klein, 2013, σελ. 273).

<sup>6</sup> Για ένα φλάουτο, δυο πίκκολα, τρία όμποε, δυο κλαρινέτα σε σιb, ένα κλαρινέτο μπάσο σε σιb, δυο φαγκότα, ένα κόντρα φαγκότο, τρία κόρνα σε φα, τέσσερις τρομπέτες, τρία τρομπόνια, μια τούμπα, πιάνο, τέσσερις περκασιονίστες, είκοσι επτά βιολιά, έντεκα βιόλες, δέκα βιολοντσέλλα, οκτώ κοντραμπάσα.

<sup>7</sup> Με το έργο αυτό ο Γ.Κ. αποσπά το δεύτερο βραβείο του διαγωνισμού (δεν δόθηκε πρώτο. Το δεύτερο βραβείο το μοιράστηκε με τον συνθέτη Μιχάλη Τραυλό).

<sup>8</sup> Πρώτη εκτέλεση κατά τις *The Hellenic concert series* από το *BT Scottish Ensemble* στις 17 Ιουνίου 1999 στο Λονδίνο, με την υποστήριξη του *Michael Marks Charitable Trust*.

<sup>9</sup> Τόμος ΣΤ', αρ. 25, Αθήνα, Ιούνιος 1997.



από το σύγχρονό του μήνυμα, όμως, θα μπορούσε εύλογα κανείς να υποθέσει ότι ο συνθέτης γοητεύτηκε από τις μουσικές γνώσεις και επιλογές του συγγραφέα, ο οποίος δεν είναι απλά μουσικόφιλος, αλλά γνώστης με εκλεπτυσμένα κριτήρια. Κλασικά και ρομαντικά έργα (των Μότσαρτ, Μπετόβεν, Σούμαν κτλ.), ως επί το πλείστον, του κρατούν συντροφιά στις δύσκολες ώρες της μοναξιάς και οι ακροάσεις περιγράφονται ως μυσταγωγία και ως εκτέλεση ιερού τελετουργικού.

Το κοντσέρτο αντανακλά τις ψυχολογικές μεταπτώσεις του έγκλειστου στα τρία μέρη του από τα οποία το πρώτο χαρακτηρίζεται από ένα μακρύ μονόλογο του πιάνου με μικρή συμμετοχή από τα έγχορδα- δείγμα της μοναχικής ζωής του. Ακολουθεί το δεύτερο, γρήγορο, ζωηρό και βασιζόμενο στον παραδοσιακό ποντιακό χορό σέ(ρ)ρα, ως ένδειξη κοινωνικότητας και πιο ανέμελης ύπαρξης που διαφαίνεται στο μέσο περίπου του ημερολογίου. Το τρίτο μέρος επαναφέρει μια πιο μοναχική ατμόσφαιρα που υποδηλώνει την εκ νέου απομόνωση του συγγραφέα. Ο συνθέτης αναφέρει σχετικά : «θα παρατηρήσετε ότι το έργο τελειώνει χωρίς εντυπωσιασμούς, σε αναμονή, όπως αρμόζει σε μοναχικούς ανθρώπους» (εισαγωγικό σημείωμα στο έργο, αρχείο Γ.Κ.). Οι ρομαντικές αναφορές της συνθετικής γραφής συνδέονται με τις μουσικές αναφορές του ημερολογίου, τις οποίες ο συνθέτης έχει προσεκτικά σημειώσει (ιδιόχειρες σημειώσεις, αρχείο Γ.Κ.). Η επαναφορά τμημάτων αναμφίβολα έχει τις βάσεις της στην επανάληψη της μυσταγωγίας της ακρόασης και των ρομαντικών αναφορών όπως παρουσιάζονται στο ημερολόγιο και μπορεί να θεωρηθεί ότι λειτουργεί ως *ψυχολογικό μοντάζ* κατά Almén και Hatten<sup>10</sup> (Klein, 2013, σελ. 66).

Μια ιδιαίτερη περίπτωση σύνθεσης όπου το κείμενο σχετίζεται τόσο έμμεσα όσο και άμεσα με τη μουσική αποτελεί *Ο Σωκράτης στην Αθήνα* σε ημερομηνία που συγχρονίζεται με το σήμερα<sup>11</sup>. Πρόκειται για μια σύνθεση του 2001 βασισμένη στο ομώνυμο ποίημα του Θάνου Σταθόπουλου (1963) για πέντε εκτελεστές κρουστών (που λειτουργούν και ως κουιντέτο φωνών) σε έξι μέρη, με αφορμή τον εορτασμό των 2400 χρόνων από το θάνατο του φιλοσόφου. Ο Σταθόπουλος περιγράφει μια σύγχρονη διαδρομή του Σωκράτη στην Αθήνα που εκτείνεται από την Πνύκα (ξύπνημα) προς την Ιερά Οδό-Νεκροταφείο (τέλος) μέσω του Θησείου, της οδού Αθηνάς, της Αγοράς (χώρος διαλογισμού) και της πλατείας Ομονοίας. Ο ποιητής ενσωματώνει επίσης μικρό απόσπασμα από το *Συμπόσιο* του Πλάτωνα (από 215e και 216b), όπου ο Αλκιβιάδης πλέκει το εγκώμιο του Σωκράτη, το οποίο και μελοποιείται από τον Κουμεντάκη στα δυο τελευταία μέρη του έργου. Η μουσική στα τέσσερα πρώτα μέρη λειτουργεί προγραμματικά και,

<sup>10</sup> «Psychological montage articulates disruptions or overlaps in the stream of consciousness, either of the present or of memory/reminiscence. Consider for example, Ravel's polytonal recall of dance motives near the end of his *Valses nobles et sentimentales*, or Ives's quotational collages – also enacting spatial and actorial roles – in works such as "Puntnam's Camp" from *Three places in New England*», βλ. βιβλιογραφία Almén, Hatten (2013), σελ. 66. Το ψυχολογικό μοντάζ διαρθρώνει διακοπές ή υπερβάσεις στο ρεύμα της συνείδησης είτε του παρόντος είτε της μνήμης/ανάμνησης. Ας λάβουμε ως παράδειγμα την πολυτονική ανάκληση των χορευτικών μοτίβων του Ραβέλ κοντά στο τέλος των *Ευγενών και συναισθηματικών χορών* του ή τα παραπεμπτικά κολλάζ του Άιβς -που επίσης υποδηλώνουν χωροταξικές και δραματικές παραμέτρους- σε έργα όπως το «Puntnam's Camp» από τις *Τρεις τοποθεσίες στη Νέα Αγγλία*.

<sup>11</sup> Δηλαδή αν εκτελείτο σήμερα ο τίτλος θα ήταν *Ο Σωκράτης στην Αθήνα στις χ/χ/2014*.



με συνθετική οικονομία και λιτότητα σχεδόν μινιμαλιστική, περιγράφει το οδοιπορικό του ολιγαρκούς Σωκράτη μέσα από την καθημερινή ατμόσφαιρα του ιστορικού κέντρου, ενώ το ποίημα απαγγέλλεται ανάμεσα στα μουσικά μέρη<sup>12</sup>. Η ενορχήστρωση με χρήση βιμπράφωνων, ξυλόφωνων, γλωσσίδων, σφυριχτρώων και *water gong* επιτρέπει όχι μόνο ηχητικές μιμήσεις αλλά και πλήθος μουσικών μεταφορών που κινούνται σε ευρύ φάσμα εκτεινόμενο από την ανθρώπινη φωνή (συνδεδεμένη συμβολικά με το βιμπράφωνο) στη φύση, στην αρχαιοπρέπεια αλλά και στη βουή του αθηναϊκού κέντρου. Η όμορφη περιπλάνηση λήγει με τα λόγια του Αλκιβιάδη (πρώτη φωνή) στο πέμπτο μέρος «ἐγὼ δὲ τοῦτον μόνον αἰσχύνομαι ... τῆς τιμῆς τῆς ὑπὸ τῶν πολλῶν» τα οποία μόλις που αναδύονται μέσα από τους ψιθύρους των τεσσάρων φωνών σε άλογες συλλαβές (τα πα πα τι, του πα πα τι) εκφερόμενες πάνω στον ίδιο τόνο, σε μια προσπάθεια ίσως ανάπλασης της ατμόσφαιρας του συμποσίου. Όπως παρατηρεί ο Wyss (Wyss, 1999, σελ. 161), «η ψαλμωδία είναι μια πρακτική τόσο δημοφιλής στην οικουμένη και τόσο μακροχρόνια ώστε να αρκεί για να δηλώσει την ουσιώδη σύνδεση μεταξύ ομιλίας και τραγουδιού, ένα ενδιάμεσο στυλ που σύμφωνα με το Ζαν-Ζακ Ρουσώ μας θυμίζει ότι «κάποτε ομιλία και τραγούδι ήταν το ίδιο πράγμα»<sup>13</sup>. Η συναισθηματική φόρτιση του Αλκιβιάδη άλλωστε «καρδία πηδά και δάκρυα εκχέεται υπό των λόγων των τούτου» αποκτά καθολική διάσταση καθώς υπογραμμίζεται από τη μονοφωνική συλλαβική παρέμβαση και των πέντε φωνών που επαναλαμβάνουν τα λόγια αυτά πριν βυθιστούν στη δίνη των κρουστών.

Το σύνολο του έργου του Νίκου Καζαντζάκη αλλά και οι απόψεις του για τη ζωή θα αποτελέσουν βασικό ερέθισμα για τη δημιουργία του συμφωνικού *Amor Fati* (2007)<sup>14</sup>, με τριμερή δομή, ένα από τα πιο αισιόδοξα έργα του συνθέτη που θα μπορούσε να χαρακτηριστεί ως ο προσωπικός του ύμνος προς τη ζωή. Όπως παρατηρεί ο Γ.Κ.<sup>15</sup>, η πένα του Καζαντζάκη αμφισβητήθηκε συχνά αλλά και εγκωμιάστηκε με ζήλο από λογοτεχνικούς κύκλους της Ελλάδας και του εξωτερικού. Λησμονήθηκε, αλλά ανακαλύφθηκε εκ νέου. Ο συνθέτης, επαναπροσεγγίζει τον Καζαντζάκη των νεανικών του χρόνων (με αφορμή την απονομή στον ίδιο του Βραβείου «Νίκου Καζαντζάκη» στο Ηράκλειο της Κρήτης στις 29 Νοεμβρίου 1995) και επανεκτιμά τον πλούτο των ιδεών και τους ορίζοντες της κοσμοθεωρίας του (βλ. εισαγωγικό σημείωμα της έκδοσης). Παράλληλα, ενστερνιζόμενος τις απόψεις του Ίρβιν Γιάλομ (1931), επανεξετάζει το φιλοσοφικό περιεχόμενο της δημιουργίας του συγγραφέα και το συνοψίζει στη φράση : «να μην αφήσω τον Χάρο τίποτα να μου πάρει –μοναχά λίγα κόκαλα» (από την *Αναφορά στον Γκρέκο*). Το *Amor Fati* όμως εξυμνεί ταυτόχρονα και την κρητική μουσική και φύση, αξιοποιώντας την

<sup>12</sup> Πρώτη εκτέλεση στην Αθήνα, Αρχαία Αγορά, 13 Ιουλίου 2001, με το σύνολο Σείστρον υπό τη διεύθυνση του Μίλτου Λογιάδη.

<sup>13</sup> «... comme la psalmodie sont des pratiques si largement répandues sur le globe, et qui le sont depuis si longtemps que elles suffisent à manifester le lien d'essence qui unit parole parlée et parole chantée ;... C'est que, dirait Jean-Jacques Rousseau, "parler et chanter étaient autrefois la même chose"». Βλ. βιβλιογραφία Wyss, 1999 (σελ. 161).

<sup>14</sup> Πρώτη εκτέλεση στις 25-10-2007, κατά τα 42<sup>α</sup> Δημήτρια, συναυλία αφιέρωμα στο Νίκο Καζαντζάκη, στο Μέγαρο Μουσικής Θεσσαλονίκης, Κρατική ορχήστρα Θεσσαλονίκης, διεύθυνση Μύρων Μιχαηλίδης. Εκδόθηκε από Κέντρο Ελληνικής Μουσικής σε συνεργασία με την Κρατική Ορχήστρα Θεσσαλονίκης, 2010, ISMN: 979-0-9016000-2-7.

<sup>15</sup> Τηλεφωνική συνέντευξη της υποφαινόμενης με τον Γ.Κ., 8/9/2014.

τεχνική των κοντυλιών, τις μαντινάδες, τα ηχοχρώματα των παραδοσιακών πνευστών και της λύρας και αντικαθιστώντας την ανθρώπινη φωνή με κελαηδήματα πουλιών, τα οποία μιμούνται με μεγάλη πιστότητα τα πνευστά της ορχήστρας.

Στη διάρκεια της περασμένης δεκαετίας ο Γ.Κ. συνθέτει μια σειρά κυρίως οργανικών έργων για σόλο όργανα ή σύνολα μουσικής δωματίου που λειτουργούν ως επιστολές προς διάφορους αποδέκτες, υπό το γενικό τίτλο *Typewriter Tunes* (*Μελωδίες Γραφομηχανής*). Στις 14 Δεκεμβρίου 2005 ολοκληρώνεται η *Μελωδία Γραφομηχανής για μαρίμπα σόλο* (*Typewriter Tune for marimba solo*, Πυρρίχιος). Στο ακόλουθο ριζίτικο τραγούδι βρίσκεται η αφορμή για την επιστολή προς «το όνειρο της ακύμαντης λίμνης» πάνω στο ρυθμό της σέ(ρ)ρας:

Εγώ τσοι νύχτες πορπατώ, και τσοι αυγές κοιμούμαι  
κι έχω τα άστρα συντροφιά και το φεγγάρι φίλο  
και τα πουλιά μου κελαηδούν και τα πουλιά μου λένε  
κοιμήσου εσύ που ξαγρυπνάς.

Λίγους μήνες αργότερα (12-02-06) ο Γ.Κ. συνθέτει τη *Typewriter Tune for santouri solo* (*Μελωδία Γραφομηχανής για σόλο σαντούρι*) με υπότιτλο «Καρσιλαμάς» για cimbalum και αφιέρωση στην Αγγελίνα<sup>16</sup>. Ο αγέρας των στίχων του Ελύτη από τη ποιητική συλλογή *Αξιον εστί* είναι ο παραλήπτης, αλλά και εμπνευστής της *Μελωδίας για σαντούρι*:

«Αλλά πριν ακούσω αγέρα η μουσική  
που κινούσα σε ξάγναντο να βγω  
(μιαν απέραντη κόκκινη άμμο ανέβαινα  
με τη φτέρνα μου σβήνοντας την Ιστορία)»

Η *Μελωδία Γραφομηχανής για λάφτα* γραμμένη τον Ιούλιο του ιδίου έτους (05-07-06), είναι αφιερωμένη στη Μάρθα Μαυροειδή (*for Martha*) που την ερμήνευσε στην πρώτη της εκτέλεση<sup>17</sup>. Αυτή η μουσική επιστολή έχει ως αποδέκτη το σκοτάδι, όχι ως φυσικό φαινόμενο, αλλά με μια καθαρά συμβολική, ηθική ή πνευματική διάσταση όπως διαφαίνεται από το χωρίο του κατά Ματθαίον ζ' 22-23 «*ει ουν το φως το εν σοι σκότος εστί, το σκότος πόσον,*» το οποίο επηρέασε την σύνθεση. Αν και θα ήταν δυνατό να υποτεθεί ότι ο στίχος αυτός αποτέλεσε εμπνευση για τη *Μελωδία για λάφτα*, η διατύπωση του ως μια προσωπική, ρητορική ερώτηση κρύβει μάλλον έναν προβληματισμό που θυμίζει αδρά την ανάλογη ερώτηση του Beethoven «*Muss es sein?*» στο κουαρτέτο εγχόρδων op. 135. Η *Μελωδία* που βασίζεται στο ρυθμό του καρσιλαμά και του συγκαθιστού ενσωματώνει και ένα δεύτερο στιχούργημα του συνθέτη το οποίο ο

<sup>16</sup> Πρόκειται για την Αγγελίνα Τκάτσεβα, ερμηνεύτρια στην πρώτη εκτέλεση, στις 5 Ιουλίου 2010 στην παράσταση *Unknown dialects: 8 μουσικές διαλέξεις* του Φεστιβάλ Αθηνών και Επιδαύρου, στο Ίδρυμα Μιχάλης Κακογιάννης από το DissonArt Ensemble.

<sup>17</sup> Στην ίδια παράσταση (βλ. υποσημείωση 17) παίχτηκε και η *Μελωδία γραφομηχανής για λάφτα* για πρώτη φορά.

οργανοπαίκτης τραγουδά συνοδεύοντας το αρχικά με τη λάφτα και αργότερα με ρυθμική υπόκρουση χτυπώντας το ξύλο του οργάνου.<sup>18</sup>

Η λαϊκή μούσα ξαναβρίσκει τη τιμητική της στο *Point of No Return*, για κουαρτέτο εγχόρδων (2010) το οποίο ανέθεσε στο συνθέτη το Kronos Quartet<sup>19</sup>. Το δεύτερο κουαρτέτο εγχόρδων του Γ.Κ. βασίζεται σε δυο τραγούδια (Ζεϊμπέκικο και Αμανές), που τραγουδούσε η Μαρίκα Παπαγκίκη: *Μανάκι μου, μανάκι μου* –παραδοσιακό Ιωνίας (βλ. (1))- και *Σμυρναίικο Μινόρε* (βλ. (2))-παραδοσιακό Σμύρνης. Αποδέκτης αυτής της *Μελωδίας Γραφομηχανής* φυσικά η Μαρίκα Παπαγκίκη που με την ανυπέρβλητη φωνητική της ικανότητα χάρισε μια αξεπέραστη ερμηνεία (point of no return) σε αυτά τα τραγούδια σύμφωνα με το συνθέτη. Μολονότι η σύνθεση παραμένει καθαρά οργανική, η απόδοση των λόγων και η μελοποίηση τους αποτελεί κομβικό σημείο του κουαρτέτου:

- 1) Μανάκι μου, μανάκι μου και της καρδιάς μεράκι μου,  
εκεί που πας να 'ρχόμουν κι ας μην ξημερωνόμουν.
- 2) Αν μ αγαπάς κι είν όνειρο, ποτέ να μην ξυπνήσω,  
μες τη γλυκιά τη χαραυγή θεέ μου ας ξεψυχήσω.

Ολοκληρώνοντας τη σύντομη αυτή ανασκόπηση των έργων με έμμεση σχέση προς τη μουσική, θεωρούμε σκόπιμο να αναφέρουμε εν συντομία μια σειρά ελληνικών θεατρικών έργων, τις παραστάσεις των οποίων ο συνθέτης επένδυσε μουσικά και σίγουρα αξίζει να μελετηθούν ξεχωριστά ως σκηνική μουσική. Πρόκειται για τις παραστάσεις των αρχαίων τραγωδιών *Ιφιγένεια εν Ταύροις* (Εθνικό Θέατρο, Επιδαύρια, 1981), *Ηλέκτρα* (Θέατρο Τέχνης Κάρολου Κουν, Επιδαύρια, 1984), *Ιππόλυτος* (Εθνικό Θέατρο, Επιδαύρια, 1989), *Ελένη* (Θέατρο του Νότου, Επιδαύρια, 1996) και *Η Ιφιγένεια στη χώρα των Ταύρων*, (Θέατρο Σφενδόνη, 1998) του Ευρυπίδη, και των νεώτερων θεατρικών έργων *Το όνειρο του σκιάχτρου* του Ευγένιου Τριβιζά, (Θέατρο Αγρινίου, 1986), *Φτερά Στρουθοκαμήλου* Α. Στάϊκου, (Θέατρο οδού Κεφαλληνίας, 1993-4), *Χρυσόμυγα* του Χ. Χριστοφή (Εταιρεία Θεάτρου Διπλούς Έρω, 1994), *Η Αρχή της Ζωής* του Δ. Δημητριάδη (Θέατρο του Νότου, 1995).

Στις επόμενες σελίδες ακολουθούν τα έργα που αναπτύσσουν άμεση σχέση με λογοτεχνικό ή ποιητικό λόγο και τα οποία ταξινομούνται με κριτήριο το είδος της σχέσης αυτής όπως αυτό χαρακτηρίζεται από τον Ruwet (σύγκλιση, συμβατότητα, αντίθεση και λοιπές διαφοροποιήσεις, Locatelli, 2001, σελ. 102) και από τη διάκριση «σε ότι αφορά την επιλογή ή τη διάρθρωση των κειμένων» που προτείνει ο Jean-Yves Bosseur με βάση τους τρόπους του λειτουργικού μέλους, όπως τους καθορίζει ο Jean-Yves Hameline (Bosseur, 2011, σελ. 26):

- προσαρμογή, (συλλαβικός λόγος τοποθετημένος κάτω μια φωνητική μελωδία)
- ανάπτυξη (νέα σύνθεση με βάση ένα πρότυπο)
- παρεμβολή (εισαγωγή μιας σεκουέντσας σε ένα σύνολο)

<sup>18</sup> Το έργο είναι εμπνευσμένο από νυχτερινό μαγαζί της Ιεράς Οδού, όπου η εκτέλεση ενός τσιφτετελιού μετέτρεψε ξαφνικά την βακχική ατμόσφαιρα σε μυσταγωγία.

<sup>19</sup> Πρώτη εκτέλεση στις 20 Οκτωβρίου 2008, στο θέατρο Παλλάς από το Kronos Quartet.

- πλαισίωση (πρελούδιο ή φινάλε, για το κομμάτι που θα χρησιμοποιηθεί ως τρόπος)
- προσθήκη (εισάγεται μια ανεξάρτητη σύνθεση) και
- αντικατάσταση (τμήμα του έργου αντικαθίσταται από ένα άλλο)<sup>20</sup>

Σαφώς στα έργα του Γ.Κ. συμβαίνει να εφαρμόζονται περισσότερες από μια πρακτικές χειρισμού του κειμένου και σύνδεσής του με τη μουσική (π.χ. σημεία με σύγκλιση και σημεία με διαφοροποιήσεις). Για μεγαλύτερη διευκόλυνση του αναγνώστη η ταξινόμησή τους γίνεται με βάση την ιδιαιτερότητα της τεχνικής. Ορισμένες συνθέσεις παρουσιάζουν ιδιαιτερότητες που εμποδίζουν την κατηγοριοποίησή τους με βάση τα ανωτέρω κριτήρια · για αυτό το λόγο παρουσιάζονται επίσης σε ξεχωριστή ενότητα.

## 2. ΑΜΕΣΗ ΣΧΕΣΗ

### *Συμπληρωματικότητα*

Η σύνθεση του *Στρατή Θαλασσινού στον κάτω κόσμο* (1982-83) (*Stratis Thalassinos in the underworld*) βασισμένη στο πεζό ποίημα του Γιώργου Σεφέρη *ο κος Στρατής Θαλασσινός περιγράφει έναν άνθρωπο* προέκυψε από τη συνεργασία του συνθέτη με τον χορογράφο και τότε καλλιτεχνικό διευθυντή του ΚΘΒΕ Daniel Lommel (1943)<sup>21</sup>. Ο *Στρατής Θαλασσινός* είναι ουσιαστικά μια αυτοβιογραφία του ποιητή, μια μετάβαση από τις μνήμες της παιδικής ηλικίας προς την ενηλικίωση και την ωρίμανση, μια κλιμακούμενη πορεία που επανέρχεται επίσης σε πολλά έργα του Κουμεντάκη όπως στο *Ισοκράτημα ενός μεσήλικα* (2009) και στο *Amor Fati*. Ο Γ.Κ. επιλέγει να μελοποιήσει εκτός από τμήμα της εισαγωγής (Μα τι έχει αυτός ο άνθρωπος... αλλάζει) και χωρία που ανήκουν σε διαδοχικά στάδια της μετάβασης προς την ενηλικίωση : Παιδί ('Όταν άρχισα να μεγαλώνω... γιατί χαμογελάτε; πήγε ο νους σας... παιδιά;), Έφηβος (Δε φανταζόμουνα έτσι... στη θάλασσα. Τη νύχτα... να δακρύζει.), Παλικάρι (Τότες είδα για πρώτη μου φορά... φτωχή λάσπη), (Θυμήθηκα τη σπασμένη στάμνα... τη ντρεπόμουνα.) και Άνδρας (Μας έλεγαν... τη στάχτη. Βρήκαμε τη στάχτη... τίποτα. Α! να ζήσει κανείς... αδιάφορο.).

<sup>20</sup> «L'attitude des compositeurs, en ce qui concerne le choix ou l'articulation des textes, pourrait s'apparenter au principe des tropes dans le chant liturgique tels que les définit Jean-Yves Hameline :

- adaptation (paroles syllabiques placées sous une mélodie vocalisée),
- développement (composition nouvelle à partir d'un modèle),
- interpolation (séquence intercalée dans un ensemble),
- encadrement (prélude ou postlude pour la pièce à troper),
- complément (une pièce indépendante insérée),
- substitution (une partie de la pièce est substituée par une autre).», (Bosseur, 2011, σελ. 26)

<sup>21</sup> Η γενεσιουργός ιδέα ήταν να γραφεί μουσική για χορό βασισμένη στην ποίηση του Σεφέρη και αφορμή στάθηκε ο εορτασμός μιας επετείου του Σεφέρη το 1983. Το έργο ολοκληρώθηκε και παραδόθηκε στο ΚΘΒΕ, όμως δεν παρουσιάστηκε ποτέ ως σκηνική μουσική λόγω παραίτησης του καλλιτεχνικού διευθυντή. Βάσει προγραμμάτων του Α' και Γ' προγράμματος της ΕΡΤ (Αρχείο Γ.Κ.), ο *Στρατής* μεταδόθηκε στην εκπομπή «Μουσικοί εξώστες ενός αόρατου θιάσου» στις 11 Δεκεμβρίου 1984. Στα πλαίσια της παραγωγής του Στέφανου Βασιλειάδη 1983-4 «Έντεχνη ελληνική μουσική» μεταδόθηκαν σε τρεις συνέχειες έργα του Κουμεντάκη μεταξύ των οποίων και ο *Στρατής* (25/10, 1/11 και 8/11).

Η δομή του ποιήματος, χωρίς επαναλήψεις μετρικές ή στροφικές, επιτρέπει ελευθερία στην μουσική επένδυση του, όμως ο συνθέτης φροντίζει η μουσική ανάγνωση να αναδεικνύει άλλοτε με ήπιο και άλλοτε με δραματικό τρόπο τα νοήματα του κειμένου. Ιδιαίτερα χαρακτηριστικό είναι το παράδειγμα των τελευταίων στίχων όπου ο αγώνας της επιβίωσης «υποταχτήκαμε..., αγαπήσαμε..., εγκαταλείψαμε...» υπογραμμίζεται από την γρήγορη, ανιούσα -μικροχρωματική- αγχώδη κίνηση της φωνής που καταλήγει σε κατίοντα -όλο και μεγαλύτερα- διαστήματα ακολουθούμενα από παύσεις καθώς δηλώνεται η αποτυχία : «βρήκαμε τη στάχτη». Ο σεβασμός εντούτοις στην εκφορά του ποιητικού λόγου δεν περιορίζει τα εκφραστικά μέσα. Τραγουδι, απαγγελία, *Sprechgesang*, γκλισάντι, μετατροπή της φωνής από πραγματική σε ψεύτικη (φαλτσέτο), εκφορά με σταδιακό άνοιγμα των χειλιών, δεξιολογικά μελίσματα σε μεμονωμένες συλλαβές, συχνές εναλλαγές ρυθμικών μοτίβων και δυναμικών, ταλάντευση της φωνής σε τέταρτα του τόνου, διαδοχική αλλαγή ηχείου «φωνή λαρυγγική (στο βάθος του λαιμού) ή στον ουρανίσκο», φωνή που βγαίνει με την εκπνοή, χρήση ακραίων ρεζίστρων «κάτω από την έκταση της φωνής» συνθέτουν μια παλέτα φωνητικών αποχρώσεων που αποδεικνύει την γνώση του ανθρώπινου μουσικού οργάνου σε βάθος. Μέσα από τους απλούς και εν μέρει ανεξέλεγκτους ήχους της ανθρώπινης φωνής (εισπνοή - εκπνοή, βρυχηθμοί, φωνή που βγαίνει με την εκπνοή, εισπνοές, εκπνοές από τη μύτη και το στόμα ταυτόχρονα) δηλώνεται κατά την άποψή μας μια τάση να αποδοθεί φωνητικά η γραφή (vocalization της ποίησης κατά Locatelli, 2001, σελ. 96-99) και μια προσπάθεια να δοθεί σάρκα και οστά στους ήχους που η ποίηση μέσω της ανάγνωσης δεν μπορεί να εκφράσει. Άλλωστε, η χρήση πληθώρας φωνητικών χρωμάτων που προσδίδουν στις λέξεις ένα ιδιαίτερο χαρακτήρα συνάδει και με τις απόψεις του ποιητή: «Ξέρουμε πως, ανεξάρτητα από το χοντρό νόημά της, κάθε λέξη έχει για τον κάθε άνθρωπο ένα χρώμα, ένα βάρος, μια γεύση ιδιαίτερη.» (Γιώργος Σεφέρης).<sup>22</sup>

Όμως, η ερμηνεία του ποιήματος από τον Κουμεντάκη δεν είναι απλά μουσική· περιλαμβάνει και θεατρικά στοιχεία, μοιάζει να σκηνοθετεί. Το μέρος του σολίστα φέρει ενδείξεις που δηλώνουν έντονες αισθηματικές καταστάσεις όπως : «αγανάκτηση», «πόθος με αγανάκτηση», «με άγχος», «με άγχος και λαχτάρα», «με πόνο». Οι ενδείξεις αυτές δείχνουν καθαρά ότι για τον συνθέτη δεν αρκεί η μουσική εκφορά και υπογράμμιση των λέξεων, των φράσεων, των νοημάτων, απαιτείται να φανεί και η συναισθηματική φόρτιση του αναγνώστη-μουσικού, η οποία λαμβάνει θεατρικό-αναπαριστατικό χαρακτήρα. Η τάση αυτή του συνθέτη συναντά για άλλη μια φορά τα ιδεώδη του ποιητή και δείχνει να δρα για άλλη μια φορά συμπληρωματικά ως προς την ποιητική δημιουργία : «Ακόμη περισσότερο, ξέρουμε πως η κυοφορία των λέξεων, ο εμποτισμός τους από συναισθήματα, είναι το σημαντικότερο μέρος της λειτουργίας που δηλώνουμε με την κοινή έκφραση «γλωσσική αναδημιουργία» (Γιώργος Σεφέρης).<sup>23</sup>

#### Αντίθεση

Τελείως διαφορετική είναι η σχέση λόγου και μουσικής στην *Απομάκρυνση III ή για τον Έρωτα* (1976-77) για βαρύτονο-αφηγητή, φλάουτο και δυο πιάνο που επιλέχτηκε για να

<sup>22</sup> [http://www.fryktories.gr/sites/fryktories.gr/files/book/ch41.pdf\(18/5/2013\)](http://www.fryktories.gr/sites/fryktories.gr/files/book/ch41.pdf(18/5/2013))

<sup>23</sup> ο.π.



εκπροσωπήσει τη χώρα μας στο διεθνές βήμα συνθετών της UNESCO το 1979, και είναι αφιερωμένη στο Νίκο Μαμαγκάκη (1929-2013)<sup>24</sup>. Το κείμενο που χρησιμοποιήθηκε αντλήθηκε από το *Συμπόσιο* του Πλάτωνα και έχει ως βασικό θέμα του τον έρωτα. Η επιλογή του συγκεκριμένου φιλοσοφικού κειμένου για να επενδυθεί μουσικά αποτελεί μια ιδιάζουσα περίπτωση, αφού η μορφή του λόγου δεν προσιδιάζει σε μελοποίηση. Το έργο χωρίζεται σε δέκα μέρη (ενότητες α-ι με επανάληψη του α που αριθμείται ως κ). Στα μονά υπάρχει μόνο οργανικό μέρος, ενώ στα ζυγά και φωνητικό ή μόνο φωνητικό (στο -η- μόνο φωνητικό και στα υπόλοιπα μεικτά).

Το κείμενο –σε μετάφραση στη νεοελληνική γλώσσα- μεταμορφώνεται μέσα από μια σειρά διαφορετικών τεχνικών: Ορισμένες φορές το κείμενο παρουσιάζεται αποσπασματικά, άλλοτε με προσθήκη ξένων αλογων συλλαβών. Για παράδειγμα από την έκτη ενότητα του *Συμποσίου* όπου συζητείται η καταγωγή και οι απαρχές του Έρωτος, τα λόγια του Φαίδρου «Αντιθέτως ο Ησίοδος λέει ότι κατά πρώτον υπήρξε το Χάος κι ύστερα η πλατύστηθη Γη, το αιώνια στέρεο βάθρο όλων... κι ο Έρωτας», παρουσιάζονται ως εξής:

Χ α ο ς Γ η ς φα Έρωτας θ ε ό ς Ε ρ α σ τής Ε ρ ό μ....

Η παρουσία του αφηγητή από την άλλη πλευρά δεν πρέπει να μας οδηγήσει στην λανθασμένη εντύπωση ότι πρόκειται για απλή ανάγνωση του κειμένου με συνοδεία οργάνων. Συνεχείς αλλαγές δυναμικής, προβολή της εισπνοής και εκπνοής, «μαχαίριδα» (απότομη παύση), λόξυγκας, αγκομαχητά, δίνουν μια νέα διάσταση στο κείμενο, μια θεατρική υπόσταση πολύ πέρα από την εκφορά του λόγου. Ας σημειωθεί επίσης από την έβδομη ενότητα του *Συμποσίου* η μετατροπή των λόγων «ο Αχιλλέας ήταν εραστής του Πατρόκλου» με αναστροφή συλλαβών και σύντμηση λέξεων με παράλειψη των φωνηέντων ως εξής :

Λι χ α χι Λε ας καλο πκλ Πάτρο οκλος Έρωτας

Ακόμα και όταν το κείμενο παρουσιάζεται ως έχει, οι εναλλαγές τραγουδιού και απαγγελίας, οι μετατοπισμένοι τονισμοί και η διακεκομμένη γραφή των λέξεων (χωρίς καταλήξεις), η εκφορά φωνημάτων (από σύμφωνα ή φωνήεντα) και η αλλαγή της *embouchure*, μεταμορφώνουν το φιλοσοφικό λόγο σε μουσικό και δίνουν την εντύπωση ότι το εν λόγω κείμενο αποτελεί μάλλον αφορμή παρά επίκεντρο της σύνθεσης. Η ατονική γλώσσα υπογραμμίζει το ακατάληπτο του έρωτος, τη δίνη και τη σύγχυση του πάθους, ενώ τα κλάστερ και τα ρέοντα τμήματα των πιάνων «επιβεβαιώνουν» τα λόγια του αφηγητή.

#### *Συμβατότητα (προσαρμογή)*

Προσανατολισμένη στην ανάδειξη των νοημάτων του γραπτού λόγου είναι η σύνθεση τραγουδιών όπως ο κύκλος *Απόπειρα Ύπνου* (20/10/79) για σοπράνο και ορχήστρα και τα τραγούδια *Βασίλειο των πουλιών* και *Πάτρια*. Ο κύκλος των τριών τραγουδιών «Απόπειρα Ύπνου», «Ο μίτος της Αριάδνης» και «Θάλαμος εντατικής θεραπείας» βασίστηκαν σε σουρεαλιστικά ποιήματα του Γιάννη Κοντού. Τα δυο άλλα τραγούδια (*Βασίλειο των πουλιών* και

<sup>24</sup> Ανάθεση της ΕΡΤ-3<sup>ο</sup> Πρόγραμμα, χορογραφήθηκε εκ των υστέρων. Η μετάφραση που χρησιμοποιήθηκε έγινε κατόπιν προσωπικής επιλογής του συνθέτη μέσα από διάφορες πηγές (τηλεφωνική συνέντευξη με τον συνθέτη, 8/9/2014).



*Πάτρια*) για υψίφωνο, μεσόφωνο και κλαρινέτο, βιολί, βιολοντσέλο, κοντραμπάσο και τσέμπαλο χρονολογούνται γύρω στα 1987 και αποτελούν μελοποιήσεις των δυο ομώνυμων ποιημάτων του Τάσου Γαλάτη.

Η σύνθεση *Έρωτας Δαίμων* για δυο πιάνο και κόντρα-τενόρο (1991), αφιερωμένη στον Άρη Χριστοφέλλη, αν και με πλατωνικό τίτλο (δάνειο από το *Συμπόσιον*), βασίστηκε σε αποσπάσματα ύμνων της Σαπφούς (Ωδή στην Ανακτορία, Αριγνώτα).<sup>25</sup> Σηματοδότησε την πρώτη από τις έξι συνολικά συνεργασίες του συνθέτη με την χορευτική Ομάδα Εδάφους του Δημήτρη Παπαϊωάννου (Δ.Π.) στο πρώτο μέρος της παράστασης *Φεγγάρια* με τίτλο «Σαπφώ» (1992) και έχει ηχογραφηθεί.<sup>26</sup> Το έργο διαρθρώνεται σε τρία επίπεδα: τα δυο πρώτα διαμορφούμενα από τα δυο πιάνο- συμβολίζουν τον έρωτα και τον δαίμονα, ενώ ένα τρίτο επίπεδο πολύ πιο ουδέτερο, διαμορφώνεται από τη φωνή, που ως έκφραση του Ανθρώπου έρχεται σε αντιδιαστολή με τη σύγκρουση των δυο πιάνων (Έρωτας και Δαίμων). Η φωνητική γραμμή με λιτά ρυθμικά σχήματα, συλλαβική εκφορά του μέλους –με ελάχιστες εξαιρέσεις μελισμάτων- και μικρές μελωδικές παραλλαγές στις επαναλαμβανόμενες φράσεις διατηρεί έναν αρχαιοπρεπή χαρακτήρα.

Όπως στην περίπτωση του *Έρωτα Δαίμονα*, όπου το κείμενο μελοποιείται στην αρχαϊκή γλώσσα της γραφής του, και στην περίπτωση αυτής της όπερας του Γ.Κ. (έχουν προηγηθεί οι *Καθημερινές αυτοκτονίες κ.α.*)<sup>27</sup> για σοπράνο, βαρύτονο, ανδρική χορωδία, κουαρτέτο εγχόρδων και πνευστών, κρουστά και πιάνο σε «επιλογή και σύνθεση» στίχων του Τάσου Γαλάτη, οι ομηρικοί στίχοι από την *Ιλιάδα* και την *Οδύσσεια* παραδίδονται αυτούσιοι<sup>28</sup>. Η όπερα *Έσσεται Ήμαρ...*, (ο τίτλος σημαίνει θα έρθει η μέρα της καταστροφής με το ζόφο του πολέμου), με επεξηγηματικό υπότιτλο «μίμηση πράξεως σε επτά επεισόδια» έχει γραφεί δυο φορές : το 1986 για να παιχτεί στο Ηράκλειο<sup>29</sup> και το 1995 για το φεστιβάλ του Άργους. Το θέμα της όπερας στρέφεται γύρω την πτώση της Τροίας χάρη στο τέχνασμα του Δούρειου ίππου και την

<sup>25</sup> «Και ποθήω και μάομαι...Θέλω, Έρος δηύτε μ'... ορπετόν, Τεθνάκην δ'αδόλως θέλω, Το μοι 'μαν καρδιάν... επόασεν...α δε μ'ίδρω...άγρει, Τεθνάκην..., Σοί χάριεν είδος,... προσώπω, και ποθήω..., Ιμέρω... βόρηται, 'Ηλθες ... πόθω). Το έργο ήταν ανάθεση της *Conferenza Musicale Mediterranea*, στα πλαίσια της οποίας και παρουσιάστηκε στο Παλέρμο, 23/5/1992(.). Ζωντανά ηχογραφήθηκε στις 26 Μαΐου 1993 στη Villa Medici, Ρώμη.

<sup>26</sup> Γιώργος Κουμεντάκης \_4 Έργα για τον Άρη Χριστοφέλλη, animation graphics: Αλέξανδρος Ψυχούλης, Σείριος, SMH:200022 2. Ο δίσκος περιλαμβάνει και τα αναφερόμενα επίσης έργα *Χιονάνθρωπος*, *Έρωτας Δαίμων*, *Βάκχες -Εισαγωγή*.

<sup>27</sup> Πρόκειται για την πρώτη ίσως όπερα του συνθέτη χρονολογούμενη στο 1980 περίπου. Δυστυχώς δεν ήταν δυνατό να έχουμε την παρτιτούρα όπως και για το Ορατόριο *Ελπομάι* και τις όπερες *Αυτοκτονία I* και *II* (1978-9), σε λιμπρέτο Γ.Κ. σε γραφική παρτιτούρα για ηθοποιό, 11 τοξωτά έγχορδα ad. lib.

<sup>28</sup> Βλ. *Έσσεται Ήμαρ...*, εκδ. Παπαρηγορίου-Νάκας, 1995.

<sup>29</sup> Πρεμιέρα κατά τη Γιορτή της Όπερας στο Μεγάλο Κάστρο, Κηποθέατρο Καζαντζάκη, Ηράκλειο, 24-7/8/1986. Στο φεστιβάλ Άργους παρουσιάστηκε στις 30 Ιουνίου 1995, (εφημερίδα *Ελευθεροτυπία*, (Οδηγός), Παρασκευή 30 Ιουνίου 1995, σελ. 25). Η πρώτη γραφή δεν περιλάμβανε χορωδιακά μέρη, τα οποία προστέθηκαν (κείμενο και μέλος) στη β' γραφή.

ψυχραιμία του Οδυσσέα, όπως αυτά παρουσιάστηκαν από τον Μενέλαο και την Ελένη στον Τηλέμαχο στη δ' ραψωδία της *Οδύσσειας*. Από τα επτά επεισόδια της όπερας<sup>30</sup>,

- 1) Πόλεμος και θάνατος στο Ίλιον (Χορός – Ορχήστρα- Αοιδός)
- 2) Προφητεία για την πτώση της Τροίας (Ελένη-Χορός)
- 3) Η ομορφιά της Ελένης (Αοιδός -Χορός – Ορχήστρα)
- 4) Ο θάνατος του Έκτορα (Αοιδός -Χορός – Ορχήστρα)
- 5) Ο Δούρειος ίππος (Χορός -Αοιδός -Ελένη)
- 6) Η καταστροφή της Τροίας (Ελένη)
- 7) Έξοδος. Η ανθρώπινη Μοίρα (Αοιδός-Ελένη-Χορός)

τα πέντε (πρώτο έως τέταρτο και έκτο) αντλούν το περιεχόμενό τους εξολοκλήρου από την *Ιλιάδα* (ραψωδίες Α', Γ', Δ', Ζ', Η', Χ' και Ω), το πέμπτο επεισόδιο από την *Οδύσσεια* (θ', δ'), ενώ το έβδομο και από τα δυο ομηρικά έπη (*Ιλιάδα* Ι', Ρ' και *Οδύσσεια* δ'). Η μουσική του Γ.Κ. επιτρέπει την καθαρή, αβίαστη εκφορά του αρχαϊκού λόγου. Η όπερα αυτή αντλώντας «στοιχεία όπερας μπαρόκ, ταμπλό βιβάν, δεν αναδεικνύει το ψυχολογικό μέρος, απλά το περιγράφει με τη μουσική. Επεξηγώντας βέβαια το λόγο, τους ομηρικούς στίχους από την *Ιλιάδα* και την *Οδύσσεια*»<sup>31</sup>. Λίγες εξαιρέσεις παρατηρούνται στις λεπτές πινελιές με τις οποίες χρωματίζει το συναισθηματικό βάρος των λόγων του βαρύτονου που διηγείται το πλήθος των νεκρών («με πόνο», «εκπινοή», «εισπινοή») ή το θάνατο του Έκτορα (στριγγλιά). Αντίθετα, το φρενήρες παραλήρημα της Ελένης, η οποία καθοδηγούμενη από κάποιον δαίμονα προσπαθεί να αποκαλύψει στους Τρώες ότι οι Αχαιοί κρύβονται στον Δούρειο ίππο, στο έκτο επεισόδιο, αναδεικνύεται ιδιαίτερα πολύπλοκο φωνητικά και εκφραστικά θέτοντας το λόγο σε δεύτερη μοίρα.

Η *Αντιγόνη* του Σοφοκλή βρίσκεται στο κέντρο της σύνθεσης *Υψίπολις* (Υψιπολις, 1988) για μέτζο-σοπράνο, ανδρική χορωδία και δέκα όργανα<sup>32</sup> σε έξι μέρη (τέσσερα οργανικά και δυο φωνητικά). Η σύνθεση αυτή επένδυσε μουσικά το τρίτο μέρος «Θυσία» του μπαλέτου *Η τριλογία του Ήλιου*, μια παραγωγή του Ελληνικού Χοροδράματος της Ραλλούς Μάνου<sup>33</sup>. Εστιάζοντας στο μύθο του Οιδίποδα ο οποίος υποκύπτει μετά την μεγαλειώδη αναμέτρηση του με τη Σφίγγα στη σκληρή του Μοίρα για να βρει τελικά την μεταθανάτια λύτρωση μέσα από τη θυσία της Αντιγόνης, η χορογράφος δίνει μορφή στο μπαλέτο με μουσική, εκτός του Γ.Κ., των Χάρη Βρόντου (στο πρώτο μέρος επονομαζόμενο «Μύθος») και Γιώργου Κουρουπού «Μοίρα». Το τρίτο μέρος του μπαλέτου διαρθρώνεται μέσα από έξι επεισόδια, κατά τα οποία η Αντιγόνη, αφού οδηγήσει τον πατέρα της «στη δύσκολη πορεία» του και τον αποχαιρετίσει, επιστρέφει στο παλάτι του Κρέοντα όπου έγκλειστη με την

<sup>30</sup> Βλ. υποσημείωση 29.

<sup>31</sup> Παύλος Αγιαννίδης, εφημερίδα *Τα Νέα*, Πανόραμα, Ιούνιος 1995.

<sup>32</sup> φλάουτο, όμποε, τρομπέτα, δυο πιάνο, τρία βιολοντσέλα, δυο κοντραμπάσα.

<sup>33</sup> Πρώτη παρουσίαση μάλλον την Τρίτη 6-9-1988 στο Λυκαβηττό (εφημερίδα *Ελευθεροτυπία*, Σάββατο 3 Σεπτεμβρίου 1988, ανυπόγραφο).

Ισμήνη αποφασίζει να εφαρμόσει τον θείο νόμο ερχόμενη αντιμέτωπη με την κοσμική εξουσία. Ακολουθεί η γνωστή εναντίωση και του Αίμονα προς τον πατέρα του, η καταδίκη της Αντιγόνης και ο θρήνος. Στο τέλος επικρατεί ο γνωστός σοφόκλειος ύμνος στον έρωτα «Έρως ανάκατε μάχαν...αγρονόμοις αυλαίς» στιχ. 781-785 (στο Η. της παρτιτούρας) σε μελοποίηση του συνθέτη. Εκτός από αυτό το χωρίο, ο Γ.Κ. μελοποιεί και στίχους από το τέταρτο επεισόδιο, όπου η Αντιγόνη στον τάφο θρηνεί την μοίρα της μονολογώντας (στίχ. 806-815, στο Δ. της παρτιτούρας): «ὄρᾱτ' ἔμ', ὦ γὰρ πατρίας πολίται,..., ἀλλ' Ἀχέροντι νυμφεύσω». Σε αυτούς τους στίχους προβάλλεται η ιδέα της ισχυρής πολιτείας (Υψίπολις) που καταδικάζει ένα νέο, αθώο άνθρωπο να χάσει χωρίς λόγο τη ζωή του, γεγονός που αφαιρεί πολλά από την αίγλη της εν λόγω πολιτείας (Άπολις), όπως δηλώνει και ο τίτλος του μουσικού έργου.

### Διαφοροποιήσεις

Ένα ακόμα έργο εμπνευσμένο από τη φωνή του κόντρα-τενόρου Άρη Χριστοφέλλη αποτελεί *Ο Χιονάνθρωπος* (1996) για κόντρα tenόρο, πιάνο, δυο βιολιά, βιόλα και δυο βιολοντσέλα. Το έργο γράφτηκε μετά από παραγγελία του Οργανισμού Θεσσαλονίκη, Πολιτιστική Πρωτεύουσα της Ευρώπης 1997,<sup>34</sup> σε λιμπρέτο της Έλενας Πέγκα στα αγγλικά. Θέμα του λιμπρέτου ο Χιονάνθρωπος, (σύμβολο προφανώς του εφήμερου ανθρώπου) που πορεύεται, άλλοτε με γοργό, σταθερό ρυθμό και άλλοτε αργό ή αβέβαιο, στις λεωφόρους της πόλης διηγούμενος την ιστορία του μέσα από έξι διαφορετικά *ταμπλώ*. Η μουσική αντανακλά άλλοτε την ενσωμάτωση του στο αστικό περιβάλλον και άλλοτε τη πνευματική του φυγή από αυτό. Στο πρώτο μέρος, το πιάνο μαρτυρά τα βήματα του χιονάνθρωπου που τραγουδά σε μια λιτή, επαναλαμβανόμενη μελωδία «την γέννα των παραισθήσεών του» -*arabesques* στο πιάνο- πάνω σε ένα μινιμαλιστικό, quasi φουτουριστικό, μουσικό υπόβαθρο. Στο δεύτερο, η μελωδική γραμμή με βάση της την αρχική μελωδία εκφράζει μια ρομαντική ονειροπόληση («αγριολούλουδα... ανθίζουν στον κόσμο»), που καταλήγει σε αγχώδη μοναχική αναζήτηση στο αργό τρίτο μέρος. Συνεχίζοντας ανάλαφρα όπως «τα μικρά πουλιά» που ονειρεύεται ο παγωμένος περιηγητής, εισάγεται το τέταρτο μέρος γεμάτο από τις ελπίδες και τις προσδοκίες του: «να ξυπνήσω ένας άλλος άνθρωπος». Με μια σύντομη περιπλάνηση σε νυχτερινή ατμόσφαιρα συνειδητοποιεί τη μοναξιά της πολυκοσμίας «άγνωστοι μεταξύ μας» (επόμενο πλάνο) για να οδηγηθεί τελικά σε μια νέα «θαυμάσια μέρα» που τελικά τον φέρνει αντιμέτωπο με τις μνήμες αλλά και την αυτό-συνείδηση («είμαι ο πάγος») στο έκτο ταμπλώ.

### Αντικατάσταση

Η λαϊκή παράδοση των δημοτικών παραλογών αλλά και η αρχαία τραγωδία συναντιούνται στη σύνθεση για χορό *Η Ιφιγένεια στο Γεφύρι της Άρτας* (1995)<sup>35</sup>. Ο μύθος της γυναίκας του Πρωτομάστορα συνδέεται με αυτόν της Ιφιγένειας με συνδεδετικό ιστό την κοινή

<sup>34</sup> Ο Οργανισμός Θεσσαλονίκη, Πολιτιστική Πρωτεύουσα της Ευρώπης 1997 ακύρωσε όμως την εκτέλεση.

<sup>35</sup> Η πρεμιέρα πραγματοποιήθηκε στις 14 Απριλίου 1995 στο Μέγαρο Μουσικής Αθηνών (κατόπιν ανάθεσης του MMA). Το έργο προορίζεται για δυο πιάνο/sampled πιάνο, τρομπέτα και υψίφωνο και σφράγισε τη δεύτερη συνεργασία με την Ομάδα Εδάφους. Ηχογραφήθηκε από το Studio 19 (Γιώργος Κουμεντάκης. *Requiem για το τέλος του έρωτα, Η Ιφιγένεια στο γεφύρι της Άρτας, δυο έργα για την Ομάδα Εδάφους*, ηχογράφηση Studio 19, Ο.Ε.Σ. 19-CD1, 1995).

μοίρα των δυο αθώων γυναικών που θυσιάστηκαν -χωρίς υπαιτιότητα- για το γενικότερο καλό. Το λιμπρέτο διαμορφώθηκε από τους Γ.Κ. και Δ.Π. με τρόπο ώστε τα δυο γυναικεία πρόσωπα να ταυτίζονται σε αυτό της Ιφιγένειας. Χωρία από την *Ιφιγένεια εν Αυλίδι* του Ευριπίδη και από δημοτικό άσμα *Το Γεφύρι της Άρτας*, με επεξεργασία ή αυτούσια, εμφυτεύονται το ένα μέσα στο άλλο και αμφότερα στο λιμπρέτο. Με αυτό τον τρόπο παρουσιάζονται, δίπλα από τους δυο κτίστες του γεφυριού που θα γίνουν οι θυσιαστές, το πουλί με την ανθρώπινη λαλιά (σοπράνο) που ταυτοποιείται με το πρόσωπο του μάντη Κάλχα και προβλέπει τη Μοίρα, και ένας σαλπικτής (τρομπέτα) «μια ανάμνηση από τα τείχη της Ιερικούς που γκρεμίστηκαν από ένα σάλπισμα»<sup>36</sup>. Η συγχώνευση των παραδόσεων στηρίζεται αφενός από τη δομή του έργου σε επτά επεισόδια : (α) Το πουλί με την ανθρώπινη λαλιά, (β) Κτίσιμο-γκρέμισμα, εμπνευσμένο από το μύθο στου Σίσυφου, (γ) Σκοτάδι και ομορφιά. (δ) Χορός (οργανικό), (ε) Ο εφιόλτης της Ιφιγένειας, (στ) το κυνήγι του ελαφιού (οργανικό), (ζ) Πέτρα η καρδιά (αφιερωμένο στο Μάνο Χατζιδάκι) η οποία επιτρέπει τη μετάβαση από τον ένα μυθικό τόπο στον άλλο. Αφετέρου η φωνή της σοπράνο καλείται να αποδώσει εκφραστικά τα λόγια των δυο ηρωίδων, εκτός από το πρώτο επεισόδιο, όπου η παρουσία του πουλιού με την μεταφυσική ιδιότητα αποτυπώνεται στη μελωδική γραμμή με τη χρήση ονοματοποιίας (κελάδημα) η οποία πλαισιώνει μελωδικά τις στροφές του τραγουδιού (Μες στο μακρινό φως...) ως πρελούδιο, ιντερλούδιο και φινάλε (πλαισίωση).

*Παρεμβολή* : η μουσική γλώσσα της Θεονόης

Το *Κοντσέρτο της Θεονόης* για φωνή και ορχήστρα εγχόρδων<sup>37</sup> αποτελεί ένα ακόμα έργο εμπνευσμένο από αρχαία ελληνική τραγωδία και συγκεκριμένα από την *Ελένη* του Ευριπίδη. Ένα χρόνο νωρίτερα ο συνθέτης είχε γράψει μουσική για το ανέβασμα της τραγωδίας στην Επίδαυρο, οπότε η επίδραση του Ευριπίδειου κειμένου παρέμενε ζωντανή στη μνήμη του. Το *Κοντσέρτο της Θεονόης* -παρά τον παραπλανητικό υπότιτλο (κοντσέρτο για φωνή και ορχήστρα)- δεν ανήκει στην κατηγορία των κοντσέρτων για φωνή με ιδιαίτερες δεξιότητες απαιτήσεις, αλλά μοιάζει να εντάσσεται περισσότερο στην κατηγορία του ορατορίου -ίσως ως ένα «τραγικό» ορατόριο- με την έννοια ότι δεν υπάρχει σκηνική δράση. Η επίδραση ταυτόχρονα του σύγχρονου μουσικού θεάτρου είναι εμφανής στη διαμόρφωση της αφήγησης: το κείμενο του Ευριπίδη με τον αποσπασματικό διαμελισμό του και τις παρεμβάσεις του συνθέτη αποτελεί μάλλον την αφορμή για στοχασμό και ανεύρεση ενός νέου τρόπου παρουσίασης της αρχαίας τραγωδίας, παρά τη βάση μιας μουσικής εξιστόρησης τύπου όπερας. Το «λιμπρέτο» της *Θεονόης* σταχυολογεί βασικά σημεία της τραγωδίας :

- 1) επίκληση στο θείο ώστε να υπάρξει καθαγιασμός (στίχ. 953-55 από την τέταρτη σκηνή) και ξεκάθαρες θεϊκές προβλέψεις,
- 2) μικρή και τυπική αναφορά στη δυσμενή τύχη της Ελένης (στίχ. 244 κ.ε., Χορός, Πάροδος),

<sup>36</sup> Λένα Παπαδημητρίου, «Τέσσερις έλληνες χορογράφοι σε ένα σπονδυλωτό χορευτικό εγχείρημα στο Μέγαρο», *Το άλλο Βήμα*, Τέχνες και καλλιτέχνες, 9 Απριλίου 1995), Γ5.

<sup>37</sup> Το έργο διακρίθηκε στην τέταρτη μουσική διάσκεψη των χωρών της Μεσογείου στο Παλέρμο το 1997.

- 3) αναφορά στην άποψη για την αθανασία της ψυχής (στίχ. 1120-23 από το Β' επεισόδιο «Δεν έχει ζωή η ψυχή των πεθαμένων...»)
- 4) μια ιδέα περί ηθικής ότι «η ευτυχία δε χαρίζεται στο άδικο», η οποία διατυπώνεται από το Χορό καθώς η Θεονόη αποχωρεί (στίχ. 1138-40, Χορός).

Μια ακόμα ιδιαιτερότητα του λιμπρέτου είναι η προσπάθεια δημιουργίας μιας γλώσσας, παράλληλα με τα λόγια του Ευριπίδη, που πιθανόν να παραπέμπει στη «μαγική», ακατάληπτη, απόκοσμη αλλά συνάμα ιδιαίτερα σημαίνουσα για τους αρχαίους Έλληνες γλώσσα των αρχαίων μαντισσών –όπως η Πυθία ή η ίδια η Θεονόη. Η «γλώσσα» της Θεονόης μέσα από την πένα του Κουμεντάκη βασίζεται στην πρόσμειξη, εναλλαγή και μεταμόρφωση φωνημάτων που παρεμβάλλονται ή αναμειγνύονται με λέξεις του αρχαίου κειμένου με ποικίλους τρόπους. Για να αναφέρουμε ορισμένες περιπτώσεις φωνηματικής επεξεργασίας και συνδυασμού παρατηρείται

- 1) η αντι-παράθεση φωνημάτων σχηματιζόμενων από τα φωνήεντα ο, ε και τα συμφώνα λ, ρ/μ, ν (κο φε μι λε λα μα με με ρο σε ρο νε ρο νι με σο λι α),
- 2) η εναλλαγή φωνηέντων γύρω από ένα σύμφωνο (α να ε α, α νε νι ε α, α νε νι ο ε),
- 3) οι παραλλαγές πάνω σε μια σειρά φωνηέντων (α ι ε ο)  
*Βα μι ε ρο (α ι ε ο)*  
*Νο ρι ε α (ο ι ε α)*  
*Μα νιο ε (α ι ο ε)*  
*Κι α ρε λυ ο (ι α ε υ ο)* κτλ.
- 4) Η παρεμβολή ελλόγων και αλόγων συλλαβών με παρηχητικό φωνηματικό περιεχόμενο π.χ. (μ. 279 κ.ε.):  
«Έχει όμως νόηση νε ε φε ρε α του αιθέρα την... » (ε ε φε ρε α παραπλήσιο του αιθέρα)

#### *Ανα-προσαρμογή και ανάπτυξη*

Το 1995 ο Γ.Κ. συνθέτει το *Ρέκβιεμ για το τέλος του Έρωτα*, για σοπράνο, ανδρική χορωδία, τρία κλαρινέτα, δυο τρομπόνια και ορχήστρα εγχόρδων. Το έργο χορογραφήθηκε από τον Δ.Π.<sup>38</sup> της Ομάδας Εδάφους για την παράσταση *Ενός λεπτού σιγή* αφιερωμένη στα θύματα του aids. Πρόκειται για ένα έργο άμεσα συνδεδεμένο με το σήμερα, που ξεφεύγει από το καθιερωμένο ιστορικά και μουσικά μορφολογικό πρότυπο της νεκρώσιμης ακολουθίας και εντάσσεται στα σύγχρονα δείγματα του είδους που πλέον –από το δεύτερο μισό του 20<sup>ου</sup> αιώνα- δεν βασίζονται μόνο σε θρησκευτικά κείμενα αλλά (και) σε εξω-λειτουργικά και συχνά αποτελούν μελοποιήσεις ποιημάτων<sup>39</sup>. Το *Ρέκβιεμ*<sup>40</sup> του Γ.Κ. είναι βασισμένο σε ποίημα του Δημήτρη Καπετανάκη (1912-1944), γραμμένο στα αγγλικά με τίτλο *Lazarus* και μεταφρασμένο στα ελληνικά από τον φίλο του ποιητή και λογοτέχνη Αλέξανδρο Βεϊνόγλου μετά τον πρόωπο θάνατο του Καπετανάκη. Το ποίημα χρησιμοποιείται σχεδόν εξ' ολοκλήρου και με ελάχιστες τροποποιήσεις, που στοχεύουν στην ανάδειξη του νοήματος. Όπως δηλώνει ο συνθέτης «οι στίχοι του ποιήματος επανέρχονται

<sup>38</sup> Δημήτρη Παπαϊωάννου.

<sup>39</sup> Όπως το *Ρέκβιεμ του πολέμου* (1961) του B. Britten και το *Κελτικό Ρέκβιεμ* (1969) του J. Tavener.

<sup>40</sup> Πρώτη εκτέλεση στις 19 Οκτωβρίου 1995 στο Παλαιό Εργοστάσιο ΔΕΗ (Νέο Φάληρο).



πολλές φορές κατά την διάρκεια του έργου, με διαφορετική μελοποίηση. Ο τρόπος αυτός αποκαλύπτει κι άλλες διαφορετικές πλευρές του νοήματος των φράσεων»<sup>41</sup>. Οι επαναλήψεις υποστηρίζονται από διαφορετική φωνητική –κυρίως στο μέρος του σολίστα- επεξεργασία και ενορχήστρωση (που άλλοτε παραπέμπει στον ήχο του εκκλησιαστικού οργάνου και άλλοτε σχηματίζει πυκνή υφή μέσω της πολύ-επίπεδης γραφής) με αποτέλεσμα, πέρα από την ανάπτυξη των ιδεών μέσα από ένα διαφορετικό κάθε φορά πρίσμα, να προκύπτουν αναφορές στα στυλ των μερών των κλασικών ρέκβιєм (*Dies irae, Agnus Dei*). Αντίθετα με την αναπροσαρμογή των μελοποιήσεων, ως προς το ρυθμό και τη φόρμα, ο συνθέτης δηλώνει :

«έκανα εκλογή ενός μόνον τέμπο και κράτησα έναν αργό, εσωτερικό, σταθερό ρυθμό πένθιμου εμβατηρίου, που μου έδωσε τη δυνατότητα να χρησιμοποιήσω μια πολύ στέρεη φόρμα, όπου το περιεχόμενο να κινείται ελεύθερα και να υπάρχουν στιγμές απρόβλεπτες, ένα σασπένς –το άγχος της αρρώστιας»<sup>42</sup>.

### Μια ρητορική εισαγωγή

Οι *Βάκχες*, εισαγωγή για κόντρα-τενόρο και ορχήστρα εγχόρδων (1993) άγει τις ρίζες της στην εποχή όπου ο συνθέτης βρίσκεται στη *Villa Medici* στην Ρώμη (1992-3) όπου του ανατίθεται η σύνθεση μιας όπερας βασισμένης στις *Βάκχες* του Ευριπίδη<sup>43</sup>. Όπως αναφέρει ο Γ.Κ.: «πήρα μια αρχαία τραγωδία, τις *Βάκχες*, και τη συνδέω με την ιταλική όπερα που επίσης με ενδιαφέρει πολύ για να καταλήξω σε ένα αποτέλεσμα μουσικής και σκηνικής δράσης σε ένα σύγχρονο κόσμο». «Δεν συμφωνώ με την απλουστευτική επιστροφή στο παρελθόν, θα βασιστώ στο μύθο, αλλά θα τον παρουσιάσω σε σύγχρονη μορφή, με αμεσότητα λόγου και δράσης»<sup>44</sup>. Το λιμπρέτο που υπογράφει ο Γιάννης Χουβαρδάς, επικεντρώνεται στην αντίδραση του θεού απέναντι στην ασέβεια των θνητών προς το πρόσωπό του και την εξαγγελία των φοβερών δεινών που τους ετοιμάζει για να τους τιμωρήσει. Η απρόσμενη, για εισαγωγή, φωνητική γραμμή αντλεί στοιχεία από την αναγεννησιακή και μπαρόκ όπερα, παραπέμποντας σε ρητορικά μουσικά σχήματα του 17<sup>ου</sup>-18<sup>ου</sup> αιώνα (όπως παρωνομασία, αναδίπλωση, υπερβατόν, παλιλλογία, αναφώνηση και παρρησία).<sup>45</sup>

<sup>41</sup>Τήλεφος, «Η αγάπη είναι αργή. Η μουσική του Γιώργου Κουμεντάκη την πλησιάζει» εφημερίδα *Τα Νέα*, Πανόραμα, 1995 (ημερομηνία άγνωστη).

<sup>42</sup>Γιώργος Σαρηγιάννης, «Τα τραγούδια της αμαρτίας», εφημερίδα *Τα νέα*, Πανόραμα, 4-5, Παρασκευή 12(;) Σεπτεμβρίου 1995, σσ. 30-31.

<sup>43</sup> Πρώτη εκτέλεση στο Μέγαρο 11 Φεβρουαρίου 1995. Βλ. βιβλιογραφία: Ν. Μπακουνάκης, «Τζαζ στο «Συμπόσιο» του Πλάτωνα,....

<sup>44</sup>Βλ. βιβλιογραφία : Ν.Β., Οι «Βάκχες» σύγχρονη όπερα δωματίου, εφημερίδα *Η Καθημερινή*, Τέχνη, Τρίτη 14 Ιουλίου 1992.

<sup>45</sup> Σύμφωνα με το άρθρο "Rhetoric and music" in *New Grove dictionary of music and musicians*, second edition, Stanley Sadie (ed.), pp. 266-268: (*paronomasia, anadiplosis, hyperbaton, palilogia, exclamatio, parrhesia*).



### Η μέθεξη των λόγων μέσω της μουσικής

Τον κύκλο των θρησκευτικών και μυστικιστικών έργων που διαμορφώνουν το *Ρέκβιεμ* και ο *Δράκουλας*, ολοκληρώνει η *Missa harmoniae verbi* (1998)<sup>46</sup>. Όπως αναγράφεται στην παρτιτούρα, χρησιμοποιήθηκαν μέρη από τη Δοξολογία της Ορθόδοξης εκκλησίας, οι ψαλμοί ΙΘ' (Αγαπήσω σε, Κύριε, η ισχύς μου. Κύριος στερέωμα μου και καταφυγή μου και ρύστης μου...) και ΡΙΖ' του Δαβίδ (εξομολογείσθε τω Κυρίω, ότι αγαθός, ότι εις τον αιώνα το έλεος αυτού...) στα εβραϊκά, καθώς και μέρη από τη λατινική λειτουργία (*Kyrie, Gloria* και *Sanctus*) στα λατινικά.

Αν και η εμφάνιση των πολύγλωσσων λειτουργιών οδηγεί στην εποχή της *Ars Nova*, στην *Missa harmoniae verbi*, χορωδοί και σολίστ δεν περιορίζονται σε κείμενο μιας γλώσσας πάντοτε, αλλά μπορεί να εκφέρουν ταυτόχρονα κείμενα διαφορετικών γλωσσών ή να παραθέτουν λόγια και από τις τρεις θρησκευτικές παραδόσεις. Ορισμένα χωρία είναι κατανοητά και στις δυο ή τις τρεις γλώσσες π.χ. *Κύριε ελέησον, Αλληλούια, Ωσαννά*. Όσον αφορά τα υπόλοιπα, η παράθεση των κειμένων ακολουθεί ένα νοηματικό παρονομαστή: τα λατινικά και τα ελληνικά είναι ουσιαστικά αποδόσεις των ιδίων νοημάτων (μεταφράσεις), ενώ και τα εβραϊκά κρύβουν παραπλήσιο νόημα (δοξαστικό). Για να δώσουμε ένα παράδειγμα, μετά το αρχικό «Κύριε Ελέησον» ακούγεται ο ύμνος *Gloria in excelsis Deo* που αναμειγνύεται κατόπιν με τα εβραϊκά λόγια στην ίδια φωνή/ές. Ακολουθεί το *Δόξα εν υψίστοις* στα ελληνικά, εκφερόμενο από τη σοπράνο, ενώ συνεχίζουν «επί γης ειρήνη» οι χορωδοί και η σοπράνο τραγουδά πλέον στα εβραϊκά. Σε σημαντικά δογματικά σημεία όπως το *et incarnatus...* (και ενσαρκωθείς...) προτιμάται η εκφορά σε μια γλώσσα, ενώ η λειτουργία ολοκληρώνεται με το εξίσου εύληπτο *Ωσαννά*. Σε ορισμένα σημεία επιδιώκεται να αναδειχθούν παρηχητικές φράσεις π.χ. «*βε εν νι...*» και λατινικά «*be-ne-di-(ctus in nomine)*»<sup>47</sup>.

Στη μουσική του 20<sup>ου</sup> αιώνα υπάρχουν πολλά παραδείγματα όπου η υπέρθεση και παράθεση πολλών κειμένων διαφορετικών γλωσσών σε μια προσπάθεια των συνθετών να αξιοποιήσουν το κείμενο πρωτίστως ως ηχητικό υλικό, θέτει σε κίνδυνο την κατανόηση των λόγων (Luciano Berio, *Epifanie* 1950/1961, Dieter Schnebel *DT 316, Glossolalie*). Εντούτοις, ο χειρισμός των κειμένων από τον Κουμεντάκη δείχνει περισσότερο την προοπτική μιας μέθεξης, μιας αρμονικής ένωσης των θρησκευτικών κειμένων και -μέσω αυτών- ανάδειξης της ενιαίας παράδοσης τους σαν να μην υπάρχει οποιαδήποτε δογματική διαχωριστική γραμμή. Όπως δηλώνει ο ίδιος : «Στα κείμενα αυτά βρίσκει κανείς το χριστιανικό πνεύμα σε όλες του τις διαδρομές. Αποτελούν τα τρία βασικά στοιχεία του δυτικού πολιτισμού». «Η εποχή δεν ευνοεί το άνοιγμα των παραθύρων και τα πράγματα λειτουργούν όλο και περισσότερο τοπικιστικά.

<sup>46</sup> *Λειτουργία για την αρμονία του λόγου* σε εβραϊκά, ελληνικά και λατινικά κείμενα για σοπράνο, μέτζο-σοπράνο, τενόρο, μπάσο, μικτή χορωδία, κουαρτέτο εγχόρδων και ορχήστρα (δυο όμποε, δυο κλαρινέτα σε sib, δυο φαγκότα, δυο κόρνα, δυο τρομπέτες, δυο τρομπόνια και ορχήστρα εγχόρδων). Το έργο που ανέθεσε στον Γ.Κ. ο Οργανισμός Μεγάλου Μουσικής Αθηνών, ολοκληρώθηκε το 1998, και παρουσιάστηκε στις 7 Απριλίου του ιδίου έτους στο Μέγαρο Μουσικής ως μέρος της θεματικής ενότητας των «Σταυροδρομιών της Πίστης».

<sup>47</sup> Η γραπτή απόδοση των εβραϊκών κειμένων έγινε μέσω απομαγνητοφώνησής τους από τον Γ.Κ. (ανάγνωση από τον ραβίνο Jacob Agar). Ορισμένες λέξεις είναι επισημασμένες από το συνθέτη. Βλ. βιβλιογραφία Ο.Μ.Α. *Σταυροδρόμια...*

Κλεινόμεστε στα σύνορά μας, σπανίως ακούμε τον άλλον. Η αρμονία του λόγου των τριών διαφορετικών γλωσσών στην περίπτωση της *Λειτουργίας* δεν είναι παρά μια προσπάθεια για να ανοίξει μια πόρτα επικοινωνίας»<sup>48</sup>.

Η περιπλάνηση στον λαβύρινθο των συνδέσεων μουσικής και λόγου παραμένει ελκυστική για τον Γ.Κ. που πρόσφατα ολοκλήρωσε τη σύνθεση της όπερας *Φόνισσα* (2014) βασισμένης στο ομώνυμο διήγημα του Αλέξανδρου Παπαδιαμάντη σε λιμπρέτο του Γιάννη Σβώλου. Ολοκληρώνοντας αυτή την πρώτη προσέγγιση των έργων του Γ.Κ. που συνδυάζουν άμεσα ή έμμεσα τη μουσική με το λόγο γίνεται αντιληπτός αφενός ο συνεχής διάλογος μεταξύ παρελθόντος και παρόντος και αφετέρου η ποικιλομορφία, η πλαστικότητα, η λεπτομέρεια και η καινοτομία των συνθετικών χειρισμών, καθώς και η διευρυμένη παλέτα των αισθητικών επιλογών και κατευθύνσεων που τα χαρακτηρίζουν. Κάθε αναφερόμενο έργο φέρει τη δική του ιδιαίτερη σφραγίδα και για αυτό το λόγο διεκδικεί κατά την άποψή μας ειδική μελέτη.

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## ΑΓΓΕΛΙΚΗ ΚΟΡΔΕΛΛΟΥ

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Είναι πτυχιούχος του τμήματος Μουσικών Σπουδών του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών. Πραγματοποίησε μεταπτυχιακές σπουδές μουσικολογίας στην Γαλλία αποκτώντας μεταπτυχιακό (D.E.A.) και διδακτορικό δίπλωμα στη Μουσική και τη Μουσικολογία του 20ού αιώνα με την ανώτερη διάκριση από το Πανεπιστήμιο Παρίσι IV-Σορβόννη. Από το 2003 έχει διδάξει σε Ινστιτούτα Επαγγελματικής Κατάρτισης, ως επιστημονικός συνεργάτης στο Τμήμα Τεχνολογίας Ήχου και Κατασκευής Μουσικών Οργάνων του ΤΕΙ Ιονίων Νήσων και ως μουσικοπαιδαγωγός στην πρωτοβάθμια εκπαίδευση υλοποιώντας πολιτιστικά και περιβαλλοντικά προγράμματα. Έχει λάβει μέρος σε διεθνή συνέδρια για τη σύγχρονη μουσική στην Ελλάδα και στο εξωτερικό και έχει δημοσιεύσει άρθρα τόσο παιδαγωγικού όσο και μουσικολογικού περιεχομένου.

# A Report on and Response to Studying Music, a Conference Recently Held in Honor of Simon Frith

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**ABSTRACT** / In April 2014, a conference in Edinburgh honoring Simon Frith upon his academic retirement featured three days of paper sessions, enjoyable activities, and distinguished guests. For the benefit of colleagues who did not attend it, this article offers some description of and purposefully subjective commentary on the conference *Studying Music*. Particular attention is given to the themes highlighted in the call-for-papers: Frith's position in music scholarship, writing about music, the current relationship among the various disciplines that claim music as a subject of study, and boundaries between different categories of music (high/low, popular/art). Topics of highlighted papers include the socio-semantics of vocal timbre, the etymology of the term "popular music," historiography of celebrities, sociology of race relations, and a plethora of perspectives on music and technology. *Studying Music* presented several strengths, especially because its paper and panel sessions encompassed researchers from media, music, and sociology departments. The achievements of Simon Frith and popular music scholarship were duly celebrated, extended, and reconsidered in new ways. Yet, a persistent ideological suspicion of art music scholars and musical analysis among popular music scholars who were present troubled me, as a musicologist who researches French art music. Taking this antagonism as a point of departure, this article concludes with a reflection on both positive and negative social and political implications of art music scholarship based on my own experiences in academic life.

Over the weekend of April 9-12, 2014, I had the privilege of attending the conference *Studying Music*, held in honor of Simon Frith at the University of Edinburgh, College of Art upon Frith's retirement from academia this year. Among the vast majority of papers that concerned popular music and the state of popular music studies, I gave a talk on an art music topic. I found myself in a relatively unique perspective among the other attendees, as one of very few musicologists or art music scholars there. Furthermore, by the end of the conference I became aware of an antagonism towards art music and those who study coming from many of the other attendees who consider themselves to be popular music scholars. This disciplinary divide and the historical and ideological reasons behind it was news to me. My article about this sometimes surprising, yet always intellectually stimulating, conference has two aims. First, I hope to provide some information about this event, which revolved around the work of such an influential figure in music studies, to any other scholars who might be interested to

learn about it. Second, I will respond to the paper sessions, panel sessions, and many informal discussions I experienced at *Studying Music* as a musicologist who currently researches European art music, which made me something of an outsider there. As such, this will not be an all-encompassing, objective review of the contents of the conference, but rather a summary of my experience of attending the conference. I expect that at certain points readers who know more about the topic at hand or are coming towards it from a different perspective might disagree with my intellectual yet certainly subjective reactions. Important issues about the current state of music research within the humanistic and social sciences disciplines were at hand in nearly every paper I saw; in this conference report I seek to turn what was at times antagonism towards musicologists and music theorists into productive agonism that helps me to reflect on the work that I do.

Professor Matt Brennan and several student volunteers from the University of Edinburgh presented attendees with a well-organized conference featuring many unique and thoughtful details. Meals emphasized locally-sourced and homemade food and drink, and among their conference materials attendees were surprised with random 45 rpm singles, which they could take home as well as opt to spin for everyone else at the reception on Thursday night (my album was the rap album *Cool Cuts*, recorded in 1988). Sessions were a mix of parallel and plenary formats, with a few keynotes mixed in as well. Rock critic and journalist Robert Christgau's keynote speech and sustained presence at the conference activities was a nice touch, underlining Simon Frith's work as a music critic and journalist in addition to what he has accomplished within the sphere of academia. Saturday featured an intriguing panel session titled "What are we doing when we are listening to music?" involving Simon Frith and his brothers Fred Frith, an accomplished improvising musician, and Chris Frith, a professor of cognitive psychology. That same night Fred Frith, Chris Cutler, and Tom Arthurs played a free concert of improvised music.

In the call for papers, potential presenters were asked to consider Simon Frith's contributions and legacy; and the state of the disciplines which study music and relate to Frith's own work, especially sociology, popular music studies, and musicology. During the 3-day conference I met scholars who had trained as sociologists, composers, historical musicologists, ethnomusicologists, popular studies scholars, media studies scholars, and even one German studies researcher. The vast majority of the research papers—around 75%—took Anglophone rock music culture or Frith's body of work centered on the same repertoire as their main subject. A colleague informed me that at IASPM conferences, non-English speaking cultures and regions of the world are typically better represented, so this statistic perhaps merely reflects the centralizing force of having a guest of honor whose work has been concentrated in one area. More significantly, all plenary and panel session speakers except for ethnomusicologist Beverly Diamond emphasized this repertoire.

Fortunately, the methodological approaches to Anglo-centric subjects were fairly mixed, including empirical sociological, music analytical, and political perspectives; freely interrogative reflections on disciplinary issues; close readings of primary or secondary sources; and expositive/exploratory approaches. An example of the latter category was the look composer Sean Williams provided into the fascinating world of DIY ping filters over the last forty years. Immanent semantic readings or structural analysis of musical pieces were generally a rarity at this conference, which was not surprising given that many presenters expressed appreciation for the lack of abstract,



structural musical analysis in Frith's work and his tendency towards empiricism. At times a more literary or journalistic approach dovetailed nicely with the music-critical side of Frith's career, such as in the whimsical and creative "How Tall is Lou Reed?" in which Ninian Dunnett considered "some of the methodological problems which confront the seemingly-straightforward question(s)" about pop music, such as Lou Reed's height and his real name. With artistry, Dunnett held the audience spellbound with his dramatic tale about researching the "facts" of popular music legends; yet, there were for me some troubling exchanges between Dunnett and the audience in the question period, in which Dunnett seemed to dismiss questions posed to him about gender, possibly in order to maintain a particular performative stance.

Dunnett's aestheticization of the way in which he reported his research related to several other papers in which speakers such as Dai Griffiths, Paula Hearsum, Devon Powers, and David Laing discussed the special relationship between journalistic and scholarly writing about music by Frith and other popular music scholars, a legacy of the discipline's birth in music journalism in the 1970s and 1980s. Griffiths and Laing lauded Frith's scholarly writing style, which they described as de-centered (never committed to a particular theory, critical method, or political ideology), whimsical, sometimes ironic, and full of sharp aphorisms and observations with the potential to set readers' minds alight. I appreciated how these and other scholars treated writing as a medium in which one can respond to and interpret the music one studies in creative ways, not limiting their books and articles to making arguments, coining theories, and providing information. As someone trained to write in an "objective" style, I was at once repulsed by this approach according to my sense of scholarly ethics and attracted to it because of my love of both writing and music. Exposure to this different point of view has given me pause to examine my pretension to objectivity: what do art music scholars gain but also lose if we try to adopt a perspective of cold distance from the music we analyze? Meanwhile, Paula Hearsum and Devon Powers problematized the relationship between journalism and scholarship within popular music studies, questioning to what extent professors and reporters really are "allies." Both speakers discussed the tension between these two groups who write about popular and rock music, but were ultimately optimistic that they can work together to continue to strengthen popular music studies' position within the academy. Tellingly, Powers's paper was the very last paper in the last panel session that closed the conference: the organizers perhaps wanted to emphasize this issue of how to write about music as one of Frith's principal legacies.

Of the many thoughtful papers on specific research projects rather than disciplinary topics that I heard, a handful stood out, especially. With a fascinating array of cartoons and illustrations from turn-of-the-century American print media, Keir Keightly traced the rich etymology of terms used to refer to popular, mass-produced music around 1900. Through careful examination of archival material, Keightly unearthed a link between "tin pan alley" and the term "tin can alley" This latter term referred in the late nineteenth century to the sudden influx of canned meat and other foods into the American economy and the public hysteria engendered by the tainted meat scandals that quickly followed. We also learned that "popular music" at one time referred not to audience, class, or even to politics, but was a euphemistic way to market and label mass-produced sheet music or recordings being sold at cheap prices. Cultural worlds apart from Keightly's paper but still dealing with the early history of mass-produced popular music was Bob Labaree's talk on performers' stylistic elective choices in the context of Turkish recording practices of Turkish art music between 1900 and 1950. By comparing and



contrasting different recordings, Labaree illuminated the creativity and problem-solving that developed at the intersection between older Ottoman aesthetics, in which long-standing traditional songs are brought to life by distinctive performers, and newer mass-produced recording practices whose commodification strategies threatened to flatten signature performing distinctives. In this talk we glimpsed the tension between two different paradigms of the ontology of musical works, as some performers were able to adapt luxurious Ottoman conventions to the miniature stage of the short-playing record.

Recording technology was also a main issue in Mark Duffett's sociological interrogation of Steve Reich's *Come Out* as an example of how creating and listening acts involving specific musical works can be understood as "residues of social relations." Duffett's paper delighted me because, as someone who is interested in musicological and sociological methods, his approach seemed to me to fall at an appropriate level of musical and socio-structural empirical detail.<sup>1</sup> The speaker took *Come Out* as the "expressions of concrete social relations between situated racial subjects" such as composer Steve Reich, victim of racial profiling Daniel Hamm, and various listeners who have interpreted the piece. From Reich, Duffett moved on to consider the likes of Sam Phillips and the recent spate of tech-savvy middle class whites who are making auto-tune hits out of sound bites of lower class African American speech. The latter case seems especially rich in these terms of race, class, and social relations in present cultures. Another useful addition to this study might be Bob Ostertag's manipulations of similarly emotionally-charged field recordings, such as *Sooner or Later* (Ostertag, incidentally, has also worked with Fred Frith).<sup>2</sup>

A final, memorable presentation I will mention was one given by John Encarnacao, whose research focuses on musicians who actively seek a non-mainstream cultural position and yet produce innovations that eventually impact large parts of the whole cultural field, sometimes including the mainstream. In his paper, John used a qualitative empirical approach to lay out what I term a socio-semantic method. Instead of traditional content analysis for songs that tries to interpret lyrics with the musical sounds that accompany their utterance, John tracked and interpreted non-literal, paralinguistic qualities of music recordings in social terms. He took particular care in his description of guitarist and singer Mark E. Smith's vast timbral range and diversity in *This Nation's Saving Grace*, interpreting specific timbral configurations resulting from both vocal and instrumental parts as signs of particular social configurations among author, singer, and audience. John's future work, of which this paper was an initial part, promises to be worth following.

Some of the presenters that took Frith's work as their starting point focused on the strengths of Frith's scholarship and congratulated him on his accomplishments, an appropriate and expected behavior at an event in honor of a specific scholar. Many such presenters celebrated Frith's hybrid research method consisting of one part sociology of music and one part music journalism, as well as his vibrant and plainspoken writing style, which they argued expressed a kind of solidarity with the popular music audiences he often wrote about and for. Frequent mentions were made to Frith's notion of "low theory" and its applications in specific research studies. I will return to that latter issue in more detail a

<sup>1</sup> For more on the "right level" of musicological and sociological analysis see Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003), 35-58.

<sup>2</sup> I thank my colleague Robert Reigle for bringing these pieces to my attention.

few paragraphs later. Younger speakers at the conference generally seemed more willing to subject Frith to fruitful yet respectful criticism, such as Mikkel Álvik, who problematized Frith's observation in *Performing Rites* that languages besides English may misalign with the conventions of rock music, mostly formed as they were by native Anglophone speakers (Frith 1998, 175). Álvik interrogated the quotation based on his own experiences with and knowledge of Scandinavian rock bands that have made it big with crowds, including crowds in the U.S. and Britain. Attendees at this paper were edified by the perspective of a non-native Anglophone on the relationship between musical conventions and specific languages. Álvik was also in a position to comment upon a bias for Anglophone rock music that he finds to be still alive in popular music studies. As an important aside: by the end of the conference a consensus emerged that Frith's *Performing Rites* was his most powerful scholarly piece, based on the number of speakers like Álvik who made direct and sustained references to it.

At this conference I witnessed a variety of methodologies, yet I became aware that very few presenters were doing any kind of analysis of specific sounds. Some papers that I witnessed were so musically unspecific that they included not a single song title or band name. At a conference in which disciplinary questions are in the foreground, this suppression is fair enough, but only to a point, in my opinion, because this was after all a conference about *music* just as much as *studying*. I would like to take this basic observation about the contents of the conference down a path of inquiry that has a few different steps. First, this downplaying of musical analysis can in part be explained due to disciplinary distinctions. In my own work as a musicologist I emphasize musical texts (scores, transcriptions, recordings of performances) as the most important empirical evidence for the claims I am making, and I think this is generally true for the other musicologists and ethnomusicologists that I know. When I look back over the papers that made the greatest impression on me at *Studying Music*, I see that, true to my musicologist stripes, they tend to contain some kind of analysis of musical sounds. Contrastingly, scholars at this conference, who were mostly in popular music studies or sociology, seemed intent not on analysis of texts but on the relationships of the social, the economic, and the political to the creation and the consumption or use of music. They took a more or less sociological approach to the material, often with an emphasis on the audiences who listened to the music, the fans who appropriated it, and the music industry that helped to produce it. For me, as an art music scholar who deals mostly in musical analysis and interpretation, it was fascinating to see how in this conference focused on popular music, such a different emphasis was so dominant.

In addition to these more general divides that one tends to find among different academic disciplines, I believe there is an ideological position that was also driving the sometimes gleeful neglect of musical analysis that I observed at *Studying Music*. In the first panel session, Keith Negus lauded Frith's "embedded" and "low" theoretical approach, which he characterized as open-ended and flexible, opposing it to a sophisticated, monolithic kind of structural or semantic analysis in which the analysis "hovers over" the text. Paul Harkins described low theory as the privileging of social and historical "realities"—I assume this means data collected during one's research—over abstract theory. I bring up Negus's talk because I sensed that his ideas were widely shared by conference participants. I appreciated his terminology, because the image of something "hovering over" something else raises issues of authority and power. These issues are fundamental considerations for any scholarship that takes humans, who seem to never tire of wielding power over each other, as their subject of study. Negus's emphasis on the seemingly benign Frithism that rock music is the "struggle for fun" is also

powerful due to its similar sociological and political resonances. Along similar lines, David Laing argued that Frith's "low" approach demonstrated solidarity with the lower- and middle-class consumers of popular music that he writes about. By writing in entertaining, simple, jargon-free prose, Frith's works are accessible to people without extensive (and expensive) educations. Frith thus takes an implicitly political stance in his scholarship, as Martin Cloonan noted in his presentation, choosing to take part in rather than ignore the class, gender, racial and other forms of politics that both the music he discusses and this research itself takes part in.

Still, at some papers in which the "low/embedded theory" concept was ostensibly operating, I had the impression that for more than a few popular music scholars, a refusal to deal with the specific sonic qualities of musical experiences was a power play itself, wherein "grounded," "embedded," or "low theory" based on sociological theory or primary source material about fans was made to seem ethically superior to a kind of imaginary, facile, arcane musical-structural analysis. At one parallel session, in particular, I found myself reacting strongly against open ridicule of classically trained music analysts who have worked on popular music, as their graphs and charts became the butt of witty jokes about how not to do music scholarship. It seemed necessary to try to defend people whose work I found valuable. When I myself asked one presenter about the possibility of something like Schenkerian analysis offering anything useful to the study of popular music, the dissatisfying response that came back was that music should never be treated like an "object." This was an effective refusal to engage with a significant question. Certainly, complex analysis of music generally cannot be understood without an advanced and highly specialized kind of education, and it could be argued that such exclusive scholarship is implicated in socio-economic imbalances. Yet, a lacunae among popular music scholars and sociologists studying music—formal musical education—seemed to be perversely treated by some of the presenters as an ethical strength of their disciplines. In arguing for this ethical superiority, I felt that the current state of music analysis was being misrepresented and summarily dismissed as utterly invaluable.

As I mingled with other attendees I came to understand that this resistance to engaging with specific sound in research on popular music was related to a more general, pervasive mistrust of art music and research about art music. This suspicion became clear through multiple exchanges in informal conversations. I was confused, for instance, by the many scholars who, after learning that I studied French art music, asked me if I knew I could study popular music instead. Of course I knew that I could do research on popular music if I so desired! Based on my experiences with the several universities in the United States where I have previously studied or taught, I learned to consider popular, traditional, and art musics with equal respect. This was largely due to my luck of being in places where historical musicologists and ethnomusicologists were constantly rubbing brains within the same department. Fortunately, I have found myself in a similar situation in my current post at Istanbul Technical University. I was taken aback by the multiple references I heard at the *Studying Music* conference to "classical music," a value-laden term that I try to avoid, and even to the more loaded term "highbrow music!" Consulting with some of my colleagues at the conference and elsewhere led me to understand that indeed in the 1980s scholars of popular music had been given a hard time by some musicologists, especially in Europe, who were devoted to art music. I have heard that at musicology conferences one still occasionally comes upon professors trying to de-legitimize popular music, despite its tremendous social, political, aesthetic, and emotional value. The noses upturned to

music that had allegedly started the whole thing by turning up its nose first (European art music) were baffling, erecting walls between me and colleagues I was attempting to get to know. I do not doubt that these wounds are real and damaging, but based on my own experience, I am hopeful that they are quickly receding into academia's history, and we must all take care to push these old configurations still further away. Indeed, as I write this article in October, 2014, I have very recently heard the current president of the International Musicological Society, Dinko Fabris, speak in Istanbul. At a graduate-student conference that drew together musicologists and ethnomusicologist working on a variety of types of music, Fabris's keynote talk struck a warm and inclusive tone regarding different types of music scholars and musical traditions.

As a kind of response to upturned musical noses, I encourage all of my colleagues who seek to follow in the popular-music-loving footsteps of Simon Frith to take seriously what I see as Frith's most endearing and intellectually powerful quality: his ability to listen. Don't take revenge on the stuffy professors who once refused to give Johnny Cash his due by plugging your own ears! Listening was a principal theme at the conference, best exemplified by the panel about this subject featuring Simon Frith and his two brothers. In general, all three Friths usefully advocated open listening and open scholarly listening to listening subjects. At one moment a man in the crowd asked Simon Frith if he didn't concur that rock music listening, which ideally took place at a rousing concert, wasn't better than the suit-stuffed classical music experience. Frith, however, did not take part in this Dionysian glorification of rock music, instead answering that although he did not know much about classical music himself (Frith does not read music and has had little formal musical education), he had learned from knowledgeable colleagues and classical musicians that listening to concert art music could also involve just as much richness and meaning. Frith emphasized during his brief talk in the panel on listening that people can use the musical frame to isolate the daily listening activity, shifting into an aestheticized experience in which less mundane and more creative, individualistic listening techniques and interpretive strategies might have their way. From this perspective one is interested not in the identity someone might give to the music or the listener—popular, classical, high or low—but in the interaction between, sound, culture, and the individual in the listener's experience. In some traditions, such as European art music, this interaction might be only subtly observed by others.

Making good on the reputation for his renowned ears, Frith was the only person in the audience at the session in which I presented my paper on early twentieth-century French art music composers, along with Labaree's paper on Turkish recording practices and a paper by Anja Bünzel on Johanna Kinkel's *Lieder* as potential cultural tools in the gradual political revolution of nineteenth-century Germany. It was especially unfortunate, I thought, that so many popular music researchers did not have the chance to hear Labaree's comments on Ottoman popular music. Skipping papers in the parallel session all about the glories of his own work, Frith listened carefully and engaged warmly in the group discussion among the speakers and the moderator. Differences in methodology, education, or musical repertoires did not hinder our dialogue. We only had one audience member, we three presenters later said to each other, but how glad we were that it had been Simon!

Clearly, there are significant problems with the wholesale dismissal of a certain musical culture because it involves formal education, and it is worth remembering that even the guest of honor at *Studying Music* does not share this view. At the same time, I take seriously this claim that art music is an

activity that involves a portion of society with the highest economic and cultural capital, to the exclusion of members of the lower- and lower-middle class. What are the implicit political stances I might be taking in my own research on art music? This is an area of thought that I do think art music scholars tend to neglect in their written works. It is easy to get caught up in one's passion for the music she or he studies. Concerning their positions within social structures, many musicologists have considerable teaching duties within schools of music or conservatoires. A large portion of the university-level musicians in musicologists' classrooms are not destined to teach private lessons to the children of wealthy elites nor to become part of the upper class. They will instead work as music teachers and ensemble directors in public school programs that offer affordable music training to young students. At the same time, art music culture does correlate in certain respects to wealth: expensive instruments, pricey private lessons, and the lavish atmosphere and ticket prices at many operas and symphonies. We must also admit that most of the scholarship in musicology journals can be understood only by people with advanced musical training and literacy skills. This scholarship functions at least in part as a display of ability, helping to secure a musicology professor's position as an educator of the highest rank, an elite social category with high cultural capital. In other words, there might be some merit to popular music scholars' suspicion of art music based on the social work it performs.

Because I have not done adequate research on the current state of the musicology discipline, I can only speak with greater specificity about the social ramifications of my own work as a researcher and teacher of art-music topics. I am currently a professor in Istanbul, Turkey, and my strongest and most direct impact on other people is as a teacher. In Turkish society, art music plays a role in an opposition between people who are religious and others who are resolutely secular. This is currently quite a sharp division, exacerbated by the strategies of politicians. Special knowledge of European culture, such as being able to speak a European language or appreciate a concert of art music, plays a role in this division as an identity marker for Turkish citizens who consider themselves inheritors of the secular, Westward-looking vision of the country of Mustafa Kemal Atatürk. It is not uncommon for someone who claims this political identity to argue that the moderately religious ruling party's disinterest in European art music is evidence of their lack of intelligence. Bad news about art music venues and educational programs is used as a barometer that measures how quickly the country is sliding into cultural decay.<sup>3</sup> My purpose here is not to assess the validity of these claims, but to observe that these claims are being made and that they implicate art music in identity politics. Based on my experience in Turkey, it does also seem that engagement with art music skews towards upper-middle class, urban Turkish citizens who have had access to very good education.

So, I must admit that my work as a musicologist can and probably does play a role in social division and exclusion, because any students with a secularist point of view can use the knowledge they gain from my classes to affirm and even strengthen the sense of righteous distance they feel from the mostly religious and poor component of their society currently supporting the ruling party. To try and

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<sup>3</sup> For an example of this discourse, see Susanne Güsten, "Overhaul of State Theaters Opens Turkish Cultural Rift," *The New York Times*, May 30, 2012, <http://www.nytimes.com/2012/05/31/world/europe/overhaul-of-state-theaters-opens-turkish-cultural-rift.html?pagewanted=all> (accessed October 25, 2014). For a more recent example, look at the comments in the final paragraph of Alexandra Ivanoff, "5th İstanbul Opera Festival concludes with Dmitri Hvorostovsky," *Today's Zaman*, June 22, 2014, [http://www.todayszaman.com/anasayfa\\_5th-istanbul-opera-festival-concludes-with-dmitri-hvorostovsky\\_351012.html](http://www.todayszaman.com/anasayfa_5th-istanbul-opera-festival-concludes-with-dmitri-hvorostovsky_351012.html) (accessed October 24, 2014).



mitigate this effect, I try to illustrate in my classes how many other kinds of music can give them the same kinds of opportunities for enrichment they might find in European art music culture, and this includes plenty of discussion of popular music. Given what I know about Turkish society, it would be good of me to teach students about how art music can be symbolically appropriated to do socio-cultural warfare, encouraging them to take a peek behind the mystical aura that shrouds the music they hold dear and at least appropriate music with care. (Actually, in Turkey, a Muslim country with its own, distinctive popular music, rock music can and does take on the same function.) On the other hand, I strongly believe that art music culture and cultural products are not only useful as symbols that can be appropriated for social exclusion and distinction. In my case, classes about art music provide an environment in which Turkish students can live out certain interests and ways of being that they are drawn to but feel are not widely supported in their own society. Experiencing contemporary art music also gives us the chance to think about our lives in unique ways. At the moment I am preparing for a class on the music of Alfred Schnittke, and I have been struck by his explanation for the hard-to-grasp formal structures of his compositions as manifestations of the structural unity that orders both the good and the evil in the world. Provocatively, Schnittke has also positioned his sounding of the irrational individual psyche against the stereotyped emotional content of pop culture.

All in all, I can say that the three days I recently spent with popular music scholars at *Studying Music: A Conference in Honor of Simon Frith* has certainly gave me much to think about: the relationship between art music and social struggle, the social implications of certain analytical approaches, and the rich possibilities of writing about music as its own sort of invigorating art. As I look back over what I have written, it strikes me that I have engaged in some “low” theoretical analysis of my own, as I have reacted to the conference largely based on the grounded “realities” of my own life. One topic mentioned in the call-for-papers was the boundary between popular and art music, and the status of the notion of high- versus low music culture. More than a few scholars I met seemed eager to reify rather than problematize these boundaries, and this disappointed me. It is my opinion that scholars of popular music need to let go of the notions that all or even a majority of art music scholars are boogiemen out to get them, and that art music culture is only good for class warfare. Art music scholars who are still reading along, I ask them to take popular music seriously as aesthetically and socially valuable, and to give colleagues such as Simon Frith, whose work on popular music has already had such a positive impact on music studies in the academy, the credit they deserve! Here is to Simon, whose methodological conscientiousness, literary talent, and determined unwillingness to cover his ears at any stage of his career is a model for music scholars of all kinds.



## JANE HARRISON

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Jane Harrison earned her doctorate in musicology in 2011 from the Ohio State University, with a dissertation on the shared compositional techniques, aesthetics, and social behavior of composers writing “Debussyste” music in early twentieth-century France. Her research has been supported by a Fulbright Grant to France and multiple doctoral fellowships from Ohio State. She has presented her research at several conferences including the 2010 annual meeting of the American Musicological Society and the 2012 annual meeting of the Nineteenth Century Studies Association. Currently Jane currently teaches musicology at Istanbul Technical University, Center for Advanced Studies in Music.

# Hellenic Journal of Music, Education and Culture

ISSN online version 1792-2518

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December 2014